

# 10 Sonatas by Scriabin

*Nuccio Trotta notes*

## 1<sup>st</sup> Sonata Op.6 (1892)

Since his adolescence Scriabin has tended to deepen the spiritual sphere starting from the Orthodox faith. According to what is reported by the scholar Giovanna Tagliatela in her *Aleksandr Nikolaevic Skrjabin in Russian Symbolism* (Florence, La Nuova Italia, 1994) the composer's spiritual path starts in the post-adolescence period from a meditation on the universe, arriving shortly afterwards to the fact that everything lives in total harmony where God is the cause of the totality of phenomena. Towards the age of twenty, tendinitis occurs in his right hand due to a continuous effort in the study of pieces by Liszt and Balakirev in particular. Perhaps because of the already manifest psychic instability, Scriabin considered this unfortunate event to be a sign of destiny; fate poses obstacles to achieving the desired goal: splendour, glory. The evolution of thought began, but it remained gloomy throughout the writing of the composition, also because the young Scriabin saw serious doubts about the possibility of healing the hand. This is the humus in which the Sonata Op.6 was born and developed, which we classify as Prima even though there have been two other earlier sonatas of lesser value that remain experimental works aimed at refining the composer's compositional technique.

It is a composition consisting of four movements. It ends with a funeral march.

The *first half*, *Allegro con fuoco*, begins with a theme that starts twice from tied octaves of the left hand and is completed by the other hand. The octaves of the left hand seem to come from the darkness of the depths of the soul. The keyboard is almost entirely touched and the sound is majestic. The character of this theme with the relative material is very intense and lends itself to different interpretative cuts. The second theme, in total opposition to the first, is of character, sweet, persuasive and takes up the Wagnerian concept of *infinite melody* where the conclusion of the musical phrase and the beginning of the next one coincide, thus making possible a virtually endless melody. It will not be the only time that Scriabin will take up Wagnerian concepts. Moreover, certain themes of the Soviet composer's music are also similar to those of the German musician. The atmosphere becomes agitated and a part that closes the exhibition that has a clear orchestral as well as piano character. The texture of this part in fact calls loudly the multi-stringed part of the orchestra where there are parts that increase to reinforce the musical discourse but remain static in their note height. Exactly the opposite of the beginning. This section is in major key and appears as a proclamation of a triumph. The first part is repeated and the central moment of time that is the development begins. The orchestral writing above is taken up again at the centre of the development, subsequently giving the start to a moment that darkens the whole to give rise to the first theme of the beginning which then gives rise to the second theme this time exposed with a conspicuous chordal mass. Curious that here, in the second theme, there is no dynamic indication. It would seem, as written, to have to play it with a great intensity of sound but in fact this is not the case. You play it agogically fluctuating with time as you did the first time it appeared that the theme of the infinite melody. The "triumphal section", so to speak, reappears and contracts by turning off the song that hints at the same notes as the beginning of the funeral march (even if it ends in the last F major chord). This appears as an obscure omen or as a fixed and ineluctable component of the whole Sonata. The *second half* does not bear an agogic textual indication but only the metronome at

the quarter of forty beats. A first part, of sixteen beats, is again orchestral; it moves for long notes and in chords. It seems to describe a scene where inexorability reigns, the impossibility to change things, the greyness of impotence. Instead, a painful voice of the individual is born in the central region of the piano that slowly, while the suffered melody unravels, conquers higher sounds and then descends from where it was born again. The initial choral part returns, this time varied from a left hand to a well amalgamated bass that simulates a continuous sound thanks to the use of the pedal. The whole ends in a major way almost as if to refresh the listener or as a pale hope. The *third half, Presto* is a tour de force that starts with a perpetual motion of the left hand while the right hand plays chords that accent the rhythm of the other hand; it seems almost an echo of Chopin's studio Op.25 n.4. A dialogic part intervenes between the two hands with rapid passages, chords and octaves on the bass that interrupts the initial motion always with a rapid character. Back to the writing of the beginning in a varied way that leads to a second theme, also with the conception of the *infinite melody of* which before it undoubtedly slows down the movement of the piece even if there are no indications in this sense. The initial movement returns once again with the rapid subsequent passages, chords and octaves where a battery of repeated chords preludes to a short slow lyrical part, a cadence that opens to the final movement, the *Funebre*. This composition seems an implacable composition, an impenetrable, inexorable object, in its colour, smell. A non-human sadness. Death is not remedied, of course, but there is nothing human in this piece unlike the Funeral March of Chopin's Second Sonata Op.35. Perhaps, in the *Quasi niente*, (a central part of chords in pianissimo with four "p") it seems to listen to echoes of a life now extinguished but the resumption of the piece returns to us the anguish of powerless nothing. The anguish of Death which is underlined by the strong finale of the three chords.

## 2<sup>nd</sup> Sonata Op.19 (1897)

### (Sonata-Fantasia)

This Sonata is among the best-known, played and recorded compositions of Scriabin's entire repertoire and has seen one of the longest periods of gestation in Scriabin's works: in fact it took six years for the composition to see the light (1892-1897). Unlike the First Sonata, this work, especially in the first part (*Andante*), moves away from conventional classical writing by literally *fluidifying* the sound environment to the point of justifying the composer's idea, who states that (as Arrigo Quattrocchi reports in a note in a concert hall program held in Rome in 2003) "*The first section represents the calm of the night on a southern beach; the development is the dark agitation of the deepest sea. The E major of the central section evokes the moonlight that appears, similar to a caress, after the first darkness of the night. The second half represents the wide expanse of the agitated ocean after a storm*". This description is very close to the idea that one can do by listening to or studying this sonata. The environment is *liquid*, in which the pianist must move by bending the sound material. There must be strong sounds but not with a violent attack almost as if the piano were playing immersed in water.

The other component that I consider undeniably connected with which the composition is permeated is the sensual, erotic one. The eroticism that never leads to vulgarism, on the contrary it is the necessary element to complete the union between two opposite and complementary beings. Where the two become One. We easily notice evident dialogues between musical lines that imitate each other, they follow each other just like two lovers with their movements. Becoming two in one is a concept that the composer will later extend to another level by talking about the human and divine conditions aimed at primeval reunification.

