

CLASSICAL GUITAR DECEMBER 2003

SUITES PARA VIOLONCHELO

BACH: *Cello Suites* 1-3, BWV 1007/1008/1009.

Marcos Díaz, guitarra.

Opera Tres CD 1041-ope

The Brazilian guitarist Marcos Díaz here plays his own transcriptions of the first three of Bach's suites for unaccompanied cello. Díaz's approach is thoroughly musical, with a fine sense of phrasing and an intelligent regard for the ebb and flow of the music. Although Díaz is fairly restrained, he can supply virtuosity when it is required, and the quicker dance movements really do have a dance-like feel. Instances of the latter can be found in the *Bourrées* and *Gigue* of the Third Suite. In the slow movements, Díaz never loses the sense of where the music is going. These are Bach interpretations to live with: not barnstorming displays, but considered accounts that will be rewarding to re-visit from time to time.

Díaz adopts the rather unusual approach of preserving the original tonal relationships of the suites. Thus the first is played in D, as is customary on the guitar, the second is in A minor and the third is in G major (with a scodatura). The logic of this may be dubious, but in all respects the transcriptions sound entirely idiomatic, both in terms of the music and the guitar.

Allan Clive Jones