



Scriabin Society of America

Summer Newsletter

June 2023

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President's Message

Dear members of the Scriabin Society of America,

Welcome to the 2023 newsletter of our newly-renewed Society!

In this issue you will find Scriabin-related news from all over, including reports of recent activities as well as announcements of some upcoming events. You will also find SSA members news, as well as articles, such as a report on the Pegasus Orchestra concert given on May 5th at New York's Merkin Hall, and a recent interview published by the Fanfare magazine on the occasion of the release of my album "Alexander Scriabin: The 150th Anniversary Celebration."

As many of you may know, the SSA was founded in 1995 by a league of devoted US Scriabinists, such as Faubion Bowers, Joseph Bloch, Ruth Laredo, Donald Garvelmann, Edith Finton Rieber and yours truly among them. The Society fell into a period of inactivity due to the passing of the majority of the original Board of Directors. After a hiatus of over a decade, the activities of the Society have increased and are gaining momentum of late. The renewal of energy is due to efforts by Farhan Malik and myself together with newly-elected board members Matthew Bengtson and James Palmer who represent the younger generation of Scriabin performers and scholars. It was especially significant for all of us that as the musical world was celebrating the composer's 150th Anniversary in 2022, the Scriabin Society of America brought together artists and scholars from all over the world to present a multi-disciplinary online festival: Scriabin @ 150. This would not have been possible without the close cooperation of our friends and colleagues world-over, such as the late Alexander S. Scriabin, the composer's grandnephew and the founder-director of the Scriabin Foundation, and numerous others, first and foremost among them Taiwanese pianist Sherry Grant of New Zealand. The festival proved a great success and is now available on the SSA website for the society members to view: <https://scriabinsociety.com/>

This year, we are gearing up to present a SSA gala performance at New York's *Klavierhaus* on Saturday, September 9, 2023 @ 4:00 PM. This event will feature the artistry of legendary pianists Jerome Lowenthal and Mikhail Voskresensky, as well as the participation of members of the SSA Board of Directors. We look forward to seeing many of you, especially from the New York Metropolitan area, at that event! We plan to host our future events in different geographical areas of the US from the east coast to the Midwest to the west coast, in order to engage as many SSA members residing in different parts of the country who are able to attend and participate in these gatherings of Scriabin lovers.

On another front, we are preparing a publication of the 2023 issue of the SSA Journal online this fall, while the archival issues of the past SSA journals are appearing on the Society website one

by one for the exclusive perusal of our members. The inaugural issue No. 1 (1996) has already been posted, while the second one (1997) is about to be posted concurrently with this newsletter.

We look forward to interactions with and contributions from you in the months and years to come! One of our most relevant and urgent messages to you from the SSA Board is to spread the word about the Scriabin Society of America, to your colleagues and friends to join:

<https://scriabinsociety.com/join/>

We wish you a pleasant and relaxing summer!

Dmitry Rachmanov, President
Scriabin Society of America

Interview with Dmitry Rachmanov

Dmitry Rachmanov: On Celebrating Scriabin

BY MYRON SILBERSTEIN (Fanfare Magazine)

Dmitry Rachmanov's new album on Cambria, *Alexander Scriabin (1872–1915): The 150th Anniversary Celebration*, represents Rachmanov's lifelong devotion to Scriabin's work. He was kind enough to share his insights into Scriabin's music within a fascinating discussion of Rachmanov's extensive career.

This is the first time your work has been featured in Fanfare. Could you please introduce yourself to the readers?

I hail from Moscow, Russia (the Soviet Union at the time), where, beginning in my early teens, I went to the Gnessin Professional Music School, studying with Ada Traub. There, I was formed as a musician. I emigrated to the United States with my family at the age of 18 and entered the Mannes College of Music as a freshman student of Nadia Reisenberg, herself a former student at the Petrograd Conservatory during her formative years in the 1910s. I subsequently transferred to Juilliard, continuing my work with Reisenberg there, and graduated with a BM and an MM. I then completed my DMA at the Manhattan School of Music as a student of Arkady Aronov, himself a product of the Leningrad Conservatory.