The first half, *Andante*, begins with a quick upbeat followed by a beating (a cell that the composer will use frequently in all his music, later becoming one of the symbols of Scriabin's music). An impulse that is immediately calmed by 3 unison notes that slow down; an atmosphere that seems to ask a question. The intercalation between this idea of lifting the movement and calming it immediately characterizes the beginning of this piece. Not long after, the second theme appears, not much later, with its persuasive, languid character whose term is still made up of the same note repeated three times. It begins a part in the name of serenity where there is a dialogue between the two female and male elements. The piece continues with the right hand weaving a caressing melody. The dialogue between the two elements returns for a short time and immediately, for side arpeggios, the two hands conquer almost the entire keyboard developing a harmonic fabric where the main theme of the composition comes to life, in this "fluid" harmony. Everything takes place in an atmosphere of warmth, sweetness. The two hands then reach, then, the low region of the instrument where they resume the beginning of the piece with the rapid upbeat and the three notes replied that open the doors to the development of the composition that gradually reaches the extreme sounds of the piano but always without causing atmospheres of material, physical sound. With a change of tonality the second theme is reposed, which in this guise appears even more slender and feminine than the first exposition with the subsequent dialogue and the opening towards the main theme that reappears. The sweetness and the intensity create a fluid in which this first time is immersed, ending this time serenely, as it began.

The second half also exposes a dialectic similar to that of the time before it with regard to the male and female principles, this time immersed in the frenzy of the *Presto*. It is a tour de force with fortissimi where a theme appears to guide the composition at a certain point and will be proposed in two different and opposite ways in an alternating and dialogic way. In the first version it leverages upwards as in the search for an answer. In the second, in its variation, it appears subdued and resigned. The piece will end by turning off in the lower region of the instrument before the chord in

forte. We can rightly believe that this Sonata anticipates the evolution of its composer after a few years. A fascinating, involving and deservedly famous composition by Scriabin.

## 3<sup>rd</sup> Sonata Op.23 (1898)

With this composition, articulated in four tempo like a classical Sonata, there is a return to the traditional form of the Sonata. Scriabin returned from his honeymoon with his wife Vera and began teaching in Moscow, encouraged by the new director Safonov (Scriabin's former piano teacher). The teaching was very tired according to him; he, not wishing for assistants, took care to start for each pupil from the beginning starting point. The continuous work consumed him and led him to assimilate (according to some) even musical languages of his eminent contemporaries. I find this statement in the writing of this Sonata where, for example, the ending of the fourth movement follows a bit the pathos of his colleague and former classmate Sergei Rachmaninov. Some critics say that the period of the conservatory stands out in Scriabin's production as an arid period in which the composer lacks originality and, according to them, this Sonata is the proof of this. This composition has the title *états d'âme* (moods) which was written by Scriabin's second companion, Tatiana, to accompany the concert hall programmes which included performances of this sonata. It is therefore very clear that it is not an autograph title.

The first half of *Dramatico* has a theme where there are some momentum in each line that creates a poignant atmosphere that closes at the end of the sentence and then opens and changes. Then appears the second theme consisting of a very lyrical and delicate short cantabile that in turn leads to a more rapid movement where it seems to see *butterflies chasing each other*. Tempo Primo returns with the section of the thematic development that classically, at its end, brings the second theme to the initial tonality to end this first movement in F sharp major. The personal suggestion is that of a feeling that despite adversities and contrary situations seems to say *despite everything I love you*.

The second half, a real moment of transition, is an *Allegretto* with short sentences where a fairly linear and simple theme unravels nimbly supported by a movement of octaves that act as a counter-song and a rhythmic-harmonic support that also reaches consistent sonorities. In the writing of the left hand there is a rapid sound, a torch that poses executive problems. I have personally tried to play this writing trying to solve (not without difficulty) what is a real question from which I have not escaped. After this part a section appears as a character opposed to the previous very delicate one. At times it almost seems to feel Schumannian intimacy. At the end of this oasis returns the initial part that ends in strong with, in fact, the left hand's ache that completes, on the bass, the E flat major chord, tonality of this *Allegretto*.

The third tempo *Andante*, is a piece where tenderness, intimacy and even emotion find a place. The writing begins polyphonically and the melody, very delicate, develops with a cantabile of absolute beauty. In the following page the music moves a little, disturbing the previous atmosphere where a short theme in the left hand alternates with the right hand in a dialogue that develops and then meekly returns to the initial theme this time played from the left (which simultaneously draws chords in the form of arpeggio) while the right hand plays triplets. Here the melody, decorated in this way, becomes moving because of the tenderness that emanates note after note. Here, as critic Christoph Flamm reports, is the author's commentary on *singing stars*. A real caress that is drawn by the performer's hands gently descending towards the lower register to end this magnificent section. But soon the atmosphere becomes dark. The omen for "the attack" of the fourth movement. The *Presto con fuoco* is a real *perpetual motion* of the left hand with extended and rapid arpeggios that will force our Scriabin to write a so to speak "facilitated" version that he himself will perform and of which there is the version on roll plane of 1908 together with the third movement of which before.

The entire initial movement is chromatically descending, reminiscent of Rachmaninov's writing with its own undisputed energy. A slower and more melodic part appears, a second theme naturally

contrasted with the first one that gives a respite to the previous and the one that follows. The stubborn motion restarts, which then exposes the theme in canonical waterfalls that interrupt the perpetual motion but, even more so, inflame the climate. The interrupted motion resumes again which finally leads to the re-exposure of the second theme in F sharp major which again leads to the stormy climate characteristic of this time. Another development to get to the final part where the entrance of the final theme is prepared with nineteen bars that excite more and more the climate this time in a great, positive, triumphant way. Here it seems to me that the writing is very close to Rachmaninov's in the way he prepares and the way he exposes the final theme played with chords in a *majestic* three-quarter length where shortly afterwards the descending chromatic germ appears again, this time played by the left hand that brings the music to close for a moment both in the sonority and in the low register. Immediately a chromatic movement of the left hand analogous to the previous one starts a rapid figuration of the left hand. Gradually the two hands go up quickly until they play three times and separate from the silence the rhythm of the beginning that leads the sonata to end in minor tonality despite the premise of the previous page of this tempo.

