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A Study of Ferruccio Busoni's Transcriptions of Six Organ Chorale Preludes by Johannes Brahms.

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**A study of Ferruccio Busoni's transcriptions of six organ chorale
preludes by Johannes Brahms**

Scialla, Carmen, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1992

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A STUDY OF FERRUCCIO BUSONI'S TRANSCRIPTIONS OF
SIX ORGAN CHORALE PRELUDES BY JOHANNES BRAHMS

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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ABSTRACT

Ferruccio Busoni's piano arrangements of six of Brahms's Eleven Chorale Preludes, Op. 122, are among the least known of his transcriptions. Published in 1897, they have remained overshadowed by his more popular transcriptions of the organ works of Bach. Dr. Maurice Hinson has stated that "Busoni arranged some of the most pianistic of the set"; continuing, Hinson observed that problems encountered in the originals, such as bringing out inner voices and achieving a satisfactory legato, are more easily solved on the piano than on the organ.¹

Referring to Busoni's own writings on transcribing as found in the appendices to his edition of Bach's Well-Tempered Clavier, this monograph examines Busoni's transcriptions of six organ chorale preludes by Brahms, focusing on:

1) the adaptation of a work written for two manuals and pedals to the single keyboard of the piano, considering:

- a) organ pedals
- b) doubling
- c) dynamics

¹Maurice Hinson, The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases, (Bloomington: Indiana University Press, 1990), 29.

2) the pianistic treatment of organ registration,
concerning:

- a) texture
- b) voicing
- c) use of piano pedals

The study of these arrangements reveals that there are certain devices which Busoni consistently applies to achieve the organ effect while attempting to remedy the problems encountered in the transcription process.

The six chorale preludes that Busoni chose to arrange can be divided into two types: Three of the settings have a contrapuntal texture and a constantly moving accompaniment--these are discussed in Chapter Two, following a brief introductory chapter; the remaining three are homophonic in texture and are discussed in Chapter Three. Chapter Four summarizes the observations made in Chapters Two and Three and includes information derived from Busoni's writings about the process of transcribing organ works for the piano.

CHAPTER I

INTRODUCTION

Known in his lifetime as a virtuoso pianist, composer, and author of several essays about music, Ferruccio Busoni (1866-1924) is also responsible for a large number of piano transcriptions.¹ They are based mainly on the organ works of Johann Sebastian Bach,² whose keyboard literature Busoni thought of as "the alpha of pianoforte composition."³

Busoni wrote extensively about the art of transcribing in his edition of Bach's Well-Tempered Clavichord, published in 1894.⁴ This work has four appendices, two of which deal exclusively with the art of transcribing and contain numerous examples of various transcription

¹Busoni does not differentiate between the terms "transcription" and "arrangement" when referring to this genre in his own writings. Therefore the terms will be used interchangeably in this document.

²These can be found in Bearbeitung, Übertragen, Studien und Kompositionen für das Pianoforte nach Johann Sebastian Bach von Ferruccio Busoni vollständige und Vervollkommnete Ausgabe. (Leipzig: Breitkopf und Haertel, 1920).

³Ferruccio Busoni, The Essence of Music: And Other Papers, trans. Rosamond Ley (London: The Rockliff Publishing Corporation, 1957), 145.

⁴Johann Sebastian Bach, The Well-Tempered Clavichord, Volume 1. Revised, annotated, and provided with parallel examples and suggestions for the study of modern pianoforte technique by Ferruccio Busoni. (New York: G. Schirmer; Boston: Boston Music Co.; Leipzig: Fr. Hofmeister, 1894).

techniques. Busoni's reasons for including such writings in The Well-Tempered Clavichord are found in the Introduction to the same edition, where he writes:

The present work is also intended as a connecting link between the editor's earlier edition . . . of Bach's Inventions, forming on the one hand a preparatory school, and his concert-editions of Bach's Organ-fugues in D and E flat, and Violin-Chaconne, which will serve, on the other hand, as a close to the course herein proposed.⁵

Though the appendices deal mainly with the organ works of Bach, most of the topics discussed (doubling, registration, additions, omissions, use of the piano pedals, etc.) apply to Busoni's transcriptions of Brahms's chorale preludes. The first appendix, which will be referred to extensively in the summary of this monograph, forms the basis of the conclusions discussed in chapters two and three.

In his extensive study on Busoni, Larry Sitsky describes him as belonging to "the already imposing list of great creative transcribers: Bach, Beethoven, Haydn, Liszt, Brahms, Schoenberg, Webern, Stravinsky, and Bartok."⁶ Of Busoni's transcriptions as a genre, Sitsky states:

[A transcription] is hard to justify . . . if judged in terms of the original, for, in a way, Busoni reveals a lack of respect toward it,

⁵Ibid, ii.

⁶Larry Sitsky, Busoni and the Piano: The Works, the Writings, and the Recordings, (New York: Greenwood Press, 1986), 298.

stylistically and technically; it can only be viewed in its own light, its own effectiveness and suitability.⁷

Among the many and diverse works Busoni transcribed for the piano are six chorale preludes from Johannes Brahms's Eleven Chorale Preludes, Op. 122. These are the only works by Brahms that Busoni transcribed; surprisingly, they are relatively unknown today to concert audiences as well as performers.

According to Karl Geiringer, Brahms composed the chorale preludes shortly before his death and dedicated them in memory of Clara Schumann's death.⁸ Therefore, it is not a coincidence that the texts to most of the chorales are concerned with death and the life hereafter. Describing Brahms at the time these compositions were written, Geiringer wrote: "The composer is prepared for death and even longs for it."⁹ They are the last pieces that Brahms was ever to write, and they were published posthumously.

Brahms turned his attention to the organ in 1856 while studying counterpoint.¹⁰ During this time he composed his only other organ works: the Prelude and Fugue in A Minor

⁷Ibid.

⁸Karl Geiringer, Brahms: His Life and Work, 3d ed., trans. H.B. Weiner and Bernard Maill (London: George Allen and Unwin Ltd., 1981), 223.

⁹Ibid.

¹⁰Ibid, 222.

(WoO 9), Prelude and Fugue in G Minor (WoO 10), Fugue in A-flat Minor (WoO 8), and the Chorale Prelude and Fugue on "O Traurigkeit, o Herzelied," (WoO 7). Comparing these to the Eleven Chorale Preludes, Geiringer states:

On the whole . . . there is a characteristic difference between these works, separated as they are by forty years. In the compositions of 1896 there is an incomparably closer relationship between the set chorale and the added melodies than in the earlier compositions.¹¹

Archibald Farmer, writing in The Musical Times, corroborates this view, stating: ". . . the style of the chorale preludes is quite different from the earlier works, that is, richer, finer, freer in line. . . ." ¹²

Brahms left no indications in the organ score regarding the use of specific registration for either the earlier works or the chorale preludes. Also, most of the time only dynamic designations (forte and piano) are used to denote manual changes.¹³ Three of the preludes are scored for manuals only; the others, which contain an organ pedal part, do not require an advanced pedal technique.

¹¹Ibid, 223.

¹²Archibald Farmer, "The Organ Music of Brahms," The Musical Times 72 (May-August, 1931): 406.

¹³Max B. Miller, "The Brahms Chorale Preludes: Master Lesson," The American Organist 4 (April 1979): 46.

As a young man, Busoni thought highly of Brahms, and dedicated Six Etudes, Op. 16, to him in 1883.¹⁴ However, this opinion seemed to change, as can be inferred from a comment Busoni made in 1904, in which he states that he was repelled by Brahms's "Germanism and 'Bequemlichkeit'--his tendency to take the line of least resistance and to avoid facing any new [musical] problem."¹⁵ Busoni's opinion, though perhaps popular in the early years of the twentieth century, is certainly not widely held today. However, his latter opinion is somewhat mitigated by a statement in the epilogue to the Bach-Busoni Gesammelte Briefe written in 1920:

[My father] educated me . . . to be a 'German' musician and showed me a path that I have never entirely deserted, though at the same time I never cast off the Latin qualities given to me by nature.¹⁶

Nevertheless, a survey of Busoni's concert repertory reveals that he programmed very little of Brahms's piano works throughout his extensive career as a concert pianist.¹⁷

¹⁴Anthony Beaumont, Busoni the Composer, (London: Faber and Faber, 1985), 22.

¹⁵Edward J. Dent, Ferruccio Busoni, (London: Eulenburg Books, 1934), 148.

¹⁶In "Zeitgemässe Nachwort zu der Bach-Ausgabe von Ferruccio Busoni," Der Bär Yearbook (Leipzig, Breitkopf und Haertel, 1923), trans. Edward J. Dent in Ferruccio Busoni: A Biography, (London: Eulenberg Books, 1974), 17-18.

¹⁷Edward J. Dent, Ferruccio Busoni, Appendix II, 317-331.

