

THE COMPLEAT BUSONI

Volume 2
Busoni's other music
A complete survey



Bust of Busoni by Rayner Hoff (1936). Property of the author.

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Volume 2
Busoni's other music
A complete survey

LARRY SITSKY



Australian
National
University

ANU PRESS

To Magda, as always



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Postscript to Volume 1: *Busoni and The Piano*

Although the book is officially dated 1986, it was written some years earlier. I began working on it after Egon Petri's death in 1962 and proceeded sporadically with the work for about ten years, at the same time establishing myself as a composer, pianist and teacher. So, I am now returning to a world about half a century old.

At that time, there was hardly anything out there about Busoni—hardly any books or even scores. Enthusiasts traded reel-to-reel tapes and avidly read Dent's wonderful biography, thirsting for more. I remember having great trouble even procuring the Bach-Busoni editions. Anything else was too esoteric and could only be found in libraries and obtained on microfilm.

I was an unknown writer trying to place a book on a composer seemingly with no following or public interest. So began a collection of rejection slips, which almost reached thirty before Greenwood Press accepted the book. In the midst of all this, I remember two very pleasant evenings spent with the late lamented great pianist John Ogdon, poring over a microfilm viewer with various Busoni materials. There were similar encouraging interactions with one of Busoni's last students, the pianist Eduard Weiss.

Things have certainly changed in the intervening years. There have been some excellent books on the composer as well as recordings and republished scores. Much juvenilia are in print. In my original Preface I had written: "It is my hope that someday another volume—not necessarily by me—will complete the survey of Busoni's music by dealing with all the vocal, instrumental, chamber, symphonic and operatic compositions. Perhaps Busoni's unpublished but enormously readable letters will also be gathered into a collection before they are lost." Since I wrote that sentence, many letters have indeed been published. The survey I had wished for has only been partially achieved.

Writers on Busoni seem, unfailingly, to succumb to the lure of his personality and life. I wish there was more about the music per se. And so, as I commence work on this new book (an event I never even dreamt of when I wrote the first volume), it will be to cover those aspects outlined above.

Since *Busoni and The Piano* appeared, the Berlin Wall has come down, and the Busoni holdings of the Berlin State Library, at that time distributed on both sides of the wall, have now been reunited. The part of the book that dealt with the Busoni manuscript holdings is now a historic document, showing very clearly how the Busoni Nachlass (estate) was divided up on either side of the wall. The numbering system is still the same as it had been always.

Dealing with two separate libraries and their respective bureaucracies was a complete nightmare. West Berlin was cooperative and obliging, but East Berlin was not: the Cold War was in full swing, and it was very obvious that my requests were seen as coming from a hostile source. It took months to get a response, even a negative one. In desperation, I visited the Embassy of East Germany in Canberra, hoping for some assistance. This had an opposite effect, as the librarians resented being put under pressure from an enemy alien. There were sudden demands to see the text of my book. The librarian, one Jutta Theurich, without any of the usual Western constraints of intellectual property, very quickly did two things: she refused any requests to publish any of the manuscripts in toto, only allowing fragments to appear; not content with that, she took note of which pieces of Busoni, still in manuscript, were recommended by me as possibly worthy of appearing in print, and proceeded, in fairly quick succession, to publish them with herself as the editor! Part of me was quite happy to see these compositions generally accessible to the public, although I was perhaps less enamoured of how this was achieved! In at least one instance, too, an academic error appeared: a youthful Sonata for piano had had two possible last movements—they should have both been printed, but unfortunately, she printed only one of them, without requisite explanation. I was far too inexperienced to understand Cold War tactics. She had access, too, to the Schoenberg/Busoni material held in the library, and raided that particular parlour at her leisure.

This is an opportunity to correct two niggling little errors that had reared their heads over the years. When listing Busoni's recordings, I gave the impression (because I hadn't checked the facts) that Liszt's Waltz-Caprice on two themes from *Lucia et Parisina* came from one work, an opera with that title. Of course, the truth was that the two themes came from two different operas: *Lucia di Lammermoor* and *Parisina*.

The second error was an honest one. Writing about Busoni's use of the melody "Greensleeves" in his opera *Turandot* (as well as one of the Elegies), I honestly repeated Petri's story that somehow Busoni thought that the melody was Oriental, thus ensuring that the opera would hardly ever be performed in an English-speaking country: the sight of a chorus of Chinese maidens singing "la-la-la" to a quintessential English melody usually provokes at least a giggle or two. Busoni's disciples probably thought that this was quite humorous, and so the story circulated. Unfortunately for all of them, Busoni had a well-developed and at times waspish sense of humour himself. We now know that he found the melody in an English archive and can even tell you exactly the date on which he saw it, as his signature exists in the library he visited. So, this time, the joke was on the disciples.

The “Lost” Busoni Manuscripts

The Jagiellonian University in Kraków has the following items, originally part of the Busoni Nachlass in Berlin. (In my original listing, many of these items are given as “lost”. Their eventual rediscovery in Poland is quite an interesting story in itself.)

I give the entries below as listed by the Jagiellonian University.

1. *Scherzo. Op.17* (for pianoforte) Busoni-Nachlass Nr 105
2. *Andantino Op.18 Per Clarinette in sib e Pianoforte* Busoni-Nachlass Nr 106 1-2
3. *Serenade No 2 pour la Clarinette en sib et Piano Op.19 Op.12* (Na s.3) Op.42
4. (piece for four hands). *Op.43* Busoni-Nachlass Nr 108
5. *Concerto Op.46* (for pianoforte and orchestra) Busoni-Nachlass Nr 109
6. *Scherzo fuer Streichquarttet. Op.20* (1879) Busoni-Nachlass Nr 110 1-5
7. *Variationen fuer Clavier und Violine ueber ein Minnesaengen aus dem XII Jahrhundert. Op.22* Busoni-Nachlass Nr 111 1-2
8. *Sternlieder von O. von Redwitz. Fuer eine Alt-Stimme mit Begleitung des Pianoforte Op.23* Busoni Nachlass Nr 112
9. *Fuge d-moll 3. stimmig. Op.26* (dedicated to B.’s mother) (*Preludium and fuga*) Busoni-Nachlass Nr 113
10. *Novelette fuer Clarinette in B und Clavier Op.27* Busoni-Nachlass Nr 114 1-2
11. *Scherzo* (for pianoforte) *Op.28* Busoni Nachlass Nr 115
12. *Scherzo a-moll. Op.29* Busoni-Nachlass Nr 116
13. *Stabat Mater zu 6 Stimmen (2 Sopranen, Alt, Tenor u 2 Basse) mit Begleitung eines Streichquarttets. Op.55* (Score and parts) Busoni-Nachlass Nr 117 1-30 (on the green cover: the list of compositions written in childhood, in chronological order, 1879r)
14. *Tragische Geschichte. Op.30 (Fuer) Alt Oder Bass u. Pianoforte.* Busoni-Nachlass Nr 118.
15. “Lieb, Liebschen leg’s Haenden auf’s Herze mein.” *Gedichte v. Heine Op.31 Fuer Sopran mit Clavier.* Busoni-Nachlass Nr 119
16. “Est(?) fiel ein Reif in der Fruelingsnacht.” *Volkslied vom Rhein fuer Mezzosopran u. Begleitung des Pianoforte. Op.33* Busoni-Nachlass Nr 120
17. *Maerchen fuer Violoncell u. Clavier. Op.34* Busoni-Nachlass Nr 121 1-2
18. *Kyrie. Op.64* Busoni-Nachlass Nr 122

19. (for contralto and orchestra) Inc.; “Il nonno dorme eppure ha gl’occhi aperti...”
Busoni-Nachlass Nr 123
20. *Kadenz zu Mozarts d-moll Klavierkonzert K.V. 466* Busoni-Nachlass Nr 124
21. *Ouverture in mi magg.* (for pianoforte four hands). Busoni-Nachlass nr 126
22. *Andante f-moll.* (for pianoforte) Busoni-Nachlass Nr 126
23. *Moderato* (for pianoforte Des-dur (fragm.) Busoni-Nachlass Nr127 *Andante con moto* (*dietro l’antico stile*) B-dur. Busoni-Nachlass Nr 128
24. (fragment of composition) H-dur. Busoni-Nachlass Nr 129
25. *Conzert fuer Klavier u. Orch. Op.39* (on the edge: Partyt. Ms. Busoni-Nachlass Nr 233

Since these works were not available when I wrote Volume 1, it is now necessary to look at the contents of this holding of materials in Poland. We need to begin by first listing the works for piano.

Busoni Nachlass Nr. 105: SCHERZO for piano Op.17. Composed May 1879.

Busoni Nachlass Nr. 108: Piece for piano four hands Op.43. Composed May 1879.

Busoni Nachlass Nr.109 (fragment only): CONCERTO FOR PIANO AND ORCHESTRA. Op.46. Composed May 1879.

Busoni Nachlass Nr.113. FUGUE in D Minor in three voices. Composed 23 July 1879. Dedicated to Anna Weiss-Busoni (Busoni’s mother).

Busoni Nachlass Nr. 115. SCHERZO for piano in F# Minor. Op.53/Op.28 on ms. Composed 14 August 1879.

Busoni Nachlass Nr. 116. SCHERZO in A Minor for piano. Composed 20 August 1879. Op.54/Op.29 on ms.

Busoni Nachlass Nr.124. CADENZA TO D MINOR CONCERTO K.466 BY MOZART. Composed 1879? This is a very youthful and simple Cadenza and has nothing in common with the later cadenzi for this Concerto.

But from this humble beginning we have inherited that sensational body of cadenzas for numerous works, predominantly from Mozart.

Busoni Nachlass Nr.125. OUVERTURE in E Major for piano four hands. Composed 1879?

Busoni Nachlass Nr.126. ANDANTE in F Minor Composed 1879?

Busoni Nachlass Nr.127. MODERATO in D Flat Major for piano. Composed 1879?

Busoni Nachlass Nr.128. ANDANTE CON MOTO in antique style. Composed 1879?

Busoni Nachlass Nr.129. Fragment in B Major. Composed 1879?

Busoni Nachlass Nr.233. Autograph of the Piano Concerto Op.XXXIX. See Chapter in Volume 1.

The instrumental and vocal works may be found in their respective chapters. I have added "Jagiellonian University" to the entries as appropriate and have, additionally, included details to show the full extent of the holdings of the Jagiellonian University in Kraków.

* * *

For the sake of thoroughness, here I need to list a short but significant work for piano that was not mentioned in the book. It is held in the British library, in the Stefan Zweig archive:

INDIANISCHE ERNTELIED, Klavier Skizze (Versuch über ein Indianer Lied)

This a two-page piece that pianists need to add to their copy of the *Indian Diary*, for insertion somewhere in the work. It is also a highly effective encore piece. I attach it here in full, typeset from the Busoni manuscript, which is not always easy to read. This is its first appearance in such a form. Busoni leaves to the pianist decisions about a possible Da Capo. "Dolce" is deliberately misspelt in the piece, as Busoni was playing word puns with Zweig. I have substituted the normal spelling here.

Indianisches Erntelied

Erster Versuch einer Verwerthung für das Clavier

Ferruccio Busoni

Allegretto vivace

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked **Allegretto vivace**. The first measure is marked *dolce*. The second system starts at measure 4 and includes a *ppp* dynamic marking. The third system starts at measure 8 and includes an *8va* marking. The fourth system starts at measure 12 and includes an *8va* marking. The fifth system starts at measure 16 and is marked **Tranquillo** with a fermata symbol. The dynamic marking *leise, rauschend* is present. The score includes various musical notations such as slurs, ties, and dynamic markings.

Indianisches Erntelied

3

The image displays a musical score for the piece "Indianisches Erntelied" by Ferruccio Busoni. The score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The measures are numbered 19, 22, 25, 28, and 32. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 1-5. The piece is characterized by its melodic lines in the treble clef and more complex, often chromatic, accompaniment in the bass clef. The notation includes dynamic markings such as *f* and *sfz*, and articulation like slurs and accents. The overall style is typical of late 19th-century piano music, with a focus on technical virtuosity and expressive melody.

36 **Sostenuto**

40 **D.S. noch einmal von Tranquillo**

43 **ff**

45 **agitato**

47 **pendendosi**

(da Capo ad libitum)

diese Skizze wurde eigens niedergeschrieben für Herrn Stephan Zweig
zur Erinnerung an Amerika und an Ferruccio Busoni

12 April, 1911

Preface

This volume should ideally be read or consulted in conjunction with my earlier book *Busoni and The Piano* for a complete but personal overview of the composer's works.

Writing about his own edition of Bach's music, Busoni remarked that his edition of the 48 Preludes and Fugues differentiated the first 24 pieces from the second by concentrating on pianistic issues in the first part and compositional ones in the second.

It was almost inevitable that when I wrote my first book on Busoni half a century ago, fresh from pianistic studies with the great Egon Petri, that the approach—not just the subject matter—was closely linked to the keyboard. This second volume, honing in on non-piano repertoire, will be more orientated on compositional issues and my attempt to understand Busoni's approach to this art.

I would like to point out, however, that there is much material in Volume 2 of vital interest to pianists, and trust that the information will be useful to hungry pianists and pianist-transcribers.

The first volume, moreover, is set out as an academic text. In this new book, I am more concerned about understanding Busoni's aesthetics and philosophy, as well as the non-musical inner world of his thought process. This second volume, therefore, is more in the nature of a composer commenting on the work of another composer. I have dealt with Busoni's music all my long working life and feel comfortable in assuming this role.

When I came to see Petri for the last time, he reminded me that “you are now a member of a very exclusive club. Your role is to pass on the torch to your own pupils”.

After *Busoni and The Piano*, I concentrated my research into the daunting question of the reproducing piano roll, as I had discovered how fragile and neglected this important field of study had become. Partly, this work was an attempt to solve the riddle of Busoni's own piano roll output. I succeeded only partially. A present student of mine, Aaron Chew, is, at this writing (2020), completing a PhD on Busoni's recordings, and trying to locate the still missing rolls from Busoni's recordings. And so, the torch is passed on.

Larry Sitsky
Canberra, Australia, 2020

1

Clarinet and Piano

I have chosen to begin my exploration of Busoni's instrumental and vocal music with his output for the clarinet. The reason is obvious and simple: Busoni's father Ferdinando was a professional clarinetist, who composed some music for his own performances (often showpieces after Girolamo Salieri), and who also wrote a "Scuola di perfezione per il clarinetto", published in Hamburg in 1883 by Crazz, a publisher who also published Ferruccio's early efforts. Ferdinando's music, and even style of performance and technical approach to sound production on the clarinet, was already old fashioned at the time of his son's education. The few pieces by Ferdinando that I have come across confirm what one would expect: mostly ABA form, focusing purely on the clarinet, the piano just supporting the harmonic scaffold. The overall result is rather tawdry to the modern ear.

The very young Ferruccio toured with his parents and a number of his early works for clarinet were intended for his father. Ferdinando was also quite capable of writing poems to attractive women and then getting his son to set them to music; at least one such example has survived in the vocal music. The relationship was ambivalent: Busoni recognised, quite early, that his father was rather limited in his own tastes and compositions, and enjoyed playing grand fantasias on popular airs from Italian operas. At the same time, Ferdinando somehow understood that his young and obviously very gifted son required strong discipline in composition, and insisted on a strictly controlled output, covering a wide spectrum of styles and techniques and a strong dose of counterpoint. It was thanks to his father that Busoni undertook a study of much Bach—a composer not really popular in Italy. When Ferdinando died, Busoni marked the occasion with a deeply felt "Fantasia nach Bach", rich with Bachian quotes and allusions.

Ferdinando also avoided shielding Ferruccio from the daily rough and tumble of the music profession. Anna Weiss/Busoni would have given young Ferruccio a more sheltered and classically controlled atmosphere, playing four-hands repertoire with him such as Clementi, Diabelli and so on. But Ferruccio needed muscle to find his way in the art-music world. It has ever been thus.

WORKS IN MANUSCRIPT

Busoni-Nachlass 17: PRELUDIO PER CLARINETTO E PIANOFORTE

Prelude in C Major for clarinet and Piano (12 July 1875). Arranged from Prelude in C Major for Piano, October 1874, Op.11.

The superimposition of a simple melodic line over an arpeggiated piano piece was possibly inspired by the example of Bach's first prelude from the "48" combined with Gounod's "Ave Maria".

* * *

The *Busoni-Nachlass* also contains an incomplete sonata for clarinet and piano in D major. It is simply a bad imitation of a classical sonata. There is a first movement in sonata form, a slow movement and a minuet. The obvious missing portion is that of a last movement. The work is not worth our attention.

* * *

BUSONI NACHLASS 20

PRELUDIO PER CLARINETTO E PIANOFORTE. OP.18. (26 February 1875, 14 July 1875), Op.18.

Musically a very similar attempt at the same concept as the very first piece.

* * *

Busoni Nachlass Nr.136. Allegro vivace in C Minor for Clarinet and Piano (1879?)

Busoni Nachlass Nr. 104. Piece in A Minor for Clarinet and Piano

* * *

The early Busoni clarinet music, whether still in manuscript or published, contains some common characteristics. There is Ferdinando's preference for the higher register, the exploration of established forms, the fluent but rather predictable writing in a salon-like texture with the piano sometimes playing with imitations of the solo clarinet line. The very young Busoni has fluency and assurance, even if the form to be filled is more prevalent than the content of the form. At the same time, the piano part is full of technical fluency and is not without difficulty.

* * *

EARLY CHARACTER PIECES FOR CLARINET AND PIANO. G. HENLE VERLAG. 1991. EDITED BY GEORG MEERWEIN.

ANDANTINO for Clarinet and Piano. (1877 – 4 May 1879) Op.41/Op.18 on ms. (Jageillonian University)

Untitled piece in E Minor for Clarinet and Piano (1877). Possibly meant for a Suite in E Minor for Clarinet and Piano (1877?). Op.10, also Op.11 on ms.

The Henle Verlag edition titles this piece *Andante Con Moto*, but this is a tempo indication, not the title. Interestingly, a clarinet in C is called for in this one-page piece. It is rather sparse writing, with plenty of melodic imitation.

Note that the almost impossible confusion with regard to Opus numbering is already alive and well at this very early stage. Busoni kept renumbering his output as he was constantly dissatisfied with his works (see description of his 'system' in the earlier book dealing with the piano works).

SUITE FOR CLARINET AND PIANO (MAY–JUNE 1878).

The Suite consists of:

1. Improvisata (Impromptu)
2. Barcarola
3. Elegia
4. Danza campestre
5. Tema variato
6. Serenata

* * *

The Improvisata has an opening of impressive piano chords before settling into a Schumannesque language.

Barcarola: smooth but undistinguished, with the technique of a duet and a soulful palette. These are all essentially salon pieces, but with a high level of polish.

The Elegia from this very early Suite (May–June 1878) is a simple Schumann-like piece, with very conventional broken chord accompaniment in the piano, which takes the melody after it is heard at first in the clarinet, followed by a conventionally winding-down Coda.

The Tema variato is constructed of a theme that lends itself to repetition with more elaborate texture, especially in the first two variations. Variation 3 is marked *Adagio*, whilst Variation 4 is a *Finale* in *Andantino* tempo. There is still some way to go towards the late Variations in many guises, but these are early steps.

The Serenatas are serene but largely uneventful. One has to constantly remind oneself of the age of the composer! Serenata from the Suite: (Op.42/Op.19 on ms., labelled No.2). (Jageillonian University). The technique of a duet is present here as well. This Serenade contains a turbulent middle section with semiquavers for the piano. (June 1878).

SERENADE for Clarinet and Piano. (4–31 May 1879). Op.42/Op.18 on ms. This Serenata is not from the Suite, but a separate piece.

SOLO DRAMATIQUE in B-flat Minor for Clarinet and Piano. (2 February 1879). Op.13/Op.33 on ms. Operatic qualities, with left-hand rumbles and sweeping gestures, with the piano imitating, but the clarinet always dominating in this rather melodramatic piece, with free interludes.

The NOVELLETE for Clarinet and Piano is dated 2 August, 1879, Op.52/Op.27 on ms. (Jageillonian University). The piano part is fairly difficult, reminding us of Busoni's early virtuosity.

The above early pieces for clarinet and piano are published in one volume by G. Henle Verlag in an excellent performing edition by Georg Meerwein (1991).

* * *

The disparity in these very early Busoni works is between technique and content. It is hard to put into words, but it is like mature work written by a second-class composer, except that the composer's age is very young indeed.

* * *

MÄRCHEN FÜR KLARINETTE VIOLONCELLO (KLARINETTE) UND KLAVIER. Breitkopf & Härtel, 2000. Edited by Joachim Draheim.

(October 1879). Op.60/Op.34 on ms. (Jageillonian University).

The version using clarinet is more effective simply due to the higher and more prominent tessitura of the wind instrument. See chapter on music for cello and piano.

* * *

ELEGIE FÜR KLARINETTE UND KLAVIER. Breitkopf und Härtel. 1920. (Other reprints followed).

Interestingly, this very late work is in Eb Major, whilst the much earlier *Elegia* (see above) is in E Flat Minor, with an ostinato laying the foundation in both pieces. Comparing this late *Elegy* with its predecessor(s), it becomes ultra-clear that Busoni has evolved a great amount. Like the early *Elegia*, Busoni uses the tonality of Eb, but all the characteristics of the late Busoni are here: the austerity, the static harmonic field, the shifting to and from tonality, the unexpected modulations, the excursions into non-tonal territory. And that extraordinary last page with the piano playing a low counterpoint to the clarinet, plus the ambiguous ending.

* * *

Music Example 1/1: comparing the opening bars of the early *Elegia* with the late *Elegy*. (Only the opening systems of both pieces are given, numbering Music Example 1/1a and 1/1b.)

A Edmondo Allegra

Elegie

für Klarinette und Klavier

Ferruccio Busoni

Andante sostenuto

Klarinette in B *dolce*

Klavier

Music Example 1/1a

3. Elegia

Adagio
con espressione

ppp

Adagio
(ppp)

leggero

tr. s.

Music Example 1/1b

* * *

Busoni Nachlass 320. Two Cadenzas for the Concerto for Clarinet and Orchestra No.1 in F Minor, Op.73, by Carl Maria von Weber (18 May 1920).

These two cadenzas remain unpublished, though complete and from Busoni's late period. Like two other works, they are dedicated to Edmondo Allegra. Just as there are a number of widely variant editions of this Concerto, creating controversy at differing levels, so Busoni's contribution to this work adds further confusion. Busoni's title page proclaims: "Cadenze per il Concertino (sic) in fa min di C. M. Weber". There is a Concertino by Weber, written in the same year as the Concerto, but it is not in F Minor, but Eb. Is Busoni implying something here by downgrading the work? The second problem: it is unclear where precisely the Cadenza commences. The usual place where the Baermann Cadenza is played, at bar 143, doesn't fit. As far as I can make out, Busoni intended his cadenza to be played after the diminished 7th chord at bar 271. Then a further question arises: as usual with his cadenzi, Busoni is unhappy about what happens next, so he writes out the rest of the movement, in his own ending with the soloist continuing to play. Once more Busoni undercuts the possibilities for performances of his cadenza, as there is the question of the orchestral parts differing from the original. At a bar marked "Orchestra originale di Weber", Busoni quotes from the original (see bar 38, usually marked as Fugure B in the scores I have consulted) and then winds the movement down fairly quickly, without the usual bombastic outburst from the orchestra following a cadenza.

The cadenza to the slow movement is unambiguous and is inserted between bars 40 and 41 after the fermata sign. This needs publication after all the time that has lapsed since its composition, and given the quality of musical thought behind it.

* * *

Busoni-Nachlass 170:

Schumann: Three Romances for Oboe, Op.94. (1879–1881). Solo part only. For clarinet. Apparently, the piano part is meant to remain the same as the original accompaniment for oboe. This is another work of the Graz period that witnessed so many works written for Busoni's father.

1a

Clarinet and Other Instruments

SUITE FÜR KLARINETTE UND STREICHQUARTETT. Breitkopf und Härtel (1995). Edited by Jutta Theurich. Probably composed in 1881.

1. Andantino- Vivace assai
2. Vivace e marcato
3. Moderato

The manuscript score describes the work as ‘for clarinet accompanied by string quartet’, thus clearly stating that this is not a clarinet quintet in the usual sense, but a featured solo instrument, intended for his father. The clarinetist’s role is akin to someone like Johann Strauss, standing in front of his ensemble whilst playing and leading. It is always difficult to be certain in these matters, but one cannot help wondering whether there was another—probably fast—movement intended to round off the piece. The 3rd movement is impressive on its own, longer than the other two together, full of feeling, with more presence from the strings than henceforth. It could comfortably stand on its own in a concert.

* * *

ROBERT SCHUMANN. ABENDLIED FÜR KLAVIER ZU DREI HÄNDEN OP.85 NR. 12. BEARBEITUNG FÜR KLARINETTE UND STREICHQUARTETT VON FERRUCCIO BUSONI. Breitkopf & Härtel, 1997. Edited by Joachim Draheim.

This is one of Schumann’s best-known miniatures, and has been arranged for every conceivable ensemble, even during Schumann’s life. It was performed at his funeral. So, Busoni was hardly breaking new ground here, merely providing yet another short piece for his father, possibly an encore for the Suite for clarinet and string quartet. The work is here transposed into C major, perhaps for the sake of the last, rich chord and the cello octave. (Date of composition probably ca.1880.)

* * *

A companion piece to the above is unpublished (Busoni Nachlass 168):

INTRODUCTION PAR SPOHR ELEGIA DI H.W. ERNST. RIDUZIONE
PER CLARINETTO CON ACCOMPAGN. DI QUARTETTO AD ARCO DI
FERRUCCIO BENVENUTO BUSONI.

There is no date on the manuscript, but ca.1880 is very probable. Although a companion piece to the Schumann, above, the result is far less effective. The Schumann is a gem of its kind, but the Ernst Elegie is a second-rate piece of music, and Busoni did not yet possess the skills to lift it above its own natural level.

* * *

CONCERTINO FÜR KLARINETTE UND KLEINES ORCHESTRA, OPUS 48,
1918.

Breitkopf & Härtel, 1918. Also, Edwin Kalmus.

AUSGABE FÜR KLARINETTE UND KLAVIER Bearbeitung von Otto Taubmann.

The work is dedicated to Edmund Allegra, Principal clarinetist of the Zurich Tonhalle Orchestra.

As a miniature Concerto, the work is divided into these short movements, played without a break:

Allegretto Sostenuto—un poco Animato

Andantino

Adagio

Allegro Sostenuto

Tempo di Menuetto

A companion piece to the Divertimento for Flute and Orchestra, this work is similarly scored for small orchestra with a beautiful, transparent palette of colours. As though still writing for his father, Busoni begins immediately in the high register, with the solo instrument proclaiming its ascendancy. Unmistakably late period Busoni, the work is full of the usual Busonian twists and turns, so that the ear is often deceived and misled, sometimes fulfilling expectations, but more often than not taking a turn into unexpected tonality, major/minor ambiguity, and using sequences to lead our ears astray.

* * *

W. A. MOZART. ADAGIO AUS DEM KLARINETTEN KONZERT HERAUSGEGEBEN UND MIT EINER KADENZ VERSEHEN VON FERRUCCIO BUSONI. Composed no later than 1920. Breitkopf und Härtel. 1922.

See *Busoni and The Piano* for a discussion about Busoni's attitude to Cadenzas composed by the pianist. This continues to be a controversial topic; Busoni did not believe in composing cadenzi 'in style' and persisted in his belief that two time zones were intersecting. His late cadenzas for the Mozart clarinet and flute concerti continue to pursue this philosophy; a hundred years later, audiences are still bewildered by the Mozart/Busoni cadenzi and most soloists lack the courage to perform them.

For the clarinet concerto, Busoni inserts his cadenza precisely where one would expect it: the difference here is that the Cadenza—extending over 20 bars—is fully notated and barred, since the orchestra continues to play under the solo instrument. The built-in problem here is not so much that there is a jolt in the stylistic flow—in fact, there is very little of that, although the wind has some chromatically descending quavers that Mozart may have objected to—but rather that, to perform the Busoni Cadenza, the orchestra has to have a set of parts containing the extra 20 bars, which involves hire fees and the rest of the nuisance that would be incurred. So once again, Busoni manages to subvert his own agenda, and we hear this Cadenza very rarely indeed. A pity, since it provides a fresh approach to this lovely movement from late Mozart.

* * *

2

Flute and Piano

ALBUMBLATT for Flute (or muted Violin) and Piano. Breitkopf & Härtel, 1917.

This little gem is now a kind of classic of the flute/piano miniatures world. The piece operates on three levels: a long, unfolding cantilena taken by the flute, a free counterpoint to this given to the left hand of the piano, and the middle, harmonic fill-in chords in the piano right hand, mostly in quavers. The cantilena arrives at a strong cadence in E three times in the piece, and Busoni sums up these three 'arrivals' with the last three Es on the flute, each one an octave lower than the previous E. This miniature is a companion piece to the Clarinet Elegy, just as the Flute Divertimento is a parallel work to the Clarinet Concertino, all roughly contemporary.

This Albumblatt reappears in *Turandot* in Altoum's Arioso.

2a

Flute and Other Instruments

DUO FOR TWO FLUTES AND PIANO. Musica Rara, 1991. Editor: J. Theurich

This a mellifluous, pleasing, lyrical piece. The constant weaving and interweaving of a very simple scalar theme are a direct outcome of contrapuntal studies, and of Bach in particular; Busoni's mother used to play simple tunes on the piano and Busoni had to replicate them on his flute. So here is an example of aural dictation with a slight twist.

Normally, we do not associate Busoni with the flute. Nevertheless, there are some high-level exceptions (see below).

* * *

DIVERTIMENTO for flute and orchestra. Op.52. Breitkopf & Härtel. 1922. Then Edwin Kalmus.

Piano reduction Breitkopf & Härtel. 1922

Kurt Weill's reduction of the orchestral part for piano, is, naturally, accurate and deferential, but does not contain Busoni's infallible and free pianistic flair. The version with piano does, however, lay quite bare the skeleton and construction of the piece, with the outer fast sections in Bb Major and the rather quirky central slower movement in a kind of G Minor. Curiously, although the ending is in a very strong Bb Major, with Mozartian flourishes in the arpeggio of that key, Busoni never restores the opening key signature. The whole, short Divertimento is very much like seeing familiar objects in a strange light, with unpredictable turns and twists every step of the way. The piano reduction also accentuates the duet aspect of the piece, without the distraction of the orchestral colours. The ending is a throwaway line.

The orchestra shows off the soloist like a brightly coloured peacock. Although only small forces are utilised, the dramatic moments such as Trumpet entries, the soft carpet of background that the strings provide and the sheer brilliance of the solo flute part all assist in the overall clarity of line and highlight the polyphony when it occurs. Little wonder that such Busonian works are labelled as 'Neo-Classic', especially

with the obvious Mozartian references; what is missed in such labelling is the clear suggestion that such classical purity contains within it various possibilities for the future, especially paths leading to weakening the tonal system. It is vital to view such works in their historical era to fully absorb the importance of the gesture.

* * *

Neuer Busoni Nachlass: CADENZA INSTRUMENTATA ALL' ADAGIO DEL PRIMO CONCERTO PER IL FLAUTO (KV 313) DI W. A. MOZART. 1. August 1919.

As in the case of the Clarinet Concerto of Mozart, and from roughly the same period in his life, Busoni's Cadenzas to the Flute Concerti hone in on the possibilities of the slow movements. Since these Cadenzas to the Flute Concerti remain unpublished to the present day, the problem of their usage is compounded even further than in the case of the Clarinet Concerto. The Cadenza is fully accompanied and is really an extension of the musical argument. As in the Clarinet Concerto, the modernistic aspect of these accompanied Cadenzas is mild and should no longer raise eyebrows, except those of hard-line purists.

* * *

Neuer Busoni Nachlass: CADENZA INSTRUMENTATA ALL' ANDANTE NEL SECONDO CONCERTO PER IL FLAUTO DEI W. A. MOZART. 2. August, 1919.

These Cadenzas were composed a day apart, so stylistically there is not much difference. The second Concerto has the Cadence point placed by Mozart much later in the movement, so Busoni's approach was a little different. Instead of using the cadenza to further the musical discourse, his result here is closer to the more traditional Cadenza, with a more rhapsodic and flourishing line. Both of these Cadenzas are very fine examples of their kind, and it is doubly surprising that they have remained unpublished. Perhaps someone out there with a bit of enterprise will see these works printed and available to the professional flute player? After more than one hundred years, isn't it about time?

On the covers of some Breitkopf & Härtel sheet music of this time, where they often advertised other scores by Busoni, the two flute cadenzas are listed; however, I have not been able to locate any printed versions of these two works.

* * *

3

Violin and Piano/Violin and Orchestra

Busoni Nachlass Nr.52: SONATA in C Major for Violin and Piano. 10 March 1876.

VARIATIONS ON A MINNESINGER LIED FROM THE 13th CENTURY.
Op.22. Composed 23 June 1879. Op.48/Op.22 on ms. (Jageillonian University).
Breitkopf & Härtel, 1999.

Edited by Joachim Draheim.

- I. This is a work from Busoni's 13th year, but has loads of charm and a naïve attractiveness. The troubadour theme is somewhat chant-like and this is the element that Busoni preserves in his Variations. The theme itself is presented in a harmonically perhaps oversimplified and static way, but once the piece gets going, the interplay between the instruments carries it forward, including lively counterpoint, an excursion into the Minore in Variation III and a Gigue (Variation V).
- II. This is an early example of Busoni's favoured Suite-Form. Polyphonic imitation is ever-present, and what we have here is in effect a series of dance movements. Nos.2 and 4 are marked by sudden and unexpected tonal shifts. No.4 is a lovely introspective movement.

The transition from VIII to IX is unexpected and harmonically daring, so Busoni shows that early on there was no lack of the spirit of experimentation. In the Coda, the Theme is restated in the violin in octaves and leads to a thundering and exuberant ending. If the pianist is willing and able to play with the static harmony a little, this would be a welcome addition to the violin/piano repertoire. It is, essentially, a small suite.

FOUR BAGATELLES FOR VIOLIN AND PIANO. Composed 1888. Dedicated to Egon Petri. Op.28. Peters, 1888.

Consists of “Aus der Zopfzeit (quasi Menuetto) (from the Age of Pigtailed)

Kleiner Mohrentanz (Little Moorish Dance)

Wiener Tanzweise (Viennese Dance-Song)

Kosakenrin (Nach einen russischen Volkslieder (Ride of the Cossacks))”

When Busoni named some of his most problematic works ‘sonatinas’ he was having a small joke at the expense of pianists who were expecting Clementi-like easy ‘sonatas’. So here, writing for a very young Egon Petri who had recently taken up the violin, he perpetrated a similar harmless prank. The Bagatelles are certainly not for beginner violinists (Egon was still in single figures age), nor for amateur pianists. Beginning with a graceful Minuet, the work progresses through to a rousing Cossack dance. A Straussian Viennese waltz appears on the way, perhaps a precursor of the orchestral *Tanzwalzer*. It is yet another sample of Busoni naming a work one thing, but producing another. The Bagatelles are really yet another composition in the form of a Suite, Busoni’s favourite form of block by block construction leading to a satisfying whole.

* * *

SONATA IN E MINOR FOR VIOLIN AND PIANO. Op.29. Composed 1890. Rahter, 1891. Dedicated to Adolf Brodsky. More modern reprints followed.

I. Allegro deciso

II. Molto sostenuto

III. Allegro molto e deciso

The work opens with a fanfarish figure already employed by the composer in an early Piano Sonata in F Minor. Here it appears in a highly dramatic guise, and the figure is constantly employed in a thematic fashion. I have played, taught and coached the work many times over the years, and the cellular construction becomes more and more evident with each experience. The Sonata emerges as existing somewhere in a territory bounded by Franck and Brahms. The rich sequences and chordal progressions are especially Brahmsian, whilst the tight three-note theme reminds one of Franck’s inter-movement recurrences utilised as compositional glue.

There are two essentially different ways of regarding this piece. It is still a youthful output, full of Latin temperament and forward impulse, and can be treated with great bravura and dash. On the other hand, we know that Busoni matured early as a composer, and in this particular period was influenced and tended to imitate Brahms. We have a number of such works, especially in the piano compositions. This attitude would lead one to a more expansive, warmer and slower choice of tempo. Personally, it is this latter approach that I favour, resulting in a less aggressive and more relaxed

approach to the tempo and the overall unfolding of this Sonata. The passage-work is not so toccata-like, and the frequent fugati not so driven, more thoughtful.

The fast-slow-fast movements betray the lineage of the Sonata. Two accomplished performers are needed to surmount the piece. It is also a useful demonstration of a particular compositional technique, and therefore conducive for analysis. This Sonata was part of Busoni's submission for the Rubinstein Prize.

