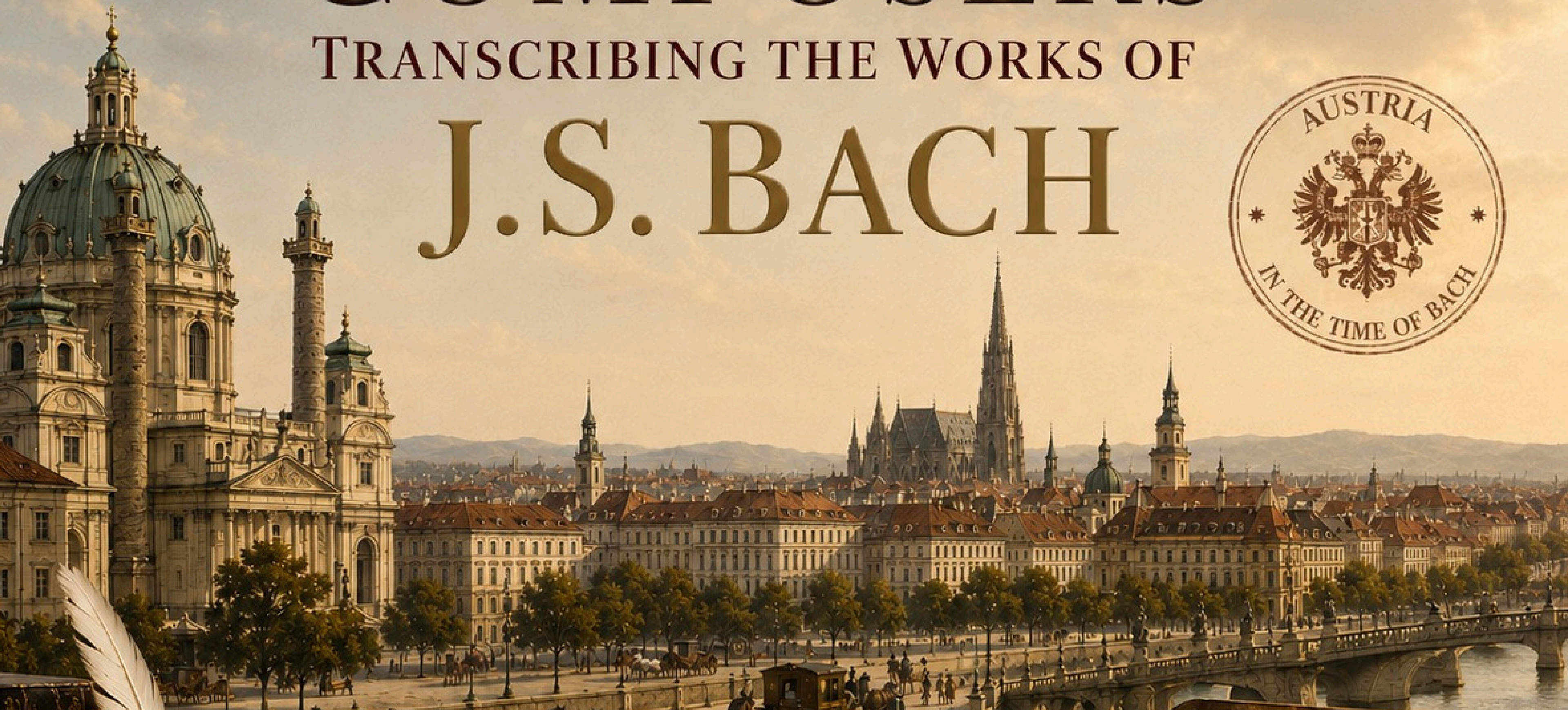


COMPOSERS

TRANSCRIBING THE WORKS OF

J.S. BACH





1. Violin Partita No.3 in E major, BWV 1006 (Arr Camille Saint Saens): Gavotte
2. Violin Partita No.1 in B minor, BWV 1002 (Arr Camile Saint Saens): Gavotte
3. Violin Sonata No.2 in A minor, BWV 1003 (Arr Camille Saints Saens): Andante
4. Violin Partita No.3 in E major, BWV 1006 (Arr Camille Saints Saens): Prelude
5. Nun Komm Der Heiden Heiland BWV 659 (Arr Busoni)
6. Ich Ruf Dich, Herr BWV 177 (Arr Busoni)
7. Fantasy and fugue g minor BWV 542 (Arr Franz Liszt): Fantasy
8. Fantasy and fugue g minor BWV 542 (Arr Franz Liszt): Fugue