Despite Busoni's ambivalent opinions of Brahms, he considered the older composer's final opus worthy of attention, as he chose to arrange six of the most pianistic of the set.¹⁸

Busoni was aware of the negative criticism brought against him regarding the practice of transcribing.¹⁹ In fact, the abundance of what he considered to be poor transcriptions prompted him to comment:

. . . mediocrity, which is always in the majority, brought forth, during the virtuosi period, a great number of mediocre and even tasteless and distorted transcriptions. Much like this gave transcription a bad name and forced it into an altogether subordinate position.²⁰

And further:

Transcription occupies an important place in the literature of the piano; and looked at from a right point of view, every piano piece is the reduction of a big thought to a practical instrument. But transcription has become an independent art; no matter whether the starting point of a composition is original or unoriginal. Bach, Beethoven, Liszt, and Brahms were evidently all of the opinion that there is artistic value concealed in a pure transcription, for they all cultivated the art themselves, seriously and lovingly. In fact, the art of transcription has made it possible for the piano to take possession of the entire literature of music. Much that is inartistic, however, has got mixed up with this

¹⁸Maurice Hinson, The Pianist's guide to Transcriptions, Arrangements, and Paraphrases, (Bloomington: Indiana University Press, 1990), 29.

¹⁹Edward J. Dent, Ferruccio Busoni, 108.

²⁰Ferruccio Busoni, The Essence of Music and Other Papers, 87.

branch of the art. And it was because of the cheap, superficial estimation of it made by certain men, who had to hide their nakedness with a mantle of 'being serious,' that it sank down to what was considered a low level.²¹

Sitsky, commenting on the validity of Busoni's transcriptions, states:

In the long run Busoni was right, not only because the art of transcription continued after him, more significantly, because his battle for the artistic freedom to do this and to reinstate the performer as a lesser dignified partner of the composer has justified itself in recent times with the aleatoric composers who demand such responsibilities.²²

Although Busoni's transcriptions enable pianists to explore a realm of literature that would otherwise be inaccessible to them, his arrangements of Brahms's chorale preludes have been overshadowed by his more popular transcriptions of Bach's works. The following chapters are written with the hope that they will bring more exposure to the Brahms-Busoni works, and, at the same time, that they will illuminate Busoni's style of transcribing.

The six chorale preludes Busoni chose to arrange display certain stylistic similarities, and can be classified into two types: Three of the settings have a contrapuntal texture and a constantly moving accompaniment (these are discussed in Chapter Two); the remaining three are homophonic in texture, and form the topic of Chapter

²¹Ibid, 95.

²²Larry Sitsky, Busoni and the Piano, 298.

Three. Chapter Four will summarize the observations made in Chapters Two and Three, referring frequently to Busoni's views and techniques on transcribing as found in Appendix I of his edition of Bach's Well-Tempered Clavichord.

CHAPTER 2
A DISCUSSION OF OP. 122, NOS. 4, 5, AND 10

Herzlich tut mich erfreuen

Op. 122, No. 4

Attributed to Johann Walther (1496-1570), this chorale melody is found in Ein schöner geistlicher und christlicher neuer Bergkreyen²³ (Example 1).



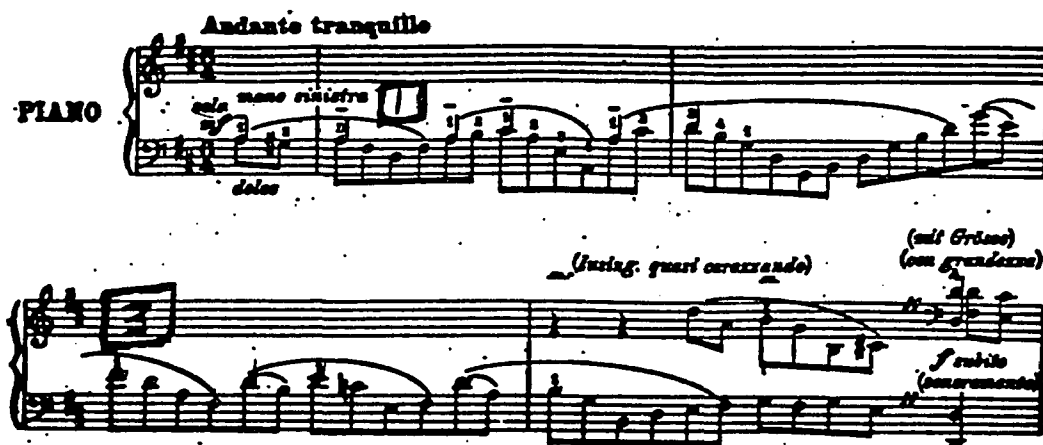
Example 1. Chorale Melody.²⁴

Brahms adds an introduction and incorporates an interlude between each of the chorale's phrases, modeling his setting after the chorale motet style. This format remains unaltered by Busoni in his arrangement.

²³Johann Walther, Ein gar geistlicher und christlicher neuer Bergkreyen, (1552), found in Johannes Zahn, ed., Die Melodien der deutschen evangelischen Kirchenlieder, (Reinheim: Georg Olms Verlagsbuchhandlung, 1963), 3: 5361a, p. 387.

²⁴Example 1 found in George Bozarth, Brahms Werke für Orgel, (München: G. Henle Verlag, 1988), 37.

Brahms's four-measure introduction has been slightly altered by Busoni, who added the designations "Andante tranquillo" and "lusingando quasi carezzando" (see measure 4 in Example 2).



Example 2. Busoni: Measures 1-4.

It can be seen in Example 2 that Busoni also adds tenuto marks over each of the stemmed melody notes.

The first phrase of the chorale tune enters on the upbeat to measure five. The following illustration (Example 3) shows how Busoni rearranges the notes of the organ setting by incorporating the accompaniment of the left hand into the right hand in order to accommodate his octave doubling in both hands. It is likely that Busoni's octaves are intended to create the effect of organ pedal which Brahms uses in his setting at this point.

Brahms:

Busoni:

(Andante tranquillo)

Example 3. Comparison of Measures 5-8.

In addition to Brahms's designation "forte" at measure four, Busoni adds "subito forte, mit Grösse, con grandezza, sonoramente" to simulate the effect of full organ. The placement of the fifth in the bass instead of in the higher octave in the first and fourth quarter notes of measure 6 and the last quarter note of measure 7 also helps to create a richer texture. Furthermore, the melody in the right hand is stated in octaves for a fuller sound. This constant use of octaves requires the pianist to employ a substantial amount of pedal to achieve legato and a rich organ-like sonority.

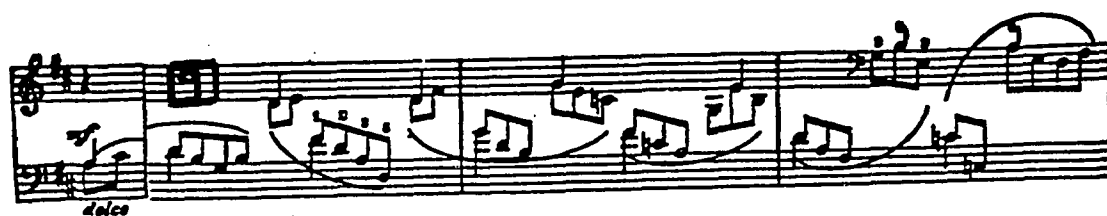
Busoni frequently uses the double slash (/ /), as found in Example 3, measure eight, to mark the ends of phrases throughout this setting. These markings do not occur in Brahms's version. However, to interpret these slashes as being more than reminders of the original chorale's phrase lengths is not advisable, since pauses at each of these points would detract from the continuity created by the constant motion of the accompaniment.

The first interlude enters on the upbeat to measure nine and is notated differently by Busoni, who utilizes both staves as opposed to the bass staff alone as used by Brahms (see Example 4.) Busoni's two-handed scoring of this passage offers a more practical means of execution and facilitates legato playing, since each melody note can be held until the next one is struck with the other hand.

Brahms:



Busoni: (Andante tranquillo)



Example 4. Comparison of Measures 9-12.

The second phrase of the chorale enters on the upbeat to measure thirteen, and again, Busoni redistributes the notes to accommodate octaves in both hands, as can be seen in Example 5.

Brahms:

The image displays two systems of musical notation for piano accompaniment. The first system is a grand staff with a treble and bass clef, featuring a key signature of one sharp (F#) and a common time signature. A box containing the number '13' is positioned over the first staff of this system, marking the beginning of the second phrase of the chorale. The second system is also a grand staff with a treble and bass clef, maintaining the same key signature. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes being redistributed to accommodate octaves in both hands.