You had some legendary teachers! What are some of the most memorable or influential things you learned from them?

I had the good fortune to work with some great musicians and teachers—a few as my main teachers, and others on a shorter-term basis.

Ada Traub gave me some of the basic pianistic foundations, teaching me in a most detailed fashion, instilling some of the practicing skills and professional qualities which have stayed with me throughout my life. Ms. Traub was a life-long friend and colleague of Anna Kantor, the teacher of Evgeny Kissin.

Nadia Reisenberg was part of the golden era of piano performance, represented by such greats as Josef Hofmann, one of her teachers. Her magical tone and noble phrasing are forever etched in my ears, as are her numerous demonstrations at our lessons. She left detailed comments and instructions in my scores, which I have the privilege to revisit on occasion. Such works as Chopin's Third and Fourth Ballades, music by Schumann and Scriabin (the Fourth Sonata, the op. 8 Etudes, and others) as well as some Beethoven sonatas and the Fourth Concerto, among many others, will always stay in my memory as taught and inspired by her.

Arkady Aronov was the right mentor during my doctoral studies at the Manhattan School of Music in the mid-1980s. As I was working through a large body of repertoire under him, his sharp ear and keen intellect, along with a few key words and refined demonstrations at the piano, got right to the point highlighting the essence of a problem, solving key issues in my playing for me.

I also worked for a few years in New York with a highly influential teacher, Alexander Eydelman, formerly the head of piano for many years at the Lvov (Lviv) Conservatory. He had studied with Felix Blumenfeld (the teacher of Horowitz, among other great pianists) and Heinrich Neuhaus, with whom he maintained a lasting collegiality and friendship. Professor Eydelman, who had emigrated to the US in the late 1970s, taught some fundamental pianistic principles, such as employing arm weight from the upper body through the arm, etc., to the fingertips to produce and control a particular tone to express musical ideas.

I took a summer course, *Juilletts Musicales en St. Jarmains-en-Laye*, with the French pianist Yvonne Lefébure, who was Cortot's student and one-time assistant at *École Normale*. I remember working on Ravel *Valses nobles et sentimentales* with her. Her identification with this music was very strong and personal; her teaching was very specific and exact; her detailed pedal, fingering, and other markings remain with me in my score. During that summer course I cherish unforgettable memories of Lefébure's masterclasses, which features her demonstrations of works such as the Schumann Fantasy, among others.

I remember playing in masterclasses more than once for such musicians as John Browning, Karl Ulrich Schnabel, Menahem Pressler, Claude Frank, Vitalij Margulis, and later with John O'Connor, each of them leaving an indelible mark on my music making in their own unique way.

Also in my teens, prior to leaving Moscow in 1976, I took a few lessons from two of H. Neunaus' disciples, Lev Naumov and Leonid Brumberg. I studied Scriabin's Sonata-Fantasy, among other works, with the latter professor, and in my score I keep Brumberg's which were very special and individual fingerings and pedal markings, which I have used and carried with me all my life to this day.

Could you share your history with Scriabin's music? What role has Scriabin had in the development of your career?

Scriabin's music gradually entered my psyche as a young student in Moscow in my early teens. I heard it around me as I was growing up and starting to listen to recordings, mostly from live concerts by Vladimir Sofronitsky, Henrich Neuhaus, Samuel Feinberg, and the like, as well as in live performances by co-students and concert pianists of the time. I also paid visits to the Scriabin Memorial Museum, where Scriabin's spirit emanated, as it were, from its walls, and where it was highly cultivated by his descendants and devoted curators and fans.

