

Scriabin Society of America Summer 2025 Newsletter

30th Anniversary Celebration



Table of Contents

President's Message	3
Message from the President of the A.N. Scriabin Foundation	4
Message from the Director of the A.N. Scriabin Memorial Museum (Moscow)	6
May 2025 Symposium Report	8
Anthony Ratinov Fundraiser Recital Report	13
Membership News	15

SCRIABIN SOCIETY OF AMERICA
Summer 2025 Newsletter

President's Message:

Dear members of the Scriabin Society of America,

We are happy to send our greetings with our 2025 newsletter!

As we celebrate the Scriabin Society of America's Thirtieth Anniversary, we are happy to include in this issue two congratulatory messages we have received from the Scriabin Memorial Museum and the Scriabin Foundation, based in Moscow.

You will also find in this issue reports of our two most recent events; the SSA 2025 Symposium, which took place at New York's Klavierhaus on May 31st, and a fundraiser event benefitting SSA and featuring the pianist Anthony Ratinov, presented by the Lilacs Recital Series in New York City on June 7th.

The Members News includes updates from the Scriabin Society Executive Board and our membership. Please, send us your news, as one of our society's goals is to feature our membership news in these newsletters.

We look forward to interactions with and contributions from you in the months ahead! One of our most relevant and urgent messages is to spread the word about the Scriabin Society of America, to your colleagues and friends, inviting them to join us at <https://scriabinsociety.com/join/>

Wishing you a positive fall season, and we look forward to hearing from you!

Dmitry Rachmanov, President
Scriabin Society of America
scriabinsocietyus@gmail.com

Уважаемые члены Скрябинского
общества Америки!
Дорогие друзья и коллеги!
Разрешите поздравить вас
с 30-летием !

Самое главное в жизни – это Память! Память о людях, событиях, великих творениях! Пока есть память – жизнь продолжается!

Ваша организация, созданная по инициативе Президента «Фонда А.Н. Скрябина» - Александра Серафимовича Скрябина, как раз и занимается этим благородным делом! Мы видим, как бережно, талантливо, многогранно вы относитесь к изучению, популяризации и сохранению творчества великого русского композитора Александра Николаевича Скрябина!

Наш Фонд, созданный в 1992 году внучатым племянником композитора – Александром Серафимовичем Скрябиным, теперь носит имена Александра Николаевича и Александра Серафимовича Скрябиных. Александр Серафимович – это уникальный пример преданности и самоотверженности служения памяти своего гениального предка! Пример для всех следующих поколений!

Спасибо вам, дорогие друзья, за ваш творческий труд, за вашу преданность и талант!!!

Желаем вам новых, интересных программ и проектов, открытий и вдохновения!!!

Президент «Фонда А.Н. и А.С. Скрябиных»

Заслуженный работник культуры России

А.Ю. Николаева



Dear Members of the Scriabin Society of America!
Dear friends and colleagues!
Please allow us to congratulate you on your 30th anniversary!

The most important thing in life is **Memory!** Memory of people, events, and great achievements!
As long as there is memory, life continues!

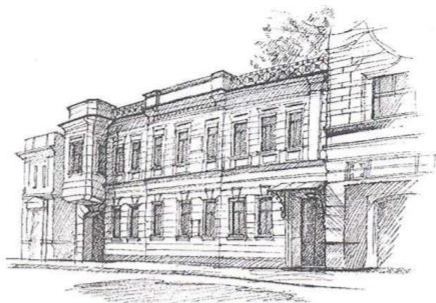
Your organization, created at the urging of the President of the “A. N. Scriabin Foundation,” Alexander Serafimovich Scriabin, is devoted precisely to this noble cause! We see how carefully, skillfully, and in a multifaceted way you approach the study, promotion, and preservation of the works of the great Russian composer Alexander Nikolaevich Scriabin.

Our Foundation, established in 1992 by the composer’s grandnephew Alexander Serafimovich Scriabin, now bears the names of Alexander Nikolaevich and Alexander Serafimovich Scriabin. Alexander Serafimovich’s dedication and selfless service to the memory of his brilliant ancestor are a unique example for future generations!

Thank you, dear friends, for your creative work, your devotion, and your talent!!!

We wish you many new and interesting programs and projects, discoveries, and inspiration!!!

