

Busoni embodied an essentially recreative approach to the music of the past. His Bach transcriptions reveal an absolute command of intricate polyphony and a limpid clarity. Mozart stood as an aesthetic and technical exemplar while Cramer's little-known *Etudes* are adapted for modern piano technique. Busoni preserved the Lutheran austerity of Brahms's *Chorale Preludes for Organ, Op. 122* whereas in the *Mephisto Waltz No. 1* he augments Liszt's heady writing with a super-virtuosity of his own.

Ferruccio
BUSONI
 (1866–1924)

Piano Music • 10

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|--------------|---|--------------|
| 1–3 | Johann Sebastian Bach (1685–1750) / Ferruccio Busoni
Fantasia, Adagio e Fuga, BWV 906 and 968, B 37 | 14:19 |
| 4 | Wolfgang Amadeus Mozart (1756–1791) / Ferruccio Busoni
Andantino, from Piano Concerto No. 9, K271, B 84 | 10:21 |
| 5–12 | Johann Baptist Cramer (1771–1858) / Ferruccio Busoni
Eight Études, B 53 | 18:13 |
| 13–18 | Johannes Brahms (1833–1897) / Ferruccio Busoni
Chorale Preludes for Organ, Op. 122, B 50 | 17:48 |
| 19 | Franz Liszt (1811–1886) / Ferruccio Busoni
Mephisto Waltz 'Dance in the Village Inn', S110, No. 2, B 61 | 12:59 |

Wolf Harden, Piano

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8.573806

Playing Time
74:16



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