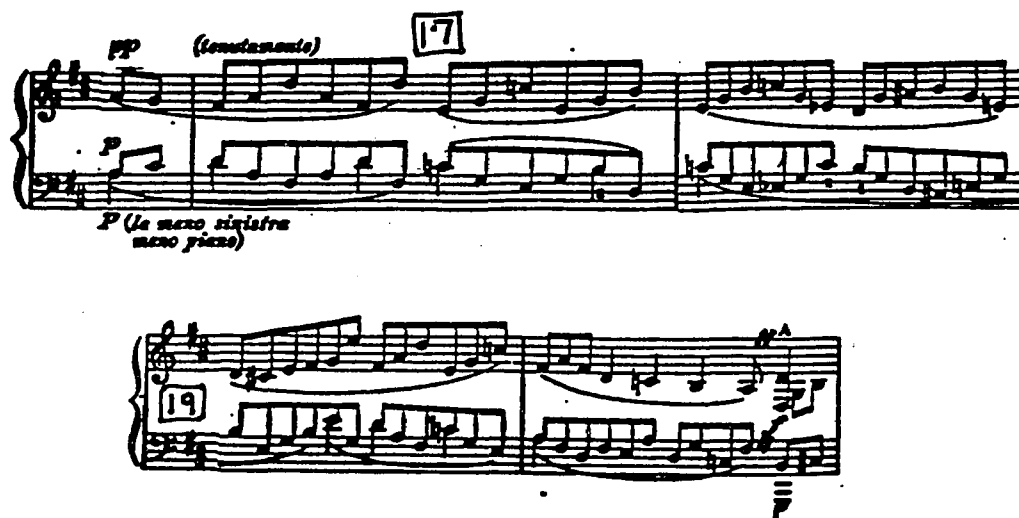
Busoni:



Example 5. Comparison of Measures 13-16.

As in the first phrase, Busoni adds a fifth to the bass octave to create the effect of the organ pedal. It can be noted at this point that the fifth within the lower octave is a device that Busoni uses frequently in this piece whenever an organ pedal entrance occurs.

The next four-measure interlude enters on the upbeat to bar seventeen and is unaltered by Busoni except for the addition of dynamic markings to each layer of the texture, as shown in Example 6:



Example 6. Busoni: Measure 17-20.

If followed, these markings enable the melody to be heard clearly through the surrounding accompaniment. For instance, the lower system is marked "piano" while the upper system (in which certain notes create canonic imitation at the octave with the chorale melody) is marked "pianissimo." This is because the leading melody, which is embedded in the figuration of the left hand, must project through the two surrounding layers of accompaniment if it is to be audible. Busoni also adds the instruction "la mano sinistra meno piano" to reinforce his concept of balance within this interlude.

The next phrase of the chorale begins with the upbeat to measure twenty-one. In the following illustration (Example 7), it can be seen that Busoni maintains the same principles of note redistribution, octave doubling, and added fifths, occurring in previous phrases marked "forte."

Brahms:

The image displays a musical score for a chorale by Brahms, specifically Example 7. The score is written for piano and features three staves: a treble staff, a bass staff, and a lower bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The first staff (treble) contains the melody, which starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The second staff (bass) contains a bass line that starts with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The third staff (lower bass) contains a bass line that starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes. A box labeled '21' is placed over the first measure of the second staff, indicating the start of the phrase. The score continues for four measures, with the melody and bass lines interacting in a complex, polyphonic texture.

Busoni: (Andante tranquillo)



Example 7. Comparison of Measures 21-24

In an attempt to create a contrast in volume between the serene interlude beginning at measure seventeen and this new phrase marked "forte," the pianist should refrain from using a much fuller sonority than has been used thus far; maximum volume should be reserved for the conclusion of this piece, where, as will be seen, Busoni's designations call for a continual build-up of sound.

The final interlude, beginning in the middle of measure twenty-four, is in contrast to the style of writing dominating the piece thus far, as can be seen in the simple sequential movement of its three-voice texture (see Example 8). Marked "piano" and containing an "una corda" designation, this passage is the quietest in the piece, preparing for the final climactic phrase.

Brahms :



Busoni :



Example 8. Comparison of Measures 24-27.

For the first time in Busoni's setting, at measure twenty-eight, a "forte" designation is placed below, as well as in between, the staves (see Example 9). A comparison with the organ score at this point reveals only one "forte" designation between the staves. This does not imply that the left hand octaves in Busoni's arrangement are to be played with the same amount of tone as the material in the right hand. If a performer attempts to achieve the same "forte" level in the right as well as the left hand, the latter will immediately overpower the melody. Yet, it is safe to assume that the presence of this designation, and its new placement, implies a fuller tone than has been used thus far.

Busoni's desire for a continually increasing sonority can be discerned from other factors as well. For instance, he thickens the sonority not only with the addition of octaves in the bass but also with optional notes in small print (which are not found in Brahms's version).²⁵ These notes are bracketed in Example 9. Busoni also supplies the designations "breiter und steigernd bis Schluss" and the Italian translation "allargando e sempre più impetuoso fin' al fine" at measure thirty to reinforce the growing dynamic level.

²⁵For Busoni's comments on optional notes, also found in Op. 122, nos. 5 and 9, see Chapter 4, p. 61.



Example 9. Busoni: Measures 29-33.

In spite of the build-up of volume, the intensification of mood created by added notes, and Busoni's instructions, a lengthy ritardando is not appropriate since there is no such instruction in the score. One reason for this may be that Brahms did not include one in the organ version. Another reason can be gleaned from the following statement: "He [Busoni] was entirely without the 'Kitsch' of so many of the romantic Chopinists; without the big rubatos, accelerandos,

diminuendos, and sentimentality."²⁶ Busoni's attempt to reinforce the final note of the chorale melody with a tenuto designation seems fruitless as it decays shortly after it is struck. However, the listener may perceive this note as sustaining through its entire duration due to the strong resolution of the final cadence. The sostenuto pedal may be used to help sustain the final note of the chorale, freeing the right hand to execute the remainder of the accompaniment in the last two measures.

Schmücke dich, o liebe Seele

Op. 122, No. 5

Composed in 1694 by Johann Crüger (1598-1662), this chorale was published in his collection, Praxis Pietatis Melica²⁷ (see Example 10).

In his setting, Brahms did not include an introduction or interludes as he did in Op. 122, no. 4, Herzlich tut mich erfreuen, nor did he write a part for organ pedals. A significant difference between the Brahms and Busoni versions is Busoni's addition of octaves in the left hand

²⁶Harold C. Schonberg, The Great Pianists: From Mozart to the Present Day. (New York: Simon and Schuster, 1963), 346.

²⁷Johann Crüger, Praxis Pietatis Melica, (Berlin: 1644), found in Friedrich Blume, Protestant Church Music: A History, (New York: W.W. Norton and Company Inc., 1974), 242.

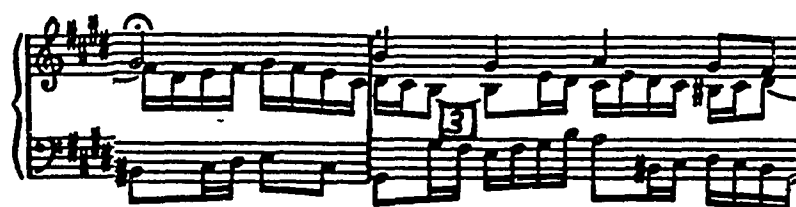
almost throughout his entire setting, thereby creating a much thicker texture than Brahms's.

{ Schmük - ke dich, o lie - be See - le, laß die dunk - le Sün - den - höh - le, }
 komm ans hel - le Licht ge - gan - gen, fan - ge herr - lich an zu pran - gen;
 denn der Herr voll Heil und Gna - den will dich jetzt zu Ga - ste la - den,
 der den Him - mel kann ver - wal - ten, will jetzt Her - berg in dir hal - ten.

Example 10. Crüger.²⁸

Example 11 shows how Brahms shortens the values of the first two notes of the chorale tune in the opening phrase, establishing a harmonic rhythm based on the quarter-note pulse. It can be noted at this point that Brahms consistently shortens the first two notes of each main phrase throughout the entire piece. He also demarcates the smaller units of the main phrase with a fermata, whereas Busoni's version contains no such markings.

²⁸Example 10 found in George S. Bozarth, Brahms Werke für Orgel, 40.



Example 11. Brahms: Measures 1-4.

As seen in the following illustration (Example 12), there are numerous designations in the opening phrase of Busoni's version; Brahms's setting opens simply with "piano dolce."



Example 12. Busoni: Measures 1-4

With the exception of Busoni's instruction "Andante, quasi adagio," which pertains to tempo, all of the other directions involve dynamics and articulation and are assigned to a particular voice. The specific placement of these designations reveals that Busoni had a textural balance in mind within this first phrase. For instance, the chorale tune, which is intended to be heard above the other parts, is stated in octaves and reinforced with tenuto marks. Busoni's designations, if followed, enable the melody to be heard clearly through the texture of the accompaniment.

In the repeat of the first phrase (see Example 13) Busoni reduces the texture by eliminating the octaves.



Example 13. Busoni: Measures 5-10

A less resonant sound seems to be Busoni's intention at this point, as can be seen in his instructions "senza pedale" and "con sordini." The smaller notes that appear in the right hand in beats one and two of measure eight originally occur only in the left hand in Brahms's version and are probably optional, since Busoni has eliminated octaves in this phrase.

The second phrase of the chorale enters on the third beat of measure ten. Busoni's return to a fuller texture is apparent in Example 14, where he restores the octaves in both hands and adds the designation "meno piano."