After arriving in New York in 1977, I continued studying Scriabin's music as a piano student. I carried on my work on learning his compositions, eventually presenting the ten sonatas and other works in my series of four all-Scriabin recitals at the Nicholas Roerich Museum in New York City, among other places, in the years 1992–94. In 1995 I was one of the founders of the Scriabin Society of America. From the late 1990s through the early 2000s I recorded over two hours of Scriabin's music, part of which was first published as one-CD album by the private British label

Master Musicians. These recordings have now been released as a 2-CD album by Cambria Records.

Years later, in 2014–15 I presented all-Scriabin recitals all over the world, commemorating the composer's 100th memorial anniversary. Concurrently, I began working on a videography of Scriabin's piano works, which will be a far more extensive recorded collection—still a work in progress at the moment. So, in terms of my career, Scriabin's music has given me some identity, a creative outlet, a niche, if you will.

I feel that the Scriabin's esthetic and pianistic world has a unique creative and interpretive legacy to explore. His music shows no signs of aging or fading away as time goes on; on the contrary, it remains increasingly relevant. Having had a long journey onto the concert stage in this country, with pianists like Vladimir Horowitz and Vladimir Ashkenazy being its main champions in the 1940s–1970s, over the last decades this music has entered the mainstream of the concert hall, conservatory studio, and competition repertoire alike. Yet for an average listener there is still a lingering aura of mystery surrounding this music—much to explore and discover.

Scriabin's music had a long and arduous way of finding and reaching its listener in this country. Back in the 1940s my Juilliard piano lit professor and subsequent fellow Scriabin Society of America Board member, Joseph Bloch, told me that he had to “fight for Scriabin at Harvard where I was told that his music was “too perfumed” to be played at Music Club gatherings.” And this was quite a typical perception at the time. But the tastes were slowly changing with the renewed interest in neo-Romantics, and by the 1960s the interest in Scriabin's music was revived with the support of pianists like Raymond Lewenthal, who performed one of the first all-Scriabin recitals in 1968, and with critics like the long-time New York Times chief music critic Harold Schonberg, who proclaimed: “I happen to adore his music, all of it.” Nowadays, there are some fine proponents of Scriabin's music among younger generations of pianists.

As you write in your liner notes, this album presents pieces from every period of Scriabin's career. It also focuses equally between large-scale works and briefer pieces. How did you choose the pieces for this program?

Scriabin's music is fascinating in its radical stylistic development. His music encompasses such a steep stylistic progression from his adolescent romantic Chopinesque (yet highly individual) works to the futuristic compositions of the 1910s, standing at the forefront of the early 20th century's avant-garde. During his meteoric rise, Scriabin's music evolved, absorbing Liszt's innovative forms, adopting Wagner's ideas of *Gesamtkunstwerk*, and embracing synesthesia, as well as spiritual mysticism. Historically, Scriabin, more than any other Russian composer, carried Russian music from the 19th century to the 20th.

Scriabin made some discoveries in the pianistic idiom of his day; the piano was his main medium. He lived and breathed it, expressing his innermost thoughts, sensations, and feelings through the ivory keys. That is where he made musical discoveries, experimenting with harmonies and special sound effects, creating inimitable sonorities, impressions and characters. In the history of the piano sonata, for example, I don't think there had been such a level of stylistic experimentation and development within one creative output since Beethoven's example one hundred years earlier. And Scriabin also created his own genre of the piano poem, merging purely musical with literary allusions. So, programming an all-Scriabin recital or a creating an

all-Scriabin recording provides the performer a great deal of variety both in style and in genre—a sense of a multiplicity of expressive means, opening a window into the composer’s fascinating evolution of his ever-changing sound world.

It is hard to imagine that a mazurka from opus 3 could be written by the same composer who created *Vers la Flamme*, for example. So, when I put this album’s program together, it was fascinating to highlight Scriabin’s gradual transformation of style while also highlighting the multiplicity of genres of Scriabin’s music: showcasing the birth and development of the piano poem or the transformation of the piano sonata, as represented by the Second, Fourth, Ninth, and Tenth Sonatas. The inclusion of these rather than the other sonatas was coincidental; it was a slice of the composer’s creativity. Another principle was to arrange the music chronologically while maintaining a contrast in musical character.