JOHANN SEBASTIAN BACH

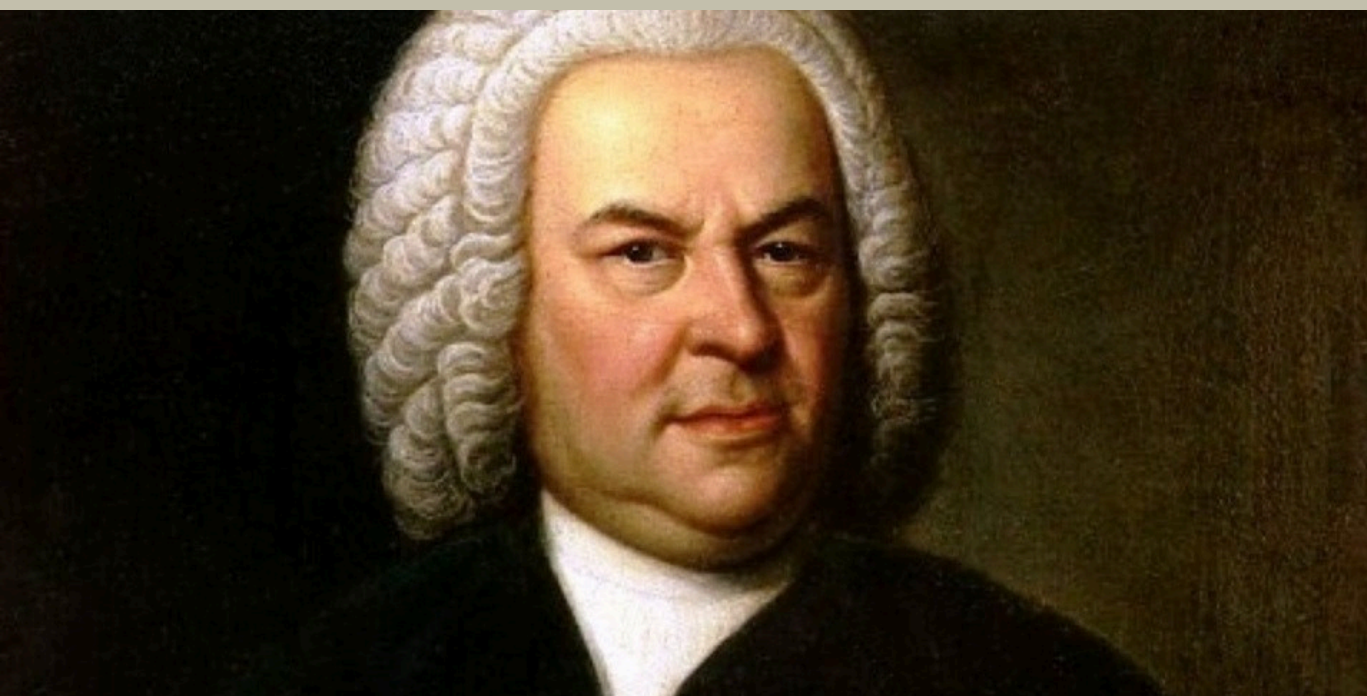


Inspired generations of composers not only through his original works, but also through the long tradition of transcription and arrangement.

From the eighteenth century onward, composers adapted Bach's music for new instruments, concert halls, and audiences, helping preserve and expand his influence across musical eras.

The practice of transcription was already common during Bach's own lifetime. Bach himself arranged concertos by Antonio Vivaldi and other composers for keyboard, demonstrating how music could be transformed for different performing situations.

Later composers would apply the same approach to Bach's music.