President of the A.N. and A.S. Scriabin Foundation
Honored Cultural Worker of Russia
Anna Y. Nikolaeva



МЕМОРИАЛЬНЫЙ МУЗЕЙ А. Н. СКРЯБИНА

г. Москва

4 июня 2025 г.

Уважаемые дамы и господа, дорогие коллеги!

Мемориальный музей А.Н.Скрябина дружески приветствует и поздравляет Американское Скрябинское Общество со славной датой – 30-летием со дня его основания.

Американские музыканты и американская публика познакомились и с большим интересом восприняли искусство А.Н.Скрябина еще при жизни композитора – во время его гастролей в Америке в 1906–1907 годах. Об этом свидетельствуют многие факты. Так, мы хорошо помним, что первое исполнение симфонической поэмы «Прометей» с использованием партии света состоялось в Америке в Карнеги-холле в 1915 году.

Интерес к творчеству Скрябина не угасал в Америке и в последующие годы. В 1934 году пианистка и педагог Катрин Рут Хайман объединила почитателей скрябинского искусства в общество «Скрябинский круг». Среди его членов был известный востоковед, ученик А.И.Зилоти, американский биограф Скрябина Фабиан Бауэрс. В 1960-х годах он познакомился и подружился с А.В.Кашперовым, готовившим к публикации том Писем Скрябина. Бауэрс оказал неоценимую услугу музею и Кашперову: он передал в копиях подборку рецензий из американских газет, афиш, помог установить зарубежные адреса современников, с кем в свое время общался и переписывался Скрябин. В частности, сообщил адрес вдовы его ученика, канадского композитора и пианиста Альфреда Лалиберте. В 1971 году его вдова, Мадлен Лалиберте, привезла в Москву и передала в дар музею бесценные автографы партитуры «Поэмы экстаза», Пятой сонаты, пьес ор. 56, 57, 58, которые когда-то, находясь за рубежом и не придавая никакого значения своим рукописям, Александр Николаевич подарил Лалиберте.

В 1995 году в Америке создано современное Американское Скрябинское Общество, которое, как мы хорошо знаем, проделало огромную

A.N. Scriabin Memorial Museum

Moscow

June 4, 2025

Dear Ladies and Gentlemen, Esteemed Colleagues,

The A.N. Scriabin Memorial Museum warmly greets and congratulates the Scriabin Society of America (SSA) on the remarkable occasion of the 30th anniversary of its founding.

American musicians and audiences became acquainted with and took a strong interest in the art of A.N. Scriabin even during the composer's lifetime – during his visit to America in 1906–1907. Many facts attest to this. For instance, it is well known that the performance of the symphonic poem *Prometheus*, using a color organ part, took place in America at Carnegie Hall in 1915.

Interest in Scriabin's work did not fade in America in the years that followed. In 1934, the pianist and teacher Katherine Ruth Heyman brought together admirers of Scriabin's art into a group known as the "Scriabin Circle." Among its members was the noted orientalist and student of Alexander Siloti, the American biographer of Scriabin – Faubion Bowers. In the 1960s, Bowers became acquainted with and befriended **A.V. Kashperov**, who was preparing the publication of Scriabin's letters. Bowers provided invaluable assistance to both the museum and Kashperov: he sent a collection of reviews from American newspapers, concert programs, helped identify foreign addresses of Scriabin's contemporaries, and indicated with whom Scriabin had corresponded. For example, he provided the address of the widow of Scriabin's student, the Canadian composer and pianist Alfred Laliberté. In 1971, Laliberté's widow, Madeleine Laliberté, traveled to Moscow and donated to the museum the priceless autograph manuscripts of *Poem of Ecstasy*, the Fifth Sonata, and the pieces op. 56, 57, and 58 – which had at one point been abroad and, at the time, were not thought to hold particular importance. These were personal gifts from Alexander Nikolayevich to Laliberté.

In 1995, the modern Scriabin Society of America was established – and as we well know, it has done an enormous amount of work in popularizing the legacy of the great Russian composer. This is attested to by numerous concert programs, lectures, published articles, and special SSA issues dedicated to Scriabin, as well as by the responses of many musicians.

We extend our special thanks to all those who helped establish the modern Society, and to its current secretary [sic] – the outstanding advocate and interpreter of Scriabin's music, Professor Dmitry Rachmanov.