The videography of Scriabin’s music with which I am currently involved will include most of Scriabin’s major works, such as the complete sonatas and other genres. It will also include verbal commentary.

I notice that this album was recorded over an extensive period: 1995–2009. As you mentioned, portions have previously been released on a private label. How did its current format evolve?

This recording project has evolved in a few stages. It originated in the mid-1990s as a single album-to-be, featuring three composers: Scriabin, Rachmaninoff, and Medtner. It was then decided to expand it by giving one separate disc to each composer. Thus, the Rachmaninoff portion became the album of 24 Preludes, released by Master Musicians in 2005. Concurrently, Master Musicians released the first single Scriabin album. The Medtner recording was completed a few years later and is still to be released. The Scriabin recording sessions continued as I continued my exploration of that repertoire, and it only came to fruition with this Cambria release.

What are some of your favorite historic recordings of the music on your recital? And what are some of your favorite more recent recordings? What has helped you shape your own individual interpretation of the repertoire?

The inspiration goes back to its direct source: Scriabin’s own piano rolls made in Leipzig and Moscow in 1908 and 1910. Despite their marginal fidelity in sound reproduction, they present a tremendous spiritual link to the composer’s inner expressive world and an intuitive key to understanding the composer’s own style of playing with its inimitable agogics and dynamics, his own aesthetics, and the emotional and sound world in which he created and expressed his music. From there we go to the early recordings made in the 1900s, 1910s, and 1920s by his compatriots and classmates Josef Lhevinne, Konstantin Igumnov, and Alexander Goldenweiser, followed by the early recordings by the American pianist Austin Conradi, the Russian pianist Leff Pouishnoff and the French pianists Magdeleine Brard and Alfred Cortot. Those are the very first historical recordings of Scriabin’s music that are significant in understanding the early interpretive styles. For me, after the composer’s own recorded legacy, the greatest inspirations are some live recordings of Vladimir Sofronitsky, Samuel Feinberg, Henrich Neuhaus, Vladimir Horowitz and Stanislav Neuhaus. Among various later generations of Scriabinists who left an influential recorded Scriabin piano music legacy, I have to single out Igor Zhukov, Igor Nikonovich, Mikhail Pletnev, Arcady Volodos, Evgeny Kissin, Yuja Wang, and Daniil Trifonov.

What advice would you give to other pianists studying Scriabin? What are Scriabin's unique challenges and joys? What insights have helped you understand his work?

A challenge for an interpreter of Scriabin's music is capturing Scriabin's enigmatic spirit—a myriad of tone colors whose language is forever improvisatory, rhythmically flexible, and at times elusive, filled with unique expressive gestures and pedal effects, imbued with the feelings of dreaminess, languor, and weightlessness or with drama, impulsive gesture as well as pathos and passion, self-assertion, and ecstasy. All of this requires an affinity to his expressive world as well as patient work to achieve fluency. Pianistically speaking, his music is very demanding, requiring a well-developed left-hand technique, among other skills. But for those who have gained access to his world, the rewards are significant and unique, which may also be said about mastering a pianistic language of other great composers, be that Bach, Beethoven or Chopin.

Who are some of your favorite composers aside from Scriabin?