## 4<sup>th</sup> Sonata Op.30 (1903)

The period in which Scriabin writes the Fourth Sonata determines a definitive change of direction in the musician's thought; a change that is reflected, of course, in the music. The composer approaches Nietzschean thought and follows the teachings of a professor of Russian philosophy and president of the Russian Philosophical Society, Prince Trubeckoj. In the period prior to this composition, the composer freed himself from the teaching in the conservatory that was so burdensome for him and could finally devote himself completely to composition, which in reality became more and more the concretization of his thought in the form of the art he knew. Scriabin's production flourished in a surprising way. Little by little he abandoned tonality and the references to Chopin writing faded. The hinge of the musician's thought tends - and in the end it will be - to the theosophy which undeniably will lead the musician to develop a harmonious idea of the existing and of existence with that of the universe. From this point of view also the art of sounds, seen from a mere aesthetic point of view, becomes senseless. In fact Scriabin said that *it would be demeaning to remain nothing but a composer of sonatas and symphonies* (G. Tagliatela - Aleksandr Nikolaevic Skrjabin in Russian symbolism - Florence, the New Italy, 1994). Scriabin's theosophical thought takes on more and more body to the point of determining the same music. The definitive turning point towards this direction took place in these very years, around 1900 to 1903. Music becomes proactive. The use of the major tonality is affirmed. Scriabin was able to experience positive emotions (happiness, excitement) in an almost supernatural way. In this period he wrote a libretto for a melodrama he never entirely set to music where the protagonist was the poet-musician-philosopher (Scriabin himself). Some of the verses read like this: *I am so happy that if I could instill at least a drop of happiness to the whole world, life would seem beautiful to men*. This is the period where the Fourth Sonata, whose first half is an *Andante*, was born. The music is persuasive, it brings an atmosphere of seduction, sweetness. Already the first notes of the theme (which carries the *sweetest* indication) outline a melody soaring upwards. Upward slant, flight, stars, are concepts that will not abandon the composer. F. Bowers in his work "Scriabin" reports a phrase of the musician who used to say frequently: *...from the greatest delicacy (refinement), through active force (flight), to the greatest grandeur*; the impetus to leave the ground and reach by flight the place where there are stars, also symbols of course as the entire Scriabinian language where symbolism is combined with theosophy. After the first page where this theme is explained and sung (a theme that will become fundamental throughout the Sonata) there is a passage that never leaves the seductive character of the beginning. It is a short bridge that leads to a new part where the theme is sung by the left hand while the right hand once again draws the starry sky with chords that then become fast moving notes almost to better describe the blueness of those distant lights. Here we see an analogy with the third tempo of the Third Sonata where there are *"the singing stars"* already described. In a very amiable way this short time prepares the "attack" of the second half, the *Prestissimo volando*. Some report that, when the author taught this tempo, he encouraged the pupil to play it faster in a visible and excited way. This rapid movement is made up of many short and very rapid movements which help to create an atmosphere of festive throbbing frenzy. The piece poses serious difficulties for the performer who should not think of this time as a speed contest but rather as an invitation to enjoy the joy the composer felt; a feeling which Scriabin transferred very well into this composition. Through various sections the entire composition is directed towards the final theme (accompanied by fiery, *jubilant* indications) which is the same theme as the beginning of the *andante*, this time played in a festive way with batteries of chords to mark the achievement of the star, his beloved symbol which represents the imaginary place of liberation from human condition often the seat of suffering.

## 5<sup>th</sup> Sonata Op.53 (1907)

This composition is the last Sonata to be written in tonal form and it is crucial to understand how the turning point in Scriabin's thinking already occurred in the Fourth Sonata, here it becomes manifest, indeed decisive for the composition of the Fifth Sonata. Moreover, the composer abandoned the Forma Sonata in several movements as well as for the orchestral production. One must never forget how important orchestral work is in Scriabin's production to better understand his pen. The period in which he wrote this Sonata is extremely fervid for the composer: touring in America and Russia and an important work for orchestra: The Poem of Ecstasy. This work, which bears opera number 54 and the Fifth Sonata Opus 53, are connected by a common text that elaborates a common idea.

"I call you to life  
or hidden cravings!  
You, sink  
in the dark abysses  
creative spirit,  
You, fearful  
embryos of life,  
To you I bring  
the Daring"

But beyond any philosophical or theosophical or, worse, predictable deductions, what is useful to underline is the character in which this Sonata moves. Scriabin lives once again, because of his thoughts that gradually form, a period of excitement of which this Sonata is permeated by the overflowing inebriation, joy, joy. Everything happens with the use (for the last time) of the tonality expressed in fast times and chords or in slow times that always have persuasive and narrative sounds.

The composition begins with an *Allegro. Impetuous. With extravagance*. The left hand plays a tremolo to create rolling timpani while the right hand plays a trill that heralds an immediate flowering of groups of five notes that quickly rise to the right end of the keyboard.

It comes, after a stop, the *Languido* where the composer speaks to us with seductive language. He seems to ask us questions. This theme will be magnified in a grandiose way at the end of the composition. Then appears the *Presto con Allegrezza*. In this section there is an irrepressible joy. It seems like a swarm of lives rejoicing festively; it all begins in pianissimo. Then follows a *less lively one* where the theme still seems to ask questions that cannot be answered. All very sweet. With an *Allegro fantastico* di due battute that seems to be a reminder, it picks up the rapid rhythm in the *Presto tumultuoso exalted*, a part that brings the Sonata back to the beginning with the rolls of tympanum, trills and rapid notes towards the high notes this time with an *Allegro impetuoso*. The *Languido* returns and the composer resumes the rapid tempo playing with the elements and developing them. It leads to a *Presto giocoso* where it takes the theme of the initial *Languido* and makes it light, almost impalpable. Again the *Less alive* interrupted by the short calls of the *Allegro Fantastico*. The rhythm comes back alive and more and more grandiose atmospheres are created, taking elements already existing, using chord drums. A *Prestissimo* to resume the fast movement of the beginning and again the *Less Vivo*. Now appears the *Dizzy with fury* that brings after eight beats to the *with brightness*. It is impossible not to be pervaded with joy by both listeners and performers. Then comes the penultimate short section with the *Ecstatic* that magnifies the initial slow theme of the *Languido*. The Sonata ends with a short *Sooner of the* previous material and the *Impetuous of the* beginning this time without the tympanum rolls. According to Tatjana de Schloezer, Scriabin's second companion, this Sonata was composed in 6 days.

## 6<sup>th</sup> Sonata Op.62 (1912)

This composition is the first Sonata by Scriabin to abandon conventional tonality. It is also the first in a cycle of five Sonatas ending with the Tenth Opus 70. From the Sixth Sonata onwards Scriabin no longer uses tonalities but develops a personal system based on symbolic, mathematical and esoteric concepts. This piece together with the Ninth Sonata belongs to the "obscure" part of Scriabin's theosophical vision. In both Sonatas the supreme and transcendent condition will not be reached through the Union between the Divine and the Soul of Man, the ultimate goal of the composer's theosophy. The aim that Scriabin, let us not forget, was to make those who so desired reach it through his compositions and in particular one, "The Mystery" (of which only sketches are preserved).

