



Alexander Scriabin

Complete
Piano
Sonatas
vol.1

STR 37266
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- Sonata No. 1 Op. 6 in F minor**
- 01 Allegro con fuoco | 10.04
 - 02 senza tempo | 05.14
 - 03 Presto | 03.21
 - 04 Funebre | 06.01
- Sonata No. 3 Op. 23 in F-sharp minor**
- 05 Drammatico | 05.23
 - 06 Allegretto | 02.21
 - 07 Andante | 05.03
 - 08 Presto con fuoco | 05.15
- Sonata No. 4 Op. 30 in F-sharp major**
- 09 Andante | 02.52
 - 10 Prestissimo volando | 05.09
- Sonata No. 9 Op. 68 "Black Mass"**
- 11 Moderato quasi andante | 08.53
- Sonata No. 10 Op. 70 "Trill"**
- 12 Moderato | 13.15

MARIANGELA VACATELLO
piano

A new and precious chapter is added to the collaboration between the Stradivarius record company and the famous pianist Mariangela Vacatello. After the ample response of the *Facets* cd dedicated to Schumann and Chopin, Stradivarius is now pleased to announce the release of the cd *Scriabin The Complete Piano Sonatas vol.1*, the first volume of the new project that will see Mariangela Vacatello perform the entire cycle of piano sonatas of the Russian composer and pianist Alexander Scriabin. Scriabin's Piano Sonatas (the ten to which the composer assigned an opus number) date from between 1891, during the last months of his studies at the Moscow Conservatory, and 1913, in his final phase dominated by the vast project of the "Symphonic Poem" Prometheus (already performed in 1911 without the projection of colours; it appeared in its entirety in London in March 1915, a few days before the composer's death in April). They thus reflect the composer's entire artistic itinerary: from the fiery romantic gestures of Liszt to the dissolution of rationality in the more symbolic esotericism. And so it happens that the musical discourse, rather than being based on an orderly succession of different figures, is transformed into a sort of efflorescence of thematic recurrences between one movement and another (in the First, Third and Fourth) and of self-quotations between the Fifth and the following Sonatas (becoming exacerbated in the Ninth and Tenth), with a network of cross-references (of trills, fanfares, arpeggios, languid chromaticisms, etc.) that makes it possible to suggest the hypothesis of a single work (as such, monstrously intricate) that embraces the Sonatas from the Fourth to the Tenth as phases of a single spiritual experience, dominated by the mysteriosophic idiosyncrasies of the philosopher and mystic Vladimir Solovoyov.