Example 14. Busoni: Measures 10-15.

A more resonant sonority is created through the use of the damper pedal which, in this case, is actually specified by Busoni (note the "con pedale" in Example 14). The repeat of this phrase is usually played on a different manual by organists to achieve a softer dynamic level. Busoni's treatment of this entire section is modeled on the same principle, as can be seen in the sudden omission of octaves and the designation "più dolce" in measure thirteen.

The final phrase begins on beat three of measure fifteen where Busoni restores the fuller texture with the

addition of octaves in the right hand and the designation "meno piano e sostenuto" (Example 15).

Example 15. Busoni: Measures 15-21.

Busoni further thickens the texture with the insertion of a fifth between the octaves of the left hand in the second half of beats three and four of measure twenty and in the final chord as well.

Herzlich tut mich verlangen

Op. 122, No. 10

Composed in 1601 by Hans Leo Hassler, this chorale can be found in the collection entitled Harmoniae Sacre²⁹ (Example 16).

Example 16. Hassler.³⁰

Brahms opens his setting with an introduction and incorporates interludes between the chorale's main phrases. Unlike the chorale motet treatment noted in Op. 122, no. 4 (see p. 9), Brahms employs the cantus firmus style in

²⁹Hans Leo Hassler, Harmoniae Sacre, (Nuremberg: 1613), found in Johannes Zahn, Die Melodien der deutschen evangelischen Kirchenlieder, 3: 5385a, p. 400.

³⁰Example 16 found in George S. Bozarth, Brahms Werke für Orgel, 48.

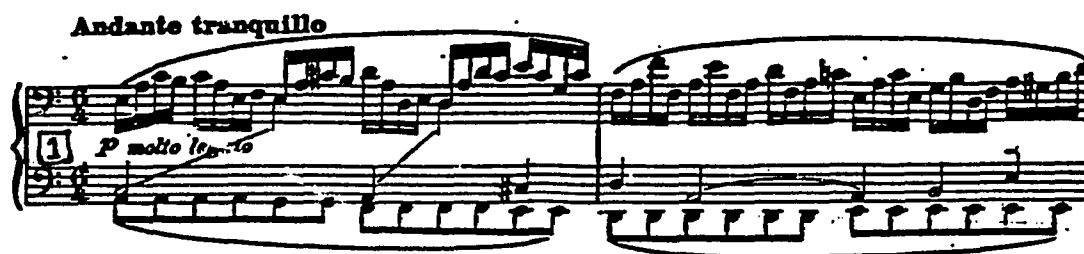
Herzlich tut mich verlangen. As in the previous two chorale preludes (Opp. 122, nos. 4 and 5), the accompaniment is in constant motion throughout the entire piece. There is, however, one major difference between this chorale prelude and the previous two: the chorale melody, as will be seen in Example 18, is now given to the organ pedal.

Busoni adds the designation "Andante tranquillo" at the opening of his arrangement. Example 17 shows how Busoni scores the two-measure introduction differently in his effort to adapt it to the piano.

Brahms:

The image displays two musical staves. The top staff is a grand staff (treble and bass clefs) with a piano introduction. The first measure is marked with a square box containing the number '1'. The second measure is marked with the instruction *p molto legato*. The bottom staff is a single bass clef staff, likely representing the organ pedal part, showing a continuous eighth-note accompaniment. The music is in G major (one sharp) and 4/4 time.

Busoni:



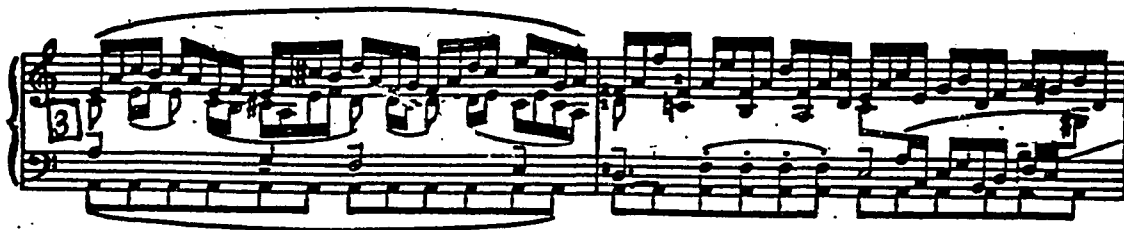
Example 17. Comparison of Measures 1 and 2.

The first phrase of the chorale enters on the last beat of measure two; Busoni indicates it by adding tenuto markings. In the following illustration (see measures three and four in Example 18), it can be seen how Busoni assigns the left hand sixteenth-note accompaniment in Brahms's setting to the right hand to free the left-hand thumb so that it can play the melody.

Brahms:



Busoni:



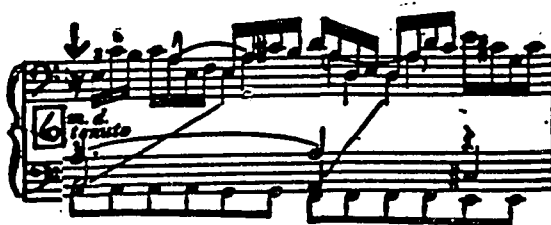
Example 18. Comparison of Measures 3 and 4.

The following interlude is altered only slightly by Busoni where a sixteenth-note rest on the first beat of measure six in the upper staff replaces the E in Brahms's version, as seen in Example 19.

Brahms:



Busoni:



Example 19. Comparison of Measure 6.

It is impossible to know for certain why Busoni inserted this rest, although, he may have intended to thin the texture of this particular chord so that the note A (which is the resolution of the first phrase of the chorale melody) could be more clearly audible. This reason is supported by the fact that the use of separate manuals on the organ results in a clear texture as opposed to the thick sonority created on the piano in this register by a closed-position chord like this one. The rest also frees the right hand, enabling it to voice the final note of the of the phrase.

Nothing is changed in the repeat of the first phrase of the chorale in either setting. However, in the interlude that follows, Brahms and Busoni choose different meters (see Example 20). It is inexplicable why Brahms chose *alla breve*, for it implies, if literally interpreted, shortening the note values by half. This would destroy the steady flow of the accompaniment, a chief characteristic of this setting. Busoni's use of common time remedies this problem. Busoni also adds several designations to this phrase, one of which ("*molto dolce*") appears three times -- twice in measure thirteen and once in measure fourteen. His attempt at a "sweeter" sound can also be seen in the addition of octaves in the uppermost voice, filled in either with a third or a sixth beginning at the upbeat to measure fourteen.

Brahms:

Two systems of musical notation for Brahms. The first system shows measures 12 and 13, with a boxed '12' in the bass staff of measure 12. The second system shows measures 14 and 15, with a boxed '14' in the bass staff of measure 14. The notation is in treble and bass staves, featuring various rhythmic patterns and melodic lines.

Busoni:

Two systems of musical notation for Busoni. The first system shows measures 12 and 13, with a boxed '12' in the bass staff of measure 12. The second system shows measures 14 and 15, with a boxed '14' in the bass staff of measure 14. The notation includes performance markings: *molto dolce*, *meno cantabile*, *(cantabile)*, *(sostenuto)*, and *meno dolce*.

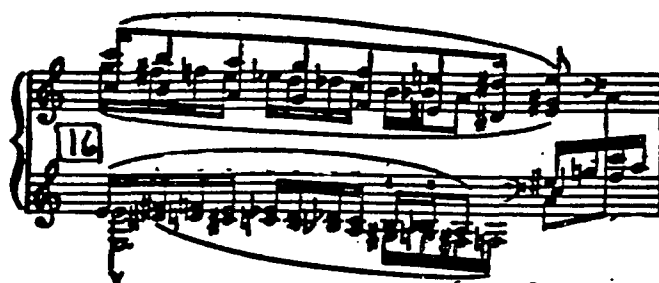
Example 20. Comparison of Measure 12-15.

As the phrase comes to a close with the chromatic descent at measure sixteen, Busoni thickens the texture by doubling the two upper voices an octave higher (Example 21). Busoni's consistent addition of notes in the higher register throughout this entire phrase creates a texture that is not present in Brahms's version. Busoni discontinues the added notes in the last phrase, altering only the final chord, to which he adds a root and a fifth below.

Brahms:



Busoni:



Example 21. Comparison of Measure 16.

CHAPTER 3

A DISCUSSION OF OP. 122, NOS. 8, 9, AND 11

Es ist ein Ros' entsprungen

Op. 122, No. 8

Originally written by an anonymous composer, this chorale was later harmonized by Michael Praetorius. It is found in volume six of his collection entitled Musae Sioniae³¹ (Example 21).