The character of the Sixth Sonata appears immediately clear with the indication "*Misterieux, concentré*".

The mystical chord opens the passage followed immediately by the "winged" "ailé" cell which will return recursively. The sinuous, feminine theme appears in a suffused tonality, representing the human Existence that will later be transfigured by Evil. The climax is determined by the presence of the mystical chord and the theme, so to speak, "Feminine" which alternate generating a singular atmosphere that preludes the beautiful page where the aforementioned theme is sweetly explained where "*the dream takes shape*" (Scriabin). A succession of two notes from a fourth (*charmes*) appears, another recurring element. Rapid successions of the mystic chord mark a passage that will become recursive and prelude to a main event of the sonata (*avec entrainement*).

You can almost really see the dance motif so frequent in the music of this composer with his *Ailé tourbillonnant*. This frantic movement of the officiant tense spasmodically towards the evocation of the mysterious and terrible force: the épouvant that *really rises (surgit)* in the sonata in a suggestively terrifying way. Now begins a section that seems to derive from the evocation of the épouvant : *l'avec trouble*. The cell *ailé, étrange* mixes twice with the element *avec entrainement* of which before seems an emanation of the épouvant entity. Five notes of the mystic chord begin a brief dialogue that will be repeated shortly of the cell *ailé, étrange* where an octave of sound is eloquently called *appel mystérieux* (also an *element* that will be repeated shortly in a rebutted form). The previous situation of the *avec trouble* returns again with the dialogue of the *ailé étrange* and the *mystérieux appel* which, in rebutted form, concites the atmosphere of the Sonata. The page of the theme of the "*dream taking shape*" returns with a different and dynamic aspect. Rapid successions of scales composed by the notes of the mystic chord that adorn the theme while the atmosphere is turned on appear. *Charmes* also appear.

The theme of the *dream taking shape* appears transfigured in its opposition to the original exhibition: first crystalline and ethereal, now it becomes Joyeux, *trionphant*. This transformation seems to be generated by Evil that takes possession of Man, who in turn becomes part of Evil itself. A dramatic page where the *Sombre* (dark) consisting of 4 notes of the now disfigured theme prepares the *Epanouissement de forces mystérieuses* (*Apparition* of mysterious forces).

Followed by the joy of the officiant performing a short dance with *an exalted joy*.

With an *effondrement* immediately (immediate collapse) everything resumes as at the beginning. The sonata starts again but the theme "Feminine" sounds loud this time. After expositions of the thematic material already seen, the theme "Feminine" reappears in octave supported by arpeggios on the left side. In this way comes the page where the inscription "*tout devient charme et douceur*" appears, part of the piece with three lines where the female theme appears, successions of the mystical chord, the *charmes* in an atmosphere of oneiric taste, enchanting fascinating. It changes its pseudotonal structure and swells again and then disappears towards the end; in fact a third vision of the "*dream that takes shape*".

Back comes the *avec entrainement that* preludes the frenetic dance of the priest and this time the *épouvant moves* in a delirious dance where it seems to see also the officiant totally immersed in this satanic evocation. This final page is wider than the one where *épouvant* appears the first time. Everything always dissolves into dance form. Even the horrible presence fades away leaving the smell of the mystical chord of several octaves.

## 7<sup>th</sup> Sonata Op.64 (1912)

Scriabin speaks of this piece as "the most beautiful compositional experience of his life".

One cannot blame him because I think that in this composition there is perhaps the most successful encounter in this artist's production between the beauty of the material of the composition with its elaborations, the great contrasts between the thematic elements, the fervent imagination in shaping the shape of the sonata itself, the suggestive "three-dimensionality" of the single moments (thanks to the simultaneous encounter of elements in light and shadow, distant and close to the listening), the play of harmonies, and, last but not least, the elegance.

Undoubtedly the Seventh Sonata is a fascinating piece.

It is perhaps the most complex Sonata to perform; superimpositions of polyrhythmias in the same hand, sudden "climatic" changes, technical complexities in certain steps... Already in the previous Sonata the musician had abandoned conventional tonality to draw definitively his compositional habitat with his mystical chord which here becomes a container element and producer of the whole. In this work we see how the writing is enormously complicated compared to the previous Sonatas but this does not confuse the listener; I would say that this density of notes is the indispensable voice, necessary to perfectly describe both the environment and the development of the story of which the composition speaks. Writing that then, as we will see starting from the Eighth Sonata, will go towards a gradual simplification, almost dematerialization if we think of the incipit of the Tenth Sonata Op.70. The Seventh Sonata is a "physical" sonata, a place where the esoteric argument materializes in space taking on an almost ponderable weight, a piece that asks a lot of the interpreter not only for its technical about but also for the imagination of sound. As always Scriabin asks for an ability of imagination and sound realization that goes from the crystal clear almost virgin to the dirty black almost horrid.

This Sonata contrasts sharply with the previous one for its meaning, its solarly (despite certain dark elements present in the piece), its vocation. In fact, it is the "White Mass" that seems to be the esoteric concept that Scriabin tended towards, more than other wide-ranging piano compositions. In fact, the musician's appreciation of the Seventh Sonata was not only from a musical point of view. The apotheosis of Scriabin's theosophy *calls the whole world to experience a mysterious and ecstatic event, during which the reunion with the Holy Spirit* (the Creator n.d.r.) takes place. Let us not forget the fact that this musician has left us with the precise idea that music serves a higher purpose than being an end in itself. That it can, therefore, serve the purpose of being the bridge and perhaps the place where Man reunites with the Divine from which he was generated and then separated to finally re-establish the Primigenia Union. The composer believes to have created with the 7th Sonata abstract music, i.e. devoid of man's feelings and lyricism linked to the sphere of emotions, a music very close to the Mystery like the sounds of bells, those same bells that would have called the people of the Earth to a temple specially created in India for the celebration of the Mystery, a mystical experience of the 7 days<sup>3</sup>.

It is also logical that Scriabin used a symbolic language to describe and create Myth, Man, entities, Good, Evil (the latter coexisting for Equilibrium). Therefore symbols and, even more so, a real personal vocabulary easily recognizable by the recursiveness of the musical cells which, in turn, are accompanied in the score by descriptions that identify the meaning of these sequences.

