

## CD Skrjabin Kritik/Englisch/Schwedisch

The rather unassuming slimline box in which this set is presented hides a vast world of musical invention and discovery, both in the incredible variety of Alexander Scriabin's work, and the remarkably high quality interpretations of Maria Lettberg.

The recordings proper are very well done indeed, the piano sound rich and vibrant, and the studio acoustic proving pretty much ideal - not so dry as to be tiring, not so reverberant that detail is obscured in the thicker textures. The interpretations, while described as 'unique and original', are actually in no way shockingly unconventional.

Lettberg's playing allows the music to speak for itself a little more, the sense of abstraction possibly indicating a more intellectual approach. There is a searching among the notes more for questions than for answers - a sense of the moment, rather than that of a definitive statement.

Lettberg is clearly well up to the task in these works: one never gets the sense that her technique is strained in any way, and so it is the sense of being able to move beyond the notes into the kinds of spiritual planes sought by Scriabin that we have to look for to make these more than merely satisfactory recordings.

There are qualities in her playing which will have you re-discovering old favourites, and there are so many other little extras which cast the more famous pieces in broader or different lights, that you need at the very least to put it on your wish list.

**Dominy Clements**

*MusicWeb International, January 2008*

Maria Lettberg conquers the Everest of Scriabin's complete piano music.

Surveying Scriabin is a journey beset by problems but it's tackled with relish here.

'Obsessive patterns, harmonies and intervals seem to spin in interstellar space'

This is an invaluable issue and a formidable achievement finely recorded.

**Bryce Morrison**

*Gramophone 05.08*

[... ] we have a pianist willing to shape the music most expressively .  
What becomes most evident as the work progresses is the beauty of line and the lovely tone she draws from her Bösendorfer.

[... ] Lettberg strikes just the right balance of light, shade, and color. Her mastery draws you into the composer's world and finds an inevitability to much of the writing.

These performances can easily be placed alongside Ashkenazy and Marc-Andre Hamelin (May/June 1997).

The Preludes occupy two discs and it is good to have them assembled in one place. Lettberg's unerring sensibility discovers just the right poetry for each of these creations.

The Etudes can easily show the raw sports in a pianist's equipment, but Lettberg clears all hurdles and makes listening to them in sequence an experience not to be feared.

The remaining two discs cover the Impromptus, Poems, and other miscellaneous items, all interpreted with great affection and understanding.

Capriccio has made this available at mid-price, sound is excellent, and the notes, while quoting the composer a little too much, are more than serviceable. What a journey of discovery this has been.

**Becker**

***American Record Guide, July/August 2008***

Också då man jämför med välkända namn som Vladimir Sofronitsky, Vladimir Horowitz, Svjatoslav Richter och nya stjärnskottet Jevgenij Sudbin framstår hon som en rakt igenom känslig och välgenomtänkt uttolkare av denna märkliga produktion med sin extrema densitet. [...] det finns heller inget imitativt över hennes tolkningar; också då hon mer påtagligt avviker från normen är har man fullt förtroende för hennes uppfattning. Boxen är en glädjekälla att ösa ur eller göra tillfälliga nedslag i.

**Thomas Anderberg**

***Dagens Nyheter, 5/3 2008***