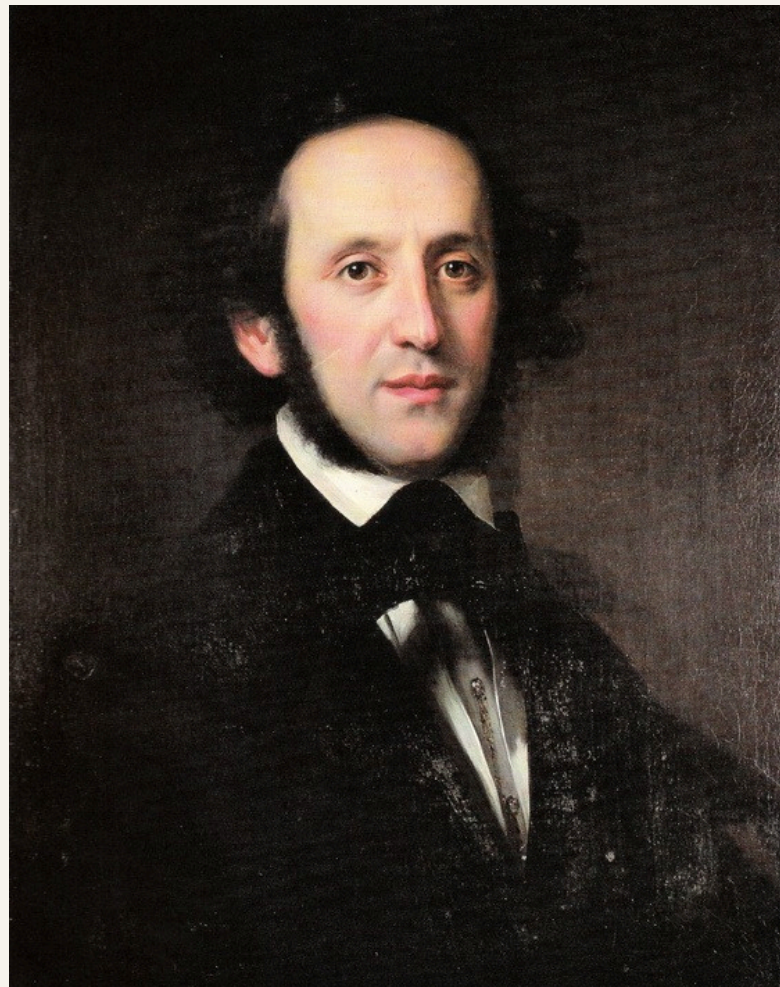




WOLFGANG AMADEUS MOZART



Was among the first major composers to rediscover Bach's contrapuntal mastery. After studying Bach's music in Vienna through the circle of Baron van Swieten, Mozart arranged several fugues from The Well-Tempered Clavier for string ensemble, introducing Bach's music to Classical audiences



FELIX MENDELSSOHN

Played a decisive role in the nineteenth-century Bach revival by conducting the St. Matthew Passion in 1829.

This performance renewed public interest in Bach's music and inspired many Romantic composers to perform and transcribe his works.



FRANZ LISZT

Created brilliant piano transcriptions of Bach's organ works, adapting them for the modern concert piano and the virtuoso recital stage. Later, Ferruccio Busoni expanded this tradition with highly elaborate and symphonic piano versions, including his famous arrangement of the Chaconne from the Partita in D minor.



CAMILLE SAINT-SAËNS

Transcribed many movements from
works for solo strings and also
transcribed quite a few pieces from
the different cantatas and oratorios.

IN THE TWENTIETH CENTURY

Conductors and composers such as Leopold Stokowski, Arnold Schoenberg, and Ottorino Respighi created orchestral transcriptions of Bach's music.

Stokowski's lush orchestral arrangements, especially the Toccata and Fugue in D minor, became internationally famous and introduced Bach to large modern audiences.

Many pianists also contributed to the tradition. Sergei Rachmaninoff, Wilhelm Kempff, and Ferruccio Busoni created transcriptions that emphasized either virtuosity, lyricism, or accessibility. These arrangements allowed Bach's music to flourish in recital halls and educational settings.

Today, Bach transcription remains an active tradition. Performers continue adapting his music for guitar, jazz ensembles, accordion, synthesizer, and many other instruments. The continued success of these arrangements demonstrates the extraordinary structural strength and universal appeal of Bach's music across centuries and musical styles.

MAC McCLURE



Internationally acclaimed for his passionate interpretations of the Spanish and Latin American repertoire. Composer Xavier Montsalvatge remarked, “Mac knows my music better than I do, and his performances of Albéniz, Granados, and Mompou possess a deeply felt authenticity.” Dan Stevens, writing for the British magazine *International Record Review*, described him as “a powerful communicator who draws listeners into the magical world he creates.”

Born in Florida (USA), he earned a B.A. in Philology from the University of North Carolina. He began his musical studies with Consuelo Colomer and continued with Michael Zenge and Phyllis Rappeport. In 1984, he moved to Barcelona to study with Carlota Garriga at the prestigious Academia Marshall, founded in 1901 by Enrique Granados. Beginning in 1991, he worked extensively with Alicia de Larrocha on the Spanish and Classical repertoire. His extensive discography, comprising more than 40 recordings, is available on digital platforms including iTunes, Amazon, and Spotify. Since 2010, he has served as Associate Professor at the National University of Colombia.



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auditorio in El Vendrell Spain
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