

Scriabin Society of America 2026 Newsletter



President's Message

Dear members of the Scriabin Society of America,

It is time to share with you our news in this 2026 SSA newsletter!

There is plenty of news to share since our last communications with you as of the fall of 2025.

You will find a report on the first West Coast SSA Festival which took place in Los Angeles in January of this year.

You will find a featured interview with the pianist Daria Vasileva to mark the release of her all-Scriabin album. We will also highlight some recent Scriabin performances by noted pianists.

The Members News includes updates from the Scriabin Society Executive Board as well as several updates from our membership. Please, send us your news on a regular basis, we would like to hear from you and feature our members' news on these pages.

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 summer and fall seasons, and we look forward to hearing from you!

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

Los Angeles Scriabin Festival



The first West Coast Festival of the Scriabin Society of America took place on January 7-11, 2026 in Los Angeles. The festival's inception was inspired by the performances of Scriabin's *Prometheus*, the Poem of Fire, Op. 60 by the Los Angeles Philharmonic Orchestra, scheduled for the second week of January, 2026. The Society was invited to provide pre-concert lectures for the performances. The additional events on January 7 and 8 took place in the Music Department at California State University, Northridge. They consisted of the *Prometheus* lecture, a master class and a showcase of local young talent, crowned by a masterful recital by SSA board member Dr. James Palmer. The festivities opened with a private reception at the residence of SSA president Dmitry Rachmanov, at which invited guests, among them local musicians, music professors and music connoisseurs of international backgrounds, were treated to a musicale of *Prometheus* lecture and Dr. Palmer's informal performance, getting a taste of the festival events to come.

The opening showcase event on January 7 took place at CSUN's Shigemitsu Matsumoto Recital Hall. It consisted of Dr. Lindsey Macchiarella's *Prometheus* talk, ably assisted by Palmer's musical illustrations and commentaries. The presenters covered Scriabin's stylistic curve from the early Chopinesque works, all the way through his creative development on to the culminating point of *Prometheus*. The discussion proceeded to the composer's grand utopian designs of creating the ultimate Mysterium. The talk was a fine rehearsal presentation for the upcoming LA Phil pre-concert events. The lecture was followed by the piano showcase of Scriabin works performed by young musicians from the area and one from as far away as Oregon. The program consisted of the Seventh and Ninth Sonatas as well as some etudes and preludes, flanked by two performances of the Fifth Sonata at the beginning and at the end of the program.

The next day's programs featured Dr. Rachmanov's master class, showcasing the fifth and the seventh sonatas, followed by an all-Scriabin recital program, sensitively performed by Dr. James Palmer.

From then on, the festival migrated to the Walt Disney Concert Hall in downtown Los Angeles for the LA Philharmonic program featuring *Prometheus*. The pre-concert lectures were packed with hundreds of intent listeners and were enthusiastically received. The performances under the baton of Esa-Pekka Salonen, featuring the pianist Jean-Yves Thibaudet, the Los Angeles Master Chorale, accompanied by the luminous color show by the light designer Grimanesa Amorós, was nothing short of spectacular! The musical and visual sides merged into one well-integrated cohesion, and everything blazed with magnificent colors and ecstatic sonic experience!

This was a festival that will be long remembered by those fortunate enough to have witnessed it!

-Dmitry Rachmanov



Dmitry Rachmanov and Ariel Rbibo, piano masterclass at California State University, Northridge



Solo concert of Scriabin's works by James Palmer, piano masterclass at California State University, Northridge



Lindsey Macchiarella and James Palmer, lecture recital on Scriabin's Prometheus for the Los Angeles Philharmonic



Los Angeles Philharmonic's performance of Scriabin's Prometheus, January 2026

Recent Performance News and Reviews

Farhan Malik in Conversation with Daria Vasileva

Pianist Daria Vasileva recently released her Scriabin album Elements and performed in New York in collaboration with Gotham Arts and the Scriabin Society of America. Farhan Malik spoke with her about her musical background, her discovery of Scriabin, her prize at the International Scriabin Competition in Italy, and the repertoire that has become central to her artistic life.

Farhan Malik: I'd like to begin with your own background. How did you first come to the piano?

Daria Vasileva: In some ways my story is quite common for people from post-Soviet countries. My mother taught solfeggio and music theory, and she always wanted me to become a pianist. At first my grandmother taught me; she was also a teacher. Then, when I was six, I entered a specialized music school in Kazan. It was a school where music and general subjects were taught together, somewhat like an arts school in the United States. The level was very competitive. There were only about ten or fifteen students in each class, and these kinds of schools were usually attached to conservatories or other higher music institutions. I was lucky because, from the age of nine, I was already able to study with Stella Fedoseeva, a professor at the Kazan Conservatory. That was extremely helpful.

After finishing that school, I studied at the conservatory for five years for my specialist degree. Then I went to Switzerland for my master's degree. I was fortunate to win a Swiss government scholarship for foreign artists, which made it possible for me to study and live there. Switzerland is an incredibly expensive country, so without that support it would have been very difficult.