*In this way we create a set that we can call a small vocabulary of Six musical elements that indicate events or states that are always the same<sup>2</sup>.*

The autograph manuscript bears the indication "*Prophétique*" which is not frequently found in published editions.

We have testimonies of comments Scriabin made to friends about this sonata reconstructed by Sabaneev<sup>1</sup> (1881-1968 - musician, musicologist and Scriabin's biographer).

The Seventh Sonata opens with the indication "Allegro" with the *"theme of the will"*, the voice of the creative spirit calling humanity to a mysterious event<sup>1</sup>. This theme is an element of Scriabin's vocabulary and consists of a quick upswing towards its beating: in general the function of this element in Scriabin's writing is to announce something that is about to come (the "Fanfare" element)<sup>2</sup>. The vertical sounds resulting from the accompanying figures of the first theme were defined by Scriabin as *holy harmonies*<sup>1</sup> (sacred n.d.r.). An opposite moment to the incipit and short entitled *"mystérieusement sonore"* immediately follows. It is composed of chords in the central region of the piano and represents, according to the author, the *"harmony of the bells"*, which announces to humanity the need to witness the experience of a mysterious event<sup>1</sup>. Let's think about the fascination of Indian thought that the composer underwent during his esoteric-theosophical studies coming from Buddhist thought: the long sound of the bell, its effect, the syllable "om" connected to it, the bell with its almost infinite vibration that serves to announce to everyone or prepare for meditation...

It takes up the *"theme of the will"* in a narrower form with a longer take on the *"mystérieusement sonore"*. This element is complemented by alternating surplus fourths to the severe already present at the beginning. From ancient memory one can sometimes hear the association between the scriabinian augmented fourths and the "tritone" or "diabolus in musica"; an interval that notoriously identifies the presence of Evil. The esoteric references of this composer's writing and his vocabulary far exceed the simple quotation of an ancient interval used for the reason mentioned by many authors before the musician (a fine example in Liszt's "Dopo una Lettura di Dante"). I think of this interval used very often by the composer as a particular effect, a color.

Everything fades away; thus appears *the avec une sombre majesté*, a theme that seems to be played by brass for its martiality, one of the dark elements of the composition, a real motto consisting of three fast notes and a long one (the four notes form an arpeggio). These cells also constitute the last four notes of the sweet theme that will appear later. It is accompanied by episodic excess fourths or by the fanfare element that gives power and majesty. A fanfare element occurs with a bell twice. The theme appears in stark contrast to everything that has happened so far: here is the female theme that represents the human condition and on a non transcendent level, the woman. It is accompanied by the indication: *"avec une céleste volupté"* and when it rises for three notes *"très pur, avec une profonde douceur"*. (notes taken from the *sombre majesté*). It is precisely these three notes that will be transformed to generate opposite situations. This theme was defined by the composer as *"pure mysticism"*. He suggested interpreting this theme without any sensuality or lyricism<sup>1</sup>. The sound *mystérieusement* still appears to interrupt the unravelling of the beautiful mystical theme that returns. *"Here everything is obscured by mystical clouds"*, Scriabin comments in reference to a passage in which the 2nd theme is heard in counterpoint with a fragment in pianissimo of the theme of the will and with a motif of 5 descending notes (b. 47-57) which can be defined, following Scriabin's words, the motif of unexpected flights, that is, according to the testimony collected by Sabaneev, *"all the different variations of the flying and floating spirit"*<sup>1</sup>. This episode presents the theme well explained in turn on different octaves and is adorned by the five descending notes while arranging the fanfare element in low octaves. Sometimes the five descending notes are preceded by a design that is very reminiscent of *the étrange, ailé* of the beginning of the Sixth Sonata. Also this episode, as it goes down in register, is turned off by decreasing the number of notes, the pulsation and the sound. The element of the "flying and floating spirit" is another fundamental component that sometimes becomes the protagonist of the pentagram. This last element immediately appears again in rapid sequence and in two consecutive octaves, moving the piece and alternating with the drawing analogous to that of the Sixth Sonata (*animé, ailé*) (animated, winged). The theme in rhythmically varied form appears and preludes to a new element marked by the term *"étincelant"* (sparkling) which according to the author represents *"the sparks coming from the fountain of fire"*<sup>1</sup> naturally to be understood in the figurative and mystical sense. More than sparks, I would say a rapidly changing multicoloured emanation at the apex of the arpeggios a theme is drawn. Two bars