* * *

CONCERTO IN D MAJOR FOR VIOLIN AND ORCHESTRA, Op35a.
Composed 1896–1897. Breitkopf & Härtel 1899. Dedicated to Henri Petri.

Piano reduction published in the same year as above.

The Concerto is, strictly speaking, in three movements 1. Allegro Moderato, 2. Quasi Andante and 3. Allegro Impetuoso. But the piece is played without a break, and this rigid structure does not emerge in the sound. Rather, it comes across as one developing composition, with constant shifts of mood and tempo. Busoni was about to enter his last period as a composer, and the Concerto lies just before this. Although he tended to be ruthless and intolerant of much of his music pre the 2nd Violin Sonata, he retained an affection towards this work. Why it is not more performed, I cannot fathom; it is a mellifluous, good-natured, one may even say 'happy' piece. In 1912, Szigeti played it with him, and his comment was: "Well, it is a good work though unpretentious." Dent describes it as 'cheerful and attractive in character without any pretense of being revolutionary in style.'

The opening set of wind chords, which provides much of the thematic material for the work, are somewhat reminiscent of the opening chords of the Piano Concerto. The semitonal side slip is almost a Busonian signature gesture via the chords. Later in, instructions such as "Gemessen mit Humir" (measured, with humour), "mit absicht lichen Pathos" (with deliberate Pathos) and "Alla Marcia, Pomposo umoristico" all underline the folk music element present, especially towards the end, and are precursors of street songs in the Piano Concerto.

Sibelius, who was a friend as well as a piano pupil of Busoni liked the work generally, but was struck by some of the interplay between solo violin and bassoon, an effect that he used in his own violin concerto. Busoni is already a master of orchestration the very opening with the high D pedal and the wind chords under it proclaim this very clearly. The scoring is transparent, but never thin. A few other examples reinforce this aspect:

Music example 3/1, page 12 of the score, showing wind chords layout

Music example 3/2, page 24 of the score, demonstrating massed trills.

Music example 3/3, page 27 of the score, showing Busoni's fondness for a soft string carpet.

12

Più moderato.

Clar.
Fag.
Hr. I. II.
Tr.
dolce
dolciss.
Più moderato.
pp
pp
pp
pp

Più moderato.

Allegro.

Ob.
Clar.
Fag.
Hr. I. II.
Pk.
p
molto cres.
f
mit absichtlichem Pathos
Allegro.
f
a piacere
unis.
pp
molto cres.
Allegro.
f

Music Example 3/1

21

The image shows a page of a musical score, page 21, for Violin and Piano/Orchestra. The score is written for a full orchestra and includes the following parts: Fl. pftco., Vl. I, II, Oboe, Clarinet, Bassoon, Horns I, II, III, IV, Trumpets, Percussion (Perc. I, II, III & Tuba), Piano, and Trombones. The score is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present. The score is divided into measures, with a large 'E' marking the beginning of a section. The bottom of the page shows the beginning of a new section with a 'f' marking.

Music Example 3/2

27

The musical score is arranged in two systems. The first system includes staves for Horn I II (top), Trumpet in C (Tr. in C), and Trombones I II (Pos. I II). The second system includes staves for Oboe (Ob.), Clarinet in Bb (Clar. in Bb), Bassoon (Fag.), Horn I II (Hr. I II), and Trombones I II (Pos. I II). A grand piano (piano) section is also present, consisting of five staves (treble and bass clefs). The score contains various musical notations including notes, rests, and dynamic markings such as *pp*, *frc.*, *dolce*, *ppp*, *p*, *f*, and *dim.*. The page number 27 is located in the upper right corner.

Music Example 3/3

Bottom of page 37 and top of page 45 are examples of a weakening of the tonal chain. On page 55 you will find a clear propensity towards ‘street song,’ so beloved at that time by composers such as Mahler, challenging the notion of high art and street art merging.

Violinists have expressed opinions to me concerning what they consider to be a superfluosity of passage work in this concerto. That is a matter for the composer, of course, but I would point out that the role of the soloist in the Busoni concerti is rarely that of the superman battling the rest of the orchestra; such a role is not even evident in the Piano Concerto. The soloist for Busoni is more often than not a commentator, a dreamer, decorating the ongoing events, sometimes filling in the texture, rarely dominating procedures, even though the solo part may be ever present and technically demanding.

* * *

SONATA IN E MINOR FOR VIOLIN AND PIANO (No.2), Op.36a. Composed May 1898 – August 1900. Breitkopf & Härtel, 1901. Dedicated to Ottokar Nováček.

The ten years that separate the two Violin Sonatas (in the same key) clearly delineate the huge strides made by the composer. The overall structure is unique, and the movements are played without a break:

- I. Langsam
- II. Presto
- III. Andante, *piu*tosto grave
- IV. Andante con moto (Choralgesang von J.S.Bach)
 - Variation 1: Poco più andante
 - Variation 2: Alla marcia, vivace
 - Variation 3: Lo stesso moviment6o
 - Variation 4: Andante
 - Variation 5: Tranquillo assai
 - Variation 6: Allegro deciso, un poco maestoso
- V. Con fuoco - piú lento
- VI. Piú tranquillo, apoteotico—Tempo del Tema- Adagio- (recap of opening bars).

Busoni toyed with a Beethovenish title for this work “Sonata quasi una Fantasia”, and there are structural similarities to the Beethoven E Major Sonata Op.109. The opening of the Beethoven, in the left hand, intones the beginning of the Bach Chorale; interesting, of course, but I wouldn’t make too much of this, as many other influences are present in the work: Brahmsian chord progressions, Lisztian bravura, Bachian chorale preludes, all convincingly combined into a very special Busonian mix of lofty serenity and mystical stillness, devoid of any bombast or obvious splashy virtuosity.

We are talking 'masterpiece' here. Like so much Busoni, it will never achieve 'popularity', audiences have a problem following the complex structure as well as the metamorphoses of the thematic material, and a progression towards an ending that does not invite applause.

The later version of the work for two pianos (see *Busoni and The Piano*) is a demonstration of his belief that a work of high art does not have a 'final' form, but is capable of constant evolution.

I do not believe for a moment that the aching beauty of this work is in any way a foretelling of the early death of the dedicatee, but is deeply embedded in purely musical raw material and structure.

* * *

Beethoven: BENEDICTUS AUS DER MISSA SOLEMNIS, OP.123 für Violine und Orchester bearbeitet von Ferruccio Busoni. Breitkopf & Härtel, 1916.

Piano rehearsal version, Breitkopf & Härtel, 1916 (reduction by Hermann Gärtner.).

Beethoven's original score of this movement strongly features the violin as a solo instrument, and this must have given Busoni the idea of a concert piece for Violin and Orchestra without the 'distraction' of a choir. His other obvious concern was the duration of the movement and the treatment of the now missing voices. His solution is to replace the choral parts with strings, and therefore to allow them to blend with the orchestra so that the solo violin is strongly featured to the fore. Beethoven's scoring is left untouched otherwise. Busoni follows the episodes of the score as they are in the original, and introduces a fairly large cut at one point in the piece. The result is something like the Beethoven Romances for violin and orchestra. The string parts taking on the vocal lines introduces a surprising softness to the setting. Sometimes he ignores the chorus altogether, it is a movement in which Beethoven himself does the same, hence the possibility for the transcription in the first place.

4

Cello and Piano

Busoni's music for cello and piano, although accomplished right from an early age, does not sit comfortably with the image of him as a 'futurist' (an absurd allegation), a founder of 'modernism' (correct, but not in the respect of the cello/piano music) or a mystical impressionist. The output for cello and piano is closer in spirit to the Romantic composers such as Mendelssohn and Schumann, rather than the more rugged Brahms. Some of the early music came into print only fairly recently, but it is easy now to have a bird's eye view over the entire output.

The repertoire for cello and piano actually emphasises how strong and deeply embedded Busoni's musical roots were. Both parents were not only performers, but also composed as the need arose. As he toured with them from a very early age, he had before him the example of the performer/composer, as well as the place in the concert repertoire for a less demanding intellectual content. These cello/piano pieces fall into such a category.

The works, however, are not light music to please the audience. From the beginning, Busoni produced highly crafted, well-structured compositions with logical harmonic and structural flow. I find myself constantly amazed at the high finish and sometimes difficulties of the piano parts. Busoni himself had little time for most of the music listed below, rejecting most of the works from the 19th century, and only grudgingly admitting music such as the 2nd Violin Sonata and the Elegies as a 'new beginning', as his true 'Op.1'. And thus, the majority of the works listed below are noted not so much for their boldness or originality, but more for their undeniable lyric charm and even predictability.

The Serenata, a fresh and youthful piece, is an example of the title—conjuring up in the 19th century mind—a maiden on a balcony with her suiter below, singing to her whilst strumming a guitar. This image is reinforced in the piano part, with its numerous arpeggiated chords (see ending). There are musical connections between this Serenata and the one written for clarinet and piano (Op.10, 1878). Although separated by only a few years, comparison of the clarinet version with the reworked cello version (1st January 1883) is worth doing as an illustration of the rapidity of the

composer's development. The mature Busoni also used to return and rework music, in the belief that a musical work of art was a work in progress, capable of being heard in other ways.

Busoni's 'Finnish' pieces all stem from his residency in Helsinki between 1888 and 1890. The Variations are terse and tightly knit. Joachim Draheim has a very high opinion of their musical worth.

The Kleine Suite is somewhat more spacious and less dramatic than Kultaselle, with its five movements of moderate length. Imitative counterpoint is ever-present in all of these works, so it should come as no surprise that the crowning glory of the cello/piano output is the transcription of the Chromatic Fantasy and Fugue of Bach. The original reason for this transcription was simple enough; it was to clearly separate the chords from the melodic line in the recitative section of the Fantasy. This he achieves with great clarity of texture, but withall, the cello part requires considerable virtuosity to match the florid piano part and then to balance with it in the Fugue. There is a startling piano roll of Busoni playing this work for the Duca machine, opening at breakneck speed.

* * *

MÄRCHEN for Cello or Clarinet and Piano. (See also Chapter 1.) Composed October 1879. Op.60/Op.34 on ms. (Jageillonian University). Breitkopf & Härtel, 2000.

SERENATA for Cello and Piano. Lucca, 1883. Breitkopf & Härtel, 2000. Composed 1 January 1883. Dedicated to Francesco Serato. Lucca 1883, later Ricordi.

KULTASELLE: Ten Little Variations on a Finnish Folksong, for Cello and Piano. Breitkopf & Härtel, 2000.

The above three works published in one volume, edited by Joachim Draheim.

The SERENATA also published separately by Faber Music, edited by Lowry Blake.

* * *

KULTASELLE composed in May 1889, originally published by Rudolf Dietrich, 1891 and later Breitkopf & Härtel. This is a terse, compact work. And the word 'little' in the title can be misleading, as there is nothing light or 'easy' about these variations, which are somewhere in the middle of Busoni's prolific output. The theme and therefore some of the variations are quite chromatic, and there is an extraordinary coda with startling tonal shifts just before the very end. The mood and texture are dark and sometimes thick. The Variations are not numbered, but are easy to identify through double-bars and changes of mood and tempo.

* * *

KLEINE SUITE for Cello and Piano, Op.23. Composed before August 1885. Kahnt, 1886. Later Breitkopf & Härtel. Dedicated to Hans Kindler.

- I. Moderato ma energico
- II. Andantino con grazia
- III. Altes Tanzliedchen
- IV. Sostenuto ed espressivo
- V. Moderato ma con brio- Moderato con grazia- Tempo I

This is an early example of Busoni's favoured Suite-Form. Polyphonic imitation is ever-present, and what we have here is in effect a series of dance movements. Nos.2 and 4 are marked by sudden and unexpected tonal shifts. No.4 is a lovely introspective movement.

The Suite owes much to Bach and the baroque, as well as late Romanticism. The first movement is akin to a Courante, with contrapuntal interplay between the instruments; the second movement is much like a baroque Aria, whilst the third is playful and capricious, movements that are also found as light interludes within the Bach Partitas. The fourth movement in $\frac{3}{4}$ is, in effect, a Sarabande; and it is only in the last movement that Busoni moves away from baroque roots and ends the Suite with a mood derived from Schumann, instead of the usual Gigue.

* * *

CHROMATIC FANTASY AND FUGUE (BACH), transcribed for Cello and Piano. Composed 1915. Dedicated to Hans Kindler. Breitkopf & Härtel, 1917.

This powerful transcription should be studied in conjunction with Busoni's piano edition of this work, to fully appreciate what is happening. It requires an expansive technique and strong projection to succeed in a public concert, and the constant interplay of the cello and piano is another telling factor in a successful rendition of this work in concert.

* * *

ADELAIDE, song by Beethoven, transcribed for Cello and Piano. Only the Cadenza for solo cello has survived, but, using the Liszt transcription of this song, it would be possible to reconstruct this piece. Dedicated to Hans Kindler, 1915. The manuscript appears to be lost. Egon Petri's recording of the version for solo piano could well be the guide for such a transcription-reconstruction.

* * *

VALSE OUBLIÉE by Liszt, transcribed for Cello and Piano, 1915. Breitkopf & Härtel, 1917.

This is a short and straightforward transcription of the Liszt piece.

5

Chamber Music, including String Quartets

Below, I have deliberately written out the various movements comprising the String Quartets. Only two of them achieved publication during Busoni's lifetime; and at quite an early date at that. What is evident is how deeply entrenched the classical four-movement framework appears to be in Busoni's mind, as well as the usual procession of fast and slow movements in a pre-ordained order and mood. Busoni hardly shifts an inch from the precast mold: only the smallest deviations take place. The Quartets are the most important chamber works in this listing; the remaining works here are merely occasional exercises in composition, laying the foundation for future great achievements, the memorable writing for strings in the late orchestral music.

The first of the pair of published Quartets, the Op.19, immediately sets up the dominant feature of the work, which consists of repeated quavers, and is the principal driving force of the music. The conventions of classicism, such as the repeated exposition, are here—and elsewhere—observed. Busoni tends to use repetition as a kind of marker for the listener. The overall influence in this first Quartet is Beethoven, with perhaps a dash of Bruckner. The thematic material is of the simplest kind, and Busoni uses it to strive towards structural perfection, not sensual gratification. The idea of the repeated note figure is present in all movements, not just the first. The music is marked by a strong propulsion, achieved by an almost constant patter of fast short notes in the background texture. This means that the very essential aspect of Busoni's own performances of fast music—i.e., the element of rhetoric, comma and breath—cannot happen here, and players who attempted it would find considerable difficulty in putting it into the music. One needs to add to all this the observation that, even the most impressive technique here demonstrated by the young composer, cannot disguise the paucity of memorable raw material.

The Op.26 Quartet, although composed only a few years later, manifests some palpable steps forward. The use of the repeated note and the staccato passage is still present, but by now Busoni has learnt and understood the Beethovenian lesson of the abrupt stop and the inestimable value of silence. I feel too, that this more dramatic

way of writing is causing the composer to miss the colouration of the orchestra, as the string quartet here seems to be straining against its bounds. The modulations are more adroit, less predictable, and the sense of tonality is—here and there—weakened and ambiguous, because the gestures and linking passages are more chromatic. The texture and the tempi tend to be less saturated and more changeable. Is there a whiff of the 20th century, fast approaching? Even perhaps Expressionism?

* * *

Busoni Nachlass Nr.51: STRING QUARTET IN C MINOR, No.1. Comp.20, 23 February 1876; revised 6 December 1877.

1. Allegro
2. Andante
3. Allegretto with Trio
4. Allegro Vivace

* * *

Busoni Nachlass Nr.53: STRING QUARTET IN F MINOR, No.2. Composed 28 April 1876. Dedicated to Ferdinando Busoni.

1. Allegro Agitato
2. Andante Sostenuto
3. Scherzo with Trio
4. Allegro Vivace

* * *

Busoni Nachlass Nr.66: MINUET IN F MAJOR FOR STRING QUARTET. 24 June 1877. Dedicated to Ferdinando Busoni.

* * *

Busoni Nachlass Nr.81: ANDANTE AND ALLEGRO VIVACE FOR STRING QUARTET. Composed 23 February 1878. Op.13 on ms.

* * *

Busoni Nachlass Nr.100: MINUET IN F MAJOR FOR STRING QUARTET, Composed 12 February 1879. Op.15/Op.25 on ms.

* * *

Busoni Nachlass Nr.110: SCHERZO FOR STRING QUARTET. Composed 31 May 1879. Op.47 on ms. (Jageillonian University).

* * *

Busoni Nachlass Nr.132: STRING QUARTET IN F MINOR, No.3. 1879?

1. Allegro con Brio
2. Andante
3. Scherzo Allegro Vivace with Trio
4. Allegro con Fuoco

* * *

Busoni Nachlass Nr.133: ALLEGRETTO IN D-FLAT MAJOR FOR STRING QUARTET. 1879?

* * *

Busoni Nachlass Nr.170: SCHERZO FOR VIOLIN, CELLO AND PIANO. November 1880. Op.52 on ms.

* * *

Busoni Nachlass Nr.164: STRING QUARTET IN C MAJOR. No.2. 28 January – 19 February 1881. Op.56 on ms.

1. Allegro Moderato
2. Tema con Variazioni; Allegretto Scherzando
3. Adagio
4. Allegro con Brio

* * *

ANDANTE WITH VARIATIONS AND SCHERZO FOR VIOLIN, CELLO AND PIANO. Breitkopf & Härtel, 1996. Edited by Jutta Theurich. Composed November 1880–1881 (?). Op.18a on ms. Busoni Nachlass Nr.172. Scherzo is listed separately with the original Op.52 on ms.

Busoni performed the work on at least two occasions and then copied the work out anew in 1884, possibly with a view to publication (which did not occur). In common with other early works, the string parts have more detailed expression marks than the piano part, which Busoni played, and probably had no need of detailed expression marks. The work was not designated as a Trio because it lacked at the very least a Finale, to be expected in a work using a classical model, and there is no slow movement. The numbering of Op.18a is a result of another work numbered Op.18; yet another instance of the incredible tangle which Busoni created with his constant renumbering of earlier works.

The opening Andante is rather uninteresting, both harmonically and rhythmically; however, the Variations, beginning with the thematic material in semiquavers bring some enlivening into play, including a rather virtuosic solo piano section, a cadenza for the strings and a rather grandiose Coda restating the opening material. The whole movement seems to promise a bigger piece to follow on, but all we get is a Scherzo and Trio, coupled with the sensation of hearing part of a piece.

* * *

STRING QUARTET IN C. Composed 1889–1884 (?). Op.19. Kistner, 1886.

1. Allegro Moderato, Patetico
2. Andante
3. Menuetto, Leggiero e Grazioso
4. Finale, Andante con Moto, alla Marcia, Allegro Molto con Brio.

* * *

STRING QUARTET IN D MINOR, No.2, Op.26. Dedicated to Henri Petri. Composed June 1887. Breitkopf & Härtel, 1889.

1. Allegro Energico (alla breve)
2. Andante con Moto
3. Vivace Assai
4. Andantino- Allegro con Brio (mit Humor)

* * *

6

Early Vocal Works: Voice(s) and Piano (with One Exception)

In the listings below, Busoni Nachlass numbers are not given if the work is already published.

To my knowledge, this is the first attempt to categorise and put into some order the large number of early vocal works. Busoni's vocal output is curious in that, after a large number of early works, there is a massive hiatus before the very late vocal works make an appearance, so the early efforts are very much apprentice works and for that reason, most of them remain unpublished and unperformed, even with the surge of newly published Busoni in the late 20th and early 21st centuries.

* * *

Busoni scholars, faced with the morass of early, largely unpublished vocal/choral music have avoided the issue altogether; chances of an undiscovered masterpiece in this area are highly unlikely, the language is tightly controlled and the form is historical modelling (this is not to say that the music is not worth performing—not at all). There is little doubt that there is far more interesting material to be located elsewhere in Busoni's output. Nevertheless, I proceeded with listing, collecting and playing through every one of the early vocal music scores for this section of the book. What emerges can be seen below.

The great variety of settings; the combinations of voices with various instruments and other voices; the mixing of solo and choral sounds; even the use of melodrama: all are present here. Is this an accident, or a plan? If one were to devise a structured scheme to give a young composer as broad an exposure to texture and colour, the result would possibly be similar. Rather more uniform in fact.

I am not suggesting a secret grooming, but rather a result arrived at by fine teaching, well-honed instinct, curiosity and an element of luck. The list below progresses from solo settings, through various combinations and on to choral settings and large-scale choral works.

The list is most prominent for the number of settings in Latin, linked to religious forms and services. The Busonis were not known for being extremely devout, although there are suggestions that Anna Weiss-Busoni had leanings in such a direction. Latin, apart from its proximity to the Italian language, is also easy to set to music. I think there is more to it than that. This is the earliest manifestation of Busoni's love of ritual and ritualistic religious practice. Roman Catholic services are high-level theatre and contain that mix of the mysterious, ceremonial, mystical and highly structured framework: all the very elements that assumed such high importance to the mature Busoni, and already here in embryo. One also cannot fail to be impressed by the very young composer's spread of languages set: Italian, Latin, German and French.

Notice how many works contain Male Chorus in many and varied combinations with other voices and instruments. When Busoni came to compose his Piano Concerto Op.XXXIX, he had done all the groundwork necessary to realise the glorious Male Chorus part of this Concerto.

* * *

Busoni Nachlass Nr.48: DU BIST WIE EINE BLUME. Text by Heinrich Heine. 24 January 1878.

* * *

Busoni Nachlass Nr.51: DIE ABENDGLOCKE SCHALLET. 3 March 1876.

* * *

Busoni Nachlass Nr.50: SCHLAFE SÜSS IN GOTTES SCHOSS. Cradle Song 15 June 1878.

* * *

AVE MARIA. Antiphon. 1 October 1877. Spina, Cranz, 1878, then Breitkopf & Härtel. Op.1 on published score.

My copy has a handwritten note on it, signed probably by Ferdinando Busoni, claiming the work was written in 1876. (The young Busoni would have been 10 years old!) Regardless, he was certainly 11. The simple vocal line, ending with a gentle 'Amen' has a current of continuous quavers flowing underneath it in four-note patterns. Busoni, in later life, often spoke of going into print too early; but he was certainly being pushed by an ambitious father. Curiously and perhaps tellingly, there is no tempo indication of any sort on the score. Is this an early example of Busoni's interpretative freedom from the printed page?

What is significant is that if one looks at the very last songs—the Goethe settings—the same characteristic is evident: a particular pattern set up in the very opening bar, which is carried through the whole song.

Omaggio al celebre Tenore

CAV. ANGELO MASINI.

V. 1876



per Canto con
accompagnamento
di

PIANOFORTE

composta da

Ferruccio B. Busoni.

24, 586.



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*Componiert im Jahre,
Alter von neun Jahren,
etwa 1876. F. Busoni*

Ave Maria.

Ferruccio B. Busoni . Op 1.

Canto.

Pianoforte.

dolce

dimin. *dolce.*

mf *religioso.*

A - ve Ma - ri - a Gra - ti - a

ple - na Do - mi - nus te - cum be - ne - dic - ta tu in mu - li -

C. 24586.

Music Example 6/2

Music Example 6/1: Busoni's first published work, Ave Maria

Music Example 6/2: Opening of Op.1 Ave Maria

Busoni Nachlass Nr.91: version of the above with string quartet, unpublished. 20 June 1878. Op.1 on ms.

* * *

AVE MARIA. Antiphon. Probably August 1878. Cranz 1879. Spina, Breitkopf. Op.2.

Busoni Nachlass Nr.141: MEIN HERZ GLEICHT GANZ DEM MEERE. 1879?
Text: Heinrich Heine.

Soprano and piano

Busoni Nachlass Nr.90: TOTA PULCHRA ES MARIA. Antiphon for Soprano, Alto, Tenor and Bass. 13 June 1878. Op.23 on ms.

Busoni Nachlass Nr.119: LIEB LIEBCHEN, LEG'S HÄNDCHEN AUFS HERZE MEIN. 2 (?) OCTOBER 1879. Op.57/Op.31 on ms. (Jageillonian University).

Busoni Nachlass Nr.141: ESPÈRE ENFANT DEMAIN. Text Victor Hugo. Before 1880.

Mezzo-soprano and piano

Busoni Nachlass Nr.62. WAISE UND ROSE. 7 March 1877.

* * *

Busoni Nachlass Nr.71: SALVE REGINA. 9 October 1877. Op.2 on ms.

Busoni Nachlass Nr.72: Version with string quartet. Probably October 1877. Op.2 on ms.

* * *

Busoni Nachlass Nr.89: TRISTEZZA: 18 May 1878. Text by Heinrich Heine. Op.22 on ms.

* * *

Busoni Nachlass Nr.74: PATER NOSTER, For Mezzo-Soprano, three-part male chorus and piano or harmonium. 23 December 1877.

* * *

Busoni Nachlass Nr.93: BENEDICTA ET VENERABILIS ES. Gradual for Mezzo-Soprano and Four Obbligato Voices with Organ or Piano. 30 July 1878, Op.27/Op.16 on ms.

Busoni Nachlass Nr.120: ES FIEL EIN REIF IN DER FRÜHLINGSNACHT. 13 October 1879. Traditional Rhineland song. Op.59/Op.33 on ms. (Jageillonian University).

* * *

Alto and Piano

Busoni Nachlass Nr.95: SALVE REGINA. Antiphon. 30 September 1878. Op.29 on ms.

* * *

DES SÄNGERS FLUH. Ballade for Alto and Piano. Op.39. Text: Uhland. Cranz, 1879, later Breitkopf & Härtel. Composed 1878–1879.

Busoni Nachlass Nr.104: Version for Orchestra. 13 April. 1879. Op.39 on ms.

This choice of text for setting is unusual and brave. Unusual, because Busoni did not normally find pure narrative as alluring for treatment. It was too close to program music and invited a treatment that was inevitably a slave to the narrative. It is also quite a long text, with much action and change and evoked an episodic world, some of the music lapsing into a quasi-operatic, melodramatic style, with long stretches of operatic rumbling with left-hand tremolos. Busoni attempted to give musical coherence to the long text (this is more of an aria from an opera than an art-song).

The whole enterprise is quite untypical of Busoni's tastes and aesthetics. He attempts, often vainly, to use simple musical ideas to glue the unwieldy whole together. There is the opening sequence of chords, which appears more than once, and is quite striking in itself because of the spacing and the harmony, which has a hint of dissonance about it. This at least is a kind of sign-post of the work. The vocal line is largely accompanied by block chords, broken into arpeggios at dramatic moments. Here and there one finds the ambiguity of the major/minor effect, a sound that Busoni discovered early. The vocal line, though possessing a sense of architecture, is not in itself absorbing and is largely written in recitative style; yet again, Busoni attempts unity by some contrapuntal, but sporadic, imitation. Another recurrent thematic cell is a simple descending triplets scale, which is used as a refrain throughout. A drooping chromatic figure is another recognisable gesture. This verges on the banal, especially when Busoni conjures up this favourite 19th century sound in a cascade of descending diminished 7th chords. The whole enterprise is quite untypical of Busoni's tastes and aesthetics.

The fact that Busoni produced an orchestral version is another indication of an unease on the young composer's part of the completed work.

Ferdinando must have been rather displeased, too, as Cranz managed to misspell Busoni's first name on the rather ornate cover ("Ferrucio"). Maybe the proofs did not include the cover? After all, Busoni was a mere 13-year-old starter and sales expectations could not have been very high.

The story-line was a 19th-century equivalent of a B-grade movie, complete with blood, castles, rich kings, smashed expensive harps and, of course, a singer's curse, as per title. The outcome was almost bound to be an artistic failure. But, as always with these early songs, one cannot help but be impressed at the sheer technical fluency and invention.

* * *

Busoni Nachlass Nr.112: STERNENLIED. 26 June 1879. Op.49/Op.23 on ms. (Jageillonian University).

* * *

Contralto and piano

LIED DER KLAGE. 14 October 1878. Cranz 1878.

Contralto and orchestra (fragment only)

"Il nonno dormee appore ha gl'occhi aperti"

Busoni Nachlass Nr.123. (Jageillonian University).

Quite possibly linked to the Album Vocale (see below) as another movement.

Michele Buono was one of the poets already set in the Vocale. In any case, this is but a fragment probably in favour of the set text by the same poet.

* * *

Low voice and piano

Busoni Nachlass Nr.118: TRAGISCHE. GESCHICHGTE. 2 October 1879. Op.56/Op.30 on ms. (Jageillonian University)

Busoni Nachlass Nr.202: Version for Male Chorus. 1889. Op.56/Op.30 on ms.

* * *

Busoni Nachlass Nr.V 70: L'INVALIDO: Ballade for Tenor and Piano. 31 December 1877. Op.31 on ms.

* * *

ALBUM VOCALE: FOUR PIECES FOR VOICE AND PIANO

Schmidl and Vincentini. 1884. Texts by Ferdinando Busoni, Michele Buono, Lorenzo Stecchetti and Arrigo Boito.

1. Il fiore del Pensiero. (A Flower of Thought). Allegretto vivace. (Soprano or Tenor)
2. L'ultimo sonne.(The Last Sleep). Moderato quasi Andante. (Contralto or Bass)
3. Un organetto suona per la via. (A Barrel Organ Plays on the Street). Veloce e leggiero. (Mezzo-Soprano or Tenor)
4. Ballatella, stanze per musica. Allegretto con moto. Mezzo-Soprano or Baritone.

This album seems to be another Ferdinando scheme; he contributes the first song text, an ode to the moon. The second song deals with the death of a grandfather; the third is a nostalgic feeling inspired by hearing a barrel organ in the street, and last returns to the moon theme, but this time with somewhat more sinister overtones.

The quality of the words cannot be said to be high, and the young Ferruccio does not seem to have found them inspiring. The piano part is certainly more interesting than the vocal, and is sometimes soloistic and fairly difficult. Thus, the first song is pretty but rather pedestrian. The second suggests a funeral march, without going the whole hog to be one, with a Trio section made up of flowing triplet figures and the return of the March idea now used to accompany repeated "Ave Maria" phrases. Like No.1, it is going through the motions, but not much more. The third song has a long introduction and coda, with quite a demanding piano solo part suggesting a barrel organ. The middle section of minim chords is the most telling harmonically. The fourth song, like the third, has a long piano introduction once more demonstrating that Busoni has been studying the 19th-century lieder repertoire, and the use of the piano to set up atmosphere and theme within a few bars. This fourth song is simply too long compared to the others and causes a bump in the desired symmetry. I wish I could say something nicer about these songs, but the word 'trite' keeps coming to mind.

* * *

Busoni Nachlass Nr.86: PATER NOSTER. For Soprano, Alto and Baritone. 6 April 1878. Op.20 on ms.

Busoni Nachlass Nr.103: BENEDICTA ET VENERABILIA ES. Graduale for three voices. 1 April 1879. Op.16 on ms.

* * *

TWO WOMEN'S VOICES AND PIANO

Busoni Nachlass Nr.7: PREGHIERA ALLA MADONNA.

Text is by Ferdinando Busoni: "Vergin santa benedetta Madre." 15 October 1873. Op.7 on ms.

Busoni Nachlass Nr.103: ANTIPHON for four voices. 20 October 1878. Op.11, in the style of Palestrina, on ms.

* * *

Busoni Nachlass Nr.198: SIGUNE Opera in Two Acts and a Prelude after a Fairy Story by Rudolf Baumbach. 1 December 1885 – May 1888.

This opera, although in one sense complete will never be heard unless somebody performs an act of deep devotion upon it and brings it to life. It is in fact what we used to call an 'open score' and was a method of composition quite commonly followed in the 19th and early 20th century. The theory was that the notes were written down first, and then the orchestration of these notes was a second step. It may still be practised, but we now tend to associate instrumental colour with passages and patterns. It is also a fairly laborious method of composition. This way was not common to Busoni and was perhaps attempted once as a teaching or learning technique, although it must be said that *Die Brautwahl* was certainly composed in such a manner. The story of *Sigune* is full of magical rituals and allusions. Fortunately for us, Kindermann in his Thematic Catalogue of Busoni's output, devotes quite a number of pages to give us the opening of every scene, so we can play through this wealth of examples to get a reasonable idea of how the opera would have been intended to sound—that is, without any real hint of the orchestration of the music. This youthful opera is the precursor of all the mature great stage works. This seems to be all part of a grand plan to equip the composer in every possible way.

6a

Early Vocal Works Morphing into Slightly Later Vocal and Choral Music

Busoni Nachlass Nr.101: MASS for four voices. 12 February 1879. Op.34 on ms.

Busoni Nachlass Nr.117: STABAT MATER: Sequence for Two Sopranos, Alto, Tenor. Two Basses and String Quintet. August 1879. Op.55 on ms. (Jageillonian University).

1. Stabat Mater
2. Quis est Homo
3. Sancta Mater
4. Virgo Virginium
5. In Flammatus
6. Quando Corpus

The full score is followed by a score with Organ instead of Strings, followed by a full set of parts. The 13-year-old was certainly worked hard.

Busoni Nachlass Nr.122: KYRIE for Four Part Chorus a Capella. 30 December 1879. Op.64 on ms. (Jageillonian University).

Busoni Nachlass Nr.144: GLORIA for four voices. 1 January 1880.

Busoni Nachlass Nr.145: DAS ERKENNEN. 20 January 1880. Op.65 on ms.

ZWEI LIEDER MIT PIANOFORTE BEGLEITUNG OP. 31. Schmidl and Vincentini. 1884, later Breitkopf & Härtel. Composed 12 October 1880. Op.77 on ms.

No.1: "Wer hat das erste Lied erdacht". Moderato.

No.2: "Bin ein fahrender Gesell". Vivace e brioso. Lebhaft mit Humor.

The first song is a paean to Nature, a kind of ecstatic love song, asking "who came up with the first love-song"? It is a lovely, unpretentious Schubertian lyric song, short and to the point, without any demands made on the listener. The song is in simple ABA form, with the top moment occurring in the middle section, arrived at by the single note gentle arpeggiation changing to staccato chords and becoming somewhat more agitated, before a return to the opening arpeggios. It is a glorification of the Spring season.

The second song constitutes a journey-man's view of the world, the acceptance of what it is, the injunction to enjoy life as it occurs. The piano part is more difficult than in No.1, with running semiquavers and some tricky leaps and shifts. Once again this is in ABA form, with the middle section a little slower and more contemplative. Each verse ends with an 'Amen', and there are some exact repetitions, an occurrence rare in Busoni but appropriate here because it is a quasi-folk-song, and thus treated.

* * *

MASS for a cappella choir. Breitkopf & Härtel, 1997. Busoni Nachlass Nr.161: Composed.

1. Kyrie. Moderato religioso
2. Gloria. Maestoso con moto
3. Credo. Andante maestoso
4. Benedictus. Moderato
5. Agnus Dei. Andante con moto, con espressione
6. Sanctus. Andante

* * *

Busoni Nachlass Nr.160: FRÜHLINGSLIEDER for four Male Voices. November 1880. Op.44 on ms.

Busoni Nachlass Nr.164: DER WIRTIN TÖCHTERLEIN, for four Male Voices. November 1880. Op.45/Op.53 on ms.

Busoni Nachlass Nr.149: GUTEN ABEND, GUTE NACHT for four Male Voices. From *Knaben Wunderhorn*. November 1880.

* * *

Busoni Nachlass Nr.162: GOTT ERBARME SICH UNSERT. Motet for Chorus and Piano. 15 November 1880. Op.55 on ms.

Busoni Nachlass Nr.163: Orchestral version. 23 December 1880. Op.55 on ms.

* * *

ANTIPHON for Baritone and Orchestra. Lucca 1882, later Ricordi.

* * *

PRIMAVERA, ESTATE, AUTUNNO, INVERNO. Poesie 4 Liriche. Poste in Musica, per Assoli e Coro d'nomini Con Accomp. d'Orchestra o Pianoforte. Op.40. Four Pieces for Soloists, Male Chorus and Orchestra or Piano. Lucca, 1882. Score includes piano reduction.

1. Primavera. Allegretto Grazioso
2. Estate. Moderato Molto
3. Autunno. Andantino
4. Inverno. Allegro

Busoni Nachlass Nr.176: 1st Movement only, arranged for Male Chorus a Capella. Probably after July 1882.

* * *

Busoni Nachlass Nr.171: REQUIEM, for Soloists, Chorus and Orchestra. 3 May – 10 July 1881.

Introduction: Requiem (34 pages, featuring free, recitativo-like sections.)

1. Kyrie. Piu Lento (double fugue)
2. Dies Irae (Allegro con fuoco)
3. Tuba Mirum (Allegro appassionato)
4. Rex Tremendae (Allegro molto)
5. Recordare (Moderato)
6. Ingemisco (Un po piu lento)

Busoni was fond of drawing and decorating his scores, sometimes elaborately. This work has two full pages of frontispiece. The larger scale works with choir and soloists are generous in scope and bold in their orchestral colouration.