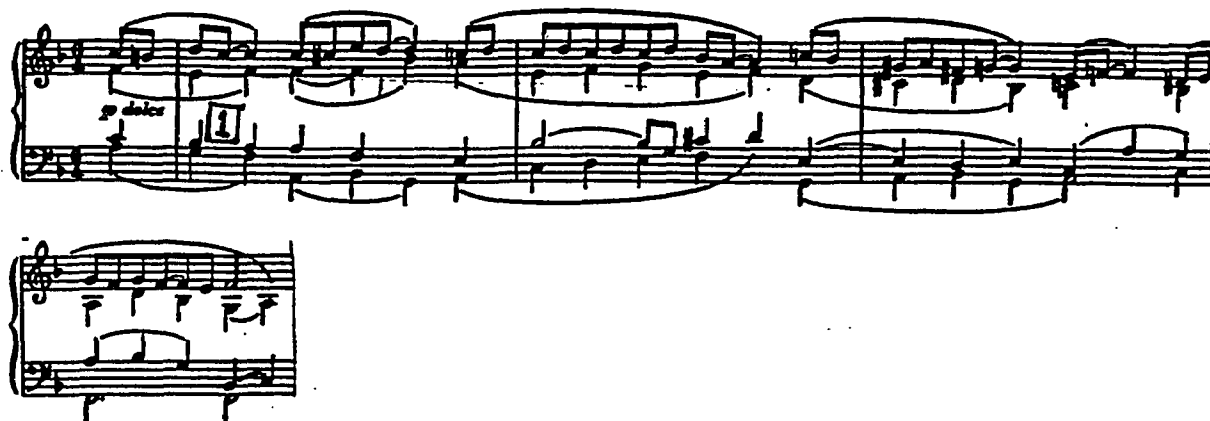
Example 21. Chorale Melody³²

Brahms alters the original tune to the point that it is barely recognizable, a procedure that is unlike his treatment of the melody in the other chorale preludes. The entire setting is scored for manuals only. Busoni's version begins with a brief introduction marked ad libitum, and contains the added designation "espressivo" (Example 22).

³¹Michael Praetorius, Musae Sionae, (Frankfurt: 1609), Vol. 6, found in Johannes Zahn, Die Melodien der deutschen evangelischen Kirchenlieder, 3: 4296, p. 26.

³²Example 21 found in George S. Bozarth, Brahms Werke für Orgel (München: G. Henle Verlag, 1988), 46.

Brahms:



Busoni:

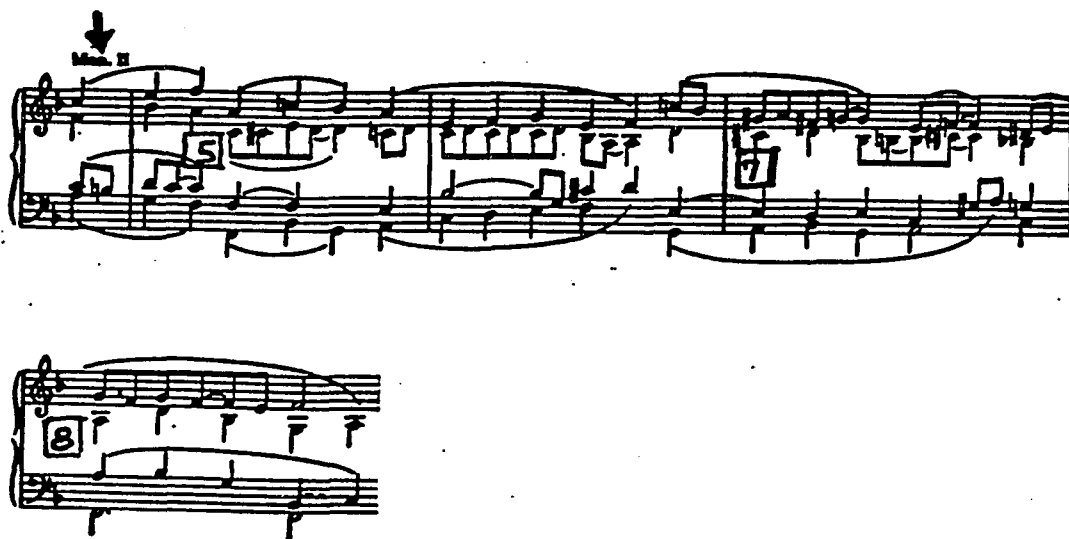
(Andantino) (con amorezza graciosa)
Introduzione
 (ed. Tichou)

Handwritten musical score for Busoni, measures 1-4. The score is written on two staves (treble and bass clef). The first staff contains measures 1-4, with a first ending bracket over measures 3 and 4. The second staff contains measures 5-8, with a first ending bracket over measures 7 and 8. The tempo/mood is marked *p dolce (espressione)*.

Example 22. Comparison of Measures 1-4.

Except for Busoni's addition of the designation "espressivo," there is no difference between the first phrase of the two settings. However, due to a manual change occurring in the organ score (see Example 23, measure four),³³ Busoni varies the repeat of this phrase with the addition of octaves in the right hand and adds the designations "pp" and "cantabile." The latter applies to the chorale melody in the tenor voice, which requires considerable voicing by the pianist in order for that voice to be heard.

Brahms:



³³ Miller suggests a "light registration for both manuals, but a clearer registration for manual II." Max B. Miller, "The Brahms Chorale Preludes: Master Lesson," The American Organist: 46.

Busoni:



Example 23. Comparison of Measures 5-8.

The second phrase of the chorale enters on the upbeat to measure nine, where Busoni adds "meno piano" to achieve the effect of the manual change used by Brahms at this point (Example 24).

Brahms:



Busoni: (Andantino)



Example 24. Comparison of Measures 9-14.

The repeat of the second phrase begins on the upbeat to measure fifteen where Brahms designates "Manual II." Busoni creates contrast at this point by adding the upper octave in the right hand (see Example 25) and including the marking "cantabile"; this is similar to the first phrase where a contrasting manual was specified by Brahms. The octaves are discontinued beginning at the down beat of measure nineteen. The piece continues to the end without any significant differences between the two settings.



Example 25. Busoni: Measures 13-21.

Herzlich tut mich verlangen

Op. 122, No. 9

In contrast to Brahms's previous setting of this chorale (Op. 122 no. 10), discussed in Chapter Two, this version is more vigorous in character due to the composer's use of a repeated bass sequence (found in the pedal part) that emphasizes the weak beats, the 4\4 meter as opposed to the flowing 6\4 of the previous setting, and the "forte" marking at the very opening. Though manual changes are not

indicated, they are implied by the presence of the dynamic markings "forte" and "piano" throughout the setting.³⁴

Another significant difference between the two settings is Brahms's use of different meters. For instance, here the first phrase and its repeat are in common time; in Op. 122, no. 10, this section was in 6\4. The same is true of the second phrase, which in this setting is in 6\8, while alla breve was used in the previous version.

The chorale melody, which is highly ornamented in this setting, is given to the upper voice rather than to the organ pedals, as it was in Op. 122, no. 10.

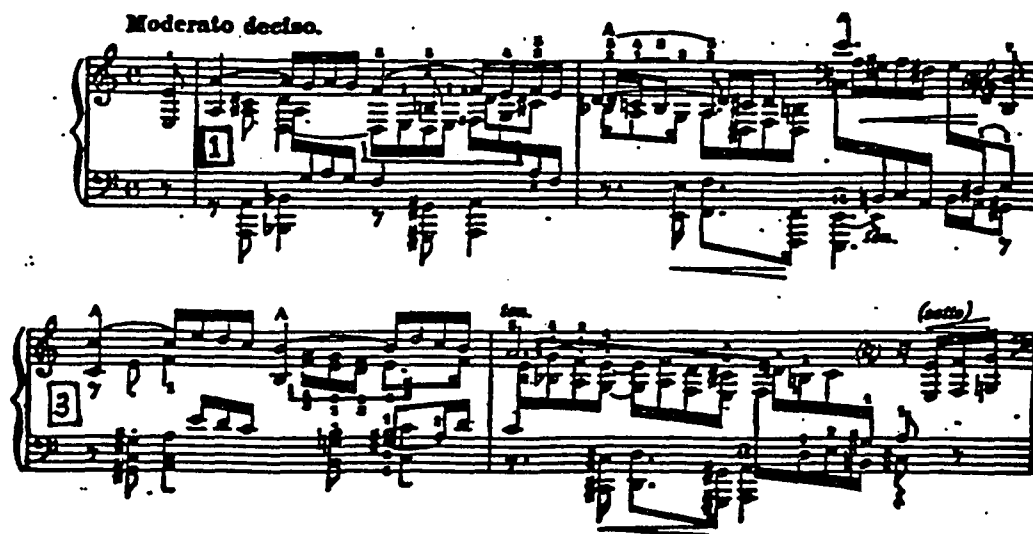
Because of Brahms's use of an organ pedal part (which Busoni incorporates into the left hand), much of the material Brahms wrote for the left hand is scored for the right hand by Busoni (see brackets in Example 26).

³⁴ Miller, "The Brahms Chorale Preludes: Master Lessons," 46.

Brahms:



Busoni:

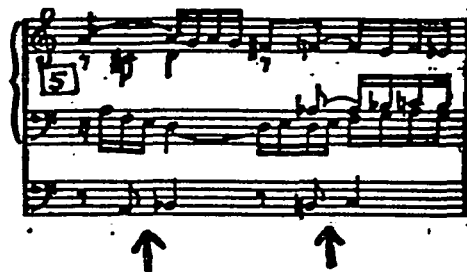


Example 26. Comparison of Measures 1-4.

