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**THE ITALIANATE BACH -  
AT HIS BEST (PART II)**

**JOHANN SEBASTIAN  
BACH: „...nach  
italiaenischen Gusto“**

**Slobodan Jovanović**  
Harpsichord/Cembalo

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<b>JOHANN SEBASTIAN BACH (1685-1750)</b>	<b>SLOBODAN JOVANOVIĆ (1977*)</b>
01. <b>Tocatta in G Minor, BWV 915</b> ..... 9:18	10. <b>Tocatta VI (2010)</b> <b>WORLD PREMIERE RECORDING</b> .....5:23 Verlag: ANTES EDITION
02. <b>Prelude in C Minor, BWV 999</b> ..... 1:33	<b>JOHANN SEBASTIAN BACH</b>
03. <b>Adagio in G Major, BWV 968</b> <b>(after Violin Sonata C Major)</b> ..... 3:04	11. <b>Chromatic Fantasia and Fugue</b> <b>in D Minor, BWV 903</b> .....11:12
04. <b>Fantasia in C Minor, BWV 906</b> ..... 4:30	12. <b>Tocatta in D Major, BWV 912</b> .....10:49
05. <b>Tocatta in C Minor, BWV 911</b> ..... 10:13	13. <b>Variatio X</b> <b>from Aria variata alla maniera italiana</b> <b>in A Minor, BWV 989</b> .....2:15
<b>Italian Concerto in F Major, BWV 971</b> <b>(„Concerto nach italiaenischen Gusto“)</b>	<b>Total Time: ..... 73:32</b>
06. <b>I. Without tempo indication</b> ..... 3:47	
07. <b>II. Andante</b> ..... 3:30	
08. <b>III. Presto</b> ..... 3:56	
09. <b>Sonata in A Minor, BWV 967</b> ..... 4:04	

The "Italianate" Bach? Not entirely Italian, in fact, although in these works we can clearly trace the ways in which the great German master absorbed and understood a variety of musical elements used by Italian composers (concerto movements and concerto-like sections, wild passaggi – and even the use of archaic durezze e ligature (discords and suspensions) and the con discrezione style of some Bach harpsichord toccatas, which inevitably bring Frescobaldi and Froberger to mind).

**Recording:** 27 to 31 July 2020, Laurentiuskirche, Karlsruhe (Germany)  
**Recorded and edited by:** Hanns Wissert, Freiburg i. Br.  
**Text:** Slobodan Jovanović  
**Photos:** Eckehart Merzdorf  
**Grafik:** fri DESIGN, Karen Friedrichs

THOROFON

„...nach italiaenischen Gusto“ | Slobodan Jovanović, Harpsichord

THOROFON

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