

Both Scriabin and Langgaard believed that through their music they could pave the way for a spiritual revolution. The piano offered a perfect and very intimate medium for their highly personal harmonic and expressive vocabularies. Scriabin drew on daemonic associations in his *Piano Sonata No. 9* to liberate the old tonal system, whereas Langgaard explored his youthful fascination with Catholicism in music of fanaticism and ecstasy. Langgaard's *The Flame Chambers* and Scriabin's *Vers la flamme* are feverish musical twins that exemplify both composers' explosive intensity.

## TOWARDS THE FLAME

### Eccentric Piano Works

ALEXANDER SCRIBABIN (1872–1915) · RUED LANGGAARD (1893–1952)

**Gustav Piekut, piano**

- |     |  |       |
|-----|--|-------|
|     | <b>Alexander Scriabin</b>  |       |
| 1–3 | <b>Trois morceaux, Op. 45</b> (1904–05)                                | 3:34  |
|     | <b>Rued Langgaard</b>  |       |
| 4   | <b>Sponsa christi taedium vitae. Fantasia virtuosa, BVN 297</b> (1944) | 4:29  |
|     | <b>Alexander Scriabin</b>  |       |
| 5   | <b>Piano Sonata No. 10, Op. 70</b> (1913)                              | 13:00 |
|     | <b>Rued Langgaard</b>  |       |
| 6–7 | <b>Afgrundsmusik (Music of the Abyss), BVN 169</b> (1921–24)           | 14:11 |
|     | <b>Alexander Scriabin</b>  |       |
| 8   | <b>Piano Sonata No. 9, Op. 68 'Messe noire'</b> (1912–13)              | 8:36  |
|     | <b>Rued Langgaard</b>  |       |
| 9   | <b>Flammekamrene (The Flame Chambers), BVN 221</b> (1937)              | 6:38  |
|     | <b>Alexander Scriabin</b>  |       |
| 10  | <b>Vers la flamme, Op. 72</b> (1914)                                   | 5:41  |

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Producer and engineer: Daniel Davidsen, 3C Sound · Booklet notes: Esben Tange  
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**NAXOS**

**DDD**

8.574312

Playing Time  
56:15



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