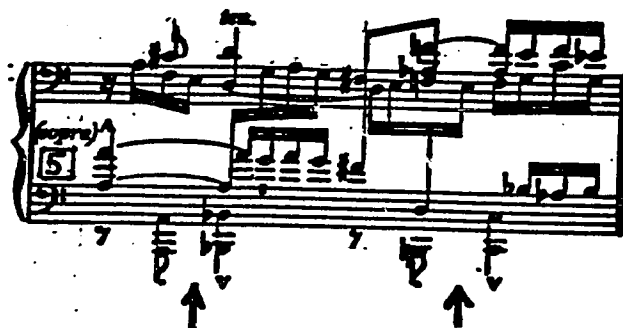
Befitting the decisive character of Brahms's setting, Busoni's opens with the designation "Moderato deciso." Although Busoni does not supply any dynamic markings until the entrance of the second phrase of the chorale, the statement of both the chorale melody and bass part in octaves and the use of accents imply full tone at the opening; even so, one must allow for crescendi in measures two and four.

Busoni articulates the bass sequence differently than Brahms, as can be seen by his use of staccato and tenuto marks in the left hand chords beginning at measure three (see Example 26). The reason for this may be to prevent the slurring of these two-note figures. Example 27 shows how Busoni incorporates accents (˘) in what seems to be an effort to emphasize further the detached articulation of the bass part in the repeat of the first phrase.

Brahms:



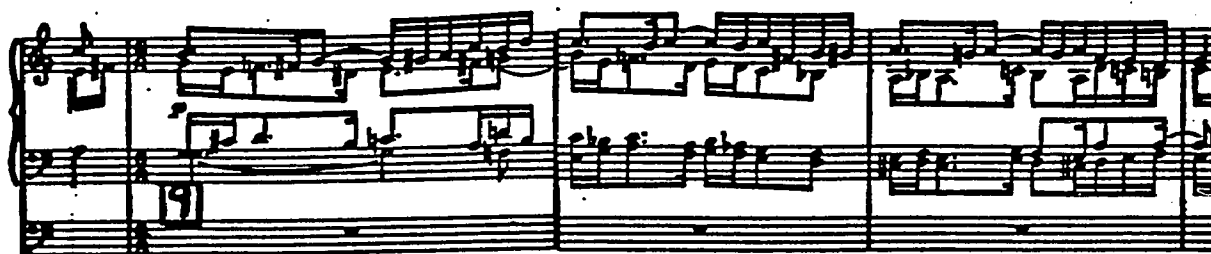
Busoni:



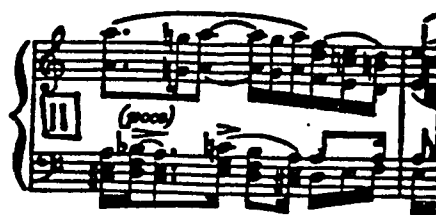
Example 27. Comparison of Measure 5.

The second phrase of the chorale enters on the upbeat to measure nine where the meter changes to 6\8. At this point a thinner texture is introduced by Brahms through a manual change implied by the designation "piano" and his elimination of the pedal part. Example 28 shows how Busoni doubles the melody in the higher octave and adds the designation "piano dolce" in an effort to emulate the textural contrast. There are also several optional notes in measure nine of Busoni's version.

Brahms:



Busoni:



Example 28. Comparison of Measures 9-12.

The final phrase of the chorale enters on the upbeat to measure thirteen where the 4\4 meter signature is reinstated. Busoni adds a brief coda (marked ad libitum) based on the sequential extension of the final measure, as can be seen in Example 29:

The musical score for Example 29, Busoni: Measures 11-16, and Coda, is presented in four systems. The first system (measures 11-12) is marked '(poco)'. The second system (measures 13-14) is marked '13'. The third system (measures 15-16) is marked '16'. The fourth system is the Coda, marked 'Coda (ad libitum)' and 'allargando'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example 29. Busoni: Measures 11-16, and Coda.

If the performer incorporates the upper E of the left hand into the right hand, and the lower C-sharp of the right hand into the left hand, the final chord does not have to be broken. The low G-sharp found in the last measure of the coda is not standard on many modern pianos.

O Welt, ich muss dich lassen

Op. 122 No. 11

This melody (see Example 30), attributed to Heinrich Isaac (1450-1517), was originally entitled Innsbruck, ich muss dich lassen and is located in Ein Teutscher Liedlein.³⁵ Popular as a contrafactum melody for nearly four centuries, it also was given the title O Welt, ich muss dich lassen in the 16th century (perhaps by Johann Hess).³⁶



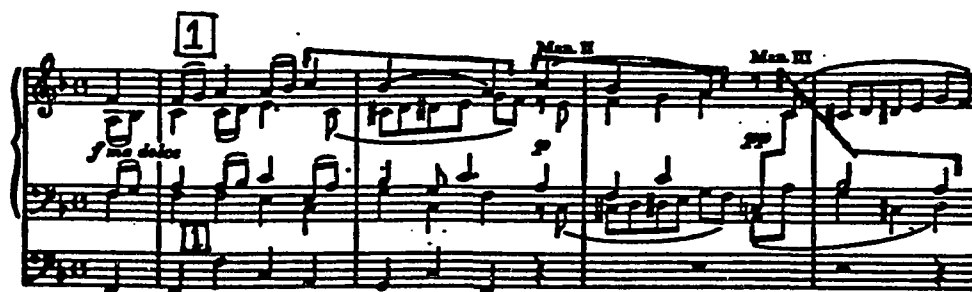
Example 30. Isaac³⁷

³⁵G. Forester, Ein Ausszug Guter Alter und Neuer Teutscher Liedlein, (Nuremberg: 1539), 52b, found in Noah Greenberg and Paul Maynard, editors, An Anthology of Early Renaissance Music, (W.W. Norton and Company Inc., 1975), 181-84.

³⁶Friedrich Blume, Protestant Church Music: A History. (New York: W.W. Norton and Company Inc., 1974), 33.

³⁷Example 30 found in George Bozarth, Brahms Werke für Orgel, 54.

Brahms's setting has been referred to as the composer's final musical will and testament.³⁸ It was his last composition. Example 31 shows how Brahms incorporates a double-echo effect by repeating the last three notes of the phrase, each time at a softer dynamic level and eliminating the pedal part altogether.



Example 31. Brahms: Measures 1-4.

To achieve the various levels of contrast, Brahms calls for three manuals (or two manuals, one of which will be used for two dynamic settings). Due to the frequent manual changes required to create the intended echo effects, a strict tempo is impractical. In fact, Miller's statement regarding this matter is appropriate in describing its character: "Time, for Brahms, has with this last composition ceased its hurry and its very meaning."³⁹

³⁸Miller, "The Brahms Chorale Preludes: Master Lessons," 47.

³⁹Ibid, 47.

In addition to the designation "forte ma dolce," Busoni adds numerous instructions at the opening in both German and Italian, implying the use of a full, resonant tone (see Example 32). To this end he adds octaves to the melody and the accompaniment. To create the echo effect, Busoni sets off the first echo with double slashes (\\), marking it "piano" and "senza pedale." The second echo follows, marked "pp" and "una corda" to further soften the tone. Also, the echo statements are much thinner in texture than the opening phrase, as are Brahms's.



Example 32. Busoni: Measures 1-4.

The next phrase begins on the upbeat to measure five and is marked "forte" by Brahms. Busoni merely inserts the instruction "come prima" and adds tenuto markings to the melody (see Example 33). The echo statements are treated in the same manner as they were in the previous phrase.

Brahms :

Handwritten musical score for Brahms, measures 5-8. The score is written on a grand staff (treble and bass clefs). Measure 5 is marked with a box containing the number 5. Measure 6 is marked with a box containing the number 6. Measure 7 is marked with a box containing the number 7. Measure 8 is marked with a box containing the number 8. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *pp*. Above the staff, there are markings "Man. II" and "Man. III".

Handwritten musical score for Brahms, measures 5-8. The score is written on a grand staff (treble and bass clefs). Measure 5 is marked with a box containing the number 5. Measure 6 is marked with a box containing the number 6. Measure 7 is marked with a box containing the number 7. Measure 8 is marked with a box containing the number 8. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *pp*.

Busoni :

Handwritten musical score for Busoni, measures 5-8. The score is written on a grand staff (treble and bass clefs). Measure 5 is marked with a box containing the number 5. Measure 6 is marked with a box containing the number 6. Measure 7 is marked with a box containing the number 7. Measure 8 is marked with a box containing the number 8. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *pp*. Below the staff, there are markings "one cord" and "two cords".

