

It was Francisco Tárrega, composer and guitarist, who first transcribed Bach's music for his own instrument, offering colour, tonal variety and clarity in an exploration of counterpoint. Tristan Manoukian's transcription of the *Partita No. 2* honours the precedent in its virtuosic and expressive writing. It is possible that the *Suite* and the *Prelude, Fugue and Allegro* were originally conceived for the so-called "lute-harpsichord", a keyboard strung with gut that sounded like a lute. Bach's version of Vivaldi's *Violin Concerto* transforms and refashions it, and the guitar transcription is perfectly suited to convey the richness of its invention. Prize-winning guitarist Judicaël Perroy is one of the most exciting talents to have emerged in years.



8.572427

DDD

Playing Time
70:56

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Johann Sebastian
BACH
(1685–1750)

**Partita No. 2 in C minor,
BWV 826**
(Arr. Tristan Manoukian)

1	Sinfonia	5:51
2	Allemande	6:59
3	Courante	2:51
4	Sarabande	4:43
5	Rondeaux	1:40
6	Capriccio	3:55
Suite, BWV 997 (Arr. Tilman Hoppstock)		23:11
7	Prelude	3:26
8	Fugue	7:22
9	Sarabande	6:51
10	Gigue	5:27

**Prelude, Fugue and
Allegro, BWV 998**
(Arr. Tilman Hoppstock)

11	Prelude	3:12
12	Fugue	5:33
13	Allegro	2:50
Concerto in D major (after Vivaldi), BWV 972		9:54
(Arr. Judicaël Perroy)		
14	I. (Allegro)	2:37
15	II. (Larghetto)	4:41
16	III. (Allegro)	2:31

Judicaël Perroy, Guitar



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Guitar: Greg Smallman, Australia • Cover image © Ragip Candan / iStockphoto.com