Fortunately, the world of classical piano music is vast and is inhabited by troves of amazing music created by great composers, from which we never fail to draw plenty of inspiration! Occasionally, I like to present monographic programs devoted to one composer. Earlier in September I performed an all-Beethoven program, *Beethoven @ 252*—a 250th anniversary program delays two years to COVID—which contained three variations cycles (opp. 34, 35 and 76) and the sonatas opp. 90 and 101. On one occasion, this program was performed on a period instrument at the historical Frederick Piano Collection in Massachusetts (<http://www.frederickcollection.org/>). In fact, I used to perform there quite frequently, usually dedicating an entire recital program to one composer, pairing a specific instrument with a composer. For example, I performed an all-Beethoven program on an 1828 Graf, an all-Schubert program on an 1830 Tröndlin, Schumann on an 1845 Bösendorfer, Chopin on an 1845 Pleyel, Tchaikovsky on an 1877 Blütner, etc. So, I do have quite a few composers I might claim as my favorite—usually the ones I am involved with at a given moment. When it comes to composers, it is hard to be monogamous!

What fascinates me is the sound world the composers dealt with and heard from the instruments they worked with and how that sound, the tactile response coming from any given piano, affected their imagination and keyboard technique.

I see that you've also done significant work in commissioning and premiering music by contemporary composers. Who are some of your favorites? What attracts you to their work?

I have to explore more of contemporary composers. I studied some then-contemporary composers, such as Rodion Shchedrin, while at the Gnnessin school in Moscow in the 1970s, then after arriving in the States.

I recorded an album of chamber works by composers of Southern California, *New York Moments*, released by Navona Records in 2012. The Tapestry Ensemble, which recorded this album and which I was part of, commissioned some of those works. The CD was so named because we premiered some of the works on it at a special concert at the Bargemusic series in New York City in 2008. In a recent festival on my campus, ChamberFest 2022, which I co-directed, I performed more chamber works by composers associated with our school, California State University (Northridge).

I enjoy listening to quite a bit of new piano music, excited to discover new works and to take note of the composers who inspire me. But I need to devote more time and resources to explore and perform more of the music of today.

You maintain an active teaching career as well as an active performance career. You have spoken fondly of some lessons your own teachers have shared with you. How do you pass these lessons on to your own students?

I feel strongly that teachers provide more than the practical advice regarding repertoire, technique, and musicianship, which they have to instill in their pupils on a weekly basis. On a larger scale, they pass on to their students the centuries-old musical tradition they inherited from their teachers, who took it from their teachers, etc. For example, my teacher in Moscow, Ada Traub, was a student of Konstantin Igumnov, who in turn studied with Paul Pabst, the student of Franz Liszt. You absorb that tradition, which involves the whole aesthetics, the spiritual world of music and the message it carries, the way you interpret things, produce the piano tone, shape the lines, treat musical textures and rhythmic life, and much more. I felt the same type of tradition emanating from Nadia Reisenberg, the student of Leonid Nikolaev in St. Petersburg and Josef Hofmann in Philadelphia, as well as in my work with my other teachers.

What projects do you have coming up?

One major project (which will have passed by the time this interview is printed) is the three-day virtual festival *Scriabin @150* that the Scriabin Society of America is hosting on November 11–13, 2022: (<https://scriabinsociety.com/about/>). Another project is the biennial Los Angeles International Liszt Competition (<https://www.lalisztcompetition.com/>), in which I am doubly involved as the president of the Southern California Chapter of the American Liszt Society (<http://americanlisztsocty.org/>) and as a teacher of participant students (I don't adjudicate or influence anything, so no conflict of interest!). And then, after New Year's 2023 there will be more sessions for the Scriabin videography: The First and Eighth Sonatas, as well as a host of other pieces.

Scriabin Concerto Performance

by Farhan Malik, SSA Treasurer

On May 5th, 2023 at New York City's Merkin Hall, Scriabin's Piano Concerto, Op. 20, was performed by pianist Nicolas Namoradze with conductor Karén Hakobyan and the Pegasus



Orchestra. Treasurer of the Scriabin Society, Farhan Malik, was there to enjoy the concert. The event drew a good crowd, and the Concerto was well received by the enthusiastic audience. Other works on the program included orchestral music by Mozart and Mendelssohn, and a novel solo piano transcription by Nicolas Namoradze of the Adagio movement of Rachmaninoff's Second Symphony, a welcome contribution to the Rachmaninoff transcription literature by the gifted soloist.

