

Vladimir Horowitz - Horowitz plays Scriabin (2003)

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Czwartek, 21 Październik 2010 22:03 - Zmieniony Niedziela, 04 Maj 2014 10:23

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01. *Feuillet d'album in E-flat Major, Op.45, No.1* [play](#) 02. *Étude in F-sharp minor, Op.8, No.2* [play](#) 03. *Étude in B-flat minor, Op.8, No.11* 04. *Étude in D-flat Major, Op.8, No.10* 05. *Étude in A-flat Major, Op.8, No.8* 06. *Étude in F-sharp Major, Op.42, No.3* 07. *Étude in F-sharp Major, Op.42, No.4* 08. *Étude in C-sharp minor, Op.42, No.5* 09. *Sonata No.10 in C Major for Piano, Op.70* 10. *Poème, Op.69 No.1* 11. *Poème, Op.69 No.2* 12. *Allegro moderato from Vers la flamme, Op.72*

Vladimir Horowitz – piano

Recorded [1-8&10-12] 1972; [9] 1966

Horowitz, who at the age of eleven met Scriabin, once described the composer's music as "super-sensuous, super-mysterious, super-romantic. It's all a little bit overboard." The pianist was ideally suited by temperament to play that Scriabin's highly charged, nervous music. Horowitz once described Scriabin's music as "super-sensuous, super-mysterious, super-romantic. It's all a little bit overboard." There have been numerous pianists who have equaled Horowitz's Scriabin technically (most notably Marc-Andre Hamelin) but none have captured the breathless, nervous quality of this music as has Horowitz.

Part of the success of Horowitz's Scriabin is his clarity, both musical and technical. The pianist adopts an almost structural approach to these works, which runs against the tendency by some others to slather them in Romantic excess. Horowitz uses less sustaining pedal than is customary in these works (as in the stunning Etude in Thirds, Op. 8, No. 10), although one would never think of calling Horowitz's Scriabin "dry." In the later more mystical works, he uses slightly more pedal, but never drowns the work in sustaining syrup as all too many pianists do. Even in Scriabin's most twisted melodic and pianistic contortions, clarity and balance are maintained. Horowitz also manages to produce a stunning fortissimo (as in Vers la Flamme) without hammering the piano to death or throwing the lines out of balance.

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