NAXOS

BUSONI: Piano Music • 10

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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)

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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 Etudes, 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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