

The three pieces played were the Prélude of Bach solo cello **Suite No. 1**, BWV 1007; the first half of Duport "Étude No. 7," and the Prélude of Bach solo cello **Suite No. 3**, BWV 1009.

Jean Louis Duport published in 1809 his **Essai [over the fingering of the cello, and the conduct of the bow]** which became the standard for modern cello playing ever since, with the help of a German disciple in Leipzig, Friedrich Dotzauer, who was also behind the second-ever edition of the Bach Cello Suites in 1825. D's revolutionary tome ended with the 21 exercises that have never been out of circulation since, with No. 7, among others, actually penned by his older brother, Jean-Pierre, and No. 6 penned by their mutual cello master Martin Berteau. Duport fled Paris in the late 1700's due to the French Revolution for Berlin, where he became a favorite of Frederick II of Prussia, whose meeting with J.S. Bach is a matter of historical record ([East German depiction, 1985](#)). While there, J L Duport collaborated in the composition of Beethoven's Opus 5 sonatas for cello and piano at the court of Frederick II in 1795.

In case memory has faded, here are some depictions to jog the memory:

BWV 1007: [János Starker](#), [Pablo Casals](#). Beware loud and ugly static in the first 30 seconds of the bootleg Starker recording.

Duport 7: [János Starker](#), [Paul Dwyer](#). Starker does it as written, Dwyer appears to be doing the modification I used on October 23.

BWV 1009: [János Starker](#), [Anner Bylsma](#).