Approximately two weeks before the concert, the soloist and conductor gave a fascinating presentation for the SSA on the Concerto, during which they spoke about their in-depth research into the work's performance practice. That presentation and interview, exclusively for SSA members, is currently available in the Members Only section of the SSA website.

Member News

Daniela Roma

Pianist Daniela Roma recently released an all-Scriabin solo album, *Scriabin: Visionary and Poet*. She writes:

“Aleksandr Scriabin was one of the leading musicians of the late 19th century. He elected the piano as the instrument for his ineffable dreams and he was able to translate on the keyboard all his most variable sensations and moods. The pianist Daniela Roma decided to dedicate her new CD to Scriabin’s “first period” in which his music is influenced by F. Chopin with an intense and dark lyricism, and light and elegant brilliance of his early works. The CD, released for the prestigious record label Dynamic, presents a series of works composed between 1886 (Étude in C sharp minor, Op. 2) and 1900 (Fantasy in B minor Op.28). This magic journey through the main forms of romantic piano writing (Impromptus, Preludes, Etudes, Allegro de Concert Op.18) shows the personal evolution of Scriabin’s style up to the end of the 20th century. It is a precious and intriguing musical treasure.”



Album introduction video:

https://www.youtube.com/watch?v=iRploAFK_fY

This album can be found via the following links:

https://naxos.lnk.to/CDS7984FA!Dynamic?fbclid=IwAR2THO6h7tCzXT4p3JzbVktFNwQu1cQfLpdUBq0Pn9DHWZ4Egy0XtUMFuZc_aem_th_AbX_Rhq9c0A2Hic5-CTb9O76h9CoEu3FvSazxQw9AopPErV3qjJmGzivS12ykc9buUI&mibextid=Zxz2cZ

Humay Gasimzade

Pianist Humay Gasimzade recently released a solo album featuring the music of Azerbaijani composers. She writes:

“Piano Pieces by Azerbaijani Composers Album features five composers (Ayaz Gambarli, Tahir Ibishov, Said Gani, Turkar Gasimzada, and Elmir Mirzoev). While embracing various contemporary music trends of the Western canon in their works, these composers’ compositional thinking is influenced by Azerbaijani national music traditions. But they do not fall under the categories and labels such as “exotic” or “orientalist,” which are occasionally applied to the works of Non-Western composers, and especially those from the Middle East. In other words, the music of these composers does not employ an aesthetic that implies modal music with exaggerated ornaments, neither in these works do they artificially imitate or directly quote the vernacular and traditional music of Azerbaijan. Some of the works featured in this album are directly commissioned by and composed for me as a result of long-lasting collaborations between these composers and me.”

This album can be found via the following links:

<https://humaygasimzade.bandcamp.com/album/piano-pieces-by-azerbaijani-composers>

<https://youtube.com/playlist?list=PLyLQPNuPFs5RcT-cXByaW72yGGcflqdz2>

James Kreger

SSA member James Kreger has posted on YouTube his performances of Scriabin's rarely heard Romance for cello and piano and the Poème Op. 32, No. 1 in an arrangement for cello and piano by Piatigorsky.

These performances can be found at the following links:

https://youtu.be/Xj0_kVKHJdo

<https://youtu.be/qxMH7FKgDsY>

Dmitry Rachmanov

In commemoration of Scriabin's 150th anniversary, in 2022 Cambria Records released Dmitry's double CD album: *Alexander Scriabin (1872-1915) the 150th Anniversary Celebration*:



On 9/4/2022, Dmitry performed an all-Beethoven program on a Leipzig-made 1830 Tröndlin piano at the Frederick Historical Piano Collection in Ashburnham. This performance was followed by a performance of the same program on a modern Steinway at CSUN on 9/10/2022 as part of the faculty recital series.