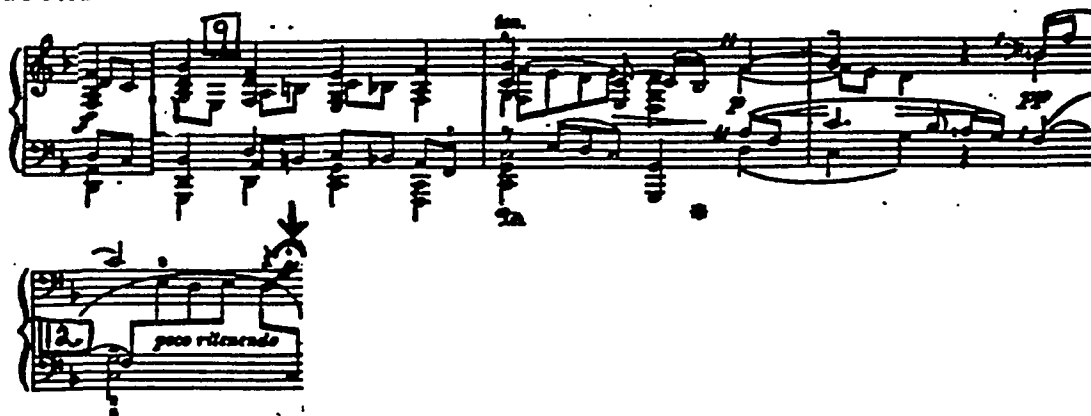
Example 33. Comparison of Measures 5-8.

In Busoni's version, the next phrase enters on the upbeat to measure nine and terminates with the designation "poco ritenuto" and a fermata placed over the double slashes (Example 34). There are no such markings in the organ score.

Brahms:



Busoni:



Example 34. Measures 9-12.

Another difference between the two versions occurs in the next phrase where "forte" is found in Brahms's setting but not in Busoni's. However, Busoni inserts a "forte" later in this phrase on the third beat of measure fourteen (see Example 35).

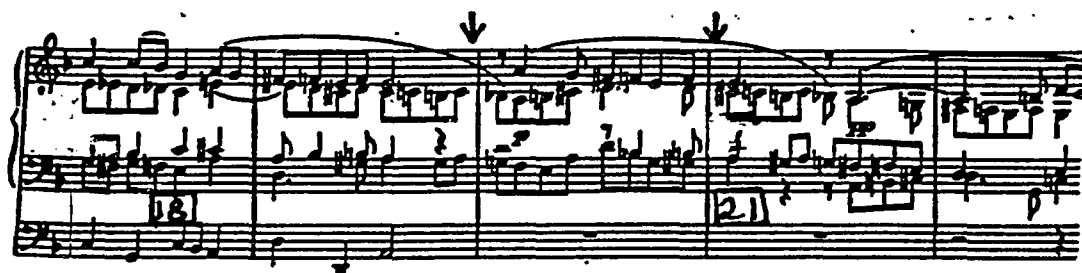


Example 35. Measures 12-17.

Rather than indicating "piano" in the following echo statement, Busoni uses "dolce" and "restez," the latter implying a pause. It is clear that he wanted a longer pause between the two echo statements.

The next phrase begins on the upbeat to measure eighteen where a "forte" designation is present in both versions; Busoni once again reverts to the thicker texture. Example 36 shows different phrasing used by each composer at the end of measures nineteen and twenty; Brahms extends each phrase into the following measure while Busoni terminates them at the bar-line. Furthermore, Busoni emphasizes the break between the two phrases with a double-slash (\\) in measure twenty. Unlike Brahms's overlapping phrases, Busoni's phrasing results in the lack of continuity in this section.

Brahms:



Busoni:



Example 36. Comparison of Measures 18-22.

The instructions "steigernd," "sempre più impetuoso," and "forte" are placed at the beginning of the final phrase of the chorale in Busoni's setting; Brahms uses only "forte." As seen in Example 37, Busoni once more doubles the melody and much of the accompaniment in octaves, this time reinforcing the character of the phrase with the instruction "pesante e sostenuto."

Brahms:



Busoni:



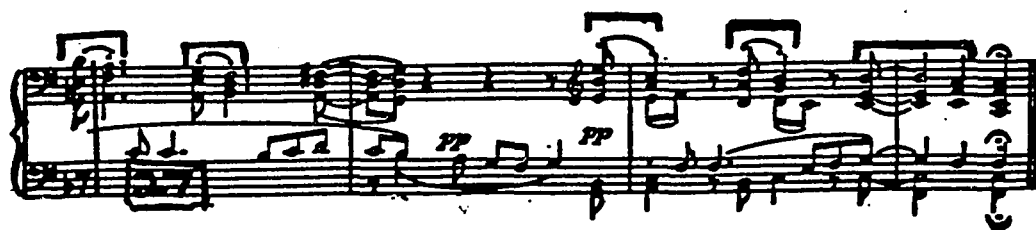
Example 37. Comparison of Measures 23-26.

The final four measures make up a coda (see Example 38). The frequent occurrence of the descending two-note figures, diminishing in volume to the end, seem suggestive of the composer's final moments of life when each halting breath draws him nearer to his peaceful death. Busoni scores this section differently (note his reversal of the hands and use of two bass clefs).

Brahms:



Busoni:



Example 38. Comparison of measures 27-30

CHAPTER 4

SUMMARY

In Appendix I of his edition of Johann Sebastian Bach's Well-Tempered Clavichord, Volume i, Busoni writes very specifically and in detail about his practice of transcribing. The following are issues he considers to be most salient:⁴⁰

1. Doubling
2. Registration
3. Additions, Omissions, and Liberties
4. Use of Piano Pedals
5. Interpretation (style of playing)

All of the above issues apply to Busoni's transcriptions of Brahms's chorale preludes.

Doubling, which occurs with great frequency in all of the chorale preludes, is the chief means by which most of the intended organ effects are achieved. Busoni lists five types of doubling:⁴¹

1. Simple doubling of Pedal-part.
2. Simple doubling of Manual-parts
3. Doubling in the Octave of all Pedal- and Manual-parts
4. Tripling in Octaves
5. Doubling of one Manual-part, the rest remains unchanged

⁴⁰Johann Sebastian Bach, The Well-Tempered Clavichord, ed. Ferruccio Busoni, 154.

⁴¹Ibid, 155-166.

Aside from "Tripling in Octaves," which Busoni declares to be "commonly employed only in unison passages,"⁴² all of the other types of doublings are present in his arrangements of the chorales.

The preceding study of the chorale preludes reveals that Busoni employs doubling to simulate the organ pedal effect, to achieve contrasts which usually occur because of manual changes on the organ, and to obtain a full organ-like sonority.

To create the organ pedal effect, the pedal part is doubled in octaves. Concerning the registral placement of these octaves, Busoni writes:

Pedal-tones, almost without exception, are to be considered as 8-foot and 16-foot stops, i.e., as doubled in the octave below; this corresponds to the ordinary mode of writing for cello and double-bass in the orchestra.⁴³

Describing how these octaves should be played, he states: "In conformity with pedal-technic, the pedal-parts are to be performed in a bold non legato; a strict legato would, indeed, be wholly out of keeping."⁴⁴

This octave technique should not be confused with the pianistic, virtuoso octave style of the late nineteenth century. Gyorgy Sandor corroborates this view in his article in Music Journal:

⁴²Ibid, 162.

⁴³Ibid.

⁴⁴Ibid.

When Liszt, Busoni, etc. add octaves to the original text of their . . . transcriptions, it is because the original instruments (organ, harpsichord) had built-in coupling devices that added octaves. . . . Now when the performer misinterprets these octaves, and treats them like virtuoso Lisztian octaves, instead of subordinate harmonics--overtones--he falsifies the meaning of these added notes.⁴⁵

The use of doubling to create contrast between phrases can be seen in Op. 122, No. 8 (see Example 23, p. 39). Busoni doubles the right hand an octave higher and marks it "pianissimo" (Brahms specifies a manual change in this new phrase). The addition of the higher octave also creates a clearer texture through which the melody is more easily heard. In many instances Busoni frequently underscores the contrast by inserting the double-slash (\\), as can be seen in measure twenty-four of Example 7 on page 18.

Regarding whether to double the right hand in the higher or lower octave, Busoni writes:

The taste of the transcriber, or the requirements of the musical situation, will decide whether the octave doubling shall take place above or below. The doubling in the higher octave, however, should be regarded as the norm--imitating a 4-foot stop.⁴⁶

To obtain the full organ texture, such as that which is desirable in the opening of Op. 122, No. 9 (see Example 32, p. 50), Busoni employs the "Doubling in the Octave of

⁴⁵Gyorgy Sandor, "Are Transcriptions Dead?" Music Journal, 27 (October, 1969), 22-23.

