

Performance occupied much of Busoni's attention until the turn of the twentieth century, when composition began to assume a new importance in his career. Busoni regarded his *Elegien* as the point where he discovered his true identity as a composer. Even at his most radical, however, Busoni never rejected what had gone before; the *Elegien* alternate between new works and transcriptions of older pieces. Drawing on Bach organ pieces, *Fantasia after J.S. Bach* may sound backward-looking in context, but its concept points determinedly towards the future. *Toccata* was completed while Busoni was engaged in earnest on his crowning achievement, the music-drama *Doktor Faust*, whose essence pervades this most virtuosic yet also aggressive of the composer's later piano works.

Ferruccio
BUSONI
(1866-1924)
Piano Music • 4

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|-----------------------------------|--------------|--|-------------|
| J.S. Bach, arr. Busoni: | | 6 No. 4. Turandots Frauengemach | 3:34 |
| Prelude and Fugue | | 7 No. 5. Die Nächtlichen | 2:58 |
| in D major, BWV 532 | | 8 No. 6. Erscheinung | 5:18 |
| 1 Prelude: Moderato – | | 9 Berceuse, 'Elegie No. 7', | |
| Alia breve – Adagio | 5:18 | K. 252 | 4:32 |
| 2 Fugue: Allegro moderato | 5:56 | 10 Fantasia nach J.S. Bach, | |
| Elegien, K. 249 | 29:09 | K. 253 | 9:43 |
| 3 No. 1. Nach der Wendung | 4:09 | 11 Toccata, K. 287 (Preludio – | |
| 4 No. 2. All'Italia! | 5:55 | Fantasia – Ciaccona) | 9:39 |
| 5 No. 3. Meine Seele bangt | | | |
| und hofft zu Dir | 7:15 | | |



Wolf Harden, Piano

Includes Free Downloadable Bonus Track available at www.classiconline.com

Please see inside booklet for full details

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