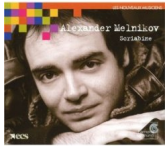


Alexander Scriabin – Piano Works (Melnikov) [2006]

Written by bluesever

Sunday, 25 April 2010 22:32 - Last Updated Sunday, 04 May 2014 10:50

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1. *Prélude op.11 n°4. Lento*
2. *Sonate-Fantaisie (Sonate n°2), Op. 19: I. Andante*
3. *Sonate-Fantaisie (Sonate n°2), Op. 19: II. Presto*
4. *Deux Poèmes, Op. 32: I. Andante cantabile*
5. *Deux Poèmes, Op. 32: II. Allegro, con eleganza, con fiducia*
6. *Fantaisie, Op. 28*
7. *Feuille d'album No. 1, Op. 45: Andante piacevole*
8. *Deux Morceaux, Op. 57: I. Désir*
9. *Deux Morceaux, Op. 57: II. Caresse dansée*
10. *Sonate No. 3, Op. 23: I. Drammatico*
11. *Sonate No. 3, Op. 23: II. Allegretto*
12. *Sonate No. 3, Op. 23: III. Andante*
13. *Sonate No. 3, Op. 23: IV. Presto con fuoco*
14. *Cinq Préludes, Op. 74: I. Dououreux, déchirant*
15. *Cinq Préludes, Op. 74: II. Très lent, contemplative*
16. *Cinq Préludes, Op. 74: III. Allegro drammatico*
17. *Cinq Préludes, Op. 74: IV. Lent, vague, indécis*
18. *Cinq Préludes, Op. 74: V. Fier, belliqueux*
19. *Ironies No. 2, Op. 56: Vivo, scherzoso*
20. *Sonate No. 9, Op. 68: "Messe noire" (Poème satanique)*
21. *Mazurka No. 3, Op. 24: Lento*

Alexander Melnikov - piano

Alexander Scriabin -- an onanistic, orgiastic poetaster of a composer and the creator of the Russian pianistic equivalent of Egon Schiele's most intimate self-portraits -- is not for everybody. The easily offended and the faint of heart should stick to Scarlatti. But for those for whom the lushly chromatic, lavishly virtuosic, and palpably sensual piano music of Liszt is no

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longer enough, Scriabin may be just the thing to boost the dosage. In this debut recital by young Russian pianist Alexander Melnikov, all the best aspects of Scriabin's chromaticism, virtuosity, and sensuality are on display. From the massive sonatas to the ephemeral Feuillet d'album, from the early Chopin-esque preludes to the late phantasmagorical Messe noire -- Poème satanique, Melnikov is totally on top of the notes and deep inside the music. Other pianists have played Scriabin superlatively before -- the supernaturally virtuosic Horowitz and the superhumanly intense Richter, for example -- but only Sofronitsky has so completely incarnated the combination of the messianic eschatology and salacious sexuality that is the irreducible core of Scriabin's aesthetic. As brilliantly captured in Harmonia Mundi's crisp, clear sound, Melnikov's recital is a wholly magnificent achievement that will be incredibly difficult to follow. Indeed, it is hard to see how he could follow it -- what other composer could he play? Liszt, of course, but who after that? Could Melnikov control himself in Chopin, contain himself in Schubert, or restrain himself in Mozart? The mind boggles. ---James Leonard, Rovi

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