It should be noted that the last few pages of the neat score are missing, either lost or never copied out to the end, which would be unusual. There is enough rough sketch material to reconstruct the ending, however. Although conventional in some ways, there is nothing timid about these works, they lash out with a Berliozian temperament when the words call for it. Recordings of the larger pieces in this grouping would be fascinating to hear. The large-scale polyphonic canvases of some of these early works are preparations for the *Fantasia Contrappuntistica*. This Requiem is a fine work, awaiting an editor and publisher.

* * *

Busoni Nachlass Nr.N.mus.Nachl. 4,71,1 u 4,72: IL SABATO DEL VILLAGGIO. Cantata Soloists, Chorus and Orchestra. 5 August 1882. Text by Leopardi.

- I. Preludio, Moderato
- II. Introduzione, Solo per Soprano e Coro, Allegretto Vivace
- III. Solo per Contralto e Coro, Allegro Moderato
- IV. Introduzione e Solo per Tenore, Piu Mosso
- V. Recitativo per Basso
- VI. Coro, Allegro Moderato con Grazia
- VII. Intermezzo Sinfonico, Danza. Allegretto con Moto Recitativo
- VIII. Recitativo per Basso, Sostenuto
- IX. Terzettino, piu Maestoso
- X. Allegro fugato e Coro, un po Meno
- XI. Poco piu Mosso
- XII. Coda, un po piu Lento

Busoni wrote an Introduction to this composition, probably the most important of his early vocal works. This Introduction is given here in English, in free translation, for the first time. Dated August 1882, it is an important document, setting forth the young composer's aesthetic creed at this time, at the tender age of 16.

THE COMPOSER'S THOUGHTS ABOUT "SABATO DEL VILLAGGIO"

When I read for the first time the endearing poem by Leopardi: "Il Sabato del Villaggio," the idea instantly came to me to set it to music: and so immediate and strong was the impression, that I was already designing the whole composition almost completely in spirit. It took only a short time to work out these ideas and commit them to paper. In the design of this work, I did not follow any model, and I am unaware of any attempts of a similar kind. As far as I know, no one has yet undergone the difficult task of setting Leopardi to music, and it was certainly a risk to be the first to do so. However, it is possible that the lack of examples from the past may excuse my mistakes. When I say "put a poem to music," I don't mean to write a sung note for every syllable, to add a more or less interesting accompaniment and to round it more or less with characteristic entry intervals or interludes. The music—especially when it is a matter of setting words of the highest order such as by Leopardi—has the task of elucidating and disclosing the meaning of the words; I would here also say "to crystallise and amplify," but not to translate the poetry, word for word, into tones (a shining example of this kind, and justifying my words, is the finale of Beethoven's 9th Symphony: The Ode to Joy). Poetry is the refrain of a musical poem and, depending on the content of this refrain, the music takes on a cheerful, sad, simple or complicated character. It cannot slavishly illustrate the text (because its language, albeit expressive, is indeterminate), but only reflects the general mood. Without paying attention to individual details (and remembering that the term 'detail' used in music means something completely different). So, the music united with the word gives a complete picture of the poetic thought.

Leopardi's poem 'Il Sabato del Villaggio' although mostly lyrical, also contains a descriptive part in which the country and its magic are described. The poetry, on one hand, reproduces the impressions that nature awakens in us. Music must necessarily adopt a lyrical and pastorale tone: and so the defining title of my work, "Poema Campestre", is probably justified.

I was not in any doubt regarding the structure of my composition. I chose that of a motet and was not the first to use it for a non-religious text. The numerous sections into which the poem can be dissected suggested that my work similarly should be divided musically. Hence the motet form which, as we know, consists of vocal and instrumental movements and alternates between homophonic and polyphonic forms, between solos and choruses. But everything was interwoven and connected by an underlying poetic idea, the sole basis of the entire work.

But where the text allowed a more extensive musical interpretation, the section in question has been enriched. So, I tried to describe the sunset and the slow onset of darkness across the horizon with the words:

"Beautifully the whole sky darkens."

Here I use the choir in a special way individual bars curtailed, as if the mysterious voices of nature themselves gradually fell silent even at dusk. During the repetition of this part in a 'cantabile' (sung by the tenor) I had to reproduce in the music the calmness that spreads over the landscape as the night descends.

Even with the words

"In the little square the children are
Shouting, making a joyful noise"

I tried to complete the picture by depicting village youth swinging in a lively rural dance. This gave rise to an 'Intermezzo Sinfonico' which enriches the musical form without adding a foreign element to the poem, and without taking anything away from it. The sounds of the dance fade away, the cheerful circle disperses

"and the farmhand, whistling,
Returns to his simple meal."

Joy and more joy in the words:

"This is the most welcome of the seven days
Brimming with hope and joy"

are expressed musically by an 'Allegro fugato', in which the simple theme of the choir contrasts with the counter-theme of the orchestra. A cheerful festive character enlivens the whole movement and rises to the coda, where theme and counter-theme unite and engulf all in a lively movement.

Finally, in a 'Preludio' I tried to capture the basic colouration of the entire composition: it is an orchestral prologue on the subject that accompanies the words

"Now the sign of the celebration that comes."

Empoli (Toscana), Agosto 1882, Ferruccio Benvenuto Busoni.

Here we have the first written instance of Busoni ruminating on the compositional issues inherent in word setting; thoughts that reach maturity in the late writings at about the time of *Dr. Faust*. Here, the word setting is interrupted by purely instrumental sections, just as some years later, the inexorable flow of Bachian counterpoint is also interrupted in the *Fantasia Contrappuntistica*.

The Busoni scholar Friedrich Schnapp added to this document in 1964, forty years after Busoni's death. This addition is also given here in English.

Schnapp writes:

After Busoni's death, Frau Gerda Busoni would often appear in Berlin with unlikely musical expectations that she would be able to somehow capitalise on her husband's legacy. In 1928, for example, a Herr Heinz Gottwald Tarnowski obtained her permission for a performance of the SABATO DEL VILLAGGIO with the Lüneburg 'Musikverein'—an unpublished choral work from Busoni's youth, of which the performance parts were copied out in her own hand. I had already noticed earlier that the piano excerpt represented the later version, insofar as it contained the "Preludio" and "Intermezzo Sinfonia (Danza)", two orchestral pieces which were only loosely inserted into the score afterwards. The vocal parts also show the pure writing in the piano excerpt. Finally, in the front of the piano excerpt was a handwritten calligraphic foreword in Italian.

This entire material was taken by Herr G.-T. and realised through his hard work; I had provided him with a translation of the text as well as the aforementioned foreword. Thus, on April 22, 1929, the SABATO was premiered in German in Lüneburg (I was, incidentally, not present). As Administrator of the Busoni Estate, I waited for weeks and months, but in vain, for the return of the borrowed autograph. Afterwards, I was held up with the excuse—unclear to me—that there was a delay; and then I received no answer at all to my reminders.

When I related all of this to the Berlin music dealer Hans Dünnebell, who was a great admirer of Busoni and had known him well, about my difficulties, he promised me his help. He knew about the considerable debts of Herr G.-T. and to use them as pressure points to solve the problem. I can still see the furious face of this excellent man as he related his lack of success and Herr G.-T.'s protestations about his clean character; meanwhile, there was no apology or a registered parcel with the missing material.

It will have been in 1933 (at least the Nazis were already in power) when I finally received the score and piano excerpt back—by no means newly bound, but in a battered state and with clear traces of use, although I had been promised that transcripts, not the originals would not be used for performance. What was even worse was that the choral and orchestral parts (probably smeared and smeared over by the addition of the translation and various other marks) as well as the foreword in the piano part, which was missing altogether. None of this has ever been returned.

Towards the end of the War, the score and piano excerpt were stored in the vaults of the Ministry on Unter der Linden, where the most precious manuscripts and books of the State Library were kept. After a bomb-strike, the building burnt down to its foundations; they even used the military to clear the embers and to save the irreplaceable treasures. It took weeks of anxious uncertainty until one was allowed to dare to open the underground steel door. Miraculously, everything had been preserved and the SABATO DEL VILLAGGIO also passed its test of fire and water, of which the score in particular still bears witness. The autograph version of the above-named orchestral pieces 'Preludio' and 'Intermezzo Sinfonico' were lost. I don't know where they were stored in 1936, when I assisted Hans Rosbaud in Frankfurt. I had copied both of them for the 'Reichssender Frankfurt' and was able to use my handwriting in photographic rendition of my manuscript to add to Busoni's score. Rosbaud brought the orchestral piece to the concert stage at that time. He very kindly orchestrated the last 52 bars of the symphonic interlude according to the version of the piano excerpt as 'Second Closing', so that both conclusions can be found in my abstract.

I could only attach the foreword of Busoni to the piano excerpt in my German translation.

Hamburg, September 1964

As far as I know, the SABATO has remained unperformed until the present day, and no doubt a number of problems hinted at in this interesting document, will then be confronted and solved.

Please note that the Busoni Nachlass also includes a piano reduction (rehearsal) copy of the complete Cantata (12 Movements).

* * *

TWO HEBREW SONGS, Op.15. Gutmann, 1884, later Universal, Breitkopf & Härtel, and Master Music Publications. Text by Byron, set in German. Composed 1883–1884.

1. Ich sah die Thrane
2. An Babylonis Wassern

The choice of words here are a complete contrast between the first song, which is a very personal lyric, whilst the second from a biblical narrative and is a kind of mass prayer for divine intervention and national redemption. The very opening is immediately attempting to invoke Hebraic chant its use of the augmented second and varying the number of notes per beat. Here is a very young Busoni attempting to enter a Schubertian world. The middle section of the first song is harmonically weak though, but Ferruccio attempts an interplay between the voice and the piano. The melody is chant-like but not especially memorable. But Busoni fulfils the first pre-requisite of lieder writing: he understands, and deeply feels, the text, which is heavy (and to our modern judgements even excessive).

The second song is much more successful, the rhythm is more flexible. The dramatic section with the right-hand tremolo is operatic and strong in impact, as is the transition to choral repeated texture, before a return to the opening style of writing. The song is a collective yearning for Jerusalem and a possible return thereto.

* * *

Busoni Nachlass Nr.188: SO LANG MAN JUNG. Piece for Tenor Solo and Male Chorus with Orchestra. January 1884. Score includes piano reduction. Op.16 on ms.

* * *

ZWEI ALTDEUTSCHE LIEDER. Eine Singstimme mit Begleitung des Pianoforte. Kistner, 1885.

1. Alt deutsches Tanzlied. (nach Neidhard von Reuenthal, um 1220)
2. "Unter der Linden" (nach Walther von der Vogelweide von K. Strüse)

Busoni Nachlass Nr.221: arrangement for small orchestra, 2nd song only.

No.1 is a jolly peasant rural song with playful text, partly to do with the seasons, specifically the end of spring; partly flirtatious. It begins in a Menuetto style and finally shifts into a Gigue near the end. Another example of Busonian curiosity, this time to do with old German folksong. Here he is producing a 'medieval' song as imagined in the 19th century.

No.2 maintains the joyful mood. A dance piece, it too has to do with love and play in the shadows of the linden trees, tossing a ball, surrounded by blossoming valleys.

* * *

Busoni Nachlass Nr.189: GESANG AUS "MIRZA SCHAFFY", for Voice and Piano. 1884. The translation utilised here seems to be the same as the one used by Anton Rubinstein for his "Persian Love Songs".

Busoni Nachlass Nr.201: ES BLÜHT EIN BLÜMLEIN. Piece for Four-Part Male Chorus A Capella. 12 January 1885.

* * *

ZWEI GESANGE FÜR EINE TIEFE STIMME BEGLEITUNG DES PIANOFORTE OP.24. Khant, 1886. Although designated as written for Deep Voice (Tiefe Stimme), the vocal line is printed in the treble clef, which I suppose could mean deep female or male voice.

1. Lied des Monmouth. Sostenuto.
2. Es ist bestimmt in Gottes Rath

Monmouth is a well-known tourist attraction in Wales located on the river Wye, with some historic buildings,

At first sight one would wonder what connection there would be between such a location and the music of Busoni. The answer lies in the writings of Theodor Fontane, a very well-known 19th-century German writer, who travelled extensively in the United Kingdom. Among his copious output there is indeed a poem entitled “Lied des Monmouth”.

The text makes no mention of a place-name, and is a nostalgic recollection of a childhood event in the life of one James Monmouth, a Stuart supporter. It is set in a brooding G Minor of rather relentless crotchets. The middle section features triplet running figures in the right hand. Like a number of these early songs, the harmonic flow is most usually the weak point. James Monmouth is a ‘child of sin’, a terrible burden to bear in those times.

The second song deals with the inevitability of parting within life—parting as an integral aspect of being alive, whether on a small scale or on a larger canvas. The word “goodbye” is underlined in the song. The bitter mood is all-prevailing here, and there is no contrasting middle section; C Minor reigns throughout. The opening bars of both songs are similar, so there is a thread of continuity when one moves from the first to the second song. Melodically, it is less memorable.

* * *

Nachlass Nr.208: EINE ALTE GESCHICHTE IN NEUE REIME GEBRACHT. Melodrama for Voice and Piano. 1884–1885. An early example of spoken voice with music, later to be found in the operas.

Busoni Nachlass Nr.209: CHORLIED DER DEUTSCHEN IN AMERIKA. Piece for Four-Part Male Chorus A Capella. 1885 or 1892 (?).

Late Vocal Works

The early and late vocal works are separated by approximately three decades.

LIED DES MEPHISTOPHELES from Goethe's "Faust", for Baritone and Small Orchestra. Breitkopf & Härtel, 1919.

Version with Piano. Breitkopf & Härtel, 1919.

The two versions are musically identical, and Busoni does not even attempt to colour the orchestration; he seems to go out of his way to keep it as plain as possible. The instrumental line-up is very small: strings, 2 Oboes, 2 Clarinets, Trumpet (sparsely used) and Timpani. This is the same text that Moussorgsky set and was made famous in a recording by Chaliapin. Moussorgsky's setting is boisterous, almost like a drinking song (which it probably was!). Busoni as usual is very tightly controlled: unlike the Branders song, there is some development in the accompaniment: the number of notes per beat increases and in the end suddenly decreases. Possibly the itch from the fleas varied somewhat? The setting is sardonic at best, even disinterested in the way it suddenly comes to an end in typically Busonian 'throw-away' fashion. There is no attempt at vocal display either. It is a little unclear as to which version came first chronologically, but they were certainly written very closely together (my feeling is that the piano version came first, as it lies so well under the hands).

* * *

LIED DES UNMUTS. TEXT: GOETHE. Breitkopf & Härtel, 1919. For Baritone and Piano.

Busoni Nachlass Nr.343: Version for small Orchestra. 20 February 1924. Breitkopf & Härtel, 1998.

The orchestral setting, one of the very last things that Busoni wrote, and published so long later, contains no surprises, and adheres very closely to the piano version. My personal preference of all these late songs is for the version with piano—somewhat like some films that work better in black and white rather than in colour.

This is an ‘angry’ song. Busoni moves away from the bare texture of the other Goethe settings. There is some polyphony here, and the orchestral setting (unlike the other Goethe songs) contributes some agitato to the mood. It is also more tonal in comparison, though the tonality is usually unexpected, but arriving definitely. There is almost a recitative in the middle, and some sense of ‘verses’ is present. The ending in an ambiguous C Major/C Minor is also a more conventional conclusion to the song than the other Goethe settings. Similarly, a short crotchet trill gives the mood an extra turn of the screw. The subject matter of the words may have been a little too close to the bone for Busoni. It is not as dispassionate as the other Goethe settings. Too many people around him “who could not distinguish mouse droppings from coriander!”

* * *

DE BEKEHRTE, song for Female Voice and Piano. Text: Goethe. Composed 22 September 1921, Breitkopf & Härtel, 1937.

This song belongs with the other late Goethe settings, and has only been isolated because all the other songs are for Baritone. A mere glance at the opening will confirm the similarity and economy of the language.

Music example 7/1: opening of DIE BEKEHRTE.

* * *

Busoni Nachlass Nr.343: GRAUSIGE GESCHICHTE VIN MÜNZJUDEN LIPPOLD. Song for Baritone and Orchestra from the opera “Die Brautwahl”. 16 February – 2 March 1923.

Busoni Nachlass Nr.343a: Version with Piano. 30 March 1923.

This work, which can substantially be found in “Die Brautwahl”, has remained unpublished, mostly—I suspect—because it is perceived as Anti-Semitic.

* * *

ZIGEUNERLIED, for Baritone and Orchestra. Op.55, No.2. Text: Goethe. Breitkopf & Härtel, 1923. Edwin Kalmus.

Version with Piano. Breitkopf & Härtel, 1923. Also, Music Supplement to *Die Musik* 15, No.8, May 1923.

The spooky animal imitation noises of the text give the song its sense of structure, even though the repetitions are in the text rather than in the music. The ‘accompaniment’ (Vivace, con impeto) is almost all in semiquavers with a predominance of parallel fifths. Like most of the Goethe songs, this is tonally often ambiguous, even at the end. Very little new material appears in the orchestral version, mostly octave doublings and a few pedal points. If anything, the more fundamental piano part, with no higher pitches added, is more atmospheric, given the text.

An Lola Artôt-de Padilla

Die Bekehrte

(Goethe)

Ferruccio Busoni
(22. Septbr. 1921)

Andantino tranquillo

ing 

Bei dem Glan - ze der A - bend - rö - - -

rier *dolce*

- - te ging ich still den Wald ent - - lang,



poco rit. - - - a tempo

Da - mon saß und blies die Flö - - - te, daß es von den

poco rit. - - - a tempo



Fel - sen klang, so - - la la la la la la la la la la la la la



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* * *

SCHLECHTER TROST, for Baritone and Orchestra. Text: Goethe. Composed 2 February 1924. Breitkopf & Härtel, 1960.

Version for Piano. Composed 1924. *Navigare necesse est: ein Festgabe für Anton Kippenberg zum zweiundzwanzigsten Mai 1924*. Leipzig: Inselverlag, 1924. Breitkopf & Härtel, 1960.

The third song of the published cycle of five Goethe songs (Lied des Unmuts) breaks the usual pattern of these songs, and its placement right in the middle of the cycle is structurally sound. This fourth song (Andante tranquillamente) returns to the very sparse and ascetic settings—just bare crotchets, mostly in octaves. There is a wisp of imitation in one section, otherwise the song is relentless in its skeletal crotchets.

* * *

LIED DES BRANDER, for Baritone and Piano. Text: Goethe. Composed March 1918. Breitkopf & Härtel, 1964.

Version for orchestra by Philipp Jarnach, 1938. Breitkopf & Härtel, 1964. This orchestral setting is a semi-tone higher than Busoni's piano original, no doubt due to instrumental range.

The accompaniment is never-varying staccato quavers with a quaver rest throughout. Stark and startling, this is totally unlike earlier Busoni vocal settings, and is probably the closest that Busoni came to the 2nd Viennese School and to *sprechstimme*. Unlike the expressionists, though, there is no attempt to 'illustrate' the text.

* * *

A number of other Goethe settings exist in sketch form only.

In 1964, Breitkopf & Härtel published FUNF GOETHE-LIEDER for Baritone and Piano, comprising:

1. Lied des Brander
2. Lied des Mephistopheles
3. Lied des Unmuts
4. Schlechter Trost
5. Zigeunerlied

Although these songs were not meant to be a cycle, they do make a splendid group for a lieder recital, and even now, are still somewhat startling, even shocking in their deliberate withdrawal from reality.

* * *

Two other songs also exist, in the form of letters.

One is to Edward Dent: *REMINISCENCES ROSSINIANA*, 1923, for Voice and Piano, asking Dent to obtain an original edition of Wilkie Collins. It is reproduced in Dent's biography of Busoni.

The second one is addressed to Philipp Jarnach. *ICH HAB' GESUCHT UND NICHT GEFUNDEN*, for three-part Chorus, responding to a request from Jarnach about some biographical data regarding an 18th-century composer. See Busoni's *Wesen und Einheit der Musik*, Max Hesse Verlag, 1956.

These works are included here for the sake of completeness. They cannot be regarded as serious art-songs, more as personal amusements for the composer.

Very freely translated, Busoni's 'letter' to Dent reads something like:

Dear Dent, two little words in confidence. Listen with patience, please hear me. You helped me out before, when requested, with Chatto and Windus concerning the books by Wilkie Collins, that are so precious to me for my collection. You helped me out (when the occasion called for it) with the demand I made of you Chatto Windus, Wilkie Collins, Wilkie Collins, Chatto Windus, that are so dear to me for my collection. Listen with patience to these words in confidence: you helped out (when the occasion called for it) with the demand I made of you. Your most devoted servant: Doctor Busoni.

This is one of Busoni's last works (1923), and the text is a witty send-up of Rossini, his method of persistently repeating key words and his general popularity. Dent and Busoni were on close personal terms and Dent was asked more than once to find particular editions for Busoni's extensive home library. The music is a brilliant pastiche, conjuring up Rossini's style with deceptive simplicity and piercing humour.

* * *

8

Early Orchestral Works

Busoni Nachlass Nr.58. OUVERTURE for large orchestra composed 1876. This is a fragment, but the work also exists in a version for piano four-hands (Busoni Nachlass Nr.125). Composed 1876–1879.

* * *

SYMPHONISCHE SUITE FÜR ORCHESTRA Op.25. Composed 1883. Dedicated to Hans Richter. Kahnt, 1888, later Breitkopf & Härtel and Edwin Kalmus.

1. Präludium
2. Gavotte
3. Gigue
4. Langsames Intermezzo
5. Alla Breve (Allegro Fugato)

This work belongs to the succession of Symphonic Suites that constitute Busoni's major contribution to the symphonic repertoire and includes (see Chapter 8a) works both free-standing and attached to operas.

The titles suggest origins and imitations of baroque style; however, this is simply not the case. The Preludium begins as though it were laying down a ground-bass, but it quickly moves into the 19th century with the orchestral palette and some of the later Busoni's trademark orchestrations: a broad melodic line, with strings providing a soft 'carpet' of running semiquavers and pizzicato in the bass. The secondary undercurrent figures are, moreover, very thematic and provide a strong compositional bonding to the piece. There is a positively Tchaikovskian opulence to the scoring and layering activity, deftly carried out, with interesting modulations at letter K. The ground-bass opening is recapitulated at the end.

The Gavotta could have come from a Tchaikovsky ballet, and is a 19th-century view of the baroque. When the tonality shifts around a little, it becomes reminiscent of Prokofiev and his "Classical Symphony". This movement is seductive and elegant.

The Gigue would normally appear as a flashy end point of the Suite, but here it serves a different function, playfully toying with the expectations of a contrapuntal technique, but never quite allowing it to happen. There is sometimes a feeling that a pre-ordained form has trapped the composer here and generally within other movements. But I am convinced that the work would make a great ballet, and some of these weaknesses would vanish in the theatre.

The Intermezzo features a chorale-like chordal passage as the main thematic store. At the inner *Con Moto* tempo, there is yet another forage into the contrapuntal world, but it never develops. This could well be the composer playing with the expectations of the listener, but the feeling is that the rigid form also enslaved the composer himself.

The *Alla Breve* finally makes some room for a fugato at letter D. The whole Suite is deftly and lightly scored; the chromatic descent that opened the work is here heard in a broad recapitulation. There is no build-up, and the Suite ends with yet another trademark, the throw-away ending, but there it is still loud, as Busoni has not yet worked out how to do this gesture.

It seems to me that Richter was wrong to reject this work, and probably wrong to excise the Menuet movement (see below).

* * *

TEMPO DI MINUETTO. Busoni Nachlass Nr.205. 1885? Or earlier? When Busoni was trying to interest Hans Richter in programming his Symphonic Suite, Richter talked him into deleting a Menuet that was originally part of the Suite. It just may be possible that this TEMPO DI MENUETTO was the work withdrawn. I have no proof that this is so, and there is no indication on the manuscript, but it would certainly fit with no bumps, and restore a duration to the published Suite, which seems to me to be somewhat abbreviated.

* * *

8a

Late Orchestral Works

SYMPHONISCHES TONGEDICHT, OP.32a, dedicated to Nikisch. Composed 1 March 1893. Breitkopf & Härtel, 1894.

1. Sostenuto (nicht schleppend) (not dragging)
2. Allegro moderato ma deciso
3. Moderato, un poco alla Marcia
4. Sehr feierlich, anfang sehr massig (solemn, beginning very moderately)

This is the work that began life as a Phantasy for Piano and Orchestra (see Volume 1). A performance and recording of the Fantasy would be of some significance.

Busoni opens his score with two quotations:

“Socrates’ cup of hemlock smiling at the welfare of the fatherland, hit by the executioner’s ax, sinking to flight; whether your genius hurled its worth in the swift times, a mountain in its path; they pass at its foot and in horror stare at its peaks; if your long life down here was nothing more than a mast for the worm of the grave; whether you, in shackling fetters, a great hero, scurry through the anxious world, is just as important as whether the infected animal only swims in circles in one form, whether it might be the big journey to the right, maybe left, in the drop.”

Lenau

“Ghosts, I mean, are the beloved glory and honour and mere good desires; life has no fruit, only useless misery.”

Leopardi

If the early Symphonic Suite looked at the past, this work is more attuned to the present. Busoni had not yet reached the point of composing for the future. The models here are Liszt and Richard Strauss, and the language is derived from Wagner, so there is a seeking after orchestral effects and rhetoric. Even the use of quotations at the head of a score comes from the Lisztian symphonic poem, with the suggestion of a hidden program driving the music.

This is in reality the second orchestral suite, but Busoni has ascribed No.2 to another work (see just below), so we can think of it Orchestral Suite No.1.5!?

It opens softly, with a brooding fugato using the descending chromatic scale in the low strings. The string tremolando ‘carpet’, which Busoni discovered earlier, is present here too. The busy and elaborate harp part is a remnant of the solo piano part but, interestingly, it is often used to fill out the texture, a role given it only a few years later in the massive Piano Concerto.

Long Pedal points are employed to build huge climaxes, before we return to the opening mood. A terse, telegraphic repeated note theme is another prominent feature: it is somewhat akin to the important rhythmic theme from the Op.XXXIX. Indeed, fleeting moments of colour and progression remind us of the Concerto, which is now only a few years away.

The second movement is based on a short, angular idea, with, yet again, a chromatic basis. This theme is also heard in a mirror version sounding with the original: a mirror harmony is produced, which is to fascinate Busoni quite soon, when he is grappling with such counterpoint creating new harmonies in the *Fantasia Contrappuntistica*. Here, though, the thinking is still traditionally chordal, with most of the energy given to the build-up of huge climaxes. The most evident weakness of the composition is the sheer amount of passage-work used to arrive at high points of the composition.

A problem presents itself here for the listener in that there are no breaks between the succeeding movements and, without a score, I suspect that one would drown in all the overpowering—sometimes grotesque—effects. Brilliant as the orchestration is, it is veering dangerously close to bombast, though it can also be telling:

Music Example 8a/1 Page 67

It is the lead-up to such moments that seems to be a problem for the composer. The proportions of the work are now secure, but the in-between bits are the compositional weakness, before the work ends in a mood and colour similar to the opening of the whole work.

The Tongedicht now awaits publication and recorded release with its original version as a Fantasy for Piano and Orchestra.

* * *

SECOND ORCHESTRAL SUITE (GEHARNISCHE SUITE). Op.34a. Composed in 1894–95, revised 1903. Separate movements dedicated to Jean Sibelius, Adolf Paul, Armas Jaernefeld, Eero Jaernefeld. This group was named “The Leskovites”, after Busoni’s dog Lesko. Breitkopf & Härtel, 1905

1. Vorspiel—Introduzione. Allegro moderato e deciso
2. Kriegstanz : Danza guerresca. (War Dance) Allegro risoluto—Presto
3. Grabdenkmal: (Monument) Monumento funebre. Andante grave
4. Ansturm: (Rush) Assalto—Allegro impetuoso—Allegro marziale. Un poco maestoso ma sempre con moto

Quasi Presto.

67

Brekken

Glockenspiel

Quasi Presto.

10314

Music Example 8a/1

My copy of this study score has the following editorial note:

Ferruccio Busoni completed his “Geharnischte Suite (Suite in Armour)” — his Second Orchestral Suite after the “Symphonische Suite” written in August 1883 — in 1894–95 and dedicated it to his Finnish friends in Helsinki, where he had been teaching piano at the Music Institute from 1888 to 1890. As they were friends not only of him, but also of his Newfoundland dog, Lesko, the dedication humouristically reads “To the Leskovites in Helsingfors 1899”.

On Friday, 8 October 1897, in the Berlin Singakademie, Busoni conducted the Berlin Philharmonic Orchestra in a concert presenting the first performances of four of his works, including the original version of the *Geharnischte Suite*. The concert opened with the *Comedy Overture* (1897) which was followed by the “*Symphonische Tongedicht*” (‘Symphonic Tone-Poem’), the *Violin Concerto* (soloist Henri Petri) and finally the *Geharnischte Suite*. The evening marked the real start of Busoni’s career as a composer. In view of its impending publication by Breitkopf & Härtel (in 1905), Busoni made a revision of the score in 1903, and this revised version was premiered in the Beethoven Saal in Berlin on 1 December 1905; again, the Berlin Philharmonic was conducted by the composer. The “*Geharnischte Suite*” is an eclectic, transitional work. Sergio Sablich describes it as a kind of “hero’s life”, an evocation of the era of chivalry. After Busoni’s death the Berlin Philharmonic under the baton of Wilhelm Furtwängler played the work in commemoration of its deceased composer in a concert in Berlin on 6 October 1924.

The *Vorspiel* opens with an immediate announcement of a stepwise chordal progression that is thematically important, followed by a timpani telegraphic figure. The second idea following is considerably more festive and ceremonial, with much of the movement downwards. Busoni seems to have seized upon Sibelius’ propensity for scalar motion, as much of the prominent and accompanying material is built up by stepwise movement. The muted violas now play a *lento* idea that is used in grandiose fashion later on. The movement not only shifts between fast and slow, but also between active accompanying figures combined with broad statements of the chief motifs.

This clearly is a work that is making steps towards the later music, as many of the progressions (such as the passage from page 5 to page 6) are chromatic and tonally uncertain, whilst the tempo also veers from fast to slow fairly abruptly. His characteristic and favoured planar effect, with strings providing a soft but quick carpet of sound is present here, as is the late-style habit of using semitones to destabilise the harmony.

The second movement is short and to the point. It opens with a sharply punctuated 16-bar Introduction with a rest bar after it, suggesting a formally proper movement to follow. However, this is of course not to be. The chief thematic gesture is a repeated chord pattern, varied in duration, placement and speed, together with an arpeggiated and scalar flourish with a certain swagger to it. None of these are strictly speaking,

“themes” in the usual sense, but rather cellular ideas capable of moving between foreground and background. The movement itself drives relentlessly to the end, with a disruptive and disturbing abrupt change from 2/4 to 3/4. The chromatic scale ‘theme’ at letter I is also transfigured to a syncopated version. The whole “War Dance” is studded with perfect cadences, to the extent that it becomes parodistic, rapidly assuming a circus-like mask, such as one would encounter in a Shostakovich symphony, an unlikely coupling of names, rare in Busoni’s output. The rhetoric here seems to me to be a comment on the hollowness of War. The ‘chivalry’ is exposed for what it really is. The orchestration matches Shostakovich’s own prowess in this field.

Unsurprising, then, that this is followed by a Funereal Monument. This has an incredibly dark and somber opening in E Minor, with long pedal points on E, and a slowly unfolding, chant-like theme developing in the low register in rising scales. With Busoni, there is always some kind of twist, and here it is surprising how many major chords are present in a funereal movement. Using this theme, with the timpani an ever-strong presence, Busoni builds an inexorable, powerful force in crescendo. A chordal major-minor progression that is signature Busoni at the turn of the century makes a memorable appearance. Although the movement, at its end, returns to a soft dynamic, it manages to impart a wonderful pathos concluding with an A Major chord. This is music moving away from the saturated Wagner textures of previous Suites and now more akin to a sparer, brooding Nordic sound.

The last movement was for me a disappointment overall. It begins promisingly enough, with a huge surge, propelling the music on like a battering ram. The rush of upward and downward scales in different keys is also effective and characteristic. The many sequences destabilising the harmony are equally clever, but then the music seems to falter: Busoni tries hard to contrast the middle section, but the raw material is too four-square, as are the run-of-the-mill horn calls—if they are meant to be ironic, I’m not at all certain that they succeed, and the ‘jolly’ atmosphere is perhaps overdone, as are the banal horn calls and the predictable perfect cadences of the ending. The scoring, as usual, is brilliant with cross-rhythms resulting from the superimposition of melodic foreground and busy background. Maybe the previous movement set a standard that Busoni could not match? This third movement could in fact be a fine stand-alone piece in a program, and the fourth movement may well be the reason why this Suite is so rarely performed.

* * *

LUSTSPIELOUVERTÛRE, Op.38, composed 1897, revised 1904. Breitkopf & Härtel, 1904.

Busoni soaked up musical influences like a sponge: a double-edged sword that allowed him an incredible fluency, but was also an impediment to the blossoming of his personal language, which indeed happened quite late in his career. This overture

is on the cusp of the anti-romantic paradigm, on the edge of the new, but never for its own sake. It soaks up the theses of the opposing schools, in his case representing the Italian and German aesthetics and ideals.

In this work, maybe for the first time, the past models such as Mendelssohn are boldly replaced by a huge devotion to Mozart. It is not imitation, or pastiche, or neo-classicism. It is the composer seeking clarity and freshness as new possibilities within the struggling polarities. There are many conjuring tricks here, chief among them the constant changes of key centres and the forward surge of relentless quavers. Those writers who describe the piece as neo-classic Mozart have not looked or listened to the score. This is far from the serene Mozart familiar to us. It seethes with impatience and its reference to the comedic has more than a touch of volcanic impetuosity.

The title “Overture to a Comedy” gives no clues as to whether an actual stage work is intended or not; but just as Preludes became works in their own right, so have Overtures by this time. There could also have been a Busonian irony in the title. The most probable reference here is to 18th-century opera, as well as Busoni’s admiration of Rossini’s orchestral technique and late Verdi (*Falstaff* especially). He was openly declaring his move from earlier models: Schumann, Mendelssohn and even Brahms.

Emulating Mozart’s feat with the *Don Giovanni* overture, Busoni wrote the Overture in one sitting.

In a letter to Gerda on 11 July 1897, he wrote: “Last night I had a remarkable experience, I sat down around twelve o’clock and wrote an overture until morning, which I *began and finished in one sitting*. Of course, nothing is perfect, and the piece will need to be gone over. As it stands, it is not bad, very flowing and almost Mozartian in style.”

* * *

NOCTURNE SYMPHONIQUE, Op.43, dedicated to Oskar Fried. Composed October 1912 – July 1913. Breitkopf & Härtel, 1914.

As a kind of parallel series to the piano Elegies, Busoni drew up a set of six orchestral Elegies, which comprised:

No.1: BERCEUSE ÉLÉGIAQUE

No.2: NOCTURNE SYMPHONIQUE

No.3: GESANG VOM REIGEN DER GEISTER

No.4 RONDO ARLECCHINESCO

No.5: SARABANDE

No.6: CORTÈGE

Like the piano *Elegies*, these are not necessarily sad in mood, but depict, in fairly short pieces, an interior world. The *Nocturne* has nothing to do with Field or Chopin, and perhaps the reader should consult Rilke who also wrote *Elegies*, and attempts to explain the term. (Rilke and Busoni knew each other; I am unclear who used the term first as a title, and whether there was some communication between them concerning this.)

With the assistance of a score, one can of course divide this short work into shorter sections, but they are not boldly defined. The ear gives us a number of louder moments, which do not lead into any climactic points. Eb is certainly the most important tonality and appears as a pedal point as well as a harmonic definition, although major and minor are almost inevitably combined. The predominant 2nds (with their complementary 7ths and 9ths) control the melodic lines. Busoni's restless intellect constantly alters and shifts the colours and doublings in kaleidoscopic manner. He uses the strings like a rug, with soft tremolando and passages using repeated notes and fast passages whilst more prominent musical argument is unfolding. Both thematicism and tonality are under threat here, and although we may regard Busoni as a late developing composer, the distance travelled between the early and late works is impressive.

* * *

BERCEUSE ÉLÉGIAQUE: A man's cradle song at his mother's coffin. In *Memoriam Anna Busoni (née Weiss)*. Op.42. 3 October MCMIX. Composed 27 October 1909. Breitkopf & Härtel, 1910. Also, Edwin Kalmus. The premiere was conducted by Mahler in New York on 21 February 1911; it was Mahler's last appearance as a conductor. *Orchestral Elegy No.1. Andantino calmo—Calmissimo.*

In addition to the subtitle embedded in the score, Busoni also wrote on the ms:

“The child's cradle rocks
The destiny of his fate sways
Life's path fades
Into the eternal distance.”