of a brief progression of excess fourths to return to the initial theme transposed. The very sweet theme of the "céleste volupté" returns, followed - if not interrupted - by a triplet followed by a long note in octave, first low and then high, which will take on more and more body to become a prelude element of a rough moment in the sonata. This element is the generating mechanism of the "sombre majesté" seen in the opening pages of the Sonata, in turn, as I said, produced by the last notes of the female theme. Again the opening theme of the composition. And again the very sweet theme this time adorned by the five descending notes is preceded by one that is very reminiscent of the *étrange, ailé* of the beginning of the Sixth Sonata. During this exhibition, the "Fanfare" element with the indication "menaçant" appears threatening, the ever-present emanations of the flying spirit drawn in quintines in a second fast second time. The triplet followed by a long note as a warning appears three times before the "sparkling" element (which unexpectedly also takes on tonal directions) also inserting a chromaticism of three notes alternating with rapid movement. In this way there is a dialogue between the design of the high notes of the "étincelant" and that of the chromatics of the three descending notes. All permeated, as I said, by an unexpectedly tonal taste. Two jokes with the "fanfare" element repeated three times and interrupted to reopen a new exposition of the feminine theme, sweet, always mostly animated with that triplet above that seems almost a catalyst. The various elements of the sonata dance on these staves accelerating, stirring and dramatizing more and more the atmosphere of the Sonata. The writing thickens taking short values, the long note triplet becomes the wake-up call. The writing seems to come out almost out of the page and really it seems to listen to thunder and see lightning that preludes the appearance of the initial theme supported by batteries of mystical chords in the right hand and arpeggios on the left. This page is accompanied by the term "Foudroyant" (Terrible) and it seems like it's time for the Sonata. In fact, the "sombre majesté" is back, transposed by the sound of the bells represented by mystical chords as at the beginning of the composition with the female theme. Now the element similar to that of the Sixth Sonata that adorns the theme of the "céleste volupté" is written in fourths. Again ringing of bells for a new emersion of the sweet theme where there are the descending fifths played in fourths and fast descending fifths. This moment is wonderful. There is a real possibility to create a sort of sound "three-dimensionality" where the theme "bien marquée" (autograph annotation) appears in front of us with these elements that create a sort of real harmonic sea that really draws a sense of depth; almost an ocean of sounds. The sonata continues to repeat the steps taken at the beginning with the quintines in fourths, "the different variations of the floating spirit". It also follows *animé, ailé* always with the set of the fourths, the theme of will, the sound of bells, triplets with long notes that feed tension, bells again. The female theme reappears for the last time. The four notes of the *sombre majesté* increase by one, generating a mechanism formed by four fast notes and a long trillata supported underneath by the *fanfare* element. This part resembles the part that preluded the *Foudroyant* without reaching the climax of the previous one. A rapid dance made of chords that descend and excess fourths in eighths prelude a rapid appearance of the female theme. Again the same thing that preludes the *fulgurant* moment that comes directly from the *étincelant* with the successive chromatism of the three descending notes. Here appears a lyrical part where that theme of the high notes of the *étincelant* is developed while a long pointed theme appears. The writing is in four staves, the moment is very suggestive. The excitement is resumed with the chromaticism of the three descending notes, chords alternating with bass. Now four bars *have a joie débordante* which see a chord with two hands in the lower region preceded by a bass in octave, a central descending motif alternately recursive twice and chords in the upper region which are preceded by rapid upsets of chords. All these elements create a joyful, almost "overflowing" atmosphere. Now there is a moment where the writing descends in register by means of chords and an element in the grave that comes from the pentagram of the "bells". Everything seems to stop on a not rapid theme of five close and almost chromatic notes. The atmosphere warms up quickly with moving chords repeated after the high octave with octaves of quarta in excess. Chords and octaves in the high region are accompanied by rapidly accelerating "en délire" ending on a twenty-five-note

chord from the central region of the piano to the last high keys of the keyboard. This moment of the sonata that ends with this imposing chordal mass almost recognizes the delirium of the officiant in performing his ritual in a more and more concited way (with the chords accelerating before the great chord). In the end he really loses control of himself and falls. The five slow notes that preceded the delirious moment return. The whole becomes pianissimo and four short notes plus a long one follow one another to reach the high region of the piano again. The right hand stops shaking and dissolving while three times more the quintines express "*variations of the flying and fluctuating Spirit*". The end appears fading away, almost asking a question that we may know. Exactly like the Sonata that preceded it and the one that will succeed it.

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## 8<sup>th</sup> Sonata Op.66 (1913)

This Sonata of vast proportions (the longest of the last five) stands between the Seventh Sonata, "the White Mass" and the Ninth, "the Black Mass" and differs considerably from the Sonatas that precede and follow it by its characteristics that make it "different". Could this Sonata be the *world* between the opposite *White Mass* and the *Black Mass*? Or even the center of gravity of the last 5 Sonatas?

Especially in the examination of Scriabin's production from the Fifth Sonata onwards we see that the pentagrams are often accompanied by sentences, highly explanatory textual elements that give meaning to the music just below. These comments almost always evoke atmospheres and events of considerable impact.

So it is for the Sonatas from the Fifth onwards to the Tenth. But it's not like that for the Eighth.

Here Scriabin limits himself to the classic agogic notations (*Slow, Allegro agitato, Much more lively*) with the sole exception of the adjective "*Tragique*". Apart from these dutiful indications of movement, nothing else appears. In this Sonata his eloquent commentary on pentagrams has, therefore, a definite setback. Mystery.

The character of this Sonata is also unique in Scriabin's production. This music seems to speak of limbo, of no man's land. Enchanted place, a nowhere. A beautiful but unreal island; perhaps a dream. A place perhaps not even Scriabin himself. That's why it's difficult to interpret, to think. It's a piece very little frequented by pianists. Together with the Sixth, this Sonata is the most deserted, the "least" descriptive, the one that perhaps has the least impact and together with the Sixth is the Sonata that Scriabin has never played in public. The composer describes it as *the most tragic episode of my creative activity*.

This composition is very different from the previous ones and from those that will follow also for the musical writing that very often touches the tonality. In some moments (in the slow opening for example) it seems like the Berg of the Sonata Op.1 for piano, in other moments instead it seems to approach the Debussy of the *isle joyeuse* or, when the music *is* left to itself, a clear reference to the pastel sonorities of impressionism. All non Scriabinian elements. Also as far as the sonorities are concerned, it's atypical: it uses half sonorities, I see it diaphanous... almost transparent. There are intense sonorities but they are not the ones that characterize this composition.

I'd say we play it with the impressionists in mind. The fourth rapid descendants, constant of the piece together with a theme, thinking them immaterial, not physical...

As for the Tenth Sonata this composition begins with an initial part, almost a prelude to the actual composition.

*The incipit of the Sonata seems to me to represent a strange creature that moves swaying in the dark... like a dragon of ancient times with thousands of sparkling colors* (Nuccio). A being that materializes and returns alive through the musician who evokes it. For this reason (and not only because of the composer's own conception of the pulse) the "Lento" as an agogic expression of these first pages of the piece, I consider it merely a rough indication (as it happens, in my humble opinion, for the whole production of Scriabin). This "prelude" begins with a tenor upbeat theme consisting of only three notes wrapped in chords in a three-line writing. At the third bar appears a sequence of nine notes that will become recursive. A theme of doubt. It seems to describe something that exists but of which we do not know why. The character is caressing.

A longer known quatrain appears that seems to release energy giving rise to elements that appear accordingly. In fact it is an arpeggio that opens; it gives life to play it alone. With these elements opens this two-page long part where the movement is not constant but sometimes seems to undergo accelerations like when an astral body meets gravitational fields created by the major celestial bodies.

