

Adolf Busch (1891–1952) enjoys a reputation as one of the greatest of all violinists: his recordings of Beethoven with the Busch Quartet have never been surpassed. But Busch was also one of the major composers of his day, equally natural as contrapuntist and melodist, with a style that owed much to his boyhood idol, Max Reger. Yet, always a man of principle, he sacrificed his career as both violinist and composer with his dignified refusal to perform or be performed in Nazi Germany. This CD of his lyrical writing for clarinet, the first in a series of recordings of Busch's light-filled chamber music, is part of the rediscovery of one of the leading musicians of his day.

MIT DEUTSCHEM KOMMENTAR



TOCC 0085

## ADOLF BUSCH Chamber Music for Clarinet and Strings

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|-----------|--|--------------|
| <b>1</b>  | <b><i>Hausmusik: Duet No. 1, Op. 26a</i></b> (1921) for violin and clarinet*                       | <b>5:07</b>  |
| <b>4</b>  | <b><i>Suite in F major, Op. 62a</i></b> (1944) for clarinet, violin, viola and cello*              | <b>20:24</b> |
| <b>9</b>  | <b><i>Seven Bagatelles, Op. 53a</i></b> (1936) for clarinet, viola and cello                       | <b>12:58</b> |
| <b>16</b> | <b><i>Serenade in A major, Op. 53b</i></b> (1936?) for clarinet, violin and viola*                 | <b>18:30</b> |
| <b>20</b> | <b><i>Variations on an Original Theme, Op. 53c</i></b> (1942) for clarinet and string quartet      | <b>3:39</b>  |
| <b>21</b> | <b><i>Romanze, Op. 53d</i></b> (1943) for clarinet, two violas and two cellos*                     | <b>5:47</b>  |
| <b>22</b> | <b><i>Humoreske in A major, BoO 15</i></b> (1907)<br>for clarinet, trumpet, viola and double-bass* | <b>5:04</b>  |

**Bettina Beigelbeck, clarinet**  
**Busch Kollegium Karlsruhe**

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\*FIRST RECORDINGS

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