The piano version of this work is dated 5 June 1909. The orchestral version is somewhat extended. The late Liszt 'funeral gondola' pieces were undoubtedly part of the impetus for this work. Busoni claimed that with this work he obliterated the difference between consonance and dissonance. The work too, leaves the world of German expressionism and late romanticism in its wake. Busoni tried the work out twice before he allowed it to be published. Audiences were puzzled at first by this composition, and some orchestral members thought that Busoni had lost his way. Even now, the composition is played rarely; yet it is perfection in its own way.

The rocking cradle is portrayed by an arpeggiated F over a number of octaves—it carries through the entire piece in some guises. (Is it F for “Ferruccio”?) The strings are muted throughout, and give a very special atmosphere to the Berceuse. The harp is mainly playing harmonics, and the moment when Harp, Celeste and divided strings sound together is pure magic.

Music Example 8a/2.

The very last sound is that of a Gong, and it is vital here that a TamTam is not substituted in its place, as it would coarsen the texture. The so-called transcription by Schoenberg (actually by Erwin Stein) suffers from similar acoustic spoilage of the very refined orchestration. I believe that it is now merely a curiosity.

Here I must confess that the version for solo piano contains some charms that no orchestra can supply: with both pedals down, one can achieve a mixture of other-worldly overtones and overlapping tonalities unavailable orchestrally, especially over the last two pages.

Anna Weiss, Busoni’s mother, came from an artistic family. Her father was a well-known painter, and her piano playing was praised by Liszt. She was responsible for giving her son his first piano lessons, and his connection with her was of a different, less ambiguous type than that experienced with his father.

Her family name was Weiss, with Jewish background. Weiss, is in fact a common Jewish name from that time in Europe. Busoni signed many of his early work as Weiss-Busoni. She would ostensibly have fed him some traditional Jewish music (in his eyes no doubt heard as exotic and quasi-Oriental). His later appetite for non-Western melodies and exotic scales was initially fostered at this early time. Folk music generally was devoured by him, wherever he stayed and whatever he read (Finland, North America, Italy, printed collections, library collections) his appetite was never sated. Trieste at the period of Busoni’s birth and youth was something of a melting pot, including Italian, Austrian and Slavic elements.

The many Jewish characters and particularly the portrayal of the Jewish coiner in *Die Brautwahl* have led to conclusions that Busoni was anti-Semitic. Given his mother’s name and background, I feel this to be rather unlikely. Whilst still in San Francisco studying with Petri, a fellow student decided to raise this whole issue with Petri. The somewhat baffling reply was: “We are all good Jews here.” My friend was too intimidated by this response to pursue it any further.

* * *

GESANG VOM REIGEN DER GEISTER: Song of the Spirit Dance. Study for Small Orchestra (Indian Diary, Second Book). Op.47. Composed August – 30 December 1915. Dedicated to Charles Martin Loeffler. Breitkopf & Härtel, 1916, also Edwin Kalmus. (Orchestral Elegy No.4).

Berceuse élégiaque.
(Des Mannes Wiegenlied am Sarge seiner Mutter.)
Poesie. Ferruccio Busoni.

Andantino calmo.

The score is for a 4/4 piece in A minor, marked 'Andantino calmo'. The instruments listed are:

- Flauti I, II, III
- Oboe Solo
- Clarinetti in A I, II
- Clarinetto Basso (in A)
- Corni in F I, II, III, IV
- Gong
- Celesta
- Arpa
- 2 Violini I
- 4 Violini I
- 2 Viole
- 4 Viole
- 2 Violoncelli
- 4 Violoncelli
- 6 Contrabassi

Key performance instructions include:

- Arpa: *Die Harfenflageolets sollen klingen wie sie geschrieben sind und nicht in der höheren Oktave. I suoni armonici dell'arpa suonano como son scritti, e non all'ottava superiore.*
- Clarinetto Basso: *p*, *p dolce*, *dolce*
- Viola (4): *con sord.*, *pp*, *pp^{ss}*
- Violoncelli (4): *con sord.*, *pp*
- Contrabassi (6): *pp*

The piece concludes with the tempo marking 'Andantino calmo.'

Music Example 8a/2

Please consult Volume 1 to read about the genesis of Busoni's interest in music of the 'Red Indians' of America as well as the Indian Diary Book I, and the Indian Fantasy. Busoni's description of this work as a 'Study' is similar to his use of words such as 'sonatina', not to denote something small and musically light, but quite the contrary, the word 'study' indicating profound thought devoted to the raw material. The work is one of Busoni's finest excursions into the orchestral realm, which means, to this day, that it is misunderstood and neglected.

The tempo is given as "Moderatamente scorrendo" and is characteristic of much late Busoni: muted strings, fast scales, uncertain tonal centres (sometimes tantalisingly close to actual tonality) and bi-tonality, linear writing full of semitonal shifts, soft pizzicato writing (combined with timpani rolls). The resultant palette is quite unlike anyone else writing at that time. It's all over in a few minutes and takes up a dozen pages of orchestral score, and yet it would be wrong to describe it as a miniature, reaching as it does into some dreamlike phantasmagorical world.

* * *

TANZWALZER for Orchestra, Op.53. Composed September – 2 October 1920. Dedicated to the memory of Johann Strauss. Breitkopf & Härtel, 1922. Piano version by Michael von Zadora, Breitkopf & Härtel, 1921.

Busoni wrote this piece on 19 September and completed it on 1 October. For the first performance on 13 January, he provided the following program note:

The *Tanzwalzer* was written in jest (and as a personal test of my own lighter talent, inspired by strains of a waltz issuing from inside a coffee house, heard while walking in the street...). The work is dedicated to the memory of Johann Strauss, whom the composer sincerely admires.

The structure is modelled on the usual layout of a Straussian waltz:

Introduction (Andante), 4/4

I. Tempo di Valse sostenuto—più mosso

II. Più vivo

III. Tempo I, tranquillo

IV. Tempo deciso—poco rit.—a tempo

Coda: Più vivo—più mosso

The Coda partakes of the nature of a recapitulation.

Ravel's *La Valse* was written a year before the Busoni piece, and is more threatening and apocalyptic. Busoni's is somewhat more nostalgic, a more positive memory of the Straussian age. But although much of it is strongly diatonic, it is certainly not an imitation; some of it works its way into *Dr. Faust*, into the dance music of the Parma

scene, and unlike the smooth flowing lines of an original Johann Strauss waltz, this is more dramatic, even explosive at times. It may have seemed 'light' to the composer, but doesn't sound as such to the listener.

Note that, yet again, Busoni has produced a work that is constructed as a continuous Suite, his favourite form, and most evolved achievement in this style of construction.

* * *

SONETTO 104 DEL PETRARCA for Tenor and orchestra (original Liszt for tenor and piano). Composed December 1907. Schirmer, 1911, then Edwin Kalmus.

When I opened my copy of the Liszt setting with piano, I was puzzled to find very few points of commonality between it and the Busoni transcription. Was this an extreme example of Busoni rewriting Liszt? But then I remembered working on the Liszt/Busoni score of Totentanz: to create his edition, Busoni had gone back to Liszt's earlier version of the work. After that everything fell into place: true to form, Busoni had used the first version of this sonnet setting, except that in this case he didn't bother explaining his source. In actual fact, a comparison of the original Liszt from 1847 with Busoni's version for orchestra showed how closely he had adhered to the original.

Some grace figures from the piano were fully written out, but what was clearly apparent was the mastery of the orchestration. Highlights included the beautifully surprising viola solo on page 7; equally masterly was the treatment of all the arpeggios in the left hand of the original Liszt. Here Busoni used mixtures of pizzicato and arco, alternating and combining in artful ways with the harp part. The instrumental doublings with the voice are equally inventive and beautiful, without ever coming close to what could easily have been Hollywoodish kitsch.

* * *

8b

Mozart-Busoni Scores

ADAGIO AUS DEM KLARINETTEN KONZERT herausgegeben und mit einer Kadenz von Ferruccio Busoni. See Chapter 1.

See also CADENZAS TO THE FLUTE CONCERTI

* * *

OUVERTURE “Die Entführung aus dem Serail” mit hinzugefügtem Konzertschluss von F. Busoni. Breitkopf & Härtel, 1904, also Edwin Kalmus.

Unlike the other Mozart transcriptions given below, this one is an example of Busoni not just quoting existing material and rearranging its placement in the piece at hand, but actually taking part in the compositional process. As he says in the title, it is the ending that interests him, and for most of the opening material he leaves the original Mozart as it stands.

At bar 235, an extra 10 bars are added, nor is there a pause as in the original, but the music continues uninterrupted into an Allegro Assai at the double-bar with the key signature changing to C Minor. Busoni then uses the 3rd set aria from the opera (Osmin’s Aria). What interests him most is the incessant ostinato of quavers, staccato, which he uses right through this new section, and which finally connects this, via a crescendo, to return to a restatement of the opening theme of the Overture. Busoni’s usual procedure is to quote and collage the original music. Here he transposes into another key, adds a running ostinato and scores the original vocal line in a number of ways. To fully appreciate what is happening here, both scores need to be opened and studied.

Musically, since the original Overture does not have a conclusive ending, Busoni decided to insert new material as a contrast, with the staccato quavers running right through the new section (which acts as a sort of Trio to the opening material). The grand recapitulation of the Overture had to be composed, as it does not exist in the opera. Busoni obviously meant this version of the Overture as a concert piece in a symphonic context. *Idomeneo* was barely known in his time, even in Berlin. Busoni gave the Berlin premiere of Mozart’s G Major piano concerto, if my memory serves me correctly.

* * *

DON GIOVANNI OVERTURE with Additions by Ferruccio Busoni. Schirmer 1911, also Edwin Kalmus.

Busoni writes at the head of the score:

CONCERNING THIS ARRANGEMENT: At the close of the Allegro of the Overture, a climax of pleasurable activity, appears a stony figure of a heroic mould—the commendatore. Here, according to the opera score, the trombones speak for the first time. The music repeats the first ten measures of the Introduction. The half-cadence into which they lead is imitated from that which stands before the beginning of Act I. The final *new ALLEGRO* corresponds to the closing scene of the entire opera: “Questo é il fin di chi fa mal”, In this I have employed the trombones (not contained in the opera-score) as a substitute for the vocal ensemble-passages.

Rome, April 7, 1908

This is a clever and dramatically effective use of existing material to heighten the affect (*sic*) of this transcription. Like the above, the transcription was never meant for the orchestra pit, but the concert hall. It is time to hear these Mozart/Busoni transcriptions as they were intended.

* * *

KONZERTSUITE AUS DER MUSIK ZU IDOMENEO, by Mozart, K.366, zusammengestellt und bearbeitet von Ferruccio Busoni. Dedicated to Othmar Schoek. Composed in 1918, Breitkopf & Härtel, 1919.

1. Ouvertüre
2. Opferhandlung
3. Festmarsch (zusammengestellt und bearbeitet von Ferruccio Busoni)

First Movement: some dynamic markings added, some notations modernised without altering anything else.

Second Movement: comes from the middle of Act 2, March and Cavatina, the latter being a choral episode. Busoni gives the chant-like single line chorus part to the Celli and Trombones.

Third Movement, which Busoni labels a ‘Festmarsch’ is from the middle of the opera that Mozart titled ‘Intermezzo’. Busoni ignores Mozart’s repeat signs and drives the March towards its conclusion. At bar 64 Busoni inserts a Trio section in 2/4, *poco meno mosso*. It comes from near the end of the opera, just before the Ballet section, and Busoni inserts it without any changes to the text, including the repeats.

The music now moves back to a march tempo, but it is not quite what we may have expected. Busoni wants to get to the end quickly, so the reprise of the March is halfway through it, and we get there in half the time!

Busoni quite often liked to play intellectual games with his audiences, as if to say: “What? You don’t recognise where this section comes from? You don’t know all the themes from the Art of Fugue? You haven’t done your homework! You shouldn’t be allowed to come to a concert without being properly prepared!”

Idomeneo would have interested Busoni, since Mozart employed a variety of set forms within this opera such as Chaconne, Gavotte, March, Rondo, Passepied, etc. Busoni held Mozart in the highest esteem, possibly because he felt that Mozart had approached that perfection of form that he himself aspired to. Hence the constant involvement with the original Mozart scores, the many cadenzas composed mostly, but not exclusively, for the piano concerti. He couldn’t keep his hands off Mozart’s music: embellishing soloistic parts, tightening the form wherever he sensed a need.

As early as 1907, he had written (as quoted by Dent in his exemplary biography):

And all through these ... years ... there stood unchanged, like a lighthouse in a stormy sea the score of *Figaro*. But as I looked at it a week ago, I found signs of human weakness in it for the first time, and I rejoiced at the discovery that I do not stand so far beneath it as I did—although on the other hand this discovery meant not only a positive loss but also points to the transitory of all human achievement ... and how much more transitory must my own be!

His Bach editions, especially the later ones, inevitably had to do with highlighting the structure (as against thickening the texture in the earlier editions). This is the key to Busoni’s desire to make music free, to allow it to fly, to cut the bonds of routine.

Liszt’s operatic paraphrases adopt a different philosophy, as Liszt generally concentrated on the sung melodies, especially if they were the catchy ones. His paraphrases are a kind of compression of the drama entrusted to the pianist, who is constantly required to bring out the melodic lines from a mass of decorative passage work surrounding it. Busoni’s orchestral Mozart transcriptions are more involved in the general mood of the opera, also condensed in its own way. He was perfectly well aware of the Lisztian ethos, having performed so many of Liszt’s transcriptions.

This opera is not the most successful from Mozart, and is not performed that often. It would be difficult to produce and direct, as it is quite long, with many recitatives breaking up the action.

The three Mozart/Busoni works described above are a reasonable summation of the varying approaches demonstrated in these endeavours.

* * *

9

Die Brautwahl

Satellite Works

DIE BRAUTWAHL: SUITE FOR ORCHESTRA. Composed 1912, Breitkopf & Härtel, 1917.

1. Spukhaftes Stück: Ghostly Music. Allegretto moderato- Al galoppe- Con fuoco
2. Lyrische Stück: Lyrical Music: Andante amoroso
3. Mystisches Stück; mystic Music: Sostenutissimo- Andante mistico- Andantino- Tempo di Valse lento
4. Hebräisches Stück: Hebrew Music: Andante sostenuto in modo giudaico- Fast and Wild- Tempo I
5. Heiteres Stück: Joyous Music: Allegro- Presto

Introductory essay for first edition by Dr Hugo Leichtentritt, Busoni friend, biographer, and scholar.

These five tone pictures are taken from the music for Busoni's opera, *Die Brautwahl* which was first performed in Hamburg on 13th April 1912. They are not simply excerpting from the opera score; this is a totally new version, recast in the form of a suite designed as an orchestral work in its own right.

The opera is characterised throughout by a quirky sense of humour in the fantastic style of E.T.A. Hoffmann, whose short story *Die Brautwahl* was taken as the raw material of this work. The tale takes place in 'Vor-März' Berlin (pre-1848 Berlin), and its leading characters are set against a Biedermeier background. These figures are, almost without exception, 'originals' in one way or another curious oddities and wild eccentric figures by turn grotesque, fiendish and fantastic. A cabbalistic, nocturnal and magical atmosphere prevails throughout.

The two main roles are the Jew Manasse, and the goldsmith Leonhard. This strange mysterious old man, like Manasse, is a typical Hoffmannesque 'revenant', a character endowed with the strength of a demon, centuries old and impervious to the effects of age. A bitter struggle is waged between Manasse and Leonhard in the entire course of the drama. Each of them has a protégé: Manasse his nephew, the recently baptised Baron Benjamin Bensch, and Leonhard the young painter Edmund Lehsen. Both pay court to the same girl. A third suitor, the Secretary of the Privy Council, Thusmann, the preferred choice of Councillor Voswinkel,

Albertine's father, then enters the scene. The bulk of the drama centres around the three suitors and the three old men.

The first movement of the suite, 'Ghostly Music' is the musical portrayal of a conjuring trick played by Leonhard to rescue his protégé Edmund from certain death. The six men are engaged in a terrible argument, when Leonhard casts his magic spell, whereupon Manasse and the Councillor, Thusmann and Bensch embrace and the bewitched couples engage in a wild gallop that moves faster and faster until they drop from exhaustion. This dance is the centre piece of the movement. The whirling music fades away at the end.

'Lyrical Music' follows immediately, a gentle song from the opera composed to a poem by Fouqué and sung by Albertine, the bride, at her spinet. The painter draws near and joins in the song. They finally sing a duet, to Fouqué's lyrics:

A rustling, whispering sound
Ebbing through the vernal grove,
Embraces Spirit, Sense and Life
Like the sweet caress of Love.
Were I to sing how softly
Doth speak this quiet Life,
Fain would I recall that tender sound
As th'eternal Light of Love.

Here the melody is taken up by the orchestra.

The 'Mystic Music' contains the more festive and magical events of the drama. It begins with the music of the third act at the point where the three suitors prepare for the trial of the three locked caskets. The bride, Albertine—like Portia in the *Merchant of Venice*—declares herself bound by the final decision. The opening section depicts the 'pregnant silence' before the decisive choice. The music then heads on to the scene in which the picture of his betrothed appears before midnight to Leonhard, the love-stricken Secretary to the Privy Council, at the tower in the Spandauer Strasse. "Today marks the night of the autumn equinox and of my wish to see my bride! My sighs of love have won the day and she shall soon appear!" Eleven o'clock strikes and the outline of a woman with Albertine's features becomes visible, bathed in a fantastic light, to the accompaniment of a slow waltz at the end of the second act.

The 'Hebrew Music' is a portrait of Manasse in chiaroscuro, characterised by his Orthodox belief and mad frenzy. Orthodoxy is represented in the first part—a heavy, gloomy meditative and complicated fantasia on Hebrew synagogue melodies. Mad frenzy is depicted mainly in the second act—'fast and wild'. The music in this section in the opera is played when the old Jewish coin merchant is referred to. "The book of black magic with which he ruled his master with fiendish tricks—Leopold was hanged on the market place and burned with his magic book." After this dramatic middle section, the final part follows, linked to the point in the opera at which Manasse, beside himself with excitement, shouts: "God of my Father, give me the casket! I'd sell my soul for that magic trick! I've been waiting three hundred years!" He and his nephew Bensch desperately

struggle to get hold of the casket. “Rolling and groping they exit by the door.” There is a moment of silence and after this diminuendo a short coda follows with a repeat of the opera Hebrew theme. The fantasy ends with murmurs, sighs and wild piercing shrieks.

The ‘Joyous Music’ starts immediately with the overture to the opera. The music here depicts bustling activity at the zoological gardens on a pleasant afternoon. The band plays jaunty tunes, the burghers sit at the coffee table with their families, everyone is chattering or strolling, the children are playing games, shouting or racing around. The firework spectacle from the finale of the first act marks the conclusion of this merry scene. In the evening, Thusmann, Leonhard and Manasse are sitting together in a smoke-filled tavern. The two old men try to outperform each other in their magic crafts: Leonhard’s face suddenly turns into a fox’s mask. Manasse slices a radish, which turns into gold ducats, which he throws into the air. Leonhard catches them and they melt into a flame in his hand. The jugglers’ act livens up and the atmosphere sparkles. The suite ends with this dazzling, glittering scene.”

A more recent edition adds the following historical information (by Christoph Schlüren):

In 1905 Ferruccio Busoni wrote the first draft of the libretto of his opera *Die Brautwahl*, taking the same name from the first novel (*Der Einsiedler Serapion*) of E.T.A. Hoffmann’s collection of novellas *Die Serapion Brüsbrüder*. These tales of Hoffmann are based on stories dating from the 16th-century Berlin about Lippold the master coin-maker and Leonhard Thurnheisser the goldsmith and provide a link to Shakespeare’s *Merchant of Venice*, the *Brautwahl* or bridal choice, being made by means of a ceremonial trial with caskets. Busoni’s action centres around *Leonhard*, as the good magician, and *Manasse*—who is reminiscent of Shylock—as his evil counterpart. Hoffmann transcends the element of time, Busoni achieving this by musical quotations and excursions into a contemporary transcendental style. Busoni himself believed for some time at least that he was the very reincarnation of Hoffmann, who in the opera is thinly disguised as the real *Leonhard*. Busoni published the first version of the libretto in Trieste in 1906, at the same time as the libretto to *Die mächtige Zauberer*, which was never set to music. His revolutionary *Entwurf eine neue Ästhetik der Tonkunst* went to press the same year. The opera itself was not finished, however, until 1911. And no sooner had Busoni negotiated the first performance of the work with the Stadt-Theater in Hamburg, with Harmonie-Verlag as publisher, than the publishing house went into liquidation. Busoni himself financed the cost of publishing the performance material, which was huge, the manuscript score of this three-hour opera runs to 883 pages. The premiere took place in Hamburg on 13 April 1912, and was conducted by Gustav Brecher. Elisabeth Schumann was cast as *Albertine*, who in the opera is wooed by three suitors. The work met with a lukewarm reception, and was torn to shreds by the critics, not least due to its excessive length. This reflects Busoni’s slavish adherence to the text and despite all the brilliance and originality of the opera, his inexperience with music drama.

An Herrn CURT SOBERNHEIM in herzlicher Freundschaft.

1

Orchester-Suite „Die Brautwahl“
Suite d'Orchestra „La Sposa sorteggiata“. Orchestral Suite „The Bridal Quest“.
Suite d'orchestre „Le choix d'une fiancée“.

I.
Spukhaftes Stück.

Danza fantastica. Ghostly Music.
Pièce fantastique.

Ferruccio Busoni, Op. 45.

Allegretto moderato.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are:

- I. II. 3 Flauti piccoli.
- III. 2 Oboi.
- Corno inglese.
- 2 Clarinetti in B.
- Clarinetto basso in A.
- 3 Fagotti.
- 4 Corni in F.
- 3 Trombe in C.
- 3 Tromboni e Tuba.
- Timpani.
- Xylophon.
- Triangolo e Tamburino.
- Piatti e Gran Cassa.
- Celesta.
- Arpa.
- Violino I.
- Violino II.
- Viola.
- Violoncello.
- Contrabasso.

The score features various musical notations including dynamics (p, mf, f), articulation (pizz., div.), and performance instructions (I., II., a 3). The tempo is marked 'Allegretto moderato' at the beginning and end of the page.

Music Example 9a/1

In an attempt to recover from a great financial loss, Busoni decided to make an orchestral suite from *Die Brautwahl*, published here for the first time in study-score format. It consists of five pieces of symbolic intent, ones that exhibit a high degree of integration with each other and which transcend the limits of the stage drama. (Further details may be found in Hugo Leichtentritt's introduction to the first edition, published with the composer's approval.) The suite was completed in August 1912 and performed for the first time at the Beethoven Saal, Berlin, by the Berlin Philharmonic Orchestra on 3rd January 1913, the conductor was Oskar Fried. Published by Breitkopf & Härtel, Leipzig, in 1917, the *Brautwahl Suite Op.45* remains rarely performed and has never been really popular, its high-minded, introspective mysticism steers nevertheless well clear of effect for its own sake and its typically imaginative formula range identifies the suite as one of Busoni's most important orchestral works.

* * *

This Suite marks the arrival of Busoni's final period, and together with the Suite from *Arlecchino* is a demonstration of the great flexibility of the form and hence the ability to 'fly', as postulated in writings such as the *New Aesthetic of Music*.

The struggle that took place in the composition of the Turandot Suite, as well as all the subsequent revisions and additions, is now gone, and Busoni celebrates his new-found freedom with this composition.

1st Movement (Ghostly Music): startling and magically conceived opening with the two piccolos (see Music Example 9a/1). This orchestral 'shriek' is a motif of the movement. The 'Al Galoppe' that follows highlights the Xylophone. In general, this is music that has definitely made the transition into the 20th century, and sits comfortably with all the great masters of orchestration from that period. The metre plays with our perception of whether it is in 2 or in 3.

2nd Movement (Lyric Music): begins with a viola solo, and gradually builds upon it. The whole is like a long, extended melody that is beautiful without ever lapsing into sentimentality; indeed, there is present a sort of aloofness and aristocracy about it, which is unsurprising from a composer searching for true objective music. Always present is some ambiguity about the tonality as it tantalisingly moves in and out of focus and suddenly goes into an unforeseen key at the conclusion.

3rd Movement (Mystic Music): begins and ends with low strings intoning a chromatic theme. The combination of Harp and Celeste (Music Example 9a/2) are an example of the unusual coupling of instruments that Busoni writes in the Suite.

At the ending there is no resolution, and the final chord hangs as a question mark (Music Example 9a/2, page 56).

56

48

Fl.
Clar. (A)
Clar. B. (A)
Fag. *ppp*
Cor. III.
Tr. *con sord.*
Arpa.
Viol. I.
Viol. II.
Viola.
Vecllo Solo. *arco*
Vecllo *arco*
Cb. *dolce*

dolce *est*
dolce

48

This system contains measures 48 and 49 of the score. It features a variety of instruments including Flute, Clarinets (A and B), Bassoon, Cor Anglais III, Trumpet, Harp, Violins I and II, Viola, Violoncello Solo, Violoncello, and Contrabass. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 48 includes dynamic markings like *ppp* and *dolce*, and performance instructions such as *con sord.* and *dolce*. Measure 49 continues the melodic and harmonic development.

49

Clar. (A) *dolce*
Fag. *ppp*
Cor. I. II.
Tr.
Viol. I.
Viol. II.
Viola.
Vecllo e Cb. *pizz.*

49

This system contains measures 49 and 50 of the score. It continues the instrumentation from the previous system. Measure 49 features a *dolce* marking for the Clarinet (A) and *ppp* for the Bassoon. Measure 50 includes a *pizz.* (pizzicato) marking for the Violoncello and Contrabass. The system concludes with a double bar line.

Music Example 9a/2

This page of musical score, titled "Music Example 9a/3", is a page from "The Compleat Busoni: Volume 2". It features a full orchestral score with the following instruments and parts:

- Flutes (Fl.):** Two staves, both playing a complex, rhythmic melody with many slurs and accents.
- Clarinet in B-flat (Cl. Bb.):** One staff, playing a similar melodic line to the flutes.
- Bassoon (Fag.):** One staff, playing a steady eighth-note accompaniment.
- Cor Anglais (Cor. A2):** One staff, playing a melodic line with dynamic markings like *simile* and *marc.*
- Trumpet (Tr.):** One staff, playing a melodic line.
- Trombone (Tromb.):** One staff, playing a melodic line.
- Baritone (Bar.):** One staff, playing a melodic line.
- Bassoon (Fag.):** One staff, playing a steady eighth-note accompaniment.
- Clarinet in B-flat (Cl. Bb.):** One staff, playing a steady eighth-note accompaniment.
- Trumpet (Tr.):** One staff, playing a steady eighth-note accompaniment.
- Trombone (Tromb.):** One staff, playing a steady eighth-note accompaniment.
- Baritone (Bar.):** One staff, playing a steady eighth-note accompaniment.
- Bass (Cb.):** One staff, playing a steady eighth-note accompaniment.

The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom of the page is labeled "Music Example 9a/3".

Music Example 9a/3

4th Movement (Hebrew Music): Busoni is here dealing with cantorial chant and unmistakably Jewish raw material. It sounds like an austere Ernest Bloch. A 'sighing' motive dominates the entire movement; it is sometimes heard with its own inversion. As the movement progresses the various motifs are contrapuntally meshed. There is a short fast section, possibly referring to Chassidic ecstatic dance. The 'sighing' motive ramps up the tension to a new level in masterful, controlled fashion, and there is the undeniable shofar call. The movement begins and ends softly and is a notable portion of the Suite.

5th Movement: This is an uninhibited romp, with sparkling orchestration and is, in fact, the very opening of the opera, here used as an end-piece, reminding us that though fantastical, the opera is also comedic (see Music Example 9a/3, page 84).

If one opens the piano reduction of the opera made by Egon Petri, there it is, at the opening, in a form that would readily translate from an orchestral reduction to a showy piano solo.

The Suite as a whole is a success, and a resounding one. Regrettably, it has not entered the repertoire in any meaningful way. One wonders why? I suspect that it is a case of type-casting by both management and conductors, who immediately shy away from the mere mention of Busoni's name.

* * *

Busoni's Aims at Perfecting the Form of the Orchestral Suite

It is vital to study the succession of general and operatic suites as an evolution of a separate form, not a vehicle for propagandising the opera from which it came, nor a succession of contrasting dance movements, but something evolving towards a separate symphonic structure, with new methods of placing the movements towards a desired effect.

Even in the first Symphonic Suite, which is a reworking of a piece originally for piano and orchestra, Busoni's solution to tighten the work was not to enlarge the piano part at the expense of the purely orchestral, but rather the complete opposite: he cuts out the piano completely, and organises the remaining material into a set of movements. It was not until some years later, in the *Indian Fantasy*, that Busoni learnt how to incorporate the piano and its built-in freedoms with the succession of short movements on the themes from the "Red" Indians.

As a pianist, Busoni's expansive repertoire encompassed all the large-scale sonatas on offer; and yet, as a composer, he shied away from such works. There are a few 'baby' sonatas and a couple of puberty sonatas, but nothing else. There is not even an attempt at a Symphony. Even the great Piano Concerto Op.XXXIX, although the duration of a symphony, even a Mahler-length symphony, can be viewed more as a Suite than anything else. Apart from the memorable recapitulation of the piano opening C Major chords at the very end of the work (and perhaps a characteristic rhythm), most of the music does not rely on thematic repetition to achieve its ends. In retrospect, I did not really observe this love of the suite-form right from the beginning, where various groups and cycles of piano solo works are really suites in anything but name. It was a form natural to Busoni, and can be found everywhere in his music. It ties in very well with his idea of 'freedom' and 'flying' in composition, not subject to stultifying rules and laws of behaviour. It allows for sudden changes of mood, tonality and tempo without the need for bridging 'in-between' music or formal development of the raw material.

Busoni's growth as a composer can now be seen as perfecting the suite ideal, and experimenting with new ways of ordering the material.

* * *

GRAUS GESCHICHTE VOM MÜNZJUDEN LIPPOLD: Song for Baritone and Orchestra. Busoni Nachlass Nr.343. Composed 16 February – 2 March 1923.

Version with Piano: Busoni Nachlass Nr 343a, 30 March 1923.

The basic material for this work is to be found in the opera itself—Scene 5 to be exact—see below. The singer for whom this was intended thought that the portrayal of Manasse was anti-Semitic and refused to sing it. The work has, all these years later, not been performed or published, something that needs to be rectified. It is one of the composer's last works.

In "The Essence of Music" (English edition, page 50), Busoni writes:

The Scene following shows a half-dark *Weinstube* in which an ancient mysterious Jew, Manasse, sits alone and silent. I used this intermission to paint with the orchestra a kind of portrait of this Hebrew. Old and surly, ghost-like and gruesome, rather a big, imposing person, and above all, an "Orthodox". "He seems to have come back from a long time past" says E.T.A. Hoffmann, from whom I have borrowed the subject.

Do you see now that I have the idea? From this there is a hint that an extremely old Jewish melody could be used as a musical motive- it will certainly be familiar to you from synagogue ritual...

This quote demonstrates Busoni's utter fascination with the legend of the Wandering Jew. He even contemplated an opera "Ahasuerus", which is related to the same topic. I think the label of 'anti-Semite' does not hold water, to which one needs to add the origin of Busoni's mother, with her very Jewish-German name of Weiss. I would also point out here that among Busoni's favourite students were Kurt Weill, whose father was a cantor, as well as Leo Kestenberg, prominent educationalist and pianist, also the son of a cantor, not to speak of Louis Gruenberg, pianist and composer, whose early opera "Bride of the Gods" was based on a translation of an original libretto by Busoni, with his permission.

* * *

See also: Piano Elegies.

* * *

DIE BRAUTWAHL: musikalisch-phantastische Komödie in drei Akten und einem Nachspiel nach E.T.A. Hoffmanns Erzählung / Text und Musik von Ferruccio Busoni. Zweite, endgültige, mit der Komponisten übereinstimmende Fassung. Szenenbilder und Figurinen von Karl Walser. Verlag von Bruno Cassirer Berlin, 1913.

I am the proud owner of No.25 of this limited edition of 200 copies only, personally signed and inscribed "For Mrs. Harriet Lanier and her beautiful library. Ferruccio Busoni, New York. 1915". The designer, Karl Walser, also signed the edition, with a rather timid signature compared to Busoni's flamboyant autograph. The edition is luxurious with many coloured costume and scene designs, and facsimiles in Busoni's hand of some of the musical motifs from the opera.

* * *

9b

The Opera

DIE BRAUTWAHL (a Fantastical Musical Comedy after a Tale by E.T.A.Hoffmann).
Composed February 1906 – October 1911. Dedicated to Gustav Brecher. Berlin
Harmonie Verlag and Breitkopf & Härtel, 1914.

Vocal Score/Piano Reduction by Egon Petri, 1912.

Erster Akt
Erster Teil
Vorspiel

(See Music Example 9b/1: page 3 of the score).

This huge opera begins with an enormous outburst of energy, featuring an almost parodistic genre of melody, which could well have come from a composer such as Shostakovich; it gives an almost hysterical gaiety to this, in effect, an Overture. The ‘tune’ is in G Minor, but the cadence at the end of this section is G Major.

Scene 1

(See Music Example 9b/2: page 15 of the score).

A quote from Rossini’s “Moses” opens the Scene, and much of the music that follows is based on it, with the vocal line layered over it. The allegro molto that occurs next is marked as “Lied” in the score, and provided with a short introduction (page 23 of the score). On page 20 of the score, the opening of the opera is heard again.

Scene 2

(See Music Example 9b/3: page 29 of the score).

This scene also features a quotation, this time it is a “deutschen Tänze” by Mozart, treated as the Rossini was above. The reason for the quotes? I can only surmise that it is to place the opera into some past period, to stress the connection with the present (Busoni’s attitude with regard to this topic was reflected in his teaching of the “New Classicism”, not to be confused with Neo-Classicism of which he was often accused). At figure 43 he puts a subtitle to the scene as in Scene 1 above; resultantly,

Die Brautwahl.

Erster Akt.

Erster Teil.

Ferruccio Busoni.

Vorspiel.

Allegro.

Breitkopf & Härtel, Wiesbaden · Leipzig · Paris
Printed in Germany

Music Example 9b/1

Scene 1.

Alla Marcia. (aus „Moses“ von Rossini)
Moderato con spirito.

Die Kapelle soll im Hintergrunde aufgestellt sein und nicht in nächster Nähe erklingen.

Musik - Kapelle auf dem Theater.

Flauto.
2 Oboi.
2 Clarineti in C.
2 Fagotti.
2 Corni in C.
Tromba in C.
Timpani C.G.
Triangolo.
Tamburo.
Contrabaſso.
Violini I. (and Orchestra)

Musik - Kapelle auf dem Theater.

Moderato con spirito.

11

12

Kommissionsrat (wirft unmutig eine Zigarre fort.)
Sol! das war der letzte! Hab' ich darum mit vie-len Mühh und Kosten aus

Music Example 9b/2

Molto moderato. dolce 29

Soprano I: *dolce*

Soprano II: *dolce*

Alto: *pp*

Tenor I: *dolce*

Tenor II: *dolce*

Bass: *pp*

Klavier: *pp* (Edmund will zuerst abwehren.)

Lyrics: Stun - de ver-dank' ich Ih-ne: -r: möch-ten Sie nicht wohl an uns'ren Tisch sich set-zen - ? Ich

Molto moderato. *dolce*

Violin I: *con sord.* *dolce* *dolcissimo tranquillo*

Violin II: *con sord.* *dolce* *dolcissimo tranquillo*

Viola: *con sord.* *pp* *div.* *pp*

Cello: *pp* *div.* *pp*

Double Bass: *pp* *div.* *pp*

28 Scene 2. *dolce*

Andante. I. *dim.*

Soprano I: *dolce*

Soprano II: *dolce*

Alto: *pp*

Tenor I: *dolce*

Tenor II: *pp*

Bass: *dolciss.*

Klavier: *dolciss.*

Lyrics: bitte. (Edmund erblickt Albertine und nähert sich wie willens dem Tisch.)

Andante. *simili*

Violin I: *pp* *simili*

Violin II: *pp* *simili*

Viola: *pp* *simili*

Cello: *pp* *simili*

Double Bass: *pp* *simili*

29

Music Example 9b/3

a ‘Duett-Lied’ is ear-marked. This Scene is essentially lyrical, and Vorspiel sets up this mood. Busoni usually acknowledges his quotations, but doesn’t bother when the quotation is from his own past music; indeed, why on earth should it matter? Not quite plagiarism, although some scholars and detractors make a big deal of it. As a composer Busoni simply decides that there is material from his output that is useful for a new work in some way, so he uses it in whatever manner his compositional whim takes him.