We deeply value the contribution of the Scriabin Society of America to the global Scriabin movement, which helps introduce new listeners to the music of this brilliant Russian innovator – a composer who called upon the peoples of the world to glorify art and creativity.

With respect,
A.I. Lazarev
Honored Cultural Worker of the Russian Federation
Director



Scriabin Society of America
2025 Symposium
Saturday, May 31, 12:30 PM
Klavierhaus, 790 11th Avenue,
New York, NY 10019

On Saturday, May 31st, the Scriabin Society of America hosted the Society's 30th Anniversary Symposium at New York's *Klavierhaus*. The program featured five lecture demonstrations followed by a piano recital by the Croatian pianist Bruno Vlahek, the winner of the Alexander Scriabin International Piano Competition in Paris. The symposium addressed a range of topics, ranging from historical to psychological to analytical.



The symposium was opened by Dr. Hannah McLaughlin, Assistant Professor at Brigham Young University, with a presentation on “*Prometheus at the Bolshoi, 1918.*” This event was the first of a Scriabin work of such magnitude in the Soviet state. Its significance was underscored by the fact that it was performed at the Bolshoi Theater, Moscow’s premier venue, at the first anniversary of the Bolshevik Revolution. Dr. McLaughlin discussed the historical, philosophical and ideological implications of that event, expounding on how Scriabin’s music - while exoteric and

mystical - invoked some revolutionary elements, with the idea of Prometheus bringing fire to people, which formed a connection and some sympathetic ears with the radical materialistic Bolshevik ideology. “In Scriabin’s music we have the highest gift of the revolutionary romanticism” said Anatol Lunacharsky, the Soviet first Commissar of Education.

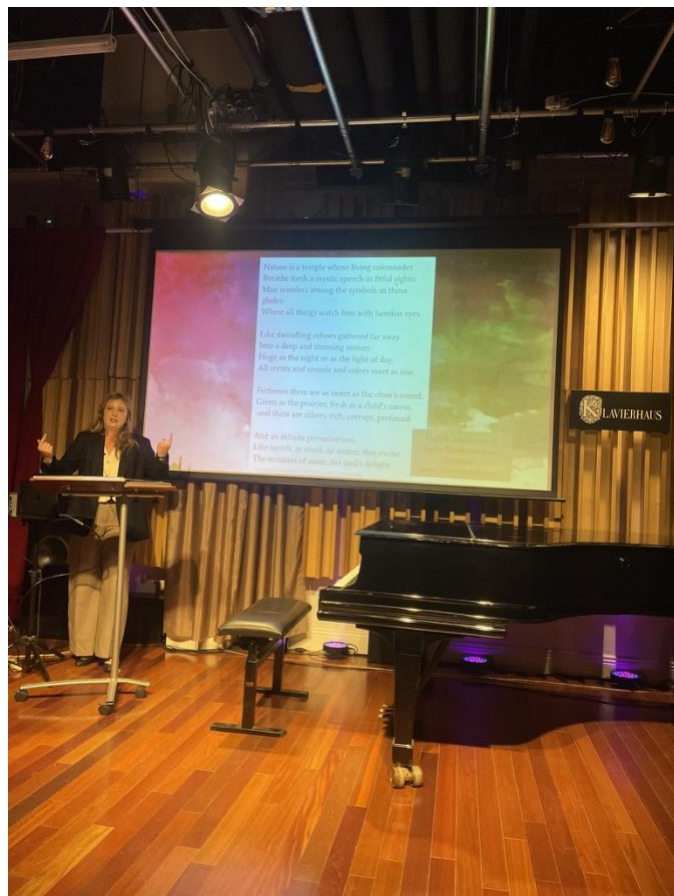
Next came Daniel Colalillo’s lecture demonstration: “*Scriabin’s 9th Piano Sonata: The Dark Ritual of Sound.*” The New York-based pianist Colalillo gave an analysis of the Scriabin “Black Mass” Sonata. In his words, the sonata “is one of Scriabin’s most haunting and harmonically adventurous works. In his single-movement sonata, Scriabin defies traditional structural expectations. His piece unfolds in a continuous hypnotic flow, blurring the boundaries between form and fantasy. His use of chromaticism and harmonic instability evokes a sense of the mystical and the demonic.” Colalillo provided charts with the sonata’s motivic and structural analyses, focusing on specific harmonic devices (octatonic chord progressions, Mixolydian/Lydian dominant, flat diminished 9ths, etc.) and went through different sections, demonstrating his points at the keyboard. After his thorough analysis, Mr. Colalillo gave a performance of the sonata in its entirety.



