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8.574074

 Playing Time
 56:36

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In 1904 Max Reger wrote what was to be the first in a major sequence of variations on themes by his great predecessors. The *Variations and Fugue on a Theme by J.S. Bach* was written for piano but its richness and virtuosity exceed the scope of the instrument. Ira Levin's orchestration clarifies the structure, intensifies climaxes and reduces its length. The *Four Tone Poems* explore the paintings of the symbolist Arnold Böcklin and form symphonic mood pictures that veer from delicacy to Bacchanalian frenzy.

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 Max
REGER
 (1873–1916)

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|---|--|--------------|
| ① | Variations and Fugue on a Theme by J.S. Bach, Op. 81 (1904)
(arr. I. Levin, 2015)* | 26:03 |
| Johann Sebastian Bach (1685–1750): | | |
| ② | O Mensch, bewein' dein' Sünde gross, BWV 622 (1708–17)
(arr. M. Reger, 1915) | 5:25 |
| Four Tone Poems after Arnold Böcklin, Op. 128 (1913) | | |
| ③ | Der geigende Eremit ('The Hermit Fiddler') | 7:23 |
| ④ | Im Spiel der Wellen ('In the Play of the Waves') | 3:54 |
| ⑤ | Die Toteninsel ('The Isle of the Dead') | 8:54 |
| ⑥ | Bacchanal | 4:24 |

*WORLD PREMIERE RECORDING

Klaudyna Schulze-Broniewska, Violin ③

Brandenburgisches Staatsorchester • Ira Levin

Recorded: 12 ②–⑥ and 13 ① May 2016 at the Konzerthalle 'Carl Philipp Emanuel Bach', Frankfurt, Germany • Executive producer: Will Fraser • Producer and editor: Christian Starke
 Booklet notes: Susanne Popp • Publisher: Edition Tilli ①

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Cover: *Spiel der Wellen* ('In the Play of the Waves') (1883) by Arnold Böcklin (1827–1901)