The *Cheerful Shaker* begins. The theme of the three notes of the beginning here develops entirely in a dozen or so notes linked by tight intervals except for a small leap between the last two. You live in a suspended atmosphere. Then the chord is transposed through a modulation and is repeated in a new "tonal" sphere. It should be noted that the composer will make great use of the second interval of the main theme by placing the first note in upbeat and the second in beat: a sort of motion towards, a go. The trill is also an important element in this sonata. It is for Scriabin's music in general. It is a point of light, but in this sonata it also appears to emphasize the climax notes of a moment that seem to feed even more unanswered questions. A *much more lively* short that leads to a new "modulation" of the previous content that evolves to the *Tragique*. This moment sings the sequence of the nine notes that appeared at the beginning lyrically almost with a *tragique* tension. A short sequence of ups and downs (one of the dominant elements in Scriabin's pen) is the prelude to a section that looks like an oasis we will find again: it is composed of trills, arpeggios, accented sounds, chords. Diaphanous section, clear mostly on the medium-high register of the keyboard. It takes shape in its melodic trait from the theme of the nine notes. There follow four static bars that serve to make the Allegro agitato reappear in new modulation with double notes in the right hand and arpeggios on the left; almost a murmur, a noise, another recursive element of the Sonata. This part of the piece alternates the initial theme of the Allegro agitato with an elaboration of the *tragique* theme. The whole leads to a completely new section that is opposed to what happened previously: the *Less alive*. Once again we have the theme of the Allegro agitato but this time stretched out and preceded by rapid arpeggios which draws an atmosphere I would say unusual for the music of this composer. The theme of the *tragique* transfigured in the new light also appears. The tonality is tinged and the whole seems to draw that ideal island bathed by the sea in the warm morning warmth of a spring sun (Nuccio). After a trill, the *Tragique* breaks out again, this time *much more alive* where the elements of the sonata tighten in a more *lively* time. The whole leads to a *Soon* of short duration. Here you really seem to hear the rapid birdsong given by a trill and an extract from the theme of the new in rapid form. The birds that inhabit that island before. Followed by an *Allegro* that preludes to the *Less alive* similar to the previous but more extended. The sections mentioned above alternate in various ways resulting in a *More alive* that leads to a *Soon*. Here once again and even more one really seems to hear the frenetic and joyful singing of small birds. The Sonata's progress is more lively on the last page where the *Prestissimo* appears with the *theme of birds* at the beginning and a descending movement of chords that glides towards a *doux, languissant*, the last line of the sonata that returns brings back the dreamy atmosphere with the final part of the theme of the nine notes.

*The most tragic episode of my creative work* (Scriabin's sentence on Wikipedia about this sonata)

Scriabin began writing this Sonata in the winter of 1912/13 and completed it at the beginning of the summer of '13 He worked on the Tenth Sonata at the same time and completed it before the Eighth (Rubkova).

"drawn from nature, as if it had existed before".[Ashkenazy- 10 Piano Sonatas commento alle registrazioni] Stravinsky described the piece as "incomparable" [[Donato Mancini - commento alla Sonata n.8 op.66](#)]

## 9th Sonata Op.68 (1913)

The Ninth Sonata Op.68 is among the composer's best known compositions. When you want to play the last Scriabin the *Black Mass* is practically a must. The appellation *Black Mass* is not autographed but was given by an acquaintance of the author with prior permission. It is a composition very defined in the message it carries and is closely linked to Scriabin's esoteric thought as, moreover, the artist's production from 1903, when he published the Fourth Sonata Op.30, until his last days. Without dwelling on Scriabin's theosophy, we can summarize that it can be inscribed in the thought of Soviet symbolism. Approaching Scriabin's music must necessarily take into account that this artist, more unique than rare of its kind, thought of music as a determining element in a theosophical and theurgical context in which he was completely immersed. Music would have been useless if it had been art aimed at pure aesthetic value. Art intended as a means to achieve a higher spiritual state of man. The world we live in and the transcendent world are intimately connected and form a unicum. The artist and in particular the musician (just like the officiant of an ancient sacred rite) would be the bridge that connects the world of human reality with the transcendental one, *calling to life* with his instrument the musical pieces, real creatures of the supernatural world, through the performance of the compositions themselves. Scriabin's pen, therefore, has increasingly written music guided by the precise intent of treating (if not evoking) this complex universe. It is well understood how this discourse can be misunderstood if not easily ridiculed. We would add that Scriabin's esoteric question was perhaps a reason why this composer was removed from pianists' repertoires. Returning to Scriabin's universe, the unicum mentioned above is also composed of antagonistic elements in balance or in struggle such as, for example, good and evil, an issue addressed in the Ninth Sonata, the *Black Mass*.

This music tells of the very act in which evil takes possession and transfigures good by converting it into part of itself. The narration of this story appears eloquently in the composition.

The Sonata begins with a series of intervals of fourths over and above those dear to Scriabin which form a short descending melody. A climax is created that introduces *something unwelcome that is about to happen*. Without going into details, the *Evil* immediately appears with a small but effective hint of the element marked by the composer with *mystérieusement murmuré* with a very rhythmic character, with detached notes and contrasted with the situation of before made of tied and slow notes. This *germ of Evil* will appear in an incessant percussion throughout the whole piece until it reaches its purpose as before. Another characteristic and suggestive element is given by a series of trills at a distance of seventh and connected by fast arpeggios. It almost seems to tell the damnation of the souls of a Dantean infernal circle. After this appears what we can call *the theme of Good* connoted by an undeniable sweetness where Scriabin writes *avec un langueur naissante*. The atmosphere is completely opposite to the previous one: the piano plays in the medium-high register of the keyboard and embellishments adorn the theme that unfolds amiably. The disturbing series of trills that appeared before the Sonata with the intervals of quarta eccedente (tritons) with the *germ of Evil* returns again. The *theme of Good* appears splendidly adorned with rapid notes that seem to evoke the harp. An almost dreamlike atmosphere. From here begins the real struggle of the two opposing elements of Good and Evil. Superb the way Scriabin slowly but surely transforms the *theme of Good* into something opposite, evil. Rigo after Rigo the rhythm of the piece becomes pressing and in the end it will be just an *Alla Marcia*. The theme sobs interrupted by the percussion of the elements of evil until it deforms itself taking on a horrible appearance like a wax statue in the sun. The whole thing gets more and more excited until a *More vivid* and a *Soon* that makes the writing go down to the mid-low region of the keyboard that mournfully repropose, with the slow tempo of the beginning, the beginning of the Sonata.