The Mozart quotation is clearly labelled and is given a “Tempo di Minuetto vivo” direction. The Duett-Leid (page 42) is the real highlight of the scene, with wonderful scoring and overlapping vocal lines. Busoni transits to it via arpeggios in the clarinet. These already contain the signature Busonian traits of going up in one tonality and descending in another. The name of Fouqué is sung by Albertine, but there is no attempt by Busoni to use period music in this instance, even though the writer’s words are being sung as a Duet. Fouqué (1777–1843) was a German Romantic writer. Busoni probably knew him through his fairytale, “Undine”, which would have appealed to him.

Scene 3

(See Music Example 9b/4: page 62 of the score).

This is largely a passionate Recitative, with loud interjections from the orchestra: the vocal line is fully measured notationally, as Busoni rarely gives up control in such matters. The strings fulfil their ‘soft carpet’ function in one section—another trade-mark of the composer’s style. An episode marked as “Transformation Music” begins on page 70, and consists of the broad opening theme now compressed and fragmented, with bursts and rests.

Scene 4

(See Music Example 9b/5: page 74 of the score).

This Scene is all about repeated notes: they appear obsessively, in many guises, speeds and dynamics. On page 78 of the score a fascinating moment occurs, the composer writes in the score: “quasi Serenata, alla Parodie”. I have already written above about this element, invoking the name of Shostakovich to give the reader a rough notion of what is occurring, but here the composer actually spells it out. This feeling is reinforced by the direction of the whole scene: the many triadic cadences, clipped rhythms and scale patterns, not all landing in a key that one could anticipate. The wind flourishes are often triadic arpeggios, and the music has a multitude of written-out mordents, all adding to the ‘classical’ direction of this Scene. There is a multitude of speed and time changes, and on page 80 even a beginning of a fugato.

Scena 4.

Der schöne Kanzlei-Sekretär **Thusman*** kommt eilig angehüpft und vergleicht seine Uhr. Zugleich hat **Leonhard** der Ladentür am Fuße des Türrahmens sich genähert, an welcher er wiederholt pocht; seufzt dabei und sieht des öfteren nach dem Fenster darüber.

*Thusmans Sprechweise, nativ und pedantisch, liebenswürdig und altfränkisch gewöhnt. Seine Stimme schlägt leicht in den Fisteiton über und er verweilt mit Wohlgefallen bei Schmärgeln und Fermaten.

(69)

Allegretto comodo, borghesemente. (*sehr gemächlich*)

Flauto piccolo.
 Flauti grandi.
 Oboi.
 Fagotti.
 Clarinetto in A.
 Clarinetto basso in A.
 Saxofoni.
 I. II.
 III. IV.
 Tromba I.
 Tromboni.
 Tuba.
 Tamburi.
 Triangolo.
 Arpa.

a 2 *Soli*
sempre stacc.
p poco marc.
sempre stacc.
con sord.
pp

(69)

Allegretto comodo, borghesemente. (*sehr gemächlich*)

Violini I.
 Violini II.
 Viola.
 Violoncelli.
 Contrabbassi.

pizz.
pizz.
pizz.
pizz.
p

Music Example 9b/5

Perhaps a short observation on Busoni's vocal lines would be timely at this point of the opera. Busoni tends to follow the rhythm and inflection of the spoken word: this seems to be more important to him than writing what we generally call a melodic aria. In *DIE BRAUTWAHL* this is the normal approach to the question of line.

Erster Akt
Zweiter Teil
Scene 5

(See Music Example 9b/6: page 111 of the score).

This opens with an orchestral portrait of Manasse, explicitly so labelled in the score. Its chief motif is a descending chromatic scale, which is exploited in the orchestra in single line and more complex figurations such as fugato and chords, but aurally easily recognised because the scale is divided into two-note groups. There are moments where the Wagnerian yoke has not yet been fully shed, but overall, the frenetic even nightmarish pace of the music is totally Busoni's own property, including reprises of some of the very opening music of the opera. This music is often cut to accelerate the pace of the unfolding drama, which is a pity since musically it contains vital motivic information. The character Thusman's big aria is full of tempo and time shifts (including a waltz-like lilting episode) and is punishing vocally; however, the chief point to make here is the appearance of "Grausige Historie von Münzjuden Lippold" (page 157), which Busoni later expanded and reworked as a separate Aria (see above). The vortex of the music takes us on to the final Scene of this Act.

The issue of the many quite lengthy orchestral interludes and introductions needs a comment, since they obviously worry producers and have probably contributed to the sparse performance history of this work. Maybe, in this modern age of computer animation and effects, the answer may well lie in including technology to assist in presenting this opera? I don't believe that hacking into the score is the correct answer. Busoni, unlike his successors in the 2nd Viennese School, does not indicate, within his busy, dense scoring and multi-layered writing, what line or layer is the most important; conductors have consequently just beat their way through it. When a proper recording is made of this opera, the conductors and recording engineers will need to know precisely at any given point which voice is dominant and needs to be brought out from the thick web of sound. Until this is conscientiously carried out, we will not have any kind of definitive record of this opera, and hence no grounds for further investigation or study.

Finale

(See Music Example 9b/7: page 175 of the score).

Busoni drives the music onward to the conclusion of the First Act. The thrust of the impetus includes some house-keeping, i.e., recapitulation of some of the material earlier (see page 188), including the parodistic quasi-Shostakovich melody commented on above, plus maniacal notated laughter, all concluding in a virile C Major cadence at the end.

Erster Akt.
Zweiter Teil.

Orchester - Zwischenspiel.

(„Manasse“)

Andante sostenuto in modo giudaico.

Fl. I *mf*

Fl. II *p*

Cl. I *p*

Cl. II *p*

B. I *p*

B. II *p*

T. I *p*

T. II *p*

T. III *p*

Cym. *con sord.*

(kläglich und schleppend)

Andante sostenuto in modo giudaico.

con sord.
arco

(kläglich und schleppend)

con sord.

106 (kläglich, schleppend)

con sord.

106

Music Example 9b/6

Zweiter Akt

Erster Tiel

Vorspiel

(See Music Example 9b/8: page 205 of the score).

The ultra-energetic verve of the first Act now spills over into the second, which begins with *Spuk und Wirbelwalzer* (Ghost and Whirlwind), a completely wild tutti orchestral introduction. There is even a piccolo solo riding on top of the whirlwind, until the music subsides and we move on to the Scene proper. Part of the wildness is achieved by the juxtaposition of 3/4 and 3/2. The Scene ends with “*alla Marcia, animato*”, which leads directly into

Scene 6

(See Music Example 9b/9: page 223 of the score).

The March continues on a more sedate note, starting with a warm D Major feel, with Clarinets and Celli playing in thirds. This very short episode leads directly into

Scene 7

(See Music Example 9b/10: page 227 of the score).

This a much more substantial Scene. On page 235, Busoni writes in large letters “*Marsch-Walzer-Marsch*”, indicating that this structure is an important one for the conductor to consider. He also indicates that the Waltz is to be conducted ‘in one’, giving a clue to the tempo required. The Waltz is substantial, and gradually accelerates until the composer writes “*Allegro vertiginoso*”. Like so much of the opera, the Waltz is wild and difficult to analyse in any meaningful fashion. This aspect of a visionary and avant-garde score for its time is yet to be so recognised. The March, which began “*Allegro Marziale*”, returns on page 261, after which a metrical disintegration takes place. The writing is saturated with chromatic figurations.

Scene 8

(See Music Example 9b/11: page 277 of the score).

Begins with an “*Sostenuto e rigidamente*”, but containing variable bar lengths. Listening to the work, I thought how valuable it would be to have an authoritative performance, without cuts, properly balanced with regard to dominant lines in the orchestra. This work stands up very well with the masterpieces of the 2nd Viennese School, with similar power, complexity and orchestral usage, in some ways even surpassing them. Only once this is done, and the opera becomes more accessible to scholars and conductors, can there be an opportunity to place it authoritatively into the history of Western music. Such matters as the use of set forms in an opera that we associate with Berg are already present here, but in a more subtle way, since the composer had stronger ties with his immediate predecessors, resulting in a longer

Zweiter Akt. Zweiter Teil.

Ein anderes Zimmer im Hause Voswinkels; auf einer Staffelei ein angefangenes Frauenportrait. Albertine, an einem Clavecin (oder Tafelklavier) begleitet sich.

Andante amoso. (87)

Clarinetto II. dolce

Corno I. dolce

Corno II. dim. pp

Corno III. dim. pp

Corno IV. dim. pp

Arpa. dolce

Viola Sola. dolce

Contra-Basso. pp

(87)

I. II. (zart)

3 Fl. III. (zart)

Ob. I. (zart)

Clar. I. (zart) dolce

Clar. II. pp

B-Clar. dolce

3 Fag. pp dolce

I. II. pp

Cor. III. IV. pp

Vi. II. (Tutti) pp

Vi. pp

V-cell. sotto voce.

C-B. sotto voce.

(88)

(88)

Music Example 9b/8

Scene 6. Ein Zimmer bei Voswinkel.

Sein neues Portrait, in Lebensgröße, hängt an der Wand. Es stellt den Kommissionsrat mit zufriedenster Lächeln dar; einen Brief in der Hand, das erbrochene Couvert auf einem Tischehen, daneben. Der Kommissionsrat (allein) betrachtet das Bild mit allen Zeichen der Genugtuung.

Behaglich bewegt. (♩ = ♩)

Fl. I. Fl. II. Ob. I. Ob. II. Cl. I. Cl. II. Fag. I. Fag. II. Hörn I. Hörn II. Trp. I. Trp. II. Trbn. I. Trbn. II. Cym.

Ein gu - tes Bild, ein Kunst - - werd! ganz nach dem Leben, von hi -

storcher Wahrheit, die mir da-zu riet, Al - - ber - ti - ne, sie hat für-wahr die richt-ge Spür - na-se!

senza sord. dolce

14

Music Example 9b/9

Scene 7.

The musical score for Scene 7 consists of the following parts and markings:

- Piano Staves (I-II, III-IV, V-VI, VII-VIII, IX-X):** All piano parts begin with the instruction *p molto cresc.* and transition to *f* (forte) in the second measure.
- Violoncello (Cello):** Marked *con sord.* (with mutes) and *p molto cresc.*, transitioning to *f*.
- Double Bass (Bass):** Marked *p molto cresc.* and *f*.
- Violins (I-II, III-IV):** Marked *p molto cresc.* and *f*.
- Violas (V-VI):** Marked *p molto cresc.* and *f*.
- Conductor's Part (G. D.):** Includes the instruction *f* and the marking *(G. D.)*.
- Voice Part (Soprano):** Includes the German lyrics: "Thusman stürzt, bleich und entsetzt, ins Zimmer und wirft sich, erschöpft, in einen Lehnstuhl." followed by "(erstaunt und bestürzt)" and "Kunst..... Ge".
- Final Piano Section (IX-X):** This section features a more complex rhythmic pattern with triplets. The dynamic markings include *p molto cresc.*, *f*, *sfz* (sforzando), and *f* *heftig* (vigorous).

Music Example 9b/10

Sostenuto e rigidamente. (64)

Fl. III. *p*

Ob. III. *p*

C. Ing. *p*

Clar. III. *p*

B. Clar. *p*

Fag. III. *p*

C. Fag. *p*

I. II. *gest.* *p*

Cor. III. *gest.* *p*

I. II. (offen) *pp*

III. (offen) *pp*

I. II. *p*

III. *p*

Timp. *p*

Platt. *p*

Gr. C. *p*

Manasse. (nimmt hinter dem Kommissionsrat Position)

(Manasse erscheint in der Türe; er übt — gegen die beiden Andern — eine sinistre Wirkung aus.) Herr des Himmels! ist der Jude, nämlich Einervonden Bei-den!..

Sostenuto e rigidamente.

Fl. I. *p*

Fl. II. *p*

Ob. *p*

Clar. *p*

B. *pizz.* *p*

(64)

Die ganze Scene soll eine gedrückte Stimmung atmen. Nach Manasse's Abgang werde der Ton wieder freier.

Music Example 9b/11

journey to this point. The distance traversed from his first pieces to this point is fabulous, though it took three decades to get to this point.

Zweiter Akt

Zweiter Teil

Introductio and Scene 9

(See Music Example 9b/12: page 296 of the score).

Busoni had recently acquired a Dolmetsch harpsichord; there are photographs of him seated at it in his apartment. He makes use of it in this Scene with Albertine playing on it as part of the Vorspiel. The scoring here is noticeably light to make way for this soft instrument, which is named a Clavicembalo in the music. Gradually the orchestration thickens and the instrument is absorbed. The Scene proper commences on page 297. A return of the Rossini quotation from earlier is another feature of this Scene (page 297), with voices superimposed over it, but basically this is a very warm love Duet, with ravishing vocal lines intertwined. The tempo indication is “Andante amoroso” and it is a solo viola that sets the mood. Chords built up in fourths are also present, as are rather jagged figures from the orchestra (see as an example page 309).

Scene 10

(See Music Example 9b/13: page 313 of the score).

A fast, downward scale in Clarinets and Voice introduce this Scene, which commences with a rhythm reminiscent of the Piano Concerto. The music here is in stark contrast to the preceding Scene as Busoni ramps up the *agitato*. The compositional glue that holds everything together is the downward swoop, which occurs many times in ever-varying forms. I am reminded again that Busoni operates on the cellular and gestural levels rather than in melodic themes, so that any analysis of his compositions needs to begin with this premise, be it motivic or rhythmic or directional. His technique involves consistent manipulation of all these elements, including prefixes and suffixes to the basic cell. The scalar descending motif concludes the scene, as a last reminder of how it began.

Scene 11

(See Music Example 9b/14: page 326 of the score).

The impetus in this Scene is, as it commences, a series of staccato chords, at first played with many rests (silence) between the chordal gesture, and then, as the Scene progresses, moving to ever-busier patterns; yet another instance of Busoni manipulating a simple idea into ever-increasing complexity. Here, too, as we arrive at a fast 3/8. Busoni instructs the conductor to perform “In Uno”, i.e., one beat per bar. Interestingly, as a performer Busoni knew that different venues have different acoustics, so he relies on the performers to play at appropriate speeds, avoiding metronome marks altogether.

Zweiter Akt. Zweiter Teil.

Ein anderes Zimmer im Hause Voswinkels; auf einer Staffelei ein angefangenes Frauenportrait. Albertine, an einem Clavecin (oder Tafelklavier) begleitet sich.

Andante amoroso. dolce

Clarinetto II. dolce

Corno I. dim. pp

Corno II. dim. pp

Corno III. dim. pp

Corno IV. dim. pp

Arpa. dolce

Viola Sola. dolce

Contra-Basso. pp

81

I. II. pp

3 Fl. I. pp

III. pp

Ob. I. (zart)

Clar. I. (zart) dolce

Clar. II. pp

B-Clar. dolce

3 Fag. pp dolce

I. II. pp

Cor. III. IV. pp

Vi. II. (Tutti) pp

Vle. pp

V-celi. sotto voce.

C-B. sotto voce.

88

89

Music Example 9b/12

Scene 10.

$\text{♩} = \text{♩}$ und sehr gemessen

Musical score for Scene 10, measures 1-16. The score is for a large ensemble including strings, woodwinds, and brass. The music is in 3/4 time and features a variety of dynamics from pp to ff. A prominent feature is a woodwind solo starting at measure 10, marked 'f cresc.' and 'ff'.

(Flageolets)

In diesem Augenblick erscheint Thusman und bleibt in der Mitte des Zimmers, sprachlos zuerst stehen. Er schlägt die Hände vor Entsetzen zusammen und ruft aus im Falsset:

$\text{♩} = \text{♩}$ und sehr gemessen

A - - - - - ber!!

(levano i Sordini)

Bei dem Schlage fahren die Liebenden auseinander; Edmund an die Stafflei, Albertine in ein Fauteuil, in Portraitstellung. — Feinliche Pause.

(levano i Sordini)

(levano i Sordini)

(levano i Sordini)

(levano i Sordini)

(levano i Sordini)

Music Example 9b/13

326

Scene 11.

Moderatamente, ma concitato.

gest. fen. *gest. fen.*

I. II. Cor. *gest. fen.* *gest. fen.*

III. IV. Cor.

Tr. be. *pp*

III.

I. II. Tr. bni. *pp*

III.

K. rat. *pp*
Kommiss-rat.
(machi große Augen)
Ge- hei-mer! Schul- ge- nos-se! Wer- ie-ster,

C. B.

Fl. I. II.

I. II. Clar. *a 2*

III.

Fag. I. II. *mf* *pp* *gest. fen.*

I. II. Cor. *gest. fen.*

III. IV. Cor. *gest. fen.*

I. II. Tr. be. (mette il sordino) (Tromba III con sord.) *fen.*

III.

I. II. Tr. bni.

III.

Thus. *Thusman* (noch in der Tür, erregt und weinerlich).
Schmäählich verschmäht mich die De-moi-sel-le, hier dei-ne Toch-ter, dich-let mir

K. rat. *Wie?!*
welch' ein ex-cen- tri-sches Haut- ko- lo-rit!

Vi. I. *pizz. div.*

Vi. II. *pizz. div.*

V. celli *pizz. p*

C. B. *pizz. p*

(115)

Music Example 9b/14

Scene 12

(See Music Example 9b/15: page 342 of the score).

There, on the other hand, are two places where Busoni cautions the conductor not to go too fast, and so he simply instructs: “3 Battute” and “4 Battute” within this scene. The motif that Busoni works now is at the transition point between 3/8 and 3/2 and is a simple pizzicato three-note motif. A secondary cell is similarly a reminder of what came before: a drooping figure of minim down to quaver.

Scene 13

(See Music Example 9b/16: page 353 of the score).

We are now on the home straight, as they say in horse-racing. Busoni lays on a large ensemble piece, off-stage chorus and indications such as ‘*furioso*’. My mention of horse-racing was brought about because an “Al Galoppo” indication appears in the score on page 367. It is ushered in, in a moment of unaccompanied singing, which clearly delineates a new beginning. At this point Busoni even indicates in the score how he wishes the singers to stand in three pairs (Bühnenbild). A vocal sextette is featured, and unusually for Busoni, they sing in chords at one point. The fast scales in the vocal line of Manasse are copied by the orchestra: these are not ordinary scales, but made to sound exotic, with a minor 3rd within it, probably meant to suggest a Jewish origin. These days we would regard such references as somewhat racially stereotypical; at any rate it is over in a flash. After all this, the Act ends very quietly and simply.

Dritter Akt

Erster Teil

Vorspiel and Scene 14

(See Music Example 9b/17: page 401 of the score).

This Vorspiel is an extended off-stage Cornet solo, which also contains the germ of many pages to come. The orchestra gradually creeps in, and the scene proper commences on page 405. Both the Vorspiel and the scene offer much that is soft and mysterious; Berliners of the day must have been taken aback at the sound of soulful clusters in the wind and horns (page 418), where Busoni indicates a return to the opening tempo (Tempo dell’ *Introduzione*). A convoluted chromatic figure is the basis of the string ‘carpet’, which here is predominantly soft. There are two passages marked ‘*lamentoso*’ (page 402) and ‘*dolente e lamentoso*’ (page 414), beautifully scored for bassoon and violas (the bassoon parts are frequently high tessitura writing). On page 403 the trumpet takes on the Cornet motif. Towards the end, though, the Cornet returns (page 414) and is utilised to lead us to the next Scene.

342 (128) Szene 12. *diminuendo e ritenendo*

Fl. I. II.
Ob. I. II.
Clar. I. II.
Fag. I. II.
C. Fag.
Cor. I. II.
Tr.-be I. II.
Tr.-bni
Tuba
Timp.
Edm. (Edmund gehorecht unwillkürlich)
Leon. auf der Stel- le!
Leonhard (plötzlich in der Thür sichtbar) Halt, Ed- mund, halt!

diminuendo e ritenendo

(129)

Music Example 9b/15

Vivamente. (139)

Scene 13.

353

The musical score is arranged in a system with vocal parts on the left and piano accompaniment on the right. The vocal parts include:

- I. II. (First and Second Tenors)
- I. I. (First and Second Sopranos)
- III. (Third Soprano)
- II. I. (First and Second Altos)
- III. (Third Alto)
- II. I. (First and Second Basses)
- III. (Third Bass)
- II. I. (First and Second Basses)
- III. (Third Bass)
- II. I. (First and Second Basses)
- III. (Third Bass)

The piano accompaniment includes:

- II. (Piano II)
- III. (Piano III)
- II. I. (Piano II and First)
- III. (Piano III)
- II. I. (Piano II and First)
- III. (Piano III)
- II. I. (Piano II and First)
- III. (Piano III)
- II. I. (Piano II and First)
- III. (Piano III)

The lyrics for the vocal parts are:

I. II. nim - mer, nim - mer!!

I. I. nim - mer, nim - mer, nim - mer, nim - mer!!

III. den - noch, den - noch, den - noch, den - noch!!

II. I. den - noch, den - noch, den - noch, den - noch!!

III. darf nicht, darf nicht, darf nicht, darf nicht!!

II. I. Hier tritt Manasse und mit ihm Baron Densch,
sein Neffe, in die Tür. Fützlichtes Schweigen.

Vivamente. (139)

Music Example 9b/16

454

Dritter Akt. Zweiter Teil.

Vorspiel (bei geschlossenem Zwischenvorhang.)

Stürmisch und zornig. (nicht allzusehnell)

Tempo: *Stürmisch und zornig. (nicht allzusehnell)*

Score for the beginning of the third act, second part. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tromp.), Trombone (Tromb.), Violin I (V. I.), Violin II (V. II.), Viola (V. Ia), Violoncello (V. c.), and Contrabass (C. B.). The music is in 3/8 time and begins with a dynamic of *mf*. The strings play a rhythmic pattern, while the woodwinds and brass enter with various textures. Performance markings include *con sord.* for the strings and *pizz.* for the cello and double bass.

Continuation of the musical score. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Fag.), Trumpet (Tromp.), Trombone (Tromb.), Violin I (V. I.), Violin II (V. II.), Viola (V. Ia), Violoncello (V. c.), and Contrabass (C. B.). The music continues with various dynamics and performance markings such as *dim.*, *arco*, and *pizz.*

Music Example 9b/17

Scene 15

(See Music Example 9b/18: page 419 of the score).

Some typically Busonian tempo indications are present, such as the opening with an “Allegro ritenuto” and later “Measured, almost like a funeral March” (page 424) as well as “Allegro arrabiato” at the 5/4 on page 420. There are two appearances of “Tempo di Polacca”, although the music is certainly not a Polonaise (pages 432 and 445). The first of these is particularly angular; the voice singing in falsetto is at one point asked to copy this jaggedness. In all the musical melee, there are a number of shortish resting points which are suddenly triadic. This Scene is particularly restless, with a multitude of time and tempo changes. Two-note slurs occur across the bar lines and beats, adding to the complexity with this syncopation. The score is littered with a profusion of detail, reinforcing my plea above for a recording that manages to make the high level of craftsmanship aurally clear. Two muted trumpets remind us of some of the fast triplets from the prior Cornet solo.

Dritter Akt**Zweiter Teil****Vorspiel**

(See Music Example 9b/19: page 454 of the score).

This commences with a turbulent figure that settles in to a soft tremolando, allowing the Voice to make an entrance in a “quasi Recitativo”. This tends to be interrupted in the usual way in an opera except that the chords are not just marking the Recitativo line, but actually swell to a cut-off point.

Scene 16

(See Music Example 9b/20: page 459 of the score).

The stormy music of the Vorspiel is one of the building blocks of this music, combined with a Recitativo vocal style.

Sections marked “Die erste Gefahr” (page 470), “Die Zweite Gefahr” (page 484) and “Die Dritte Gefahr” (page 490)—(The Three Dangers) refer to an important development in the story line. Busoni thought of these as Variations on prior motifs, but these cannot be thought of as Variations in the usual sense, only in a fantastical setting. Each ‘danger’ is marked by a change of some kind: thus, the marker of the 1st Danger is using a two-note figure which transforms from an accent on the 2nd note to an accent on the 1st, which is aurally arresting. The 2nd Danger features a suspended chord, like a Pedal, with a quasi-Recitativo over it. The 3rd Danger is anchored by a “Piu sostenuto”. Eventually, a “Tempo del’ Introduzione” returns to the 12/8 of the opening stormy music.

Clar. I II *largo*

Clar. b

Fag. I II

Timp.

Thus. *largo*
 (er nimmt kleine Anläufe) (der plötzlich erscheinene Leonhard hält ihn fest)
 Er springt sogleich dem Thomasio nach!

Vi. I.

Vi. II. *largo*
 Alle Streicher entfernen die Sorduna

Szene 15.
Allegro ritenuto. 3/4 (20)

Ob. I II

C. Incl.

Clar. I II *non legato*

Clar. b *non legato*

Fag. e C. Fag. *non legato*

I II

Cor. I II

3 Tr. b. *ff*

3 Tr. b. *ff*

Timp. in D F

Thus. *ff*

Leonh. *ff*
 Thusmas, was habt Ihr vor! Ich bit't Euch seid kein E-sel und macht nicht dum- me Streiche!

VI. I. *ff* *div.*

VI. II. *ff*

Vi. b. *ff* *div.*

V. cell. *ff*

C. b. *ff*

(20)

Music Example 9b/18

Flute I, II, III; Oboe I, II, III; Clarinet I, II, III; Bassoon; Contrabassoon; Cor I, II, III, IV; Trumpet I, II, III; Trombone I, II, III; Tuba; Timpani; Violin I, II; Viola; Cello; Double Bass.

Measures 45 and 46 show a complex orchestral texture with various instruments playing rhythmic patterns and melodic lines. Dynamics include *dim.* (diminuendo).

Vorhang. Scene 16. Das erste Zimmer bei Voswinkel. Das Bild ist fort. Es ist Abend. Lampe oder Kerzen. Kommissionsrat allein in schlechtester Laune.

46

Truba I II *pp*

Timpani *pp* *piu dim.* C stimmt nach H

Violin I *piu dim.* *unis arco*

Violin II *piu dim.*

Viola *piu dim.*

Cello *piu dim.* Violoncelli stimmen die 4. Saite nach H

46

Music Example 9b/20

Scene 17

(See Music Example 9b/21: page 504 of the score).

A relentless rhythmic ostinato begins, sometimes interrupted by an unaccompanied Recitative (as on page 510) or else a Sostenuito (as on page 517). The dotted quaver-semiquaver rhythm is also important. The Sostenuito, a slower version of the Ostinato links directly to

Scene 18

(See Music Example 9b/22: page 518 of the score).

The Sostenuito is marked to be played “sotto voce” and sets the tone, so to speak, of this vital Scene. Even the following Allegretto, in an almost waltz-like lilt, is qualified as “sostenuto”. The lengthy “tranquillamente” section which follows (pages 530–546) is an apotheosis of the opera (similar to summing-up sections in works such as the 2nd Violin Sonata or the last chorus of the Piano Concerto); with a great sense of harmonic poise, Busoni, over a background of Harp arpeggios, brings in an Organ and a Chorus, with a beautifully gauged rise and fall. The last Recitativo is interrupted, and the Scene ends in *ff*.

At the time of the creation of the piano score, Egon Petri was teaching in Manchester, so we are fortunate to have an extensive correspondence of which only the letters to Petri survive, but not the replies from Petri to Busoni. In these letters, Busoni mentions various influences present in the score of this opera, including obscurities such as a quotation from Carissimi (which he admits are buried in the texture), to which he adds Gregorian chant, Jewish motifs and Polonaise, all subject to his own transcription. The music is the most ecstatic of the opera. Finally, an Allegro resurfaces and the scene ends in a resounding perfect Cadence on page 551. I happened to be with Petri when the news came that the Busoni letters, left behind in Petri’s house in Zakopane, Poland, had been found intact.

Nachspiel (Postlude) (In his letter to Petri, Busoni refers to this as Act 4)

(See Music Example 9b/23: page 552 of the score).

In another letter to Petri, Busoni outlines a symmetry built into this ‘Act’: He divides it into two equal parts: “Light” and “Mystical”.

The “Light” part consists of a Vorspiel, the arrival of the three prospective bridegrooms, and the father addressing the three prospective grooms. The agreement between them (a Quartet), the conclusion of the Vorspiel and finally a vocal Terzet.

The “Mystical” second half of the Act begins with the three caskets ritual, followed by a vocal Scherzo/Quartette, and the resolution of the problem. It is obvious that the number 3 is the major part of this built-in symmetry.

The final two Scenes are musically part of this scheme, and run into each other.

504

Scene 17.

Eine Zeitlang bleibt die Bühne leer, darauf (durch eine dritte Tür) Albertine, stürzt fassungslos herein.

Agitato. (unruhig) 90

Fl. I. II.
Ob. I. II.
Cl. in G.
Cl. in B.
Fag. I. II.
Cor. I. II.
Tr. in B.
Tr. in B.
Tuba.
Timp.
V. I.
V. II.
V. lo.
V. celli.
C. b.

mf
p
mf
offen mf
p
mf
pizz.
pizz.
div.

90

Music Example 9b/21

518

Scene 18. (99) fließend

The score includes parts for:

- Fl. I, II, III
- Clar. I, II
- Clar. b.
- Fag. I, II
- I. II.
- Cor. III, IV
- Tr. bc. I, II, III
- Timp.
- Arpa
- Flageoletto
- Leon. (vocal line with lyrics: "steht hinter der schlafenden Albertine", "(sanft) Laß ab von der Be -")
- VI. I, II
- V-le.
- V-celli
- C. B.

Performance markings include *dolce*, *dim.*, *ppp*, *fließend*, *leva i sordini*, *pizz.*, and *plum.*

(99)

Music Example 9b/22

Nachspiel.

Leicht, lebhaft. (Vivace e leggiero)

Flauti I. II.
Oboi I. II.
Clarinetti I. II. in A.
Fagotti I. II.
Corni I. II. in F.
Timpani.

Leicht, lebhaft. (Vivace e leggiero)

Violini I.
Violini II.
Viola.
Violoncelli.
Contrabassi.

Fl. I. II.
Ob. I. II.
Clar. I. II.
Fag. I. II.
Cor. I. II.
Timp.
Arpa.
Vcl. I.
Vcl. II.
Vla.
Vclli.
C. B.

Music Example 9b/23

Scene 19

(See Music Example 9b/24: page 560 of the score).

There is a chattering quality to the music, which is ever-shifting; the changes are no doubt caused by the scenario given above, but Busoni does not indicate them specifically in the score (the three Caskets do get a mention at figure 95) and relies on the producer to be guided by the words.

Scene 20

(See Music Example 9b/25: page 588 of the score).

The Scherzo, a Quattro referred to above, may be found on page 665. “Andante con mistico” is on page 614, just after figure 50, and flags the division that Busoni was describing above, at which the mood changes. An off-stage chorus reminds us that this is now far from a true comedy, as it retrieves the ecstatic music of an earlier Scene. A “Tempo di Valse tranquilla” appears on page 618, but it soon gives way to 2/4 and the tempo is gradually bumped up; we arrive at the familiar Busonian presto, containing sudden highlights as Xylophone and Clarinet emerge from the texture; there is a fleeting reference to the rhythmic ostinato mentioned above. At figure 83, 3/4 and 2/4 are superimposed. This is a large ‘Act’, with a resolution of all conflicts and movement towards a buffo ending, a completely unrealistic solution to a phantasmagorical situation, with a Sextet towards the closing bars. Busoni marks the “Scherzo a quattro” and the rhythmic ostinato at the very end pulsing towards a Cadence in C Major.

* * *

I wrote notes on this score after working on *Turandot*. It was striking to me how much longer and substantial each scene was: far less fragmentary, each scene fully rounded off. My master Egon Petri’s rehearsal score is admirable. Because of his reluctance to omit anything, we finished up with a species of short score, sometimes requiring a second pianist, but full of the detail of the full score. The ‘fantastic’ element of the story is enhanced by the very frequent changes of speed and time signatures. These impart a dream-like aspect to the work: just as in our dreams we often experience sudden and inexplicable shifts of situations and actions, so the opera has a surreal proclivity. My copy of the rehearsal score has a number of cuts written into it, in all probability reacting to the common perception that this work is too long. Busoni was accused by many critics of writing an opera that does not take into account ‘theatre-time’, citing his lack of experience of the stage and of becoming a slave to Hoffmann’s text. This in a country that produced a Wagner, with his interminable philosophising and huge durations! Many scenes are prefaced by Vorspiels, which of course do add to the overall running time. The critics were not overly sympathetic, either, to Busoni’s use of other composers’ music added to the mix of Hebrew synagogue

580 Scene 10.

(Am Vermittlage darauf) Naht bei Voswinkel, heiter festlich arrangiert. Blumen und Garlanden. Anmutiges Bild im höchsten Hederzimmer. Geschmack. Ein sogenannter Vorhang teilt den Raum nach der Tiefe in zwei Teile. Voswinkel allein, in Erwartung.

Vivamente.

7 *staccato*

Fl. I
Clar.
Fag. III
Ge. III IV
I. Tr. III
Tr. III
Tuba.
Timp.

Ein Diener *fast gesprochen*
(meist) *fn grüßend*
Der Herr ge - heime Kan - zel - le - sekre - tar Thusman

Vivamente.

VII
VIII
VIIa
Fag. II
C.B.

Fl. I
II
Clar.
III
Fag. III
Tuba.
VII
VIII
VIIa
Fag. II
C.B.

Thusman, (eifrig herbeistretend, mit Blumensträußen befüllter Hand)
Ich er - lo - auf A - more Flu - gel her, und

Music Example 9b/24

588

Scene 20.

(31) Allegro alla breve, festivamente.

The musical score for Scene 20 is arranged in a standard orchestral format. The woodwind section includes two Oboes (I and II), Clarinet in B-flat (III), two Bassoons (I and II), and two Cor Anglais (I and II). The string section consists of Trumpets in F (I and II), Timpani (I and II), and a Bass Drum. The vocal soloists are Edmund (Tenor), Therman (Soprano), and Bensch (Soprano). The score begins with a tempo marking of 'Allegro alla breve, festivamente' and a rehearsal mark (31). The woodwinds and strings play a rhythmic accompaniment with various dynamics such as *mf*, *f*, and *dim.*. The vocal soloists enter with the lyrics 'Sie kommt...'. The score concludes with a *pizz.* marking for the strings.

(31)

Music Example 9b/25

music, plain-song chants and German folk dances, to name but a few. Such reviews were an echo of the esthetic of the times, a very Germanic quest for uniformity of style as a basic principle, not to speak of adherence to established forms. Another sticking point was Busoni's tendency to write constantly fast music with the strings—and sometimes wind—fulfilling this function. This tendency naturally increases the composing time, so it was not done lightly. Busoni, as evidenced in his Faust opera, was fascinated by the speed of human thought, and so the fast music was his way of expressing human imagination operating at its highest, dealing with profound fantasy, magic and the occult.

Mercifully, the score is fully engraved and therefore easy on the eyes, although it landed Busoni in debt and having to deal with creditors and lawyers.

Here we leave *Die Brautwahl* in a state of some neglect, with much yet to be done to ensure its rightful place in the operatic world.

Busoni's Quest for Non-verismo Fantasy via His Library

Whether we are looking for Busoni's attitudes against verismo in opera, or his pursuit of the phantasmagorical and non-reality, it is worthwhile to look at the catalogue of auctioned items from Busoni's library, which may not contain his complete personal library, only those items deemed for inclusion that were worthy of being auctioned, such as rare/first editions and unusual books that would attract bids. Busoni was a true bibliophile, treasuring his books, which—first edition or not—were expensively bound and proudly displayed on his shelves. Here is a small sample of what buyers were bidding for in the last two days of March 1923:

Ancient Greek mythologies, plays and legends: Aeschylus, Aesop, Apuleius, Claudius, Epistolorum Obscurorum Vivorum, Homer, Longus, Ovid, Petronius, Petrarca, Plutarchus, Plautus, Tacitus, Virgil.

