

From the nineteenth century transcriptions by Francisco Tárrega to those by John Duarte and Rick Foster, the tradition of performing J.S. Bach's music on the guitar has fashioned works of great beauty and transformative power. The two *Chorale Preludes* include the use of plucked strings, which impart serenity and clarity. The *Cello Suite* is especially well suited to the guitar, the aria-like beauty of its *Sarabande* being the height of elegance and nobility, whilst the *Violin Partita No. 2*, with its monumental *Chaconne*, translates to the guitar with hypnotic force. Graham Anthony Devine is one of the world's foremost guitarists whose *British Guitar Music* (8.557040) was lauded as 'a winner in all respects... beyond reproach'. (MusicWeb International)

Johann Sebastian  
**BACH**  
(1685-1750)

Guitar Transcriptions

1	18 Chorales, BWV 651-668, 'Leipziger Chorale': Nun komm' der Heiden Heiland, BWV 659	4:06	9	Herz und Mund und Tat und Leben, BWV 147: Jesus bleibt meine Freude	3:17	
	Cello Suite No. 4 in E flat major, BWV 1010	22:17		Violin Partita No. 2 in D minor, BWV 1004	29:23	
2	I. Prelude	3:44	10	I. Allemande	4:38	
3	II. Allemande	4:11	11	II. Courante	2:27	
4	III. Courante	3:06	12	III. Sarabande	4:10	
5	IV. Sarabande	3:44	13	IV. Gigue	4:18	
6	V. Bourrées I-II	5:00	14	V. Chaconne	13:52	
7	VI. Gigue	2:32		15	Anna Magdalena Notenbuch (Clavier-Büchlein III): Bist du bei mir, BWV 508 (attrib. G.H. Stölzel)	3:03
8	Das Orgelbuchlein, BWV 599-644: Ich ruf' zu dir, Herr Jesu Christ, BWV 639	2:55				

All transcriptions by  
**Graham Anthony Devine, Guitar**

Recorded at St Thomas a'Becket Church, Pagham, West Sussex, UK, from 21st-23rd July, 2010  
Produced, engineered and edited by John Taylor • Booklet notes: Graham Wade  
Guitars by Andres D. Marvi (2005) and David Rouse (2010) fitted with Daddario EXP strings  
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**NAXOS**  
8.572740

**DDD**

Playing Time  
65:01



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