Following that, SSA's Board Member and Historian, Dr. Lindsey Macchiarella, presented a talk on: "*Scriabin, Wilhelm Wundt, and Early Experimental Psychology*," which contained her original research on Scriabin's exploration of the writings of the German philosopher Wilhelm Wundt (1832-1920), probing the composer's interest in the budding field of early psychology. Through his acquaintance with these writings, Scriabin expanded his growing awareness of his consciousness with his self-observations, as chronicled in his notebooks and journals from the years of 1904-06. Machiarella led us through Scriabin's diaries, shedding more light on this side of the composer's personality and self-analysis and self-consciousness.



Next, we heard from Echo Davidson, a graduate student in Musicology at the University of Pittsburgh. Her presentation was entitled: “*Embodied Temporalities: Slow Apocalypse in Scriabin's Piano Sonata No. 10.*” Her presentation marked Echo’s first foray into Scriabin studies, part of her broader inquiry into music’s relationship to mysticism, temporality, and transformation. It was based on the paper Davidson has previously written on the subject, examining “Alexander Scriabin’s *Piano Sonata No. 10* (1913) through the lens of a ‘slow apocalypse,’ employing a phenomenological



approach to analyze its musical elements and temporal pacing. Scriabin, a composer deeply influenced by mysticism, envisioned his works as part of a gradual spiritual transformation. Rather than depicting a fiery or frozen end (as in traditional apocalyptic narratives) *Piano Sonata No. 10* represents an unfolding, continuous process...Musical elements like harmonic tension, shifting rhythms, and evolving dynamics contribute to a sense of temporality that unfolds gradually, creating an experience of apocalyptic inevitability that does not arrive all at once...This approach not only sheds new light on the sonata’s structure but also situates Scriabin’s work within a broader philosophical and temporal framework, expanding the understanding of his apocalyptic vision as a continuous, transformative process.” Unlike Mr. Colalillo’s presentation, Ms. Davidson’s talk was restricted to an exclusively verbal narrative.

The final presenter of the day was Markus Böhmig, a student of Media Music and Comparative Literature in Vienna, whose research and point of interest includes early historical recordings. His current bachelor’s thesis deals with exploring Alexander Scriabin’s Welte-Mignon piano roll recordings, with a focus on aesthetic interpretation, media history, and performance style. Böhmig gave a talk on “*Mystique Musicale: Alexander Scriabin in Light of His Recordings of the Poème, Op. 32, No. 1 for Hupfeld and Welte-Mignon.*” In his presentation, he discussed Scriabin’s two piano roll recordings of Op. 32/1, comparing various transfers of the original by some commercial releases, and he analyzed the sonic qualities of those recordings, the variables of their mastered sound and ensuing sonic artistic impact.



The symposium concluded with an all-Scriabin piano recital performed by the Croatian pianist Bruno Vlahek, the winner of the Paris Alexander Scriabin International Piano Competition (2010). His recital program featured works covering a gamut of Scriabin's stylistic development from his earliest to the latest compositions. His playing showed an insight into the composer's unique sound



world, a mastery of rhythmic flexibility and polyphonic interplay of voices with the variety of shadings colors and sounds that made each work come to life.

Vlahek's performance was met with an enthusiastic reception from the audience.

The symposium attendees showed active interest throughout the day, with posing questions to each presenter and reacting to the final performance with genuine enthusiasm.

The reception brought the presenters and artists together with the audience in an engaging informal communication.





Anthony Ratinov Fundraiser Recital



On June 7, The Lilacs Recital Series in New York City hosted a sold-out fundraiser recital to benefit the Scriabin Society of America, raising nearly \$2,500 to benefit the Society's programs and initiatives. The evening featured Anthony Ratinov, a prizewinner at the Concours Musical International de Montréal, the U.S. National Chopin Competition, and the Busoni International Piano Competition. This fall, he will participate in the 19th International Fryderyk Chopin Piano Competition in Warsaw.

