

Sir András Schiff

Johann Sebastian Bach (1685–1750)

Prelude and Fugue in C, BWV 846, from the Well-Tempered Clavier, book 1 (1722)

Capriccio on the departure of a beloved brother, BWV 992 (1704)

- i. *Arioso: Adagio* – ‘Friends gather & try to dissuade him from departing’
- ii. *(Andante)* – ‘They picture the dangers which may befall him’
- iii. *Adagiosissimo* – ‘The friends’ lament’
- iv. *(Andante con moto)* – ‘Since he cannot be dissuaded, they say farewell’
- v. *Allegro poco* – ‘Aria of the postilion’
- vi. *‘Fugue in imitation of the postilion’s horn’*

Ricercar a 6, from The Musical Offering, BWV 1079 (1747)

Wolfgang Amadeus Mozart (1756–1791)

Fantasia in C minor, K.475 (1785)

Joseph Haydn (1732–1809)

Piano Sonata in C minor, Hob.XVI/20 (1771)

- i. *Moderato*
- ii. *Andante con moto*
- iii. *Finale: Allegro*

Andante with variations in F minor, Hob.XVII/6 (1793)

INTERVAL

Bach

Chromatic Fantasia and Fugue in D minor, BWV 903 (1717–23)

Ludwig van Beethoven (1770–1827)

Piano Sonata No.17 in D minor, Op.31 No.2 ‘The Tempest’ (1801–2)

- i. *Largo – Allegro*
- ii. *Adagio*
- iii. *Allegretto*

Franz Schubert (1797–1828)

Hungarian Melody in B minor, D.817 (1824)