

# LA GAZZETTA DEL MEZZOGIORNO

THE RECORD AVAILABLE THE SOLOIST'S WORK FOR THE DYNAMIC:

## A PATH BETWEEN GROUND AND TRANSCENDENT

*"I'll take you on a journey on the wings of Skrjabin"*

From the pianist Nuccio Trotta the ten Sonatas per piano in two CDs

### KEYBOARD AND SOUND

The Pianist from Bari Nuccio Trotta in stores and on platforms with his new disc

If there is one of the composers lived at the turn of the 19th century and 1900s, loved by pianists, but never really considered what they deserved, Aleksandr Skrjabin (1872-1915) is without doubt the most brilliant and fascinating. Heir to Chopin poetry and of the Lisztian technique in his youth, then increasingly mystical and symbolist. Up to an iconoclastic style and futurist. His ten Sonatas for piano, composed in little more than 20 years from 1892 to 1913. Yesterday it has just been released, for the prestigious Italian label *Dynamic*, a box set of two CDs produced by the RSI (Radio Svizzera Italiana), which collects the full range of the Sonatas by Skrjabin, performed by the Bari pianist Nuccio Trotta [www.nucciotrotta.online](http://www.nucciotrotta.online), who has lived and worked in Bellinzona, Switzerland, for more than twenty years.

*"Playing Skrjabin - explains the pianist - is not for everyone. You have to have loose screws and be free where others are imprisoned. Because his music has elements outside by common imagination. If the pianist is not gifted in this sense, it's like hearing mass celebrated by an atheist."*

The thought of Trotta well sums up the extraordinary attraction it has always had towards this music. Which in the ten Sonatas changes color all the time, form, architecture and inspiration. The same that the pianist translates in his interpretations: never banal and conventional, but rather, dedicated to a spasmodic research on the colour and intonation. For not talk about the phrasing, between *rubati* and *più mosso*, in an apparently always unstable balance, but that deep down comes the discovery of a true philosopher's stone.

Trotta has a respectable artistic training: he graduated in only seven years at the Piccinni Conservatory in Bari (Italy) and then perfected his skills with masters like Aldo Ciccolini and, in

the late 1980s, at the Mozarteum in Salzburg with Sergei Dorenski, the then director of the Moscow Conservatory. His multifaceted musical experience ranges from from soloism to accompaniment of theatrical performances on long tours. Without forgetting the music chamber.

*"The one for Skrjabin is an attraction that arose inexplicably when I began to study Sonata No. 6 - continues the pianist -, between unconventional indications and delirious phrases I was reading. I didn't know what he was thinking then, but her music intrigued me and I could feel it in my chords. Then I realized sense: the Russian composer considered the musician to be a bridge between the transcendent and the terrain, and its musical works were real living things. The ten Sonatas represent a journey, among his dramas and crucial questions, in relations between the divine and the human".*

So, Trotta becomes a sort of ferryman for the listener: from the still tonal pianism of the first Sonatas (with a very original vision at certain times, in the phrasing, of masterpieces ranging from Second to the Fifth), to the widening - of the sound horizons that draw a Skrjabin just as much shimmering and quivering, 6th through 10th.

*Music represents a journey to the centre of myself – concludes Trotta -, a journey that will end only on my last day of life. It strips us of our pettiness, making us appear naked and pure".*

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*Livio Costarella*