The audience, which included several Scriabin Society members, was treated to Anthony's thoughtfully curated program of works by Chopin and Scriabin, tracing the influence of Chopin on Scriabin's early style and highlighting the composer's artistic evolution. A drinks-and-dessert reception with the artist took place afterward.

Funds raised by this event will help launch the first-ever Scriabin Competition in the United States and make it possible to present Scriabin-related events in other parts of the country. These contributions will also help sustain the Society's mission to share Scriabin's music with wider audiences through performances, scholarly programs, and online resources.





Membership News

Dmitry Rachmanov

On September 27, 2024, Dmitry Rachmanov, along with the Board of the Scriabin Society of America, presented the SSA Gala 2024 at the Steinway Hall in New York, featuring pianists Marilyn Nonken and Irina Kataeva in music by Scriabin (“Prometheus, the Poem of Fire” in the two-piano transcription by Leonid Sabaneev) and Stravinsky (The Rite of Spring).

In October, DR participated in the American Liszt Society Festival at University of Georgia, Athens dedicated to the theme of “Composer Pianist,” with his participation in the “Late Scriabin” session, performing the Poem Op. 69 No. 1, and Sonata No. 6, Op. 62.

On October 20, DR participated in the annual fundraiser for the SoCal Chapter of the American Liszt Society, performing the music by Chopin and Scriabin at the Altadena home of a board member Shu Tran.

On March 9, 2025, DR was a featured soloist with the Techachapi Symphony Orchestra, performing Rachmaninoff Concerto No. 1 in F-sharp minor, Op. 1.

On March 17–21 DR gave presentations on the Ukrainian and Russian women composers of the late 19th - 21st centuries for various classes at The Juilliard and Manhattan Schools in New York City.

On March 29, DR presented a masterclass for the American Beethoven Society at San Jose State University, CA.

On April 4, DR presented a solo recital at East Tennessee State University, featuring the music of Scriabin along with other composers. This was followed by a masterclass for the ETSU piano students.

On April 21, DR performed a recital and gave a masterclass at East Los Angeles College.

In April-July, DR presented three masterclasses at the Colburn School for three programs: Colburn Honors Piano Seminar, Colburn-Tonebase Piano Seminar and Piano Camp Intensive.

In June Rachmanov gave concerts and masterclasses for the Fondation Solo Piano and the Rachmaninov Academy in Buenos Aires, Argentina, performing and teaching works of Beethoven, Chopin, Scriabin, Rachmaninoff and Prokofiev, among others.

On July 20-27, DR served as Artistic Director of the OpusOne International Music Festival at Azusa Pacific University, California.

In July-August DR was on the faculty of the Adamant Music School in Vermont.

In July DR received a distinction from the Steinway & Sons of being inducted into the Steinway & Sons Teacher Hall of Fame (see below).

Matthew Bengtson

In October 2024 MB gave a lecture on Scriabin's late style at the American Liszt Society's annual festival in Athens, GA.

In January 2025, he was soloist in Mendelssohn's Piano Concerto in G minor with the Reading (PA) Symphony Orchestra.

In February with his cellist partner John Haines-Eitzen, he gave the premiere of Allen McCullough's 4-movement Cello Sonata.

In February and March, he gave numerous performances in Michigan and Florida of Transcendental Etudes by Liszt, Lyapunov, and Sierra. In May he recorded Sierra's 12 *Estudios de ejecución trascendental* in Granada, Spain, for the IBS label, together with Sierra's 13th and 14th Piano Sonatas. The 13th is dedicated to him.

In July he taught a course in Nineteenth Century Piano Literature at Southwest University in Chongqing, China in the Global Immersion Program.

In August he curated a session of "Album Leaves and Dedications" at the Westfield Center's *Crafting Soundscapes* festival at the Cornell Center for Historical Keyboards, featuring his student Gabriel Merrill-Steskal and Cornell professor Roger Moseley, and himself, at which he performed music by Dukas and Schmitt together with two original compositions.

He continues to be active as organizer of the Michigan Recording Project, curating video performances of rarely performed piano repertoire.

He has also launched a new series "Exploring the Repertoire" on his YouTube channel, introducing a range of rare treasures from the literature.

