

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)

1 **Variations and Fugue on a Theme by J.S. Bach, Op. 81 (1904)** 26:03  
(arr. I. Levin, 2015)\*

**Johann Sebastian Bach (1685–1750):**

2 **O Mensch, bewein' dein' Sünde gross, BWV 622 (1708–17)** 5:25  
(arr. M. Reger, 1915)

**Four Tone Poems after Arnold Böcklin, Op. 128 (1913)**

3 <b>Der geigende Eremit ('The Hermit Fiddler')</b>	7:23
4 <b>Im Spiel der Wellen ('In the Play of the Waves')</b>	3:54
5 <b>Die Toteninsel ('The Isle of the Dead')</b>	8:54
6 <b>Bacchanal</b>	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]

This recording was made possible thanks to sponsorship from Fugue State Films.

A co-production with Fugue State Films and Maximum Reger.

With thanks to Edition Tilli who kindly made the scores and material available for the recording.

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

  
**NAXOS**

**DDD**

8.574074

Playing Time  
**56:36**



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