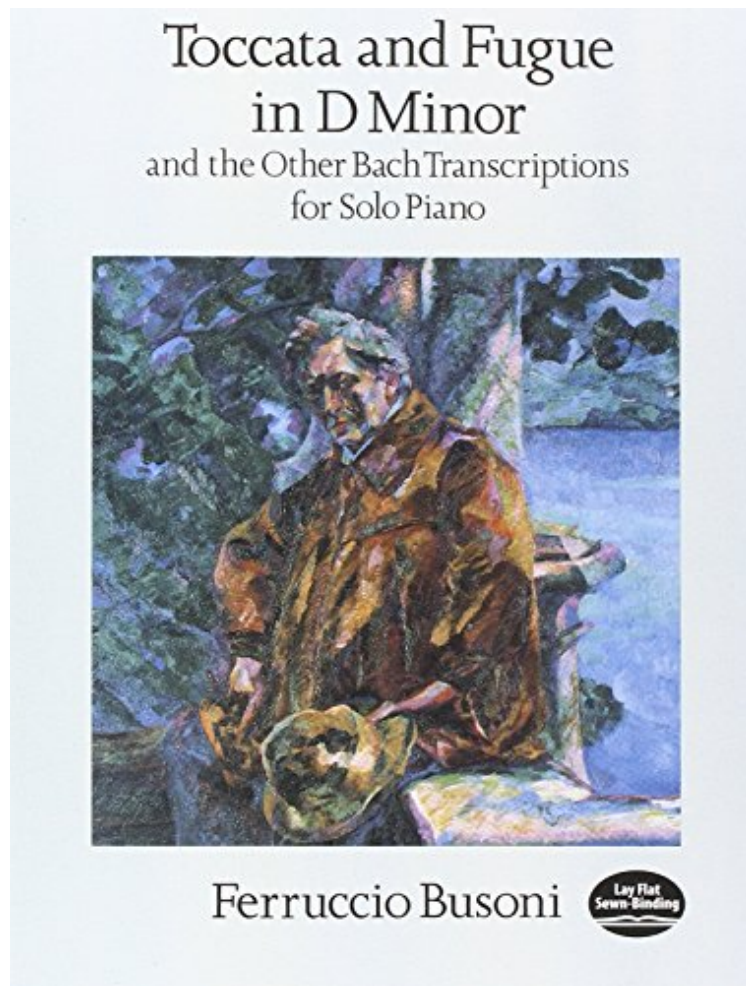


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1 of 1 people found the following review helpful. Great Value By Greg Meddles This has been a great value. The Toccata and Fugue in D-Minor, the Chaconne, and 'Nun komm der heiden heiland' have all become standards in performances and competitions, and are very enjoyable to play (the 1st Liszt Mephisto Waltz Busoni arrangement is as

well). I bought this book after getting frustrated with the IMSLP versions in ForScore on my iPad. I definitely got my money's worth, but wouldn't expect the binding on this book to last forever.0 of 0 people found the following review helpful. Five StarsBy C. Lemmino problems.0 of 0 people found the following review helpful. Nice collection of beautiful but very difficult piecesBy R. KearnsNice collection of beautiful but very difficult pieces. I am working on some of the easier Choral Preludes transcribed by Busoni.

Although Ferruccio Busoni (1866-1924) wrote operas, orchestral, and chamber music, he is today especially renowned for his works for piano, particularly his very popular and frequently performed transcriptions of the music of Johann Sebastian Bach. Busoni early earned a worldwide reputation as an extraordinary pianist, one who combined great virtuoso technique with a profound and powerful musical intellect. These qualities are amply evident in the remarkable piano transcriptions in this edition: Prelude and Fugue in D; Prelude and Fugue in E-flat ("St. Anne"); Toccata, Adagio and Fugue in C; Toccata and Fugue in D Minor; Chaconne in D minor; and Ten Chorale-Preludes. All pianists especially those who aspire to the highest levels of technique will welcome the opportunity to study and perform these wonderful works presented complete in this convenient, modestly priced volume.

About the Author Ferruccio Busoni (1866-1924) was one of history's most celebrated pianists and a composer of note. A controversial transcriber of J. S. Bach's keyboard works, he prepared a 25-volume edition of Bach's music with side-by-side commentaries and piano arrangements of his own and those of his pupil, Egon Petri.