

Italian journey – A pilgrimage

What happens when a German composer writes in the Italian style, and an Italian composer in German? And what connects this with the 9 circles of hell? Listen to the juxtaposition of J.S. Bach's *Italian Concerto* and F. Busoni's *Chaconne, Venetian Gondola Songs* and Franz Liszt's musical settings of Petrarch and Dante Alighieri.

Johann Sebastian Bach (1675–1750)

Italian Concerto BWV 971 in F major

I. Without tempo indication

II. Andante

III. Presto

Franz Liszt (1811–1886)

Years of Pilgrimage: “Benedetto sia il giorno” (*Blessed be the day*), Petrarch's Sonnet 47

Ferruccio Busoni (1866–1924)

Transcription of the Chaconne in D minor, from Partita for solo violin no.2 BWV 1004 by Johann Sebastian Bach (1685–1750)

— INTERMISSION —

Wolfgang Amadeus Mozart (1756–1791)

Sonata K.332 in F major

I. Allegro

II. Adagio

III. Allegro assai

Felix Mendelssohn–Bartholdy (1809–1847)

Venetian Gondola Song op.19 no.6 (Vol. 1): *Andante sostenuto in G minor*

Venetian Gondola Song op.30 no.6 (Vol. 2): *Allegretto tranquillo in Fsharp minor*

Venetian Gondola Song op.62 no.5 (Vol. 5): *Andante con moto in A minor*

Franz Liszt (1811–1886)

Years of Pilgrimage: “After a Reading of Dante” (Fantasia quasi Sonata)