In October 2022 and May 2023, Dmitry participated in the American Liszt Society Festivals. For the festival at Indiana University Bloomington, 10/13-16/2022, he gave the presentation “Liszt’s Russian Pupils”, and at Palm Beach Atlantic University, FL, 5/18-21/2023, he gave a performance of works by Czerny & Schulhoff.

In November 2022, he was a presenter and participant in the Scriabin Society of America’s online “International Scriabin 150 Festival” held on 11/13-15.

In January and May 2023, he continued his video-recording project of the Scriabin oeuvre with sessions at NYC DiMenna Center, recording Scriabin Opp. 5, 10, 14, 15, 35, 42, 48, 58 & 63. He also recorded works by Chopin and Rachmaninoff.

On 2/9/2023, Dmitry gave a lecture entitled: “Scriabin, the Russian Prometheus” to the students of the Cleveland Institute of Music as a guest lecturer at the school’s weekly Piano Forum. The lecture was hosted by Prof. Daniel Shapiro.

In the summer of 2023 he will participate in music festivals at Montecito, CA <http://montecitomusicfestival.com/home-4-2/>, Piano Sicily <https://www.pianosicily.com/> and InterHarmony <https://www.interharmony.com/italy/> festivals, in the US and Italy.

Matthew Bengtson

Matthew Bengtson performed the complete Scriabin op. 11 Preludes in St. Louis and at the Southern Illinois Piano Festival in October, 2022. The film *Scriabin in the Himalayas* whose preview was shown at the International Scriabin 150 Festival is due for release in this calendar year. Meanwhile, in addition to his recordings of the complete piano sonatas, numerous live Scriabin performances are available via his YouTube channel (<https://www.youtube.com/user/mwbengts>). In addition to his contributions to *The Alexander Scriabin Companion*, his Massive Open Online Course Series (MOOC) on Piano Sonatas (<https://www.coursera.org/specializations/exploring-piano-literature>) contains substantial video presentations on the Scriabin sonatas.

His recent recording of Roberto Sierra's Piano Works, winner of the *Melomano de Oro* award in Spain, continues to garner rave reviews. Please see <https://www.mattbengtson.com/recordings-cd-sierra/> for more information.

His Merkin Hall performance in "The Fontainebleau Conservatory's Centennial Celebration" was featured on WQXR-FM New York.

His most recent performance project is a series of Mozart solo piano works on a copy of a 1785 Anton Walter fortepiano, filmed at Hill Auditorium in Ann Arbor, Michigan.

James Palmer

In fall 2022, James helped organize and presented a lecture-recital on Scriabin's Opus 11 preludes at the Scriabin Society of America's "International Scriabin 150 Festival".

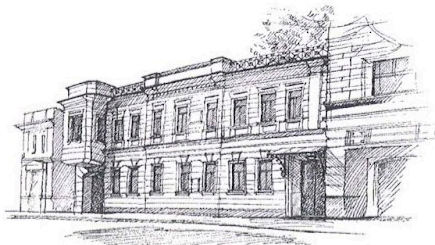
In fall 2023, he looks forward to presenting a lecture-recital entitled "Ardor and Ecstasy: Rachmaninoff and Scriabin at 150". This presentation will compare and contrast the compositional styles and reception histories of these two composers in meaningful ways, focusing on works written around the turn of the twentieth century. James will present this lecture-recital in Grand Rapids, MI and Los Angeles, CA in October 2023.

In 2022, he commissioned and premiered six new piano preludes by six Houston-based composers as an exploration of the form/genre. He gave lecture-recitals on this program throughout the Houston area and is currently releasing a YouTube series version of these pieces. The playlist can be found here: https://www.youtube.com/playlist?list=PLCwD3n0zEf4EU1d0-1Id2IZMVEJAd_NXa

In May 2023, James finished coursework for the DMA (Doctor of Musical Arts) degree at Rice University's Shepherd School of Music.

