

The essence of Ferruccio Busoni's music lies in its synthesis of emotion and intellect, rooted in his Italian and German ancestry. His *Sonatinas* typify the stylistic range of his maturity, with the *First Sonatina* unfolding with the spontaneity of an improvisation. Veering between darting angularity and ominous expectancy, the *Second Sonatina* is one of his most radical musical statements, while the poise of the *Fourth Sonatina* marks Busoni's closest approach to Impressionism. The *Drei Albumblätter* represent Busoni at his most austere and profound, reflecting the mystical character of his late music.

Ferruccio
BUSONI
(1866–1924)

Piano Music • 12

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| Prelude and Fugue in C major,
Op. 36, BV 180 (1880–81) | | Ferruccio Busoni | |
| 1 | Prelude | 2:46 | |
| 2 | Fugue | 4:40 | |
| 3 | Piano Sonatina No. 1,
BV 257 (1910) | 12:13 | 6 Piano Sonatina No. 4 'in diem
nativitatis Christi MCMXVII',
BV 274 (1917) 8:00 |
| 4 | Piano Sonatina No. 2,
BV 259 (1912) | 9:43 | 7 Nuit de Noël, BV 251 (1908) 5:28 |
| Arnold Schoenberg (1874–1951) /
Ferruccio Busoni | | | Drei Albumblätter, BV 289 (1917/21) |
| 5 | Klavierstück, Op. 11, No. 2.
Mäßige Achtel, BV B 97 (1909) 10:58 | | 8 No. 1. Andantino sostenuto 3:20 |
| | | | 9 No. 2. Andante 2:08 |
| | | | 10 No. 3. Sostenuto religioso
'In der Art eines Choralvorspiels' 6:28 |

Wolf Harden, Piano

Recorded: 20 **1–4 7** and 21 **5 6 8–10** April 2023 at Wyastone Concert Hall, Monmouth, UK
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