Italian, German, French and English 18th-, 19th-, early 20th-century multi-volume sets and specialised tomes: Alfieri, Aleman, Amicis, Amiel, D'Annunzio, Gruner, Bonney, Fergusson, Piranesi, Ricci, Palladio, Aretino, Ariosto, *The Art-Journal*, Balzac, Baudelaire, Beaumarchais, Beecher-Stowe, Beerbohm, Beranger, Berkhey, Bertrand, Blake, Boccaccio, Bojardo, Bonaventura, Browning, Büchner, Bulwer, Bunyan, Burckhardt, Burns, Busch, Butler, Byron, Cabinet des Fees,, Cagliostro, Canova, Carducci, Carlyle, Cazotte, Cellini, Cervantes (a miniature library in itself), Chamisso, Chateaubriand, Chenier, Chesterton, Collins, Chaucer, Cooper, Cowper, Daguerre, Dante, Daumier,, Defoe, Delacroix, Dickens, Diderot, Dore, Dostoevsky, Doyle, Dumas, Duplessis, Encyclopedia Britannica, Fielding, W. and E. Finden, Flaubert, Florian, Ortis, France, Franklin, Galsworthy, Gautier, Stefan, Gibbon, Giusti, Gobineau, Gogol, Goldsmith, Goethe (like Cervantes, huge), Manzoni, Goya, Gozzi, Symonds, Grabbe, J. and W. Grimm, Gurlitt, Hauptmann, Heine, Hesse, E.T.A. Hoffmann (another huge collection), Hogarth, Hölderin, Hugo (another large one), Huysmans, Ibsen, Irving, Johnstone, Boswell, Kant, Kipling, Kleist, Kotzebue, The Koran, Kubin, La Fontaine, von Kempen, Lenau, Lenz, Leonardo da Vinci, Lessing, Livingstone, Macauley, Machiavelli, Maeterlinck, Magie, Boito, Mallarme, Marco Polo, Marlowe, Marmontel,

Maturin, Maupassant, Moses Mendelssohn, Kleist, Merimee, Metastasio, Meyrink, Milton, Moliere, Montaigne, Montesquieu, Newton, Nietzsche, Oehlenschläger, Omar Khayyam, Orlik, Pascal, Pater, Peladan, Platen, Poe, Quincy, Rabelais, Racine, Rilke, Rimbaud, Rodin, Rosa, Rousseau, Rowlandson, Ruskin, Griboyedov, Sacchetti, Saint-Simon, Sand, Savonarola, Schiller, Schopenhauer, Scott, Shakespeare, Shaw, Shelley, Sheridan, Spencer, Spinoza, Stael, Sterne, Stevenson, Sue, Swedenborg, Swift, Swinburne, Tasso, Thackeray, Tolstoy, Verlaine, Verne, Villiers, Voltaire, Wassermann, Wells, Whistler, Whitman, Wilde, Zola, Zweig.

Music-related books: *Chants et Chansons Populaires de la France*, Hofmannsthal, Kalewala, Marcello, Albertsberger, Ambros, C.P.E. Bach, Schweitzer, Spitta, Baker, Chantavoine, Lenz, Schindler, Thayer, Berlioz, Bie, Burney, Curtis, Dent, d'Indy, Emmanuel, Fetis, Forkel, Galston, Kalkbrenner, Kapp, Köchel, Krehbiel, Leichentritt, Musset, Riemann, Rimsky-Korsakoff, Roland, Rousseau, Sachs, Saint-Saëns, Schumann, Tartini, Türk, Wagner, Weingartner, Weissmann.

The catalogue lists 1,421 items, many if not most them representing multi-volume sets, and not including any music, such as his collection of various Liszt editions.

I arrived at my list merely by leafing through the catalogue and jotting down the names that were known to me. I was not searching for anything in particular or statistical, nor trying to arrive at a detailed analytical breakdown by numbers. The result must be deemed as impressive by any standards. It symbolises a great expenditure of time and money to put together, it demonstrates a huge curiosity; there were literally hundreds of names and collections that meant nothing to me. If one ignores the tomes on architecture and city planning, it leaves a great residue of imaginative literature, most of it pointing to an obsession with the fantastic and mysterious, as well as occultism, comparative religion, mysticism, Faust, mythology and philosophy. Many of the authors were Masons, Rosicrucians and other similar orders.

Apartments were obviously more spacious than the present day's; apart from all the books and music, there were grand pianos and harpsichords, plus the legendary gatherings and house concerts. Busoni's library—as anybody's library—was a great indicator of what was going on in his mind, and eventually, how it affected his music, which is what interests me the most. When he rails against love-duets in opera (mentioning large ladies and small tenors to rub salt into the wound), he is indicating how he perceives the role of the theatre and the stage. The curtain goes up and reveals not a mirror of our everyday lives, but a world other than that: a doorway into the magical, mysterious and profound, unfolding on a different plane of existence and vibration. This is what Busoni refers to as “endless” and “free”. We need to read and ponder his views on the Unity of Music, where string quartets can become operatic scenes; we need to consider his ideas on the independent existence of words and musical lines, and indeed, the function of the theatre and the concert hall. In our materialistic world, all these thoughts probably seem hopelessly idealistic. He was attempting to raise the Art of Music above mere entertainment, and that is what his vast home library teaches us.

Busoni the Composer was an entity independent of Busoni the Pianist or Busoni the Pedagogue: the last two occupations tended to finance the first (and, to Busoni himself, the most important) activity. In this way he managed largely to self-manage his development as a composer and director of his creative direction.

The auction catalogue has a Preface written by Dr Julius Kapp, known as biographer of Liszt, Wagner, Berlioz, Meyerbeer, Paganini and others; he held a high position in the Berlin State Opera as dramaturge and somehow survived the Nazi era, even to the extent of 'Aryanising' some operas to make them free of mention of Jews and replacing them with Egyptians—*Nabucco* is a good example, wherein the Jordan was replaced with the Nile, and Zion with Memphis. It seemed to me that his introduction to the Busoni library would cast some light on the way Berliners, and generally Europeans, viewed Busoni at the time of his death. Here is what he wrote (free translation):

A library which, like Ferruccio Busoni's, was built completely on the individuality and passion of its creator, must, with Busoni's death, be deprived of its true purpose and thus becomes a soul-less collection.

Only the all-encompassing spirit of this man, who imposed the stamp of his strong personality on everything preserved the integrity of these treasures, collected with the expertise, love and devotion of a true bibliophile. He painstakingly and expertly gathered a collection from diverse fields of the humanities and with it created a faithful reflection of his colourful personality. In this environment he spent the happiest hours of his rich working life.

There were no limits to the insatiable striving of this "Faust-Nature". As the musician who transcended the narrow world of the piano, whose undisputed master he had become, it was soon no longer sufficient for Busoni. He exchanged the glorious path of the virtuoso, whom all the world cheered enthusiastically, for the thorny path of the self-made composer, following an inner urge. He boldly dared to set foot on new ground, and as a pioneer, he courageously created for himself his own path and form. His restless spirit also burst the barriers of nationality.

Busoni was neither Italian nor Teutonic; he was a cosmopolitan who, with unusual receptiveness, soaked up the art and cultures of all countries and peoples, and imbued them with his own. Throughout his life, there was a battle within him between the blood of a German mother, and the inherited temperament and restless impulses of a foreign (Italian) father. Even if an inner ambivalence led him again and again to Romance ideals, he still had his roots deeply and firmly in German art; no matter where the waves of life tossed him, all over the world, he made his home in Germany time and time again. Bach and Mozart were his musical gods; he became a tireless champion of their works.

In literature, Busoni's love was for a Spaniard and a German. Already as a boy, he devoured the descriptions of "Don Quixote" greedily, and Cervantes took first place in his library as an adult (with 176 volumes in seven languages). Next to him, the fabled figure of E.T.A. Hoffmann repeatedly asserts himself; his works cast a spell

on Busoni who based his most important dramatic work, the phantasmagorical opera “Die Brautwahl”. Wherever his artistic travels took him—longer journeys meant stays in the cities of Graz, Bologna, Leipzig, Helsingfors, Moscow, Boston, Berlin (where he settled permanently from 1894), Weimar, Vienna, Basel and Zürich (which, during the confusion of war, offered the homeless exile a busy asylum)—everywhere, throughout the Old and the New World, he searched for out-of-print editions, and antiquarian treasures of the works of his favourite poets, and other bibliophile rarities.

As ‘finder’s luck’ was favourable to him, and as he, as a connoisseur with exquisite artistic taste, instinctively selected unusual or odd items from the abundance of everyday items, each artistic journey to far countries brought rich booty for the homely, quiet hermitage on the Viktoria-Luise-Platz. Selected and looked after with love, stylishly arranged in the fashion of the time, here 5,000 volumes eventually looked down from high shelves onto their restless master, who nowhere else felt so happy as here in the consecrated area of his library, his “flower garden”, which also held his work table, and from which uninvited people were strictly locked out.

With Busoni’s position in the cultural world, as one of the few international artistic personalities of our time in the last decade, it is not surprising that his Berlin home was a focal point of intellectual life, and that contemporary artists from all areas of knowledge came to pay their respects, and brought him their latest creations, with flattering dedications. Around his table, one could invariably be certain to meet, with coffee and full-bodied cigars, some prominent intellectual figures in animated debate on general artistic questions—‘small talk’ was strongly frowned upon—and the sometimes almost Babylonian confusion of languages often drowned out the silvery, eruptive laugh of the host, who effortlessly assuaged even the most dissenting or sarcastic joke.

With Busoni’s death, this self-created world of divergent forces lost the cohesive centre that had directed and held them together. Without him the unity welded together by his personality must become a colourful chaos. There will be nobody on earth to whom this library, as a whole, could offer satisfaction. Its content is too diverse, too arbitrary for that. It is neither a bibliophile’s library, although it contains great bibliophile rarities, nor a specialist subject library. Rather it is the library of an eclectic spirit with an all-encompassing mind. Just as the magical personality of Busoni remains lost from the world forever, and remains palpable only to a narrow circle through his work, so his library, which is entirely focused on him, without him is destined to hallowed transience. May its individual items, now scattered to the four winds, give to their future owners as many hours of quiet happiness and inner elation as they once gave to their creator; may they be the conveyors of the Busonian spirit and multipliers of his fame.

See the last chapter for more detailed information.

11

Turandot

11a

***Turandot* Satellite Works and Additions to the Opera**

TOWARDS A NEW AND COMPLETE TURANDOT SUITE

Before I proceed, we need to be clear that the word ‘Symphony’ had powerful connotations to a musician of Busoni’s time: severe restrictions, especially in terms of structure and other limitations with regard to key relationships, number and characteristics of movements, and so on. Baggage that the 21st-century composer no longer carries. That is why Busoni never wrote a Symphony, and sought freedom and flight through other large-scale orchestral works. In the case of *Turandot*, he began the journey with an Orchestral Suite, drawn from initially incidental music for the play.

ORCHESTER—SUITE AUS DER MUSIK ZU GOZZI’S MÄRCHENDRAMA
TURANDOT,

Composed in June–August 1905. Dedicated to Carl Muck. Breitkopf & Härtel, 1906.
Op.41.

The Movements are:

1. Die Hinrichtung (The Execution), Das Stadttor (The City Gate), Der Abschied (The Farewell) (aus der Musik zum I. Akt)
2. Truffaldino (Introduzione e marcia grottesca)
3. Altoum, Marsch
4. “Turandot”, Marsch
5. Das Frauengemach (The Womens’ Chamber). Einleitung (Introduction) zum III. Akt
6. Tanz und Gesang
7. “Nächlichter (Nocturnal Light) Walzer” (aus der Musik zum IV. Akt)
8. “In modo di Marcia funebre” e “Finale alla Turca” (aus dem V. Akt.)
(see also the piano Elegies)

In 1911, Busoni added:

VERZWEIFLUNG UND ERGEBUNG (Desperation and Submission), Op.41. Breitkopf & Härtel, 1911.

Sometime later, and certainly before 1917, he added to the opera NACHTRAG ZU TURANDOT, which can be found in the full score; I am uncertain whether the original is still extant or not.

A second additional piece was composed in 1917:

ALTOUMS WARNUNG (Warning). (Zweiter Anhang zur Turandot Suite) Andere Version von Nr.VIII. Op.41. Breitkopf & Härtel, 1918.

A short vocal item was composed in 1918:

ALTOUMS GEBET (Prayer). Op.49/1. Breitkopf & Härtel, 1919.

Turandot is complicated by the odd circumstance that the work began as incidental music that then evolved into an orchestral Suite and finally an opera, pragmatically intended as a companion piece for *Arlecchino*, which was not long enough to fill an evening at the opera. Thus, incidental music, first performed in England in 1913 at the St James Theatre moves to opera. Busoni's original score appears to have been lost. A copy of the score in someone else's hand, and now privately owned, recently surfaced. It is possibly Johan Wijsman's preparation for the London 1913 production for a pit orchestra.

If this incidental music is ever found in Busoni's hand, there will not be any surprises. It would be familiar material at an earlier stage of its evolution. After all, the incidental music was not missing when Busoni wrote the Suite, it only disappeared sometime later.

Then, over the span of a number of years, uncertainty set in, and a number of works in addition to the Suite (and after the Opera) made an appearance (see above). One of these is a short vocal piece and its insertion into the opera would be a relatively simple task dictated by dramatic and production demands.

The two other pieces are orchestral and need to be added to the original Suite for the sake of completeness. The whole upside-down nature of the opera and its evolution must have called into question the logical structure of the whole enterprise.

In a note printed in the score of the VERZWEIFLUNG Addition, Busoni writes:

In the theatre, the following leads from the end of the 4th to the opening of the 5th Act. Kalaf is arrested and led away by the guard. He is heard being greeted outside, according to his princely rank, by a fanfare. He is seized by a desperate mood, strengthened by an oriental-philosophical devotion. Strengthened in this way, he enters the courtroom filled with determination. In the Concert Suite, this piece is inserted between the 7th and 8th movements.

The instructions by Busoni with regard to ALTOUMS WARNUNG are a little more cryptic, but nevertheless clear. What is happening here is essentially not extension, but compression. The opening section is shortened by 10 bars, and rewritten for a cleaner effect. The 'new' score, which consists only of the new opening section, can be easily compared to its original counterpart, i.e. the opening section of Movement VIII of the original Suite.

Busoni would not have been troubled at the new, slightly extended duration of the work. In this respect, he was mentally ready to 'fly' since many years back.

(See also ELEGIES in Volume 1)

Incidentally, this new Turandot Suite would make a splendid virtuoso piano solo. Note that two of the movements are already available as piano solos in the Elegies.

* * *

The Suite opens mysteriously with a timpani figure dominating and scalar figures immediately giving the listener an impression of Oriental origin. The atmosphere is that of an updated *Scheherazade* or another score by Rimsky-Korsakov.

The following March (labelled as 'grotesque') features brilliant wind writing. It is light and fantastic; there is not a hint of a realistic, ponderous military approach.

The next March opens with a 'sostenuto e grave' indication, and an angular pronouncement, with brass and strings alternating and the strings supplying an ominous return phrase with added trills. A chorale-like section ensues, often angular and heavily punctuated with percussion and tense recurring rests.

Turandot's March follows, the most ominous so far. This time, tension is achieved by a constant beat somewhere in the orchestra in a very measured fashion. Percussion is ever-present as before, but now hints of pentatonic melody emerge. A rare occurrence in Busoni: a repeated short section, very richly orchestrated so that the listener can hear the same passage and hear new things within it upon repetition.

The next movement is very short, with the harp heard as an accompanying instrument throughout the strong G Major tonality. And then, totally unexpected: *Greensleeves!* To be fair, this now hackneyed melody was not well known at that time, and the Elizabethan touch must have seemed exotic. In the Suite generally, Busoni displays his multiculturalism: within a few minutes of each other, we hear an ancient Persian melody (Altoum's March), an Arabian (Dance and Song) and finally Turkish (Finale).

The 6th movement is reminiscent of a film sound-track accompanying an exotic scene of some kind. The first theme is definitely 'Oriental' with the oboe playing the plaintive melodic line, everything supported by a hypnotic percussion beat. Gradually, counterpoint creeps in and fills out the texture. The second idea that appears suddenly at figure 32 is definitely not Oriental but a lush Hollywood

style melody in Db Major, possibly representing a new personage in the original production of the play. Then strangely, in the score appears a line for female voices representing the ‘gesang’ of the title. This presents an immediate problem for it is impractical, to say the least, though the presence of female voices would certainly add a new colour to the score. The voice part is NOT labelled as ad.lib., nor is there any attempt on Busoni’s part to orchestrate the vocal line instrumentally, a simple task; a course of action I would suggest if there are no voices available. Muted trumpets seem the most appropriate for this task. As it stands at the moment, the music is simply unsatisfactory. The abrupt shifts from 2/4 to 6/8, like the unprepared last C Major triad suggest an impatience by the composer of the old rules, and the freedom to dispense with them on his whim.

The Night-Music Waltz, another short piece that follows, is wonderfully atmospheric and ghostly, from the menacing trombone blasts of the opening to the nightmarish largely string passages that happen next. Listeners may complain about the episodic nature of the structure, but Busoni was following his dictum that form is dictated by the material employed. Thus, the rugged opening is immediately followed by the *Molto piu Tranquillo* section. Of course, one could easily match the music to the actions on stage and give it a literal meaning. However, as a concert piece, the music has to stand on its own, not propped up with an actual ‘meaning’.

The ending of the Suite is yet another March. The first 43 bars were later replaced by Busoni (see above) and other alterations need to be observed, but are largely ignored. The Turkish music is a wild and uninhibited dance that pushes toward the end with brilliance and elan, once more cheek to jowl with a Funeral March!

Conductors need to be aware of the alterations to the original Suite, and present Busoni’s latest thoughts on the piece in its entirety. Unfortunately, this does present some problems with regard to the hire of orchestral parts, and is usually not carried out, ensuring that on the rare occasion when the Turandot Suite is performed, it is actually presenting it in a fashion that was not approved of by the composer.

For instance, missing out the “Verzweirflung und Ergebung” movement deprives the listener from hearing a short but powerfully dramatic part of the Suite, in a style that already belongs to the late period.

The composition of the Turandot Suite extended over many years, and the net result is somewhat of a mixed bag; Busoni is struggling to assuage his displeasure at some of the music written years before. He has already moved on to another way of putting sounds together, and it must have been very difficult indeed to go back to a style that was becoming foreign to him.

Here is another project: put together a definitive Turandot Suite, following the composer’s express desires, incorporating all the changes—a new score, new orchestral parts, followed by a recording of the work.

11b

The Opera

TURANDOT: A CHINESE FABLE IN TWO ACTS AFTER CARLO GOZZI.
Composed December 1916 – March 1917. Dedicated to Arturo Toscanini.

Vocal score: Philipp Jarnach. Breitkopf & Härtel, 1918.

It should be noted here that a favourite source for exotic melodies that appear in *Turandot* came from August Wilhelm Ambros' *Geschichte der Musik*, first published in 1862. The first volume dealt with music from non-Western countries. Ethnomusicology was then a very new field, and collections of this type rare. Busoni's hunger for exotic scales and tunes was therefore well served by this two-volume publication.

Carlo Gozzi was an 18th-century Venetian dramatist, and his *Turandot* play was also the inspiration for the Puccini opera, from a totally different aesthetic base.

In writing about the three operas, I do not intend to present synopses of the actions and descriptions of the manifold characters that inhabit Busoni's operatic world. This kind of information is already available in a number of books and publications; instead, I intend to concentrate, as much as possible, on the actual musical content and aspects of the orchestration. I will also illustrate each section of every opera with at least one music example, usually the opening page, on the premise that such examples speak eloquently in themselves about the music. In doing this, I am aware of Busoni's attitude to the Oneness of Music, of its existence independent of the words, the instruments employed and the function of the sounds.

It is vital that we regard the operas and the Suites connected to them as separate works, and resist the temptation that many musicologists cannot resist, to play the 'find the quote' game. This may seem very knowledgeable and clever, and possibly needs to be done, but I am not doing it. I think it confounds our perceptions of the works, which need to have a separate existence. It is especially true of *Dr. Faust*, and with my new ending to the work adding more elements to the mix, although all from Busoni's pen.

In the case of *Turandot*, the full score was never engraved or typeset. I am using Jarnach's piano reduction to lay out the scenes that make up the opera. The full score is, in this respect, less tidy and less clear. The music examples will of course be from the full score.

Erster Akt

Erstes Bild

1. Introduction und Scene

(See Music Example 11b/1: page 1 of the score).

The opera commences with the spoken word, a fragment from Goethe's "Festzuge". This idea will be greatly expanded in the last opera, in turn causing headaches for the producer. The music is closely linked to the opening of the *Turandot Suite*. It has a similar high voltage energy, too, and treats the tenor fairly cruelly with the entry in the high register almost immediately, and competing with a loud and full orchestra. The tuning of the high Eb and Gb are thematically important and dominant.

2. Lamento

(See Music Example 11b/2: page 25 of the score).

The Eb-Gb figure in the timpani seamlessly joins Nos.1 and 2. A Bb is added creating an Eb Minor tonality. Here the choir dominates with an exotic melody probably taken from Ambros. The orchestra supports the tune with either regular pizzicato chords, or else an ostinato in fast quavers.

3. Arioso

(See Music Example 11b/3: page 34 of the score).

A pentatonic ostinato in the violins, soon joined by the Celeste, sets up the texture for the voice to enter. The above and below Eb-Gb thematic cell is present, as though still leftover from the impetus of its first appearance. A variant of the opening figure is now transformed into triplets with tied notes, creating quite a complex web of sound. Busoni treats the voices remorselessly, pushing them into a high register, against a busy background. This is most typical of his vocal writing and soon develops a tension of its own. The vocal lines are closer to speech inflections and parlando than to what is broadly labelled as melodic. It is a long way from bel canto.

4. Pantomimo e Finale

(See Music Example 11b/4: page 40 of the score).

Eb-Gb cell still present. It may be stating the obvious, but so much of the opera is based on the *Suite*; it is a study in itself, and could be carried out with both scores open side by side. It is then clear to see what has been taken directly, what has been developed and what has been reworked and rescored. The role of the percussion is vital to both works, as is the persistent ostinato of the music behind the voices. Once such very rhythmic patterns have been established, the voices have little or no room

1

Flute I
Flute II
Clarinet
Bassoon
Horn I
Horn II
Trumpet I
Trumpet II
Trombone I
Trombone II
Trombone III
Timpani
Percussion
Cymbals
Snare
Bass Drum
Double Bass
Harp

Alla marcia (Allegro).

Breitkopf & Härtel, Wiesbaden · Leipzig · Paris
Printed in Germany

Music Example 11b/1

22

Oh, udite! il segno questo che la san-ben-zu malis compie!
 Hört, o hört, dies ist das Zeichen daß das Ge-richt an ihn volltrukt wird!

22

LAMENTO

23

Doppio tempo (d.o.)

Hinten der Bühne!

23

Music Example 11b/2

94 No. 3. Anoso.

Moderato quasi Andante.

31 *dolce*

dolce

dolce

dolce

dolce

subdo d'inganarmi *dolce*

Barak, Barak dumpe vecchio tu tenti! No, d'ande vencia p'arax

Barak, Barak o du. Alter wolltest tückischer mich abnarren! Nein, diese Züge eines sind nicht

O Nume pietà.
Ihr Senien beßt!

con sord.
pp *And.*

31

40

No. 4. Pantomime e Finale.

35

Der Scharfrichter, mit Wachen u. Trommlern erscheint über dem Stadttore auf das er ein frischgefälltes Haupt aufpfählt um nachverrichteter Handlung sich wieder zu entfernen.

(Il Boia seguito da sentinelle e suonatori di tamburo, appare sull'alto della porta e infila su di una pica una testa mozzata di fresco, quindi si allontana).

36

Barach e Kalaf si traggono in disparte
Barak u. Kalaf ziehen sich zurück.

37

38

78

Zweites Bild.

No. 1. *Interdubium. Bravura.*

Bewegt und geschäftig.

This system contains the first five staves of the piece. From top to bottom, the staves are: Flute (Fl.), Horn I (Horn I.), Horn II (Horn II.), Violin I (Viol. I.), and Violin II/Viola (Viol. II. & Viola.). The Flute part begins with the tempo and mood marking 'Bewegt und geschäftig.' and includes dynamic markings 'p' and 'as'. The Horn parts have a 'p' marking. The Violin parts feature a 'stacc.' marking. The system concludes with a double bar line.

This system contains the next five staves of the piece. From top to bottom, the staves are: Flute (Fl.), Violin (Viol.), Flute (Fl.), Horn I (Horn I.), Horn II (Horn II.), Violin I (Viol. I.), Violin II/Viola (Viol. II. & Viola.), and Violin II/Viola (Viol. II. & Viola.). The Flute part has a first ending bracket. The Violin part has a 'mf' marking. The Horn parts have a 'p' marking. The Violin I part has a 'pizz.' marking. The Violin II/Viola part has a 'stacc.' marking. The system concludes with a double bar line and a first ending bracket.

for any kind of rubato or space—the singers are carried by the orchestral impetus. The abrupt changes that we find in the last works are already making themselves manifest here, as are the long pedal points. This first tableau ends without any broadening of tempo or inclination to say “here it comes”. Busoni just throws it away, as he does in many of his piano recordings: the music is done, let us not labour the point.

Zweites Bild.

1. Introduction und Arietta

(See Music Example 11b/5: page 48 of the score).

This is almost a Victorian patter song, no doubt leaving the singer breathless. The changes of gear without preparation are sudden, but just once, moving into a *tranquillo* section in the middle, Busoni is actually kind and asks for a *ritenuto* to pave the way. Much of the scoring is light wind, which assists the mood of the Arietta, ending in a strong G Major.

2. Recitativo

(See Music Example 11b/6: page 70 of the score).

The usual marking points and cadential gestures are employed here, but using the full orchestra. Unusually, the vocal line is doubled in spots, and thus the freedom associated with a Recitativo is here somewhat subverted, as Busoni gave way to his usual preference for a strong and measured beat.

3. Einzug des Kaisers

(Music Example No. 11b/7: page 72 of the score).

There is very little here that can be described as Oriental. It is, in fact, a solemn and sumptuous full orchestral chorale, beautifully scored and harmonised. The line sung by the male voices had perhaps been partly inspired by an Oriental line or phrase from the Ambros book (?). One could equally suggest that Gregorian Chant is the moving force behind the massed voices.

4. Aria

(Music Example 11b/8: page 83 of the score).

There is a sung reference to Confucius to begin with. The melodic line is almost conventional in its symmetrical phrase structure; and here, at least, Busoni moves closer to what most audiences would expect when they see the word ‘Aria’ in their programs. A dotted quaver-semiquaver motif dominates right through, together with a chordal semitone-down progression and the brief Aria does not really end, but moves on immediately to the next number in the opera.

70

The musical score is arranged in a standard orchestral format. At the top, the woodwind section includes Flute I (Fl. I), Oboe I (Ob. I), Clarinet I (Cl. I), and Bassoon I (Fag. I). Below these are the strings: Flute II (Fl. II), Clarinet II (Cl. II), Bassoon II (Fag. II), Violin I (Vcl. I), Violin II (Vcl. II), Viola (Vcl. III), Cello (Vcl. IV), and Double Bass (Vcl. V). The vocal line is positioned below the strings. The score consists of two measures. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal line features a melodic phrase with lyrics in Italian and German. The lyrics are:
pessa ed tale sue don- zelle que- sta si lie- ta
zessin und ihrer jungen wamen, künde die frohw

Music Example 11b/6

The image shows a page of a musical score. At the top, there are two vocal staves labeled 'Soprano' (S.) and 'Tenor' (T.). Below them are several piano accompaniment staves, including a grand staff (treble and bass clefs) and individual staves for various instruments. The vocal lines contain lyrics in Italian and German. The tempo marking 'Allegretto' is visible at the beginning of the vocal entry. The score is written in a standard musical notation style with various clefs, time signatures, and dynamic markings.

Allegretto

f
 it: Il male ch'ella al berga fa svani - re fio - ri - re ancor bonta
 richt: So wird das B3-se, das sie birgt, entschwinden, die Tochter wieder schön

Music Example 11b/8

88 *Alliegro alla breve.* No. 5. Scalone. 22

(Kalaf wird hereingeführt und wirft sich Altoum zu Füßen.)

Alliegro alla breve. 22

Music Example 11b/9

5. Dialogo

(Music Example 11b/9: page 88 of the score).

Three wind instruments contribute to the Dialogo with unmeasured cadenzi—first the Clarinet, then the Flute and finally two notes on the Piccolo because the flute ran out of its range! The Eb-Gb motif reappears here now, transformed into A-C.

6. Quartetto

(Music Example 11b/10: page 109 of the score)

As the voices enter one by one, so, correspondingly, the orchestration becomes thicker. Busoni treats the voices by assigning distinctive core notes and patterns to each voice type, as well as restricting the range in which they operate. The quasi-Victorian patter-song reappears here, the mood lightens as a result. The time-signature moves restlessly between 4/4 and 3/2. A question-and-answer style are ever-present, with descending A-G-F#-D# answered by ascending C-B-D#-E, so that the vocal ostinato also assists in the forward propulsion of the music.

7. Marsch und Szene

(Music Example 11b/11: page 111 of the score).

The March feel predominates most of this portion of the score. There is some interesting vocal interweaving, but this is certainly not the most striking scene of the opera. The falling semitone motif is yet again present in the minim-crotchet-crotchet rest rhythm. Richly orchestrated, remnants of past styles rear their heads.

8. Die drei Rätsel

(Music Example 11b/12: page 135 of the score).

This is a key scene: the posing of the three riddles. The parallel 5ths of the opening soon transform themselves into parallel triads (mostly Minor). Busoni lays on the tension created by silence and string tremolos. The powerful fanfares in 4/4 give way and are combined with crotchet triplets, confounding the sense of pulse. The soft entry of the chorus is most mysterious and atmospheric. The sudden Allegro outburst, starting in Eb Major and ending in C Major, almost sounds like a quotation from Mozart, and totally dispels the virility of what came before, followed by a spoken passage. This 'wiping the board clean' is the composer's way of preparation for the next section.

9. Finale

(Music Example 11b/13: page 168 of the score).

The Finale of Act 1 opens with a long G pedal point. A chant tune, consisting of descending sequences containing both major and minor connotations and with a hint of exoticism in its spaciousness, adds an 'Oriental' flavour. There is much counterpoint of the imitative variety, and the Act ends very softly, with a progression of unrelated chords: C Major-C#7-Bb Major-C Major 6/4, leaving the listener suspended without any resolution, but with a question-mark that paves the way towards Act 2.

36

104

Es ist un-sonst! Tod o-der Lu-ven-ant?

Ich glaub es nicht, ich glaub es nicht! Hier geht's um den Kopf, hier geht's um den Kopf, um d. Kopf, um d. Kopf, um d. Ko, ko, ko, ko

Ich glaub es nicht, ich gl. es nicht, ich glaub es nicht! Hier geht's um den Kopf, hier geht's um d. Kopf, um d. Kopf, um d. Kopf, um d. Ko, ko, ko, ko

nicht, ich glaub es ni, ich gl. es nicht, ich glaub es nicht! Mein Sohn, hör auf mich, mein Sohn, hör auf mich, hör auf mich, hör auf mich, hör auf mich, hör auf

(Fur mich F.)

Music Example 11b/10

No. 7 *March und Scene.*

37

Fl. 1. & 2.

Oboe 1. & 2.

Clarinet 1. & 2.

Bassoon 1. & 2.

Trumpet 1. & 2.

Horn 1. & 2.

Trombone 1. & 2.

Tuba

Snare Drum

Cymbals

Bass Drum

Soprano

Li-ber-möcht' auf Bein Spitze stehn des Mer-ku-rius als die- ses lie-ber Jun-ge-n Ho-sen
ich gar einem auf der

rit.

pp

37

Music Example 11b/11

N° 8. Les deux Patrouilles

Alla breve, sostenuto.

Fl. I.
Fl. II.
Ob. I.
Ob. II.
Clari. I.
Clari. II.
Fag. I.
Fag. II.
Tromb. I.
Tromb. II.
Tromp. I.
Tromp. II.
Turandot

(Frei gesprochen)
Was kriecht am Boden, flücht gen Himmel, was tappet im

Alla breve, sostenuto.

Music Example 11b/12

Zweiter Akt

Drittes Bild

1. Lied mit Chor

(See Music Example 11b/14: page 177 of the score).

And so, in E Minor: Greensleeves! (See also the Elegies.) Although with Busoni complications are never far away, and there is some effective counterpoint occurring; the choir is in two parts, and the upper wind involve themselves in the motivic interplay. There are some succulent harmonisations and the Elizabethan melody is not simply quoted, but crafted. The chorus is wordless and simply sings “La-la-la”.

2. Tanz und Gesang

(See Music Example 11b/15: page 183 of the score).

This comes from that section of the Suite that suddenly demanded female voices, not offering any alternative scoring (see above): it even retains the same movement title as in the Suite. But here, in the opera, we truly get a Dance followed by a vocal line from the sopranos superimposed on the orchestral texture, in minims and crotchets, which is quite spacious against what is going on.. The orientalism is represented by a line given out by the Oboe (why is it always an oboe in such contexts?) with some participation from Flutes. The harmonies are triadic, though not always predictable; the percussion ever-present but quite light. The 2/4 becomes 6/8 in a contrasting, short central Db Major episode, returning to the 2/4 until an ending on a soft C Major, choir in four-part triad.

3. Rezitativ und Arie

(See Music Example 11b/16: page 208 of the score).

What Busoni labels a Recitative is not. Everything is fully written out and measured, sometimes with widespread chords. The Aria is only evident because of a tempo shift upwards (*Allegro energico*). The Recitative is, to my ears, longer than the Aria; I should not be surprised, as we have already seen many examples of Busoni using common terms in music and meaning something else.

The Aria ends in G Minor, after an opening in A Minor.

4. Intermezzo dialogato

(See Music Example 11b/17: page 228 of the score).

Paradoxically, this is essentially a Recitative, with both spoken and sung phrases, punctuated by fairly commonplace orchestral gestures. It is very short.

No. 2. Turan und Persing

Handlung. Das hochverehrte Turan- und Persing-Feindweib
einige Stunden vor dem Abendessen in der Hofkapelle.

*Moderato mosso.
(Lång und gravis)* 4

Flöte.
Oboe.
Fagott.
Klarinetten in B.
Klarinetten in A.
Hornen in C.
Trompeten
poco rinforzato
Timpani.
Violoncelli.
Violinen.
Fiedel.
Sopran.
Bass.
(Solo.)
cresc. and. dim.
pp.
Moderato mosso. (Lång und gravis) 4

Music Example 11b/15

No. 3 Recitativo e Tocc.

Allegro. 22

Fl. I. I.

Ob. I. I.

Clar. I. I.

Fag. I. I.

I. Tr. I.

II. Tr. I.

Tromb. I. I.

Temp.

Timp.

Cym.

nug! Mein Kopf steht nach and-ren Dingen!

Allegro. 22

Music Example 11b/16

Adelma. Ich erkenn' euch nicht wieder, so sehr gebärdet ihr euch fremd. Hat der Anblick dieses Glücksprinzen das Metall eurer Seele zum Glühen gebracht?
 Mir wär's drum leid.

Turandot. Du empörst mich.

Adelma. Ich möchte euch gern zufrieden sehen. Verzeiht!

Turandot. Du meinst es ja redlich. Sag', was sollt' ich tun?

№ 4. Tutamezzo dialogata.

Wie zu Anfang des 9ten [39] Bildes (Barock und geistlich)

Flaut. I-II.
 Bass. I-II.
 Tromb. I-II.
 Tromb. III.
 Adelma.
 Viol. I.
 Viol. II.
 Viola.
 Viol. C. I-II.

Hören wir zu nächst, was Truffal-di-no meldet, er kommt von seinem

Wie zu Anfang des 10ten [39] Bildes (Barock und geistlich)

Music Example 11b/17

5. Aria

(See Music Example 11b/18: page 233 of the score).

As the Aria opens, there is a mirror inversion of the opening phrase. We soon discover that the Aria is actually a Duet! It is marked by a sudden tempo change at figure 49 (Allegretto to Allegro; Busoni asks for Tempo del No.3) and finally to a Presto. This character (it happens to be Truffaldino) is usually accompanied by light wind and is always on the verge of a patter-song.

6. Arioso

(See Music Example 11b/19: page 248 of the score).

This a deeply felt and moving Arioso. Busoni's masterly orchestration features the Trumpet, which carries the weight of the melody from the beautiful Albumblatt for Flute and Piano. A gem within the opera, the essence of the piece is a lovely but extremely poised pathos.

7. Duett

(See Music Example 11b/20: page 255 of the score).

This is notable for its combination of spoken and sung words; speech within opera always fascinated Busoni, and he uses this concept in many of his operas. This is not to get over some topic more quickly and then to get on with the real business of opera, which is singing; rather, the contrast between the two types of word production is what fascinates the composer. After an almost strophic beginning, with ominous short repeated chords, the Duet gathers some forward momentum with the orchestra playing more and more ritmico. Busoni here also indulges with doubling of the vocal line, something that is not normal practice for him.

8. Intermezzo

(See Music Example 11b/21: page 266 of the score).

This is entirely orchestral and strongly melodic, almost waltz-like in its simplicity and directness. The line is carried essentially by the Violins, then passed to the Clarinets and Bassoons. Tremolando strings are ever-present in the background, adding a lurking menace to the innocent atmosphere. At the end there is a dramatic trumpet fanfare coinciding with the curtain rise.

No 5. Aria.