Farhan Malik

Farhan Malik was recently invited to join the Board of the American Liszt Society. Later this year, he will attend the 19th International Chopin Competition in Warsaw, where he will be writing about the competition. He is also continuing his series of articles on Soviet pianists, with a forthcoming piece on Yakov Flier scheduled for publication later this year.

In addition, FM has begun a project of translating books on Soviet pianists from Russian into English, and he is working on an updated version of the Scriabin discography for the Society's website.

James Palmer

In fall 2024, James Palmer and duo partner violist Molly Wise (Duo Impetuoso) performed several recitals in the Houston area, featuring the world premiere of *713 Variations*, a tagteam variations set by talented composers of the AFA Houston Summer Composition Intensive.

In September 2024, JP was accepted into the DaCamera of Houston Young Artist residency program.

In December 2024, JP and cellist Caio Alves Diniz premiered a set of newly-composed pieces for cello and piano based on Brazilian musical styles in a performance titled *Impressions in Translation*. The project was funded by the Houston Arts Alliance and took place at the Midtown Arts and Theater Center of Houston (MATCH).

In February 2025, JP performed Scriabin's Piano Concerto for the first time with Symphony North of Houston and conductor Dr. Karl Blench.

In March 2025, JP performed a solo recital at St. John's Presbyterian of Houston, including works by Lasso, Beethoven, Debussy, Sohn, Chopin, and several of his own transcriptions.

In May 2025, JP earned his Doctor of Musical Arts degree from Rice University's Shepherd School with the dissertation *Nineteenth-Century Virtuoso Transcriptions of Vocal Music: A New Typology*, which contained three original operatic transcriptions as an appendix.

From June to July 2025, JP served as lead piano instructor in the American Festival of the Arts (AFA Houston) Summer Piano Intensive.

In August 2025, JP begins a new role as Lecturer in Music at Rice University's Shepherd School of Music, teaching a newly-designed two-semester Piano Literature course as part of the core MM curriculum. He continues his role on the faculty of the Shepherd School Prep.

Lindsey Macchiarella

In Spring 2025, Lindsey Macchiarella presented her recent research, "Scriabin, Wilhelm Wundt, and Early Experimental Psychology" at several academic conferences, including: American Musicological Society (AMS) Rocky Mountain Chapter Conference at Brigham Young University, the AMS Southwest Chapter Conference at University of Victoria, the AMS New York State-St. Lawrence Chapter Conference at the University of Ottawa, and the Scriabin Symposium in New York.

Her review of a new Bärenreiter urtext publication of Schumann's cello concerto will be published later this year in *Nineteenth-Century Music Review*.

This year LM was invited to contribute articles to two German-language publications: 1) "Stravinsky and the United States" for the *Strawinsky Handbuch*, forthcoming from Bärenreiter (2026), and 2) an article examining Scriabin's relationship to Wagner's Bayreuth festival model for a special issue of the journal, *Wagnerspectrum*, also forthcoming next year.

This year she performed concerts locally on viola da gamba with Gabriel Rodriguez Guijarro (viol), and her trio, *Society of Forgotten Instruments*, and presented a workshop on early music improvisation for the El Paso Jazz Girls summer camp.

LM was featured in a recent article in *Early Music America Magazine*, “The Ups (and Downs) of Collegiate Early Music” for her work in early music education at the University of Texas at El Paso.

Daniela Roma

I am happy to announce the release of my new CD.

Since 2001, I have been studying the music of Italian composer Alfonso Rendano, who was a great concert pianist and composer, highly esteemed by great musicians such as Thalberg, Rossini, and Liszt, to name a few. Rendano's music is not easy to perform. A Chopin school fellow, he also studied with George Mathias, the Polish composer's last student. Rendano's music is characterized by great lyricism and virtuosity.

After receiving a copy of the manuscript score from Rendano's great grandchild, the journalist Marco Ruffolo, in 2019, I wanted to combine my extensive work on this composer with a performance of the concerto.

Thanks to Vito Cristofaro, conductor and musical director of the Staatstheater in Oldenburg, the concerto was finally performed in Germany and recorded live on February 2, 2025!

This world premiere recording is released by Dynamic record label.

The CD contains also the Allegro for two pianos in A minor performed by myself and Vito Cristofaro.