⁴⁶Busoni, The Well-Tempered Clavichord, 157.

all Pedal and Manual parts."⁴⁷ This practice is the most technically demanding of all the types of doubling, because the doubled notes must be distributed between the hands. Therefore, as Busoni acknowledged, it is rarely practicable throughout.⁴⁸

Registration is another means by which Busoni creates textural contrast.⁴⁹ In the Appendix Busoni writes: "He [the transcriber] must compare the tone-material of the piano with that of the organ, and arrive at a compromise between the affect demanded and the means at his disposal."⁵⁰ He then lists the "fundamental contrasts in organ-registers," classifying them as "simple foundation stops, mutation stops, flue-stops (Flute-work), and, reed-stops."⁵¹ And further:

The transcriber should consider whether darker or lighter, stronger or weaker, milder or sharper tone-effects are to be chosen; whether doublings are to be employed . . . [and] exactly what dynamic signs are needed.⁵²

Registration and doubling are closely related. For example, when a contrast occurs due to a manual change in the organ score, Busoni not only incorporates the

⁴⁷Ibid, 160.

⁴⁸Ibid.

⁴⁹Ibid, 167.

⁵⁰Ibid.

⁵¹Ibid.

⁵²Ibid.

appropriate dynamic marking to simulate a change in registration, he also doubles one of the voices (see the right hand part in Example 25, measure 15, p. 41). Likewise, the return to the original texture is usually marked by the subtraction of the added octaves (see Example 25, measure 18, p. 41).

In an effort to emulate a full, organ-like sonority, Busoni will at times add notes other than octaves. In the section of the Appendix entitled **Additions, Omissions, and Liberties**, Busoni lists several reasons for such additions, two of which are: for cumulative effects, and, to enrich the piano-effect.⁵³ The conclusion of Op. 122, No. 4 demonstrates how added notes are used to create a fuller tone while bringing the piece to a majestic close (see bracketed notes in Example 9, p. 21).

Busoni also omits notes (see Example 19, p. 32). His reasons for such omissions are as follows:

Hiatuses in part-progressions, incomplete doublings, inexact reproduction of the position of chords, and belated or anticipated entrances, necessarily arise:--From the limited stretching capacity of the hands; or from facilitation in playing; or where there are too many parts. Frequently only a single tone is omitted, transposed into the octave, or replaced by some other harmonic interval. With careful treatment, the effect of such omissions is not very disturbing, except in the part having the theme, which part should, therefore, be spared wherever possible.⁵⁴

⁵³Ibid, 169.

⁵⁴Ibid, 172.

Busoni did not consider the form of a work to be sacred, and therefore unalterable. In fact, in 1917 he wrote:

I am a worshiper of form! I have remained sufficiently a Latin for that. But I demand--no! the organism demands--that every idea fashions its own form for itself; the organism--not I--revolts against having one single form for all ideas; today especially and how much more in the coming centuries.⁵⁵

Alterations in form occur frequently in Busoni's transcriptions--that is, he adds or deletes sections.⁵⁶ In his arrangements of the choral preludes, additions can be found in Op. 122, Nos. 8 and 9. However, it should be noted that these sections (see Example 22, p. 37 and Example 29, p. 47) are marked ad libitum. Regarding such liberties, Busoni writes:

Free arrangements are, in view of some irreconcilable diversities in the two instruments (piano and organ), not inadmissible. They may be of technical or of a formal nature: Technical, when they consist in an extension of passages, or an alteration of certain figures and rhythms; formal, when they occasion harmonic, contrapuntal, thematic, or other modifications of the musical structure.⁵⁷

⁵⁵Ferruccio Busoni, The Essence of Music, 17.

⁵⁶Larry Sitsky, Ferruccio Busoni, The Works, the Writings, and the Recordings, 298.

⁵⁷Johann Sebastian Bach, The Well-Tempered Clavichord, Volume 1. ed. Ferruccio Busoni, 174.

The coda of Op. 122, No. 9 is an example of an alteration that is of a "technical nature"--it is based on the sequential material of the closing measure of the original version.

According to Busoni, the soft pedal plays an important role in registration. Its various applications are described in Busoni's Appendix under the heading **Use of the Piano-pedals:**

Touching the soft, or left, pedal (marked una corda or u.c.) let us say at the outset, that it may be used not only for the last gradations of pianissimo, but also in mezzo forte and all intermediate dynamic shadings. The case may even occur, that some passages are played more softly without the soft pedal than others with it. The effect intended here is not softness of tone, but the peculiar quality of tone obtained.⁵⁸

Such "peculiar quality of tone" occurs in Op. 122, No. 5 (Example 12, p. 25, and Example 13, p. 26) where, although the dynamic marking is not "pianissimo," the soft pedal is called for throughout the entire first and second phrase. Busoni designates "con sordini" instead of the more typical "una corda."

Busoni's discussion regarding piano pedals also refers to the use of the damper pedal as being crucial to achieving legato:

⁵⁸Ibid, 177.

While the pedal is sometimes necessary in Bach's piano-works, it is absolutely essential in these transcribed organ-pieces. True, in the piano-works the inaudible use of the pedal is the only proper one. By this we mean the employment of the pedal for binding two successive single notes or chords. . . . Indispensable in the legato polyphonic style, its employment is also fully justifiable where the instruction 'senza pedale' is generally observed; the pedal being as it were, a substitute for a missing finger.⁵⁹

The application of the damper pedal to achieve legato is essential where the use of extensive doubling makes finger legato difficult, especially for the smaller hand (Example 18, p. 32).

Busoni states that the damper pedal is also important in achieving a full organ tone:

In passages intended to imitate magnificent full-organ effects, the pedal is indispensable. The raised dampers produce no ill effects with passing- and changing-notes, and the like. Consider that the mixtures opened with the full organ contain the fifth and octave, or even the third and seventh, of every tone struck. An approximate imitation of these tone-blendings (tone-tangles) can be obtained, on the piano, only by using the pedal.⁶⁰

This can be seen in the opening phrase of Op. 122, No. 11 (Example 32, p. 50) where Busoni indicates "con pedale," emphasizing further the intended resonance with the instruction "fare consonnare gli accordi profondamente" (allow the strings to resonate profoundly).

⁵⁹Ibid, 176.

⁶⁰Ibid.

Allied to "registration" is "touch." In the section titled Interpretation, found in the Appendix, Busoni describes the importance of "touch" as follows:

One advantage that the piano has over the organ is, the ability to render prominent (accent) one tone above the general level; and it would be foolish not to utilize this advantage where its use is musically justifiable.⁶¹

It is apparent from this statement that the term "touch" is synonymous with "voicing"-- that is, emphasizing a particular line with more tone than is given to the others. One instance where this concept is applied is in Op. 122, No. 8 (see Example 23, measure 5, p. 39) where Busoni adds the designation "cantabile" above the tenor voice.

Also found in this section of the Appendix are Busoni's views on the interpretation (style of playing) of these transcribed works:

'Elegant' nuances, such as a sentimental swell of the phrases, a coquettish hastening and retarding, excessively light staccato, over-flexible legato, over-employment of the pedal, and the like, are bad habits wherever they occur. . . . [But] a certain elasticity in tempo, when applied on a large scale lends to the interpretation that trait of freedom which characterizes all artistic performances. . . .⁶²

In addition, a casual glance through the score of the arrangements reveals many instructions like "con grandezza," "dolce," "sempre più impetuoso" -- terms that pertain specifically to matters of interpretation.

⁶¹Ibid, 181.

⁶²Ibid.

It is clear, then, that Busoni's discussion of the various points involved in arranging (and their relation to his transcriptions of Brahms's chorale preludes) can be of immeasurable worth to the performer. Through the transcriber's own detailed writings, the pianist is made aware of the techniques needed to perform these pieces idiomatically and effectively.

It is impossible to know if Busoni's arrangements of Brahms's chorale preludes will ever gain the same status among performers and audiences as have his transcriptions based on Bach's works. Yet their idiomatic quality and attractiveness afford the pianist the unique opportunity to explore a genre wholly representative of nineteenth-century esthetics with regards to the art of transcribing.

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VITA

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At Louisiana State University Mr. Scialla studied piano with Alumni Professor Jack Guerry and held a teaching assistantship. He has performed as soloist with the LSU Symphony as winner of the annual concerto competition, and he was featured as guest soloist in a performance of Beethoven's Fantasy for Piano, Chorus and Orchestra on the Calvary Music Series in Summit, New Jersey. He has also performed recitals in Europe and China sponsored by the Dante Alighieri Society and Nanning Institute for the Arts. Currently, Mr. Scialla resides in Baton Rouge, Louisiana, and frequently performs concerts with his wife, cellist Ning Tien in the United States as well as abroad.

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Major Field: Music

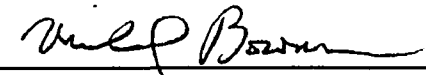
Title of Dissertation: A STUDY OF FERRUCCIO BUSONI'S
TRANSCRIPTIONS OF SIX ORGAN
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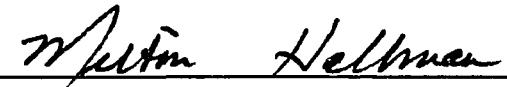
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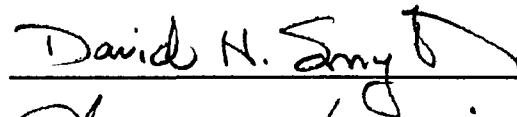

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