233

43

Oboe I & II
Clarinet I & II
Bassoon I & II
Flute I & II
Trumpet
Trombone
Horn I & II
Violin I & II
Viola
Vocal
Soprano

Ich schlich ge-schickt und un-er-blickt in den be-wach-ten Raum, da lag ge-

44

Music Example 11b/18

A. 7. Luft.

255

Allegretto scherzando.

A. del no, mi-ne troua-don,

Messa. and. mosso

61

(gesprochen)

Glaubt ihr Prinzessin,
daß euer Vater, Seine
Majestät, (sic kniet) allein
die wissenswerten Namen
kenne...?

sa-ge 61 du, daß ich recht tat, mich so zu ge-ben...

Music Example 11b/20

266

68 *№ 8 Intermezzo orchestrale.*
Molto tranquillo. Alla breve.

(Der Vorhang fällt langsam)

68 *Molto tranquillo.*

Music Example 11b/21

9. Letztes Bild

(See Music Example 11b/22: page 273 of the score).

Incessant ostinato in the low brass, strings and percussion. The important motif of a rising minor third in the timpani reappears, signalling some sort of recapitulation, suggesting that the endgame is about to be played out. The drooping semitone motif presides over the scene, manifesting itself in both the voices and the orchestra.

9a. One of Busoni's added sections to *Turandot*.

This one is not included in Jarnach's reduction.

(See Music Example 11b/23: page 279 of the score).

Note the very spare scoring, a sign of Busoni's last period. Originally this whole section was spoken, and Busoni in his NACHTRAG sets his own words, evidently feeling that there was too much speaking leading to the Finale. He links with the beginning of the opera by asking for 'Tempo del' Introduzione', and to the ending by pre-figuring the running figure of the Finale, creating a smooth transition. I have heard recordings and performances where this whole section is omitted, possibly because the addition is not reflected in the hired instrumental parts, and financial imperatives prevented its insertion. The added music is a great improvement, facilitating the flow to the last section of the opera.

10. Finale

(See Music Example 11b/24: page 295 of the score).

The atmosphere is festive throughout the Finale. The 'circus-music', as I think of it, from the Die drei Rätsel scene reappears here, adding to the almost parodistic joyousness. Snatches of other motifs from the opera are briefly referenced as well, Busoni urging the music towards the climax of the scene, which is the unveiling of the Golden Buddha.

(See Music Example 11b/25: page 318 of the score).

The last three chords are A Major 6/4 chord, F# Major root position, C Major root position, a fascinating harmonic progression illustrating in a compact fashion, Busoni's ever-increasing harmonic freedom; the Suite did not contain this progression.

The whole opera is of mosaic construction, with a great many short 'numbers', although many of them are either attacca or seamlessly join with each other, so that the neat structure is less apparent to the audience. *Turandot* also betrays its peculiar compositional history, its genesis as incidental music and a Suite, with the opera concept grafted on to the already existing material, and out of some necessity to provide, swiftly, a companion piece to *Arlecchino*. It is not as musically cogent as Busoni's other operas, there is an imprint of a struggle to maintain a style already foreign to the composer at the beginning of the project, resulting in a somewhat uneven end result, albeit with some spectacular peaks.

Vierter (letztes) Bild

No. 9

Gravi marcia funebre, schlagend und klagend.

Fl. I. *p monotono*

Ob. I. *p monotono*

Cor. I. *p monotono*

Clar. I. *p monotono*

Fag. I.

Kontrafag.

Horn I.

Tromp. I.

Tromp. II.

Tromp. III.

Timp.

Snare

Bass

Vorhang. (Trommler und Pffifer eröffnen den Zug)

Soprano *Hört mir nur das Kläraliche Ge-trommel!*

Alto *O, o, es macht mich ganz weich, es ge-*

Tenor *und.*

Bass *und.*

Vcllo. *und.*

Violle. *und.*

u. Bass *und.*

Gravi marcia funebre, schlagend und klagend.

Music Example 11b/22

Nachtrag zu Turandot.

279

v. F. Busoni.

Turandot

Die-se Zei-chen von Trauer soll-ten mei-ner Er-niedrigung die äus-se-ren Mer-k-ma-le

I. Viol.
II.
Viola
Vcl.
C. Bass

Coro I. I.

II. II.

III.

Turandot

Kalaf

ge-ben. Euch, Prinz, tö-nen sie als Sie- ges-ge-sang ^{de-ke} nicht um den Preis Eures

I. Viol.
II.
Viola
Vcl.
C. B.

Music Example 11b/23

Turandot. Diese Zeichen von Trauer sollten meiner Erniedrigung die äußeren Merkmale geben.

Euch, Prinz, tönen sie als Siegesgesang ...

Kalaf. Nicht um den Preis eures Leidens möcht' ich gewinnen.

Altoum. Also laßt lustig aufspielen!

Tartaglia. Tschinellen!

Pantalone. Dideldum!

Turandot. Noch nicht ... (kleine Pause) Die Rache mir süßer zu gestalten, führt' ich euch sanft in die Irre. — Nun aber, starre in den Abgrund, der sich vor dir auftut, und beweine deinen Übermut! Hört, hört ihr alle! Seinen Namen will ich euch künden: Kalaf, Sohn des Timurs, — du bist entlassen.

attacca Nr. 10. Finale.

The musical score is arranged in two systems. The first system contains the vocal parts and the beginning of the instrumental accompaniment. The vocal parts are: Turandot (Soprano), Altoum (Alto), Soprano, Alto, Tenor, and Bass. The instrumental parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tromp.), Trombone (Tromb.), Violin I (I. Viol.), Violin II (II. Viol.), Viola, and Cello/Double Bass (Cell. u. Kb.). The vocal parts contain the following lyrics: Turandot: "entlassen!"; Altoum: "Ka-ter-mör-de-rin!"; Soprano: "Ka-laf!"; Alto: "Ka-laf!"; Tenor: "Sohn des Timur!"; Bass: "ka-laf!"; Soprano: "ka-laf!"; Alto: "ka-laf!"; Tenor: "ka-laf!"; Bass: "ka-laf!". The instrumental parts are marked with "Tutti" and "p" (piano) dynamics. The score is titled "Tutti" and "Nr. 10. Finale.".

Music Example 11b/24

318

22

Ent-hül- let die Gott- heit! Mäd- chen,

(Ein Vorhang teilt sich, man erblickt die riesenhafte goldene Statue des Buddha, davor der Priester. — Die Trauung wird vollzogen)

22

12

Arlecchino

12a

Arlecchino: Satellite Works

See chapter on the Piano Sonatinas in Volume 1, concerning the connection of one of the Sonatinas with *Arlecchino*.

* * *

RONDO ARLECCHINESCO, Op.46 for orchestra. April – 8 June 1915. Dedicated to Frederick Stock. Breitkopf & Härtel, 1917.

Busoni appends this note to the score:

In the brightly patched robe
a supple body
a cheeky and clever mind

Philosophy of the Rondeau Arlequinesque:

A is the fundamental tone, which is confirmed again and again. Arlecchino's language is universal. He soon asserts his principle through the trumpet; soon he whistles through the voice of the Piccolo flute, threatens with the bass, languishes with the cello, searches for the world with violin agility.

The three thoughts of the motto are thus to be interpreted:

“in the colorfully patched robe” refers to the loose, juxtaposed compositional sentence form;

“a smooth body”

the tempo and rhythm;

“a cheeky and clever mind”

the content, insofar as the composer could have his own cheekiness and flighty cleverness,

More than accompanying, as a programme, the composer gave this sequence of pictures:

1. The hero's portrait in two profiles and one "en face"
 2. The Arlecchino's tranquility and love (which is temporarily suggested by the serenade in the score).
 3. The curse, to which a daring prank gives rise, and to love and argument, through the escape of Arlecchino.
 4. Arlecchino, from a safe distance, lets his voice be heard in superior mockery of the world.
- F.B.

Busoni also added a few other thoughts in a program note to the first performance:

The language of Harlequin is versatile. Now he declares his principles with the trumpet, then he laughs at the entire world with the piccolo; he threatens the bass, languishes with the cellos, makes room with the quick violins. So the three ideas of the verses are to be musically understood in this way: 'in a suit made of colourful patches' refers to a free form. 'A darting body' to the tempo and the rhythm; 'a whimsical and wise spirit' to the contents, as far as the whim and the wisdom of the composer allow.

If one checks the dates of composition of this brief orchestral work and the opera itself, it seems that the *Rondo* was completed first, and is a character sketch of the Harlequin figure who breezes through the world and, with some aplomb, extricates himself from a number of situations, which he himself has created. The opera and Rondo are linked with the use of shared material.

Busoni composed the score during one of his tours of America (the fifth, to be precise). The germ of the composition was Busoni's attending a performance of a 17th-century comedy in Bologna in April 1912, and by performances of the Teatro dei Piccoli di Podrecca in Rome at this same period.

'Harlequin' is the best known of the comic servant characters from the Italian commedia dell'arte. This work allowed Busoni to delve into his Italian heritage; and is not, of course, a Rondo. Busoni, as noted before, uses a classical term with a definite meaning as to structure, and deliberately twists it to signify a mood. It is an Italian representation of the Till Eulenspiegel figure, portrayed by Richard Strauss.

The composition is played right through without a break, but still adheres to the freedom of the Busonite suite form, as the sections are well-defined. The string writing is usually the characteristic scampering background that Busoni so likes, or else short staccato chords punching through the texture. There is reliance on sequence to destabilise the harmonic centre, so the long melodic lines are not easily graspable. The chief thematic idea is clearly presented by the trumpet opening; it is sometimes quoted as Busoni delving into the 12-tone system, but is really simply a set of upward

triadic chords that do not follow any system. The rules of 12-tone composition were not yet formulated anyway. The thematic references within this score are fleeting and incomplete; Busoni plays with our perceptions and then undermines them.

The sections are:

1. Opening to figure 4
2. Figure 4 to figure 10
3. Andantino sostenuto
4. Return to Tempo I on page 31 (trumpet theme repeated)
5. Sempre Allegro, page 31 (strings suggest a brief fugato, similar to the ending of the Bartók "Concerto for Orchestra"). Busoni is suggesting that 'Fuga' means flight: the Harlequin has to leave town in a hurry!
6. Figure 42: the sensational and totally unexpected tenor, singing his insouciant 'la-la-la', as the orchestra fades away with percussion alone.

A good example of Busoni's layered approach to orchestration may easily be seen and heard on page 25 of the score (Music Example 11a/1).

This so-called Rondo is a scintillating example of orchestral wit, and would be extremely difficult to match. Once again, I am thoroughly confused as to why it is not more often performed in concert. What once may have been outrageous will no longer shock, but please.

* * *

12b

The Opera

ARLECCHINO: A theatrical Caprice in one Act, Op.50. Composed November–December 1914; November 1915 – August 1916. Dedicated to Arthur Bodanzky. Breitkopf & Härtel, 1918, Associated Music Publishers, 1945.

Vocal score by Philipp Jarnach, Breitkopf & Härtel, 1917.

I renewed my acquaintance with this opera immediately after writing my notes on *Die Brautwahl*. The contrast between the two operas was great. Busoni, always fascinated by the use of the spoken word shoulder to shoulder with the sung word, here takes the next logical step, and creates a character, Arlecchino, who does not sing at all, but speaks all his lines, both freely as normal speech, or else in a notated rhythm, as though it was a percussion part. He acts his role in the story-line, but also comments on the action, and on occasion, speaks to the audience as well. Verdi's *Falstaff*, like harlequin, is a stock figure in Italian culture, and Busoni was impressed and affected by this opera. If *Brautwahl* is 'German' then *Arlecchino* is definitely 'Italian'. So why did Busoni not write his libretto in Italian? The simple answer is that it was a pragmatic decision. Busoni knew that it would be much more likely that a production would be mounted in a German-speaking country. His concession to this dilemma was to have scene titles in both languages. He must have well recollected the *furore* over his title and usage of Italian materials in the Piano Concerto Op.XXXIX. At a later date Italian words were added to the engraved score, handwritten, and leaping out from the page.

The orchestration is fairly standard, using double wind.

The libretto was completed in October 1914 and the opera in 1916. The madness, death and destruction of World War I only reinforced Busoni's opinion of mankind and its folly. The premiere was in 1917, with the war still raging in Europe. Busoni first saw Verdi's *Falstaff* in 1893 and hosted an in-house performance of Schoenberg's *Pierrot Lunaire* in 1913: these two works influenced the creation of Arlecchino.

ERSTER SATZ. ARLECCHINO AS A ROGUE

1. Enleitung, Szene and Liedchen—Introduzione, Scena e Canzonetta.

(See Music Example 12b/1: page 1 of the score).

ARLECCHINO.

Worte und Musik von FERRUCCIO BUSONI.

Vor dem Vorhang.

Allegro molto.

Tromba in C
Timpano in A

Arlecchino (*spricht*):

(Ein Schauspiel ist's für Kinder nicht, noch Götter, Es wendet sich an menschlichen Verstand; Deutet es drum nicht völlig <i>à la lettre</i> , Nur scheinbar liegt der Sinn offen zur Hand.	(Betrogner Ehemann, fremd dem eignen Lose, Rivalen, um ein zweites Weib in Streit; Blutiger Zweikampf folgt, daran sich lose Landläuge Weisheit und Betrachtung reihet;
(Die Handlung spielt in heitren Wetters Land, Sprichwörtlich abgefäht, wie sie erschienen Von alters her auf aller Länder Bühnen.	(Ein grader Mann in buntgeflickter Hose Greift hurtig-keck in die Begebenheit; So spiegelt sich die kleine Welt im kleinen, Was lebend wahr, will nachgeahmt erscheinen.

(zum Kapellmeister) Maestro?.... (*attacca l'Introduzione*)

Erster Satz.

1. Einleitung, Szene und Liedchen. Introduzione, Scena e Canzonetta.

Allegro molto.

Flauto piccolo.
Flauto grande.
Oboe.
Corno inglese.
2 Clarinetti in C.
2 Fagotti.
3 Corni in F.
2 Trombe in C.
3 Tromboni.
3 Timpani.
Triangolo, Tamburino.
Tamburo militare, Piatti.
Violini I.
Violini II.
Viole.
Violoncelli.
Contrabassi.

Allegro molto.

Music Example 12b/1

The opera commences with its most important motif, played by the solo trumpet. Despite what identification various scholars put on it, this NOT a 12-tone theme: it has more notes than twelve, and some of them are repeated; furthermore, the real 12-tone technique did not come into being for some years in the future; it is in reality a succession of rising triadic chords. It begins and ends on A (short hand for “Arlecchino”). It reminds me that someone found a 12-tone ‘row’ somewhere in the bass line of Don Giovanni: one can’t help asking: “so what?”

Arlecchino then speaks, and following his lead (“Maestro?”), the orchestra strikes up, beginning with a reiteration of the motif above and then moving onto an absolutely brilliant orchestral introduction; much of it toys with variants of the motif, both in the background and foreground. Thanks to a smallish orchestra, everything can be readily heard.

The Scene proper can be found on page 12. Arlecchino’s part is sometimes notated like a percussion instrument, generally devoid of pitch. A Cor Anglais solo opens the Scene and as the singing begins, the tempo is slowed right down. On page 12, as Arlecchino literally jumps into plain view, there is a return to the opening Allegro molto, and we hear the four-note motif used as a quicksilver canon in the winds. At a Presto, Busoni adds “Don Giovanni” (page 14) and Mozart’s name is sung. Towards the end of the Scene, Arlecchino comments on the world with his infamous ‘la-la-la’ line, which may be familiar to us from the *Rondo Arlecchinesco*.

2. Duet—Duetto.

(See Music Example 12b/2: page 30 of the score).

This Scene also begins and ends with A, single note and Major chord. It is dominated by a four-note semiquaver descending motif. The tempo is a sedate “Ben moderato”, which allows Busoni to use the motif both as decorative and as purely melodic material, resulting in music that is less driven than much of his operatic oeuvre. There are some warm and lyrical vocal lines, richly doubled, whilst the “Don Giovanni” melody is constantly lurking in the background. The driving motif cell evolves into a mirror of itself, i.e., ascending, and then into a six-note figure. On page 33 it becomes a measured trill. Finally, repeated notes and chords make an Entrance, softly pulsing under the voices. The Scene concludes as it began, almost literally.

3. Terzett—Terzetto.

(See Music Example 12b/3: page 58 of the score).

The repeated note pattern from the prior scene is continued here, then Busoni manipulates the cell; it moves to staccato chords, then to dotted quaver-semi-quaver and to dotted crotchet-quaver (augmentation of rhythm). Eventually the staccato becomes ‘molto leggiero’, and the quick interchange between the voices assumes

30

2. Duett. - Duetto.

Ben moderato. 32

Fl. gr.
Ob.
C. ingl.
Clar.
Fag.
I. II.
Cor.
III.
Tr.
I.
Tromb.
III.
Timp.

(L' Abbate e il Dottore entrano conversando)
Es nahen, im Gespräch begriffen, der Abbate Cospiano und der Dottore Bombasto.

Abbate.
Dottore.

Und noch hab' ich euch zu danken...
Debbo ancora ringra-ziarvi...
Keinen Dank, kei-nes
Ma vi pre-za, di

Viol. I. *senza sord.*
Viol. II. *senza sord.*
Viola. *senza sord.*
Vclli. *senza sord.*
C. Bassi. *pizz.*

Ben moderato. 32

arco
dolce
arco
dolce
arco
pizz.
arco

Part. B. 1700.

Music Example 12b/2

54 Un po' sostenuto.

Fig. r.
Ob.
C.ingl.
Clar.
Fag.
I. II.
Cor.
III.
Ab.
Viol. I.
Viol. II.
Viola.
Vclli e C. Bassi.

Gott, eh' dem der Schlachten, heu - te der Barm - her - zigkeit, wird meine
Div. *pizz.* *mi - se - ri - cor - dia. Tu - se - piti loro - tes.*

sord. *pizz.*

54 Un po' sostenuto.

Fig. r.
Ob.
Clar.
Fag.
I. II.
Cor.
III.
Ab.
Viol. I.
Viol. II.
Viola.
Vclli e C. Bassi.

dolce

Töch - ter schützen. Er - ste sei des Man - nes Pflicht, für an - de - re
plis - le ca - re. S' dover dell'uo - mo per il de - na degli al -

Part. B. 1700.

Music Example 12b/3

a Rossinian mask. On page 51, a simple three-note scalar motive is heard in the orchestra both ascending and descending. Not remarkable in itself, this basic idea is applied to the vocal lines, and we hear ha-ha-ha in both ascending and descending forms, as question and answer, Busoni wittily lampooning the operatic ha-ha conventions (page 63). The ending is a throw away, *pianissimo*, *vivace*, a common trait in Busoni's recordings.

ZWEITER SATZ. ARLECCHINO AS A WARRIOR.

4. Marsch und Szene—Marcia e Scena.

(See Music Example 12b/4: page 65 of the score).

The March is purely orchestral: “*Allegro assai, ma marziale*”. The trio that follows is identified as “Tema di Gaetano Donizetti, Bergamasco”, used as a cell provider. The Coda (page 72) that ends the second part of the opera is “*Andante alla breve, in modo di marcia funebre*”. The very short opening march is in a brightly coloured Bb Major, providing a backbone to the succeeding music, and everything that follows has a lugubrious and mocking character.

DRITTER SATZ. ARLECCHINO AS A HUSBAND.

5a. Szene und Arie—Scena e Aria.

(See Music Example 12b/5: page 74 of the score).

This opens with a quote that pianists will recognise as coming from the *Sonatina ad usum infantis*. This short citation provides the cellular material for this Scene, which Busoni asks to be played in “*Tempo di menuetto sostenuto*”. The material is basically an arpeggiated major triad in semi-quavers, a repeated note figure, usually two semiquavers and a quaver, and then a more melodic and spacious idea in longer time values, also a part of the *Sonatina* in question. The ‘*Allegro vivace*’, which now breaks out, has a template of $3/4 + 3/4 + 2/4$; the music flashes by at a dizzy rate: it is like watching a video on ‘fast forward’.

5b. Kleine Arie—Arietta.

(See Music Example 12b/6: page 82 of the score).

Tempo di minuetto continues, with rhythmic recitation and singing combined. The composer's long-abiding fascination of this sound, as well as the use of pure declamation within an opera continues to challenge our inbred concept of what constitutes an opera.

Zweiter Satz. 4. Marsch und Szene.-Marcia e Scena.

Allegro assai, ma marziale.

Flauto piccolo. Flauto grande. Oboe I. Oboe II e Corno inglese. 2 Clarinetti in C. 2 Fagotti. 3 Corni in F. 2 Trombe in C. 3 Tromboni. Timpani. Holzschlagel. (bacchetta di legno). Tamburo militare. Gran Cassa. Violini I. Violini II. Viole. Violoncelli. Contrabassi.

The score is written for a full orchestra. The woodwind section includes piccolo, flute, oboe, English horn, clarinet, bassoon, and horn. The brass section includes trumpet and trombone. The string section includes violin, viola, cello, and double bass. The percussion section includes timpani, snare drum, and cymbals. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics.

Allegro assai, ma marziale.

Part. B. 1700.

Arlecchino. Nur keine halbe Arbeit. Besser nichts beginnen, als etwas zur Hälfte aufgeben. (Er versucht zu öffnen) Der Schlüssel ist noch neu. Ein neuer Schlüssel, ein rostiger Schlüssel, sie arbeiten gleich schlecht. *attaca*

Dritter Satz. 5^a Szene und Arie. - Scena e Aria.

Tempo di minuetto sostenuto.

2 Flauti grande. *mf dolce*

Oboe.

Corno inglese.

2 Clarinetti in C.

2 Fagotti.

3 Corni in F.

2 Trombe in C.

3 Tromboni.

3 Timpani.

Glockenspiel.

Triangolo.

Tamtam.

Piatti.

Colombina. *(tritt auf) (entra in scena)*

Herr Ka-pi-tän, um Ver-ge-bung.
capo-corno perde-note... (abgewandt, mit knarrender Stimme)

Arlecchino. *Jetzt aber... (Er wipelt die Waage, con voce) Ma-da-mel?*
Ed ora... viv. con sord. (Pizzicato) Ma-dama? unia.

Violino I. *ppp*

Violino II. *sord.*

Viole. *div. arco con sord. un'a. arco*
ppp pizz. natur. div. arco sord. unia. arco

Violoncelli. *ppp pizz. natur. div. arco unia. arco*

Contrabassi. *ppp pizz. unia. arco*

Tempo di minuetto sostenuto.

Part. B. 1700.

89

5^b Kleine Arie.-Arietta.

Tempo di minuetto sostenuto.

Clar. I, II
Cor. III
Fl. gr.
Ob. I
Clar.
Viol. I, II
Viola
Cello
C. Bassi

dolciss.
p
pp
poco marc.
rit. e/o. guio

(con sord.)
(weilich einen andren Ton anschlagend)
(mutando sapientemente il tono)

Colombina.
Arlecchino.

Du redest ab-scheulich...
Für-ahre o-dip-so il tuo-
Wie ist ihr Schlaf, Ma-dame? Schön-
Ma-dame?

O, du bist so be-gabt, und bist so
tal tuo in-ge-gno schil, la tua pre-
re-de-rei ist von meinen vielen Un-be-gabt heiten ei-ne...!
e una dota che purtroppo mi manca...

Part. B. 1700.

Music Example 12b/6

6. Szene für zwei, dann drei Personen—Scena a due poi a tre.

6a. Romanze-Romanza.

(See Music Example 12b/7: page 88 of the score).

In the full score, Busoni inserts “6a. Romanze”, so I then searched for whatever came under “6b”. Unfortunately, there was nothing to be found, which was puzzling. My next step was to consult the rehearsal score, and, sure enough, Jarnach lists several short sections, with the titles as given below. Unfortunately, these subtitles are not marked in his reduction score either. I have, therefore, listed these miniature sub-sections, with only an educated guess as where each one commences (see below). This whole section is of a mosaic-like assemblage, with perpetually shifts, even within the already short segments.

6b. Dialog—Dialogo

(See Music Example 12b/8: page 90 of the score (*Allegro sostenuto*)).

6c. Kleines Duett—Duettino

(See Music Example 12b/9: page 93 of the score (*Allegro risoluto*)).

6d. Dialog—Dialogo.

(See Music Example 12b/10: page 103 of the score).

6e. Kavatine, Schluss und Szene. Cavatina, Stretto e Scena.

(See Music Example 12b/11: page 111 of the score (*Andantino*)).

6f. Stretto.

(See Music Example 12b/12: page 113 of the score (*Allegro assai*)).

There is also a Coda of sorts, see page 120 (*Moderato tragico*).

(See Music Example 12b/13).

VIERTER SATZ. ARLECHCINO AS A CONQUEROR.

7. Szene, Quartett und Melodram—Scena, Quartetto e Melodramma.

(See Music Example 12b/14: page 123 of the score).

Busoni clearly marks the transition to the Quartet, but then characteristically omits to point out where he regards the Melodrama commences. The Scene’s driving force is more of a rhythm than a pitch-based core. Page 137 recalls the previous “Quasi marcia funebre”, with the music changing every time there is a vocal entry, building up to the full-blown Quartett. The Quartett proper announces itself as “Andante un poco solenne” in keeping with much of the mood of this Scene (page 142), which makes its way with a mock solemnity. The Quartett is remarkably stable, beginning almost strophically, and persisting with a steady 4/4 throughout. The command over the part-writing is enviable, making this ensemble a high point of the work.

99

Fl.g. Ob. C.ingl. Fag. L. Viol.I. Viol.II. Violo. 2 Velli. Tutti Velli. C. Bassi.

ist der Her - zens - schwur dem Trou - ba - dour. Sän - ger ist vom Den - ken
 - ri - so del' a - mor, si, del - l'a - mor. Fran - co cur, dal - li per.

frei, Eh - re ist - des Rit - ters Fleiß, San - ges - rit - ter hält die
 - sie - ri son la do - ti del can - tor. il doman so mi - gita al.

13

13

Part. B. 1700.

Music Example 12b/7

90

Allegro sostenuto.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass). The bottom section features a vocal line and a timpani part. The tempo is marked 'Allegro sostenuto'. The score includes various performance instructions such as *sentito*, *mf*, *arco*, *arco div.*, *dolce appassionato*, and *legg.*. The vocal line includes the lyrics: "O Co. lom. bi. na, nach dir hab' ich die Pühl. hör. ner mei. ner Stimme. bin. der an. ge. per te dis. missi la. urato for. mi. are dei mi. sei sog. ni. tano. me." The score is divided into measures by vertical bar lines.

Part. B. 1700.

Music Example 12b/8

Allegro risoluto.

18

Fl. gr.
Ob.
C. ingl.
Clar.
Fag. I.
III
Cor.
III
II
Tr.
III
II
I
Tromb.
I
II
Timp.
C.
L.
Viol. I.
Viol. II.
Viola.
Vclli.
C. Bassi.

laß - nen... ver - las - sen - und be - tro - gen...!
- li - ce?... *Ma tri - ste, son tradita!*

Oh! ver - las - sen...! Oh! be - tro - gen...! ha, ha, ha! ha! so - for - de - ich;
So, duharmi... *Oh, tradita... ah, ah, ah! Quel tra - di -*

18

Allegro risoluto.

Part. H. 1700.

Music Example 12b/9

Fl. gr.
Ob.
C. ingl.
Clar.
Fag.
II.
Cor.
III.
Tr.
II.
Tromb.
III.
Timp. *Gamba in B.*
C.
L.
Viol. I.
Viol. II.
Viola.
Vclli.
C. Bass.

Corridando fa un inchino al pubblico con la mano al cuore
(Er verbeugt sich lächelnd vor dem Publico) *sostenuto a tempo (allegro)*

O Colom-bi-na, so voll heit-er die-se Zeit-geists Sprach-tes meines
O Colom-bi-na, già la labbra de-si-o-se brucia mi sento
aria.

Part. B. 1700.

Music Example 12b/10

111

Fl. gr. I.
Clar. f.
Timp.
L. *(meno)*
Viol. I.
Viol. II.
Viola.
Vclli.
C. Bassi.

sieg-haf-ten Lie-bes-prän-gel Schmelzét hin, In-ter-val-le meiner flü-sternden Won-ne:
no-ta del tuo Ori-on-fo! So-spi-rate, mè-lo-die dell'os-cu-rosa pro-fon-
Lava i sord.
Lava i sord.
Lava i sord.
Lava i sord.

sord. arco dolciss. arco dolciss. arco dolciss. arco

piu.

Andantino. 26

Fl. gr.
Ob.
C. ingl.
Clar.
I. II.
Cor. III.
Colombina.
L. *irrisolto*
Viol. I.
Viol. II.
Viola.
Vclli.
C. Bassi.

O Gott, was soll das wieder!
Nio Dio, che buffa s'è! 7

Ve-nus nicht auf uns her-nie-der, und ihr
ve-ne-re in cœl-se-re-re-na. et suo

piu. piu. piu. piu. piu.

Andantino. 28

Part. B. 1700.

Music Example 12b/11

28 118

C. Ingl.
Clar. I.
Fag.
I. II.
Cor.
III.
L.
Viol. I.
Viol. II.
Viola.
Vcll.

dolce
dolce
rit.

...mor, bü bisch, in - mer wie - der zielt und trifft im mun - tream
fanciullo ca - eric - cio - so se - ri - os sor - re - den - do an - el

28

Più vivo.
Fl. gr.
Clar.
Fag. I.
I. II.
Cor.
III.
Tr.
3 Tromb.
L.
Viol. I.
Viol. II.
Viola.
Vcll.

Colombina (lachend) *crisolando*
 Ha, ha, ha, ha, ach gar su lüppisch macht sich diese A. riotta...
 (er kimpert) *gagliardi - fessati di verba questa - riotta.*
 (scherzhaft)
 wartet er die Strolch, denn nun hol ich
 e - ra vien la strolca con il di -

Lauf.
claf.

div.
div.
div.

Più vivo.

Part. B. 1700.

Music Example 12b/12

-120 **Moderato tragico.** **35**

Fl. gr.
Ob.
C. ingl.
Clar.
Fag.
Cor. I. II.
Tr.

Leandro. *molto cresc.* *ff* *rit.* *rit.*

Wer ist ea-der al-so die Dis-so-nanz schleudert in der Um-schlingung zwölkklang?
Chi o-sa por-ta-re la dis-so-nan-za nell'a-mo-ro-so accordo?

Viol. I.
Viol. II.
Viola.
Vclli.
C. Bassi

Moderato tragico **35**
Con a mio padre musicale, mi dirigo subito sanza parerla. Voi, Madama, attendete.
Quella banda dove mi portarono al accompa-gna-mento.
Arlecchino. Mit dir, mein adeliger Musikophilus, werd ich also gleich einen kurzen, schlagfertigen Dialog führen.-
 Ihr, Madama, erwartet mich in jener Herberge, wohin ich euch begleiten darf. *attacco*

Come prima. **II. cambia Fl. pic.**

Fl. gr.
Clar. I.
Viol. I.
Viol. II.
Viola.
Vclli.
C. Bassi

Arlecchino bietet Colombina den Arm und führt sie bis vor die Tür des Weinhauses, in das er sie mit einer Verbeugung einläßt.
(L'Arlecchino si presenta e la conduce davanti all'osteria. Colombina entra e Colombi Arlecchino la lascia con un inchino.)

deloso *deloso*
uniz. pizz. *pizz.* *pizz.* *pizz.*

Come prima.

Part. B. 1700.

Music Example 12b/13

Vierter Satz.

7. Scene, Quartett und Melodram. Scena, Quartetto e Melodramma.

Allegretto sostenuto.

2 Flauti grande.
Oboe.
Corno inglese.
2 Clarinetti in C.
3 Fagotti.
3 Corni in F.
2 Trombe in C.
3 Tromboni.
Timpani.
Glockenspiel.
Triangolo.
Tamburo militare.
Gran Cassa.
Piatti.
Celesta.

*(Subito dopo essere dall'oscurità, l'abate ed dottore, quest'ultimo di ritorno dalla città.)
Gleich darauf treten aus der Weinstube: Colombina, der (Die Dämmerung ist bereits tief vorgeschritten)
Abbate, der Dottore; die beiden Herren sichtlich angeheitert.)*

Violini I.
Violini II.
Viola.
Violoncelli.
Contrabassi.

Allegretto sostenuto.

Part. B. 1700.

It ends with a solemn “Amen” and moves into a “piu tranquillo” before arriving at the melodrama.

I regard page 164 as the opening of the Melodrama; the mood is still reigned in (“Allegro sostenuto”). The writing here is sumptuously linear and expressively, intensely beautiful. Finally, on page 166, Busoni launches into an orchestral coda, at great speed, with perpetual semi-quavers, entering contrapuntally, and concluding with his typical throw-away gesture.

The recapitulatory process that occupies much of the Scene already commences here, with a powerful gesture of descending 4ths in the brass (figure 32), heard near the opening (Scene 1, figure 18).

8. Monolog—Monologo.

(See Music Example 12b/15: page 170 of the score (Moderato assai, alla marcia)).

One senses that the end is nigh, as Busoni steps up the number of quotes from earlier in the opera, a kind of bow in the direction of a recapitulation. Thus, at the onset, a recollection of the ‘funebre’ music from the Coda of Scene 4, now scored for Celeste and flute, and later Celeste and oboe, altering the context completely, with Busoni commenting on the futility and stupidity of war. This is, after all, Arlecchino as Conqueror. The funebre theme is accompanied by staccato short chords. This whole section is a most stately and inexorable 4/4. By quoting two motifs virtually side by side, Busoni makes clear that the triadic motif of the march is the same rising triad as the quotation from the related Sonatina, just in slower tempo. The funebre quotation is an Eb Major triad, which suddenly slips into a G Minor triad. The following segment reminds us of the descending four-note semiquaver idea, used here again as punctuation (page 171). The Celeste and Timpani engage in a question-and-answer (page 172) in an inspiring colouration. The staccato chord pattern is now subjected to evolution, with added activity in the orchestra (beginning on page 174, Allegro stretto). This dies down, and next Busoni quotes the “Tempo di Polacca” (page 179) from before. Again, after a short pause, we transit to final Scene, with a longer citation from the Sonatina.

9. Umzug und Tanz (Schluss)—Processione e Danza (Finale).

(See Music Example 12b/16: page 180 of the score (Tempo di minuetto sostenuto)).

The Sonatina citation is music to what the composer labels a Procession. The quote is accompanied by the original tune’s own tail-piece. An exact quote would have bored Busoni, so this is not a direct cut and paste. At a doppio tempo, Busoni cites a somewhat altered version of the motif performed by the Trumpet at the very beginning, hence the indication “Allegro molto d’Introduzione” (page 187). The Finale Presto (page 189) is a short gesture signalling that the work is complete;

170

8. Monolog. - Monologo.

39
Moderato assai, alla marcia.

Fl. *dolce*

Ob. *dolce*

Tr. *pp*

Tromb. I. *pp*

Cel. est. *pp*

(Corda in scruva. Arbitrario di fatto)
Matteo (tritt, anscheinend erschöpft, auf).

Viole. Wahr. lich. ich weiß nicht mehr aus noch ein
O - ra non so proprio più che dir!

Vclli.

39
Moderato assai, alla marcia.

Ob. *dolce*

Clar. *dolce*

Cor. I. II. *dolce*

Tr. *pp*

I. II. *pp*

Tromb. III. *pp*

Timp. *(Es. B.) mp*

Cel. est. *pp*

Vi. *pp*

Vclli. *pp*

ich... ich füh - le mich recht mit. ten in Dan - tes Wild. nist Ein
mi... mi sem - bra d'er - rar nel - la dan - te - sca sel - va! For.

pp

Part. B. 1700.

Music Example 12b/15

9. Umzug und Tanz. (Schluß)
Processione e Danza. (Finale.)

51 Tempo di minuetto sostenuto.

The image shows a page of a musical score for Part B, measures 51-54. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. in G), Clarinet in Bb (Clar.), Bassoon (Fag.), Horns (LI, LII, LIII), Trumpets (Tr.), Trombones (I, II, III), Timpani (Timp.), Celesta, Violins I and II (Viol. I, Viol. II), Violas (Viola), Cellos and Double Basses (Vcll. / C. Bassi), and Piano (P.). The tempo is marked 'Tempo di minuetto sostenuto'. The key signature has one flat (Bb). The score features various musical notations including dynamics (pp, p, f, sfz), articulation (acc), and performance instructions (arco, sord., div. sord., p/rt). The bottom of the page is labeled 'Part B. 1710'.

51 Tempo di minuetto sostenuto.

Fl.

Ob.

C. in G

Clar.

Fag.

LI

Cor

LII

III

Tr.

I

II

Tromb

III

Timp.

Celesta.

Viol. I

Viol. II

Viola

Vcll.

C. Bassi

51 Tempo di minuetto sostenuto.

Part B. 1710.