## 10th Sonata Op.70 (1913)

The Tenth Sonata Op.70 was completed together with the Ninth Op.68 and before the Eighth Op.66 (the last Sonata to be completed). At a first examination of the entire cycle of Sonatas we see that the writing thickens starting from the Fourth and then reaching a true culmination in complexity with the Seventh. The Eighth is a case in itself but which unquestionably indicates a reversal of the trend: the writing becomes simplified and seems to tend strongly towards essentiality. The Ninth, as effective as it is clear in its staves, is already far from the extreme complexity of the Seventh, which reaches four staves simultaneously in the score. The Tenth Sonata instead in its essentiality seems to have gone beyond the limits of a real writing and reality, of this world; the beginning for example: diaphanous, immaterial with few notes. The composer's language is increasingly close to Scriabin's real alphabet, where trill, tremolo, rapid beating and so on are the code with which this composer evokes and expresses himself with us. This lexicon appeared almost immediately in this author's compositions and will be essential until the end. The single melody is not only a sequence usable as a simple song but it indicates something, it has an intrinsic meaning that can be decoded through Scriabin's "code" or through the lyrics that accompany the composer's stave. One could discuss the question of *code at length* as scholars have done before, but of course, this is not the place.

The musicologist Cristoph Flamm in his preface to the Scriabin Sonatas published by Bärenreiter quotes Leonid Sabaneev (musicologist, composer, music critic and friend of the musician) in his "Memoirs on Scriabin", mentioning the fact that the musician played several times at the beginning of the composition, asking the interlocutor excitedly what it seemed to him. Sabaneev replied that it seemed to him like notes played with Pan's flute. The author of the piece immediately replied: "*Of course you are right: these are the sounds and atmospheres of the forest that, evoked in the atmosphere of the Pan flute, open to nature. This has never appeared before in my works, don't you think?* ". He repeatedly played the beginning of the Sonata visibly raptured and went on to say: "*It will be joyful, luminous and earthly, yet there will also be this in the beginning of the Sonata: a dissolution of matter.*"

In order to understand the meaning of the "dissolution of matter" we must pause for a moment to consider Scriabin's thought in his last phase of life, that is, during the composition of his last sonatas. Nature with its balanced opposites reflects and manifests under our senses what at a transcendent (pre)level exists and generates nature itself. The tree, the animal, the mountain are tangible representations and *earthly* manifestations of something that is not earthly but transcendent. It is with this concept that we must interpret the name *Sonata of the insects* that this composition has. Returning to Flamm Sabaneev's writing, the composer's phrase "*Insects, butterflies, moths are living flowers. These are the most delicate caresses, almost without touch. They are born in the sun and the sun feeds them... This is the caress of the sun - which is closest to me - the whole sonata is full of insects*". In essence, the Tenth Sonata and Scriabin's latest production draw an enlightened reality permeated with a light that is no longer solar but celestial, where even the Scriabin's ego is sidelined (C. Flamm). The earthly world is transfigured into the celestial vision. No more matter if not characteristic of a global One that encloses and understands everything. The elements of nature become allegories and appear symbols. The insect no longer depicted in its matter but becomes a point of vibration and light in the Sonata. The trill as an insect, the trill as a point of light. This is how we can reread the words of the composer reported by Sabaneev just above. This is how we must listen to the Sonata, or rather, live it.

The piece begins with what some call a slow "prelude", just like the Eighth Sonata Op.66. In the first few bars a few notes with two elements: one seems a theme in the central register, the other the song of birds. With *avec un ardeur profonde et voilée* starts a melody for semitones joined in a moment with the overlapping of the birdsong. This happens twice. That singing always appears slowed down with the musical figures up to a stop. It resumes again with other notes the beginning.

This time interrupted by trills preceded by rapid notes; they seem to evoke what is about to happen. The small episode is repeated in a more accentuated way: a real invocation. Here ends "the antechamber" while the *Allegro* begins. Here, the recursive theme is always by joint semitones: it lingers on the first notes and then gently descends. All this very quickly. It carries the indication *avec émotion* and in its four takes seems to be attracted downwards as if something superior and inevitable forces it to do so. The character is languid even if the whole, as said, has rapid movement. A few jokes with *restlessness* bring the theme back to its original height and it is repeated with the invocation that seems to be more a *frinire*, another recursive and symbolic cell of Scriabin writing. The theme of the bird also returns in the form of imitation in the hands that slows down the course of the piece until a new section with a more meditative character arrives. A melody appears with a questioning character filled with rapid trills marked by the phrase *avec une joyeuse exaltation*. It almost seems to see this melody with birds and insects circling around it apparently to disturb but actually to party. A joy. The execution of this page is complex because of the simultaneous presence of melody, harmony and trills. This will become even more difficult in a later take. It is suspended with a long tremolo as a question. Four bars to introduce again a new section that is not rapid, where we listen to the initial theme in counterpoint with a theme probably derived from the initial theme of the *Allegro*. A short interruption with the question melody de *avec une joyeuse exaltation*. The non-rapid section returns, just before it elaborates part of the material exhibited so far. Suddenly an acceleration that leads to trills that descend chromatically (anticipation of what is happening in a short while). Back the climate of the not rapid section and the acceleration this time to lead to a new section marked with *avec une joie soufferte* that brings trills that then lead to the singing of the birds with drums of chords repeated in strong. This bridge leads to the repositioning of the *Allegro* in new transposition. *Allegro* which leads to the theme by joint tones of the beginning which this time is elaborated and presented simultaneously with birdsong and trills preceded by rapid notes. This section creates the growth of pathos until it reaches the *Puissant, radieux*. Here there is a really modern writing on three staves: we have tremolos between two hands or the right one together with arpeggios in the low register of the piano. This is what the sound around the melody already marked by *avec une joyeuse exaltation*. This is what *flutters around the* main melody. This joyful, sonorous part that grows more and more in sound and atmosphere explodes in a perfectly tonal chord. Two trills with rapid notes as for the beginning of the *Allegro* which anticipates the same part this time transposed, leading as for the previous time that melody surrounded by trills. On this occasion the pentagrams become three with the trills continuously present in the upper line, the melody in the middle and chords and arpeggios for the left hand line. Similarly, as in the previous episode, there is the return of the slow section, which begins to become excited. It seems to lead to the *Puissant, radieux* of before but in reality comes the part marked with the *most vivid*. Here really there is the radiant chirping, the frantic agitation of birds and insects with their speed and festivity. Radiant chirping that leads to a *Soon*. Extremely compact figure, almost a gear, nothing rhythmically complex. Then come some jokes that bring the performer's hands into the central and low reason of the keyboard and that serve to turn off the birds' feast to return to the rarefied and minimal atmosphere of the beginning: the *Moderato*. The initial theme and for the last time the birds' song end this wonderful piece of a visionary and exceptional Scriabin.

*Nuccio Trotta*