In the summer of 2023, James will teach and coach chamber music at the AFA Texas Summer Music Festival in Houston, TX.

Scriabin Around the World



МЕМОРИАЛЬНЫЙ МУЗЕЙ А. Н. СКРЯБИНА

Уважаемые коллеги, дорогие друзья!

Провожая старый год, конечно же, нельзя не вспомнить о том, что в 2022 году мы вместе отмечали 150-летие со дня рождения великого русского композитора и пианиста А.Н.Скрябина.

В программу празднования юбилея в качестве основных его событий были включены творческие проекты, которые мы, единственный городской музыкальный музей, не смогли бы осилить без участия наших постоянных партнеров и друзей: масштабная выставка "Вселенная Скрябина", культурно-просветительская программа "150 лет/Скрябин/150 дней" с участием звезд мировой пианистической школы и юных дарований, передвижная выставка "Скрябин/150" и международная научная конференция "Творческое наследие А.Н.Скрябина в контексте художественной культуры XX–XXI веков".

Благодарим всех за участие, помощь, поддержку! С наступающим Вас Новым 2023 годом! Желаем здоровья, благополучия, новых творческих свершений и надеемся на дальнейшее плодотворное сотрудничество!

Директор музея

А.И.Лазарев

Заслуженный работник культуры РФ

и коллектив Музея

“Happy New Year” message from the Director of the Scriabin Memorial Museum, Alexander I. Lazarev, received on December 31, 2022. The text below says:

[Memorial A. N. Scriabin Museum]

Esteemed colleagues, dear friends!

Seeing the current year off, we will remember it as the year which brought us all together in celebration of the 150th anniversary of the great Russian composer and pianist A.N. Scriabin.

As part of the main commemorative events, the program included some projects which we, the city’s only music museum, could not have accomplished without the support of our partners and friends: the large-scale exhibition “The Universe of Scriabin,” the cultural-educational program “150 years/Scriabin/150 days,” with the participation of world-class pianists as well as a young talent; the itinerary exhibition “Scriabin/150,” and the International Research Conference “Scriabin’s Creative Legacy in the Context of the Artistic Culture of the 10th & 21st Centuries.”

We thank everyone for their participation, assistance and support! We wish you good health, wellbeing, new creative achievements, and we hope for our continued productive cooperation!

On February 2, 2023 a memorial tribute gala was held for Alexander Serafimovich Scriabin (1947-2022) at the Maly Zal (Small Hall) of the Moscow Conservatory. There were many performers who contributed to this event. Here is more information and the YouTube link to the performance:

MOSCOW CONSERVATORY

February 2, 2023, [19:00](#) | Live broadcast | SMALL HALL

MEMORIAL CONCERT

in honor of

President of the Scriabin Foundation

Member of the Union of Russian Composers

Vice President of the International Union of Musicians

Alexander Serafimovich **SCRIABIN**

Presenting Alexander Serafimovich Scriabin –

Introduction speech by People’s Artist of Russia Dmitry **BERTMAN**

Concert host – Mikhail **SEGELMAN**, music critic

<https://www.youtube.com/live/OYqzsMST7rA?feature=share>

Here is the obituary posted on the Scriabin Association page:

<https://www.scriabin-association.com/obituary-alexander-serafimovich-scriabin-1947-2022/>

Scriabin Society

OF AMERICA

Scriabin Society of America Fall Gala



All-Scriabin Program

Special Guest Performers:
Mikhail Voskresensky
Jerome Lowenthal

**SSA Executive Board
Performers:**
Dmitry Rachmanov
Matthew Bengtson
James Palmer

Free to SSA members or register at
the event.

More information at:
scriabinsociety.com/events

Saturday, September 9th, 2023 at 4pm

Klavierhaus NYC
790 11th Ave
New York, NY 10019