Music Example 12b/16

but prior to this, Arlecchino has his last say speaking directly to the audience and wishing them 'a good night'. The work, of course, ends in A (Major), in a most Mozartian tutti.

My copy of the orchestral score has a puzzling Variatio at the very end. It is an alternative short variant leading into the Finale. Arlecchino is here required to sing. This so totally out of character for a role that is a spoken part (apart from the la-la-la in Scene 1) throughout. I suggest that it be ignored. Additionally, having to suddenly sing after speaking and shouting for an hour or so is quite cruel.

The work demonstrates very clearly the layering of lines of activity (Busoni's teaching regarding the future importance of polyphony); these lines consist of 'melody': i.e., linear material composed of a group of notes or cells (read Busoni's definition of Melody). Clearly, he has moved a long way away from a 19th-century view of what constitutes a melody. We can now see and hear how such a technique can function.

This score has a Mozartian clarity. But some factors are immutable, and we recognise the usual Busonian crisp, molto ritmico ostinati. This opera is the most performed of Busoni's works in this genre; it is the least expensive to mount, and seemingly less confrontational. This is quite ironic as at its core it attacks many operatic conventions and has a totally cynical view of human behaviour all in the guise of a clown acting as an interlocuter, as a Greek chorus, in effect. And, like all of Busoni's operas, magic and surreal situations frame the work, yet again fulfilling Busoni's belief in a theatre as a portal into another world, not mirroring what we label as reality. The coupling of *Arlecchino* with *Turandot* was, in retrospect, an artistic error as they are worlds apart as far as finished products are concerned.

* * *

13

Dr. Faust

13a

The Satellite Works

SARABANDE AND CORTÈGE: TWO STUDIES FOR “DOKTOR FAUST” FOR ORCHESTRA. Op.51. Composed December 1918 – January 1919. Dedicated to Volkmar Andreae. Breitkopf & Härtel, 1922, later Edwin Kalmus.

A conundrum is presented before a note of music is sounded. At the head of the score, the composer has added a cryptic symbol. It is present both in the orchestral score and in the piano reduction. What does it mean? In all these years, I have yet to come across a sensible explanation.

(See Music Example 13a/1: Head of the score of the Sarabande).

Is it an ‘as above, so below’ class of symbol? Is it a Busonian doodle? I have trawled through hundreds of pages of his sketches with no result. It is not a sign meaningful to choreographers or ballet specialists. Is it a depiction of the Sarabande steps? Evidently not. Although it looks like music, there is no clef. Is it Busoni pulling our leg? Possible but unlikely given the seriousness of the project and what it meant to the composer.

The symbol contains six crotchet-looking ‘notes’, presented as three groups of two. If this is a fancy way of presenting the time signature of 3/2, Busoni has not done it anywhere else; besides, it is both clumsy and redundant. Image searches on line have not given up any results. Is this a depiction of a musician’s mystic journey, with the first two note heads ‘below’, then the two heads are horizontal, depicting a ‘search’, and finally the last two note heads are on top—arrival at a higher realm of understanding: The Way of the Seeker?

The symbol does not appear in the full score, which admittedly was assembled after the death of the composer.

It is very important to think of this Opus as two distinct pieces. They come from different parts of the opera, and are scored quite differently. The Sarabande orchestra is quite unorthodox: three flutes, oboe, three Cor Anglaise, contrabassoon, three trombones, percussion, Celeste, Harp and Strings. The Cortège is a fairly standard orchestra with triple wind and two Harps. The Sarabande appears unaltered in the opera, whereas the Cortège has no separate identity and is put together from a few

An Volkmar Andreae

1

Sarabande und Cortège

Zwei Studien zu „Dr. Faust“.

Sarabande.

Ferruccio Busoni, Op. 51.

Molto sostenuto e gravemente. 



Flauto I.
Flauti II. III.
Oboe.
2 Corni inglesi.
Contrafagotto.
Tromboni I. II. *sord*
Tromboni III. *ppp* *sord*
3 Timpani in A. B. H. *sotto voce*
Tamtam. *poco marc.*
Gran Cassa. *pp*

Music Example 13a/1

sources. The Sarabande has moments of disruption where the triple beat is replaced by a double (3/2 and 2/2). The Cortège is a Polonaise with interruptions; it too, has the three-beat and two-beat alternation. This is clearly the beginning of a “Doktor Faust Suite”, never realised.

Pianists may be interested to know that Egon Petri told me that when he was working on the piano score of *Die Brautwahl* he was reluctant to cut anything out, and therefore produced a piano reduction that is, at times, not really playable. However, most of the *Dr. Faust* rehearsal score certainly is. The Sarabande can be played straight from the reduction, and makes a beautiful solo piano piece.

Though thoroughly restrained and even remorselessly controlled, the Sarabande highlights the beat above all: the slow-slow-fast rhythm is present everywhere, and though the timpani does carry some menace in its strokes, the music is highly charged without ever becoming sentimental. It is very much late Busoni, the fire burning on a block of ice, Dent so aptly and elegantly wrote. A trill figure is also an important element of the score, and it has the final say as the music dies out. This is undoubtedly an orchestral gem from Busoni's last period.

The Cortège is headed “In Carrattere d’una Polacca”, and the tempo is *Poco vivace e misurato*, while the scoring uses the two Harps, combined with timpani and low wind (Music Example 13a/2). The time signature is unusual for Busoni, necessary here as a disorientating factor. The two Harps are also needed in view of the chromaticism of the musical language. This is a long way from the Romantic Polonaise and Trio form. It is in fact quite complex and the overarching effect is that one hears the dotted initial polonaise rhythm in various guises during the piece, but it is unstable rhythmically and is incessantly interrupted. As expected, the bold initial opening gradually and quickly evolves into more complicated textures and polyphony. A simple descending triad is easily recognised as thematic material, and the dotted figure gives way to fast triplet figures and eventually very fast scales. There is a bar in 7/8 and then we return to the 3/4 + 2/4. The 3 + 2 beats are acoustically 5/4. There is a bow in the direction of a Trio, *Poco Tranquillo-Quasi Adagio*, and then the music returns to the opening figure, but now in a simple 4/4 marked *Allegro deciso* (il doppio movimento della Polacca) and is a kind of reprise of the opening. The music gradually calms from its forward rush, and the piece ends *Poco Sostenuto* in a serene C Major. This is vintage Busoni, easily recognised. At the cessation of the Sarabande, Busoni writes an *attacca*, probably to avoid applause, but the two pieces are independent and can and should be played separately.

In the opera, the bulk of this piece may be found in the *Hauptspiel*, *Erstes Bild* (the Parma scene), although it also makes fragmentary appearances later in the score.

The Opera

I have waded through a considerable amount of literature on this opera. There is some awful and pretentious myth-making happening there. Much is made of the symbolism of an unfinished *Dr. Faust* as somehow of great significance. There is more silliness about the incomplete scene with the apparition of Helen as somehow defeating Busoni in its realisation. There are myriads of unfinished compositions by Busoni, from the earliest times on. Busoni's restless, ever-inquisitive mind often led him to get on with something else, leaving a huge number of incomplete scores in his wake. We cannot ascribe a profound meaning to every one of these incomplete scores. As far as *Dr. Faust* is concerned, the facts are simply that Busoni's health was clearly giving out, and the opera is incomplete due to medical conditions more than anything else. Busoni had an incredible facility, with technique to burn. He could compose whatever he wanted, at a time of his choosing.

When he understood that the opera could not be completed by him, he left some concise but very clear instruction as to which pieces were to be used to complete the opera. There was already a premiere date in the calendar. The piece of paper was eventually given to Jarnach, who was charged with finishing the opera. Yet, Jarnach chose to ignore these instructions, and wrote an inadequate ending to the work, even ending in the wrong key. He then lodged the piece of paper with the composer's dying instructions with the rest of the Busoni estate (Nachlass) in the Berlin State Library.

I think it is very clear what happened here: with huge pressure on him, and time running out, Jarnach composed an ending that was only ever meant to be a stop-gap measure. He knew very well what Busoni wished to occur. Soon after, Germany entered a terrible time leading to World War II. *Dr. Faust* would have to wait. I can only vouch for the fact that when I took on the task of completing this opera, following Busoni's instructions, everything fell into place. The reader will have to wait for Volume 3 to see what I have done.

The spoken sections of the opera have caused very particular problems for producers. The first, quite substantial 'poem' occurs immediately after the wonderful Symphonia, thus intruding upon the flow of the music in what is seemingly a

most disruptive fashion; the second, much briefer verses at the very end, AFTER the music has ended, once again creating a serious anticlimax to the music for the producer and the audience. Busoni had already experienced the negative effect of the spoken word when he was working on *Turandot* with Max Reinhardt, so he was well aware of the traps. However, he was hopelessly in love with the sound of the spoken word combined with the sung word, as well as with the tradition of the speech in the *commedia dell'arte* and in the medieval mystery plays with their spoken moralising at beginnings and endings. My copy of the full score of *Dr. Faust*, apart from some alarming indicated cuts, does not even include the spoken sections at all, and so were obviously not included in the performance. The long opening verses are attached, almost as an afterthought, to the very end of the score. The business of cuts in the music, an unfortunate hangover from 19th-century practice in the theatre, spilled over into the 20th century, cutting into scores that would have been unthinkable in purely symphonic music, and totally inappropriate for works such as *Dr. Faust*. As for the spoken episodes, it is a great pity to omit them, as, for the composer, they were an integral part of the web of sound and drama. In Volume 3, I have offered what I think are viable solutions to this vexing problem.

In the piano score, to add further confusion, Jarnach prints a Foreword, dated 23 July 1922, and signed by the composer.

The composer sent detailed notes in advance of the writing of the score, for the reproduction of which there is insufficient space in the context of the piano reductions. However, it is available in printed form under the title “Concerning the possibilities of Opera and about the score of Doctor Faust” and now available through book and music dealers. Some verses, which are intended as an afterthought to the opera, may have their place here.

(The verses that are read by the Poet to the audience—at the very end not in the beginning—are now quoted. Since we already have the complete libretto in English translated by Edward Dent, there is no need for me to add them here.)

However, the reference to the two subjected essay is most significant and illuminating. In our long journey, we have noted various tendencies and structural trends. Here, everything is confirmed and explicitly stated by the composer. He makes absolutely clear that he now composes in layers (which he calls polyphony), which have an independent horizontal existence and from which a resultant harmonic field occurs; but the harmony is the result of this ‘polyphony’, not the cause. The term ‘polyphony’ also creates some confusion, as it is not the old meaning of the word that is intended here. Busoni is talking about those cells, which I have written about above, which are like pieces of a jigsaw puzzle, used to complete the eventual totality. He also finally refers to one particular scene (see below) and uses the term Ballet-Suite to describe it, confirming my ongoing thesis that the suite form was the one that found resonance with the composer and gave him the freedom that he was desiring all his working life.

Incidentally, I have often wondered whether an investigation of all of Busoni incomplete pieces (not caused by medical circumstance) is a topic worth pursuing?

This section of Volume 2 needs to be read in parallel with the portion of Volume 3 that presents a new ending to this great opera, where I give reasons for what I have written as well as offering solutions for various production problems.

Symphonia

Oster-Vesper und Frühlings-Kaimen

Busoni's birth date happens to have fallen on Easter Sunday (1 April 1866), so there is an autobiographical touch here. Parallel major seconds (possibly from the *Sonatina Seconda*) make an early appearance. The "Pax" chorus, using only that one word and eventually branching out into six parts is truly extraordinary, with an electronic sound.

(See Music Example 13b/1: page 22 of the score).

Der Dichter an die Zuschauer. (The poet speaks in front of the Curtain.)

Please see Volume 3 and my completion of this opera to see what I have done. Suffice it to say here that, although the harmony is static, it is also constantly changing in colour and texture, and thus quite naturally falls into the small segmental way of thinking that is now central to Busoni's method.

Vorspiel I

This is dominated by the expanding interval cell—probably the most important cellular cell from the *Sonatina Seconda* together with the memorable *Alla Marcia sostenuto* motif. Inevitably, pianists will instantly recognise these as they occur, especially at figures 32 and 34 and the end of the *Vorspiel*. I make a point here, as this is what happened to me when Petri and I played through the opera. It is inevitable, and this kind of recognition will occur throughout as various fragments from well-known Busoni pieces flit past us. Does it actually assist in grasping the piece in its complex outpouring? I don't think it does, and wish that one could listen to the opera without this sort of prior knowledge, much as some writers seem to relish the game of 'spot the quote'. We need to pretend that the *Sonatina* was never written, and understand Busoni's interest in the raw idea of this basic cell and its possible manipulation.

This issue aside, here is the moment when the students from Cracow divulge the name of the magic book they have brought for Faust: "Clavis Astartis Magica".

(See Music Example 13b/2: page 25 of the score).

22

This musical score page, numbered 22, features a complex arrangement of parts. At the top, the vocal line for the character 'Faust' is written in a high register. Below it, the vocal line for 'Margarete' is shown, with lyrics such as 'finile', 'simile', 'pp poco cresc.', and 'dim.'. The piano accompaniment includes a grand staff with piano (p) and celesta (cel.) parts. The celesta part is marked 'Loli' and 'ppp (Stengelstein)'. The bottom section of the score contains multiple staves for a string ensemble, with parts for Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vcl.), Cello (Vcl.), and Double Bass (Cb.). The score is densely notated with various musical symbols, including dynamics, articulation marks, and performance instructions.

Music Example 13b/1

*Hittenberg, Dornitzlage. Studierzimmer. Kocher geläuteter Stein, hell gelblich
 hatte ultraviolette Strahlen von sich im unmerklichen Maße verstrahlt, ohne verweilt
 Ernst, am Grunde mit der Gestalt der darin vorhandenen chemischen Vorgänge
 beschäftigt und völlig darin vertieft. - - - - -*

Digitale: 2/2

aus dem. hell dunkel an halten

offener Vorhang

Digitale: 2/2



Music Example 13b/2

Vorspiel II

This is the big conjuration scene.

Busoni's piano reduction ended at figure 9. It looks like he set out to do the piano score by himself. Just before figure 16, brass and voices sing the Sonatina motif.

Just before figure 16, brass and voices intone the same motif.

After figure 16, summoning the spirits, is a set of very free (what Busoni called fantastical) variations, as each voice enters. Busoni marks these entries in the score.

A diagram of the triangle of candles needed for the ceremony is given in the score at this point.

(See Music Example 13b/3: page 73 of the score).

In an absolute stroke of genius, Busoni begins with the lowest voice and then works his way up. When the tenor finally appears, he is in his highest register, belting out high As and Bs and eventually a high C. He is of course Mephistopheles, and the demon summons Faust instead of the other way round. In his disappointment with the conjuration thus far, Faust has stepped out of the magic circle, and was therefore unprotected. Here is a reference to the various demons:

Erste Stimme: Gravis. (page 102 of the score)

Zweite Stimme: Levis. (page 108 of the score)

Dritte Stimme: Asmodus. (page 113 of the score)

Vierte Stimme: Belzebuth. (page 120 of the score)

Fünfte Stimme: Megaros. (page 128 of the score)

Sechte Stimme: Mephistopheles. (page 141 of the score)

It summons Faust, instead of the other way round.

The choir is ever-present, commenting on the action and the various lesser demons as they appear and are dismissed. As the tension builds towards the signing of the pact, Busoni adds an organ part, the sound of church bells and eventually a double choir. Thus, apart from the smaller 'interior' suite made up of the vocal entries, there is also a larger Suite that is used to craft the totality of this vital Scene. The whole of this Vorspiel is an object lesson of Busoni's by now entrenched technique and commanding control of the minutest details serving the large scheme.

CONCERTO

In modo di un Andante ed

The score is a handwritten manuscript for a concerto. It begins with the title "CONCERTO" in large, bold letters, followed by the tempo instruction "In modo di un Andante ed". The instrumentation includes Flute, Oboe, Clarinet in Bb, Bassoon, Saxophone, Violin I, Violin II, Viola, Cello, and Double Bass. The music is written in 3/4 time. The score includes various dynamics such as *mf*, *f*, *ff*, *ma dolce*, *espressivo e con*, and *accanto*. There are also markings for *rit.* and *ritard.*. The score is divided into two systems, with a large "x5" marking at the end of the first system. The second system continues the musical notation with various rhythmic patterns and dynamics.

Music Example 13b/3

Intermezzo (Kapelle im Münster)

(See Music Example 13b/4: page 231 of the score).

The organ that is the pivot instrument of this Intermezzo requires a magisterial presence (not available in every opera house!). It is featured as a solo instrument at the start, and although in the central section of this Intermezzo, the orchestra plays a more and more important role, the organ is still there, and asserts its solo presence at the end of this Intermezzo. Busoni describes this as being in the form of a Rondo, but have already witnessed him using well-known and well-defined musical terms and then subverting them in some way.

Hauptspiel

Erstes Bild

Der Herzogliche Park zu Parma

Cortège: poco vivace e misurato (in carattere d'un polacca): this is an extended orchestral opening. Generally, the orchestra is the leading protagonist of this scene. (NB: the pagination begins anew with the Cortège.)

The choir, when it eventually enters in a lilting 6/8, sings vocalises rather than text: so, we begin with 'A', then 'o-a'. As the tempo lifts to a 2/4 Vivace assai, this tendency moves on to a simple la-la-la. This whole choral build-up serves two purposes compositionally. Firstly, it introduces a series of clearly delineated dance episodes in this order:

Tempo di Valzer vivace (See Music Example 13b/5: page 40 of the score.)

Tempo di Minuetto, un poco pomposa figure 20 page 54 of the score. I couldn't help noticing that here, as in other sections, Egon Petri, the great pedagogue, can't help himself and provides fingerings for the more complex double-note passages.

Un poco piu mosso, in Carattere d'un Marcia (page 71 of the score).

Quasi Corale, in poco piu andando figure 35 (page 76 of the score).

A somewhat ambiguous Movimento I, presumably intending a return to the March tempo (page 80 of the score).

At figure 45, page 91 of the score, we perceive a developing figure in the celli and bases, page 92, followed soon after by

Tempo di Valse sostenuto figure 51, page 98 of the score.

This is most obviously a Suite in the making. Busoni himself titled it a Ballet Suite in the essay mentioned above and the choir's second function is to set the scene for a play within a play.

Intermezzo.

dritte romanische Kapelle im besten Style große Stücke,
 Köstliche in Spritze. Orgelzeit vom Kampfschiffe her vernehmbar.
 Erhöhtes Können durchaus in einem geübt, ist fast von hohem annehmen
 wieder ein Erfolg.

Sostenuto.

forte.

(...)

VI. Allegro

pizz.

mano destra
meno forte.

mano sinistra

cresc.

f. in Solo.

Music Example 13b/4

F

Tempo di Valzer vivace.

Recht-spidernde Lagen.

Music Example 13b/5

A conjuration scene follows, with no menacing insinuations as at the opera's beginnings, but still being projected as a smaller collection of images within a larger construction, as before. And then in rapid succession we are entertained by images from mankind's historic past:

1. King Solomon appears on his throne. Figure 53 page 101
2. A Harp rises before him. Figure 56 page 105
3. He seizes upon the strings. Figure 56 page 104
4. The Queen of Sheba enters. 6 bars after figure 58 page 110
5. Solomon descends from the throne and kneels before her. Figure 59 page 109
6. Solomon and the Queen of Sheba both assume their thrones. Figure 61 page 112
7. Samson and Delilah appear. Figure 64 page 116
8. A black slave appears behind the couple, offering scissors. Figure 67 page 118
9. The appearance vanishes. Figure 69 page 121
10. John the Baptist and Salome materialise. Next to them is the executioner with his sword raised. He leads the Duke's procession off the stage. Figure 70 page 122

As in *Vorspiel II*, the choir is ever-present, commenting on the 'entertainment', together with the principal personages. What is very clear is that varied types of liaisons are portrayed, each with its disastrous conclusion. Perhaps it is also a warning to Faust himself and his obsession with the Duchess? This type of construction naturally undertakes under its wing many changes of tempo and time signature, often quite abrupt in transition.

Symphonisches Intermezzo (Sarabande).

(See Music Example 13b/6: page 1 of the score).

The unsolved mystic symbol (see Chapter 13a above) is not in my score. A shame really, since projection of this symbol of Busoni's own making would heighten the mystery. I wonder why it was removed, when the rest of the original *Sarabande* was left intact, with a slightly differing heading, but the original pagination from Op.51 unchanged. Jarnach's decision?

Zweites Bild. Schenke in Wittenberg.

(See Music Example 13b/7: page 1 of the score). Pagination recommences after the *Sarabande*.

In modo di Minuetto rustico (Allegro robusto) opens the Scene.

Doktor Faust.

Zweites Bild.

Scherzo in F#moll.

In modo di Minuetto rustico. Allegro robusto = 3/4

The image shows a handwritten musical score for 'Doktor Faust. Zweites Bild. Scherzo in F#moll.' The score is written in ink on aged paper and includes the following parts and markings:

- Flauto piccolo:** Flute part with dynamic markings *pp* and *mf*.
- Flauti:** Flute parts.
- Oboi:** Oboe parts.
- Clarineti:** Clarinet parts.
- Clarinetti in Bb:** Bass Clarinet part.
- Fagotti:** Bassoon part with marking *molto allegro*.
- Contrabasso:** Double Bass part.
- Violini:** Violin parts.
- Viola:** Viola part.
- Trombe:** Trumpet parts.
- Tromboni:** Trombone parts.
- Tuba:** Tuba part.
- Percussion:** Percussion part.
- Organo:** Organ part.
- Choro:** Chorus part.
- Basso:** Bass part.
- Violini I:** Violin I part with marking *ritard.*
- Violini II:** Violin II part with marking *ritard.*
- Viola:** Viola part with marking *ritard.*
- Trombe:** Trumpet part with marking *ritard.*
- Tromboni:** Trombone part with marking *ritard.*
- Percussion:** Percussion part with marking *ritard.*
- Clarinetti in Bb:** Bass Clarinet part with marking *ritard.*
- Clarinetti:** Clarinet part with marking *ritard.*
- Flauti:** Flute part with marking *ritard.*
- Flauto piccolo:** Flute part with marking *ritard.*

The score is divided into two systems. The first system covers measures 1 through 16, and the second system covers measures 17 through 32. The tempo is marked as *Allegro robusto* with a time signature of 3/4. The key signature is one sharp (F#).

Music Example 13b/7

A double chorus, with soloists, follows, in an animated theological discussion between Protestants and Catholics. This is a set piece for double choir, followed by Tempo di valse tranquillo (page 37 of the score), with the choruses continuing through a number of transformations, finally arriving at figure 41, page 58 of the score: Tempo di Polacca, ritenuto 3/4 + 2/4. By now, Faust and Mephistopheles have joined the gathering, and Mephistopheles launches into a Quasi Ballata (Allegretto vivo) (figure 50, page 74).

This is a complex, extended Scene, and I have only marked out the obviously labelled and known forms simply to underline yet again the continuing presence of the Suite ideal. It is quite clear that it asserts its presence with the various changes not given such specific labels, but nevertheless of a mosaic aesthetic driving it.

We are now close to the first gap in Busoni's incomplete composition: the important appearance of Helen of Troy intended as a culmination of this scene (see figure 63 – figure 64). Unfortunately, Jarnach assigns only a handful of bars to this apparition. (See Volume 3 for my solution.) Busoni's score resumes at figure 81.

Neither the rehearsal score nor the full score has the courtesy of indicating clearly where these landmark beginnings and ends occur.

Letztes Bild.

Strasse in Wittenberg.

(See Music Example 13b/8: page 141 of the score).

Choral and soloists setting, arriving at a Ritornello, Vivace.

The choir once more lapses into a la-la-la mode, followed by a Serenata, Tempo di Minuetto and a return to the Tempo dell ritornello, and then Tempo della Serenata. This, combined with numerous short and changeable snippets, is yet another "Suite" in the making.

From figure 50, the music is no longer Busoni's but Jarnach's. See my ending in Volume 3.

The Poet Speaks

* * *

Letztes Bild.

Grande Sorgf.

This image shows a page of handwritten musical notation for a piece titled "Letztes Bild." The score is written in ink on aged paper. At the top, the title "Letztes Bild." is underlined. Below it, the tempo marking "Grande Sorgf." is written. The score consists of approximately 15 staves. The top staff is for the voice, with lyrics written below it. The other staves are for various instruments, including piano, violin, and cello. The notation includes notes, rests, and dynamic markings such as "p" and "f". The handwriting is clear and legible, typical of a composer's manuscript.

Music Example 13b/8

See Sitsky ending, with the music continuing under the Poet's verses and then completing the circle seamlessly back to the opening of the whole opera. I should mention here that in my approach to the completion of the opera I have adopted Busoni's own technique of sudden gear shifts instead of attempting to gently pave the way with transitional passages. This is not the place for timidity of spirit, rather a boldness and courage, emulating the composer. Using bits discarded by Busoni and clearly crossed out is not a good way to commence a reconstruction. Thus, the places where the Sitsky material is to go is clearly marked by title and should accordingly be added to the original score.

* * *

The spectre of the Suite form haunts the pages of this opera, both on the micro and the macro level. Thus, the appearances of the spirits in the conjuration scene are a miniature suite (or possibly as Busoni would have put it, a set of fantastical variations, still a mosaic form of composition). The presentations of the historic personages are another suite form, with the appearance of Helen of Troy as the culmination, here and at the very end. Apropos of this, Jarnach disposes of her appearance with a tiny brief musical reference, which I have restored to a suitable duration using a very late piano work, as seen in Volume 3. The whole score is littered with dance references suggesting a hidden suite, not always formed from a known such as a Waltz or a Minuet, or a March, but nevertheless falling into this by now familiar mode of construction for Busoni.

* * *

This opera is unique in the annals of the long history of drama with music.

1. The amount of spoken word is high.
2. The amount of purely orchestral music is equally high.
3. The score is inundated with mini and micro Suites, which are the cornerstones of the whole edifice.
4. The layering polyphony of cells and motifs, though constantly evolving, weave their own web of polyphony and through it resultant harmony

There is nothing in the repertoire quite like *Dr. Faust*. It is also vital to note that the supernatural element is not the usual array of cheap and often predictable bombastic, theatrical effects that normally deal with such things.

Busoni's approach is by a composer who has read deeply into the subject, and often white-hot intensity of the supernatural scenes are saturated in honesty and conviction. This is not Busoni crafting the magical scenes. He honestly believed that there is a such a phenomenon as absolute music, existing somewhere out there, and occasionally composers are allowed to hear snatches of it. This objectively existing music opens the possibility of a work of Art always containing within it the possibility of change.

Therefore, by its very essence, a work of Art can never be ‘perfect’—this would be a philosophical impossibility—however, as Busoni demonstrated, it is always possible to return to a work of Art, with a varied outcome. Busoni also believed that it is given to some individuals to witness events from the past, hence the many examples of this in the opera. Yet another cornerstone of this work is the belief in redemption and reincarnation.

It is a cultural disgrace that, a hundred years after Busoni’s death, there is still no properly typeset score of this, one of the undisputed operatic landmarks of the 20th century. Perhaps, with this three-volume work, due recognition will be given to the urgent importance of fulfilling this task.

* * *

Appendix 1: Non-piano Keyboard Works

Busoni no doubt could have become a great virtuoso organist and harpsichordist. The sound of the Organ especially fascinated him, and so many of his Bach transcriptions are based on the organ sound. He even wrote an extensive essay on the “Art of Transcribing Organ Music for the Pianoforte”. He owned a Dolmetsch harpsichord, which was kept in his Berlin apartment. Yet he did not perform on these instruments in public. Even the one Sonatina ostensibly meant for the harpsichord was performed on the piano. What Busoni missed on these other keyboards was the immediate response and total control over the dynamic of every note available to him in the piano.

PRELUDE AND FUGUE in A Minor for Organ. Composed 23 January 1880 and 30 June 1880. Op.7 and Op.76. Cranz 1881 and later Breitkopf & Härtel. The huge apparent disparity between the dates and Opus numbers for the Prelude and Fugue do not actually demonstrate a large time-lapse between the two parts of the work.

OVERTURE TO THE ‘MAGIC FLUTE’ (MOZART) transcribed for Pianola using the Aeolian system. The actual notation can be found in Antonio Latanza’s excellent book *Ferruccio Busoni: Realtá e utopia strumentale*.

Busoni Nachlass Nr.261: Composition for Pianola (fragment only). 1908. I list this here merely to demonstrate Busoni’s attraction to a new way of writing for the piano. There is enough raw material given to build a piece from, and at one stage I considered using Busoni’s fragment to compose a piece for the Pianola, but there didn’t seem to be much point to doing so!

* * *

Appendix 2: Early Piano Music, Published in Recent Times, and after Volume 1 Appeared

Busoni Nachlass Nr.195: Composed June 1888. FUGE ÜBER DAS VOLKSLIED
"O DU LIEBER AUGUSTIN". Breitkopf & Härtel, 1987. Editor: Jutta Theurich.

* * *

5 VARIATIONEN ÜBER "KOMMT EIN VOGEL GEFLOGEN' IM STIL
BERÜHMTER MEISTER". Composed 1886. Schott, 1986. Editor: Jutta Theurich.

This edition contains both typesetting and original facsimiles of the humorous miniatures, written in the styles of Schumann, Mendelssohn, Chopin, Wagner and Scarlatti.

This short work shows how early Busoni had unerringly absorbed the essential elements of these composers' styles.

* * *

SONATE F-MOLL FÜR KLAVIER, Op.20a. Composed Christmas 1883. Dedicated
to Anton Rubinstein. Breitkopf & Härtel, 1983. Editor: Jutta Theurich. Busoni-
Nachlass Nr.187.

(See also earlier F Minor Sonata, Busoni Nachlass Nr.155. 1 September 1880. The
last movement was considered as a possibility for the later F Minor Sonata. Op.49/
Op.50 on ms.)

* * *

SIEBEN FRÜHE KLAVIERSTÜCKE. Cranz, 1987.

This edition comprises:

Preludio, Op.3, No.1

Menuetto, Op.3, No.2

Gavotta, Op.3, No.3

Etude, Op.3, No.4

Gigue, Op.3, No.5

Gavotte, Op.70

Menuetto Capriccioso, Op.61

* * *

The Way of the Seeker

This last chapter has been given the title of one of my major cycles for piano solo. In summation, this is how I perceive Busoni's life and artistic quest.

Future studies on this composer will need to investigate the evolution of Busoni's Orchestral Suite forms, encompassing both the purely symphonic as well as the operatic suites. The list would look something like this:

- I. Symphonic Suite (1883)
- II. Symphonic Tone Poem (1893), possibly with the excised Menuet restored
- III. Geharnischte Suite (1903)
- IV. Turandot Suite (1905)
- V. Die Brautwahl Suite (1912)
- VI. Arlecchino Suite (Rondo Arlecchinesco)
- VII. *Dr. Faust* Suite (Opus Posthumous) Had Busoni lived a little longer, there would have been a Suite from *Dr. Faust*, probably including Cortège, opening Symphonia, part of Vorspiel II, orchestrated Intermezzo (rather than the original Organ music), dance of Helen of Troy (see my completed ending to *Dr. Faust*, the Waltz (see page 138 of the vocal score), the Tempo di Menuetto (page 143)—there are other candidates of course—and ending with the Sarabande. Such a Suite can now be assembled.

If the reader has plowed through the first two volumes of this trilogy, he or she has touched upon every work that was completed by Busoni. I have played through and studied every piano piece, chamber work, vocal work and stage work; listened to various recordings, and read Busoni's writings. It is obvious that Busoni would be appalled at the state of music today, at the total commercialisation of art music; the world of popular music, so-called, would be to him musical pornography.

So, what are we to make of this composer, pianist, conductor, scholar and philosopher? Petri once said to me that he never saw Busoni lounging in a chair, doing nothing. Even relaxing social interactions involved intellectual games and conundrums. The man was clearly driven by insatiable curiosity and thirst; his apartment had a bust of

Buddha, a copy of The Koran and various books on the legend of the Wandering Jew. Don Quixote was another strong presence in his house, but he did not see himself as tilting at windmills, but on a sacred quest.

Outline of a New Aesthetic of Music (in all its editions) is still a fascinating and seductive document, with many topics touching upon using an archaic language style, as though it was of biblical origin. It is also somewhat untidy jumping from one theme to another without necessarily any logic driving, but rather a poetic intuition. One thing that it is definitely not is a Futurist document/manifesto. But then, what is all the talk about 'freedom', 'flying', 'moving upwards' all about? Imagine that a race-track of some kind, with a starting and finishing line, represents a piece of music, which also moves in time, whilst the race-track exists outside of time. Once the composer has maneuvered his way from the beginning to the end of the track, he has the freedom of choice: keep on the track with no change, and learn to conquer it ever faster and easier OR begin to modify the track by adding various obstacles and traps, which then have to be, in turn, conquered. Each new added trap/hurdle/obstacle would represent some new path, a new freedom, which can then be further modified once conquered. This way of composition, like Camus' view of the myth of Sisyphus, existentially allows the composer a personal freedom, perhaps even the freedom of flight, of moving upwards. Every new composition is set out with its own track and rules of engagement, which push the composer into ever-demanding and new territory. This, I believe, is what Busoni is expounding as a personal philosophy of 'being', of fighting the ever-present enemy: routine. It is a sort of Gurdjieffian approach to life. Gurdjieff's disciple Ouspensky describes a peak moment in one of his books: as he walks along a busy street, he suddenly realises that all the people that he observes walking past him have their eyes closed.

Over many years, it has been my privilege and pleasure to supervise various student essays and theses. Academia, in general, has problems with certain keywords. 'Occult' is a very definite no-no. 'Mystical' hovers somewhere on the border. In between are various terms embodying degrees of danger: 'magic' (or worse still: 'magick'), 'ritual' (slightly suspect), 'pagan'; words such as esoteric, exotic (depending on context) etc., etc. These are all 'non-scientific' and since music training is now part of the academic world, the law-givers (as Busoni called them) dictate the rights and wrongs of such borderland matters. Ironic, given that the life-blood of art-music and serious composers has always hovered precisely in such non-scientific worlds, often fed by equally dangerous art and literature, often dark, mysterious, ambiguous and out of reach of scientific definition, leaning heavily on the phantasmagorical and even horrific. The law-givers task is to sanitise and put such materials under bright lights and microscopes. In Busoni's case, all these words are applicable, and must have been even more 'dangerous' in his era. Having statues of the Buddha in his apartment in Berlin, evidenced in numerous photographs, would have only added to the perceived eccentricities, let alone setting to music a Hymn to Allah (!). I remember, just

prior to a performance of the Op.XXXIX Piano Concerto, receiving a letter from a choir member apologising for not attending the performance, after a long wrestle with his religious conscience. A hundred years ago, this would have been far more pronounced. We have a reasonable idea of what Busoni read. “Bibliothek Ferruccio Busoni; Auction 96 am 30 and 31 Marz 1925. Max Perl / Antiquariat” plus many letters easily give us such information. And yet, I vividly recall an examiner censuring one of my students for highlighting these tomes, trying to dismiss their presence in Busoni’s library as irrelevant. So, did this person imagine Busoni buying rare and expensive books and then—perhaps—using them as doorstops?

One of the fundamental problems facing the Busoni scholar is the disparity between his writings and theories and his practice. Perhaps he was born too early in the 19th century, and found it very difficult to deny his well-disciplined roots and early training. Thus, he writes convincingly about 1/3rd tones and devises a notation for it, but never uses it in a piece. There are other examples such as this. The abruptness of the Futurists in regard to the past, the savage break with it and denials of various basic tenets of musical arts were anathema to Busoni, who wished for a smooth, logical connection between the past and the immediate future. He talks about the infinity of possibilities, but is rather timid when faced with them as a compositional choice. Paradoxically, the boldness of his pianistic conceptions, interpretations and freedoms are still capable of shocking the listener. Sorabji writes poetically and perceptively about Busoni’s creative personality, and I recommend him to the curious reader. The “Classicism” that Busoni dreamt of was not neo-classicism as we know it historically, and writing Handel with ‘wrong’ notes was to him a repulsive aesthetic; it is only in his last period that we get a taste of where he was trying to go compositionally. It is possible that the many composers whose output fed his creative stream led to this erroneous portrait of Busoni as a Neo-Classicalist.

Busoni saw the composer as a priest, presenting new sounds from a fleetingly perceived world existing out of time and space. The concert hall then becomes a temple where these sounds are re-enacted. Here I would like to recommend to the interested reader a book by Judith Crispin: *The Esoteric Musical Tradition of Ferruccio Busoni and Its Reinvigoration in the Music of Larry Sitsky* (The Edwin Mellon Press). I do this not because part of the book is about my output, but most definitely because of what the author has to say about Busoni. She very clearly delves into the world of Busoni’s visionary leanings, and gives details of his library and beliefs in a way that would be redundant for me to even attempt to match.

Busoni’s compositional journey IS the “Way of the Seeker”.