FM: Were your mother and grandmother pianists?

DV: Yes, but they both went into music theory. They both taught solfeggio and theory in music schools. So music was always around me, but in a very structured way.

FM: You were born and trained in Kazan. Was Scriabin an important presence there?

DV: Scriabin was definitely present in Kazan at that time. There was a professor, Evgeny Mikhailov, who was very involved with Scriabin's music. He wrote a lot about Scriabin and played and taught his music. So students did play the sonatas, the Etudes, and the smaller works. But I would say that not everyone who played Scriabin necessarily loved the music.

When I was studying in Russia, I did play some Scriabin. I played the Fourth Sonata, some Etudes and Preludes, and I learned the Piano Concerto, although at that time it was not really ready. I revised it later. But in general, during my Russian studies, I was much more focused on Chopin, Schumann, Beethoven, and Bach. For some reason I did not yet feel drawn to Scriabin. Maybe I was simply not ready—because of age, or because of mentality.

FM: So your real discovery of Scriabin came later, in Switzerland?

DV: Yes, very much so. I studied in Lucerne with Benjamin Moser, and somehow, without any force, I began to enter Scriabin's world. It is funny because, when I was in Russia, I had not been especially interested in him. But in Switzerland I started playing more and more Scriabin. For my final recital there, I played the first five sonatas in one concert. Now my goal is to learn all ten sonatas. At the moment I have played the first five, then the Tenth, Ninth, and Eighth. I still have the Sixth and Seventh left. Eventually I would love to play all ten.

FM: What changed for you in Switzerland? Was it your teacher who opened the door, or was it something that happened in your own life?

DV: I think it was a way of life. The education I received in Russia was very strict and standardized. It is extremely effective, and I am very grateful for it, but you are always, in a way, inside a box. Scriabin's music requires a certain level of freedom in the human being. If you have not experienced that freedom, it can be difficult to enter the music fully.

When I moved to Switzerland, everything was different. Also, by that time I had achieved a greater degree of technical freedom, which is also important. Nothing dramatic happened. I learned the Second Sonata and I became more interested. Then I learned the First Sonata and became even more interested. It grew naturally. My professor was very demanding, but he also gave me space. He did not restrict me. He allowed me to find my own interpretation while still helping me and pointing out important things. That combination was very important for me.

FM: Did Benjamin Moser have a Russian background himself?

DV: No, not specifically. He studied with Klaus Hellwig in Berlin. But he was always very interested in Russian culture and Russian music, and also in Russian literature—Dostoevsky, Tolstoy, and that whole world. He participated in the Tchaikovsky Competition in 2007 where he won the fifth prize, and played a lot of Russian music. So I think for him it was not specifically Scriabin, but this broader Russian Romantic tradition.

FM: How did you end up studying with him?

DV: At first I was planning to study with another professor. Many students from Russia went to Lucerne specifically for him. I was in contact with one of his students, also from Kazan, and I arranged to go to Switzerland for a lesson. The student also recommended that I try Benjamin Moser, who had just started teaching there. I listened to his recordings and liked them. So I had lessons with both professors. I felt that Benjamin was very motivated to help students. For me that was very important: the honest interest in the student, in the music, and in trying to help the student develop. I decided immediately that I wanted to study with him.

FM: Let's talk about the International Scriabin Competition in Italy, where you won second prize. What made you decide to enter?

DV: By that time I was no longer studying regularly. I had graduated in 2023 and was preparing mostly on my own, although of course the pieces had roots in my earlier studies in Russia with my professor Stella Fedoseeva and in Switzerland with Benjamin Moser. The main reason I entered was the chance to play Scriabin's Piano Concerto in the final. Almost no competitions allow this

concerto, and few orchestras choose to program it. I thought: if I am lucky enough to reach the final, I will have the chance to play it with orchestra. And I did.

It is also interesting that the main Scriabin competition today is in Italy, which feels a little unexpected. When one thinks of Scriabin, one does not immediately think of Italy. But the competition gave me this rare opportunity, and I wanted to take full advantage of it.

FM: What repertoire did you play there?

DV: I played the Second Sonata in the first round. In the second round I played one Scarlatti sonata, and then Scriabin's Third, Fourth, and Fifth Sonatas. In the final I played the Piano Concerto. So yes, I played a lot of Scriabin. I wanted to use the opportunity fully.

FM: And you were awarded the second prize?

DV: Yes. There were originally nine jurors, but one had to leave because of a family emergency, so in the end there were eight. The voting was split four to four between me and another competitor. Under the rules, the first prize could not be split so because of that situation we shared the second prize. I also received the Scriabin Prize, which I think reflected the repertoire I chose and my focus on his music.

FM: Your new CD, *Elements*, has a very interesting program. It is not just the obvious Scriabin works. You include the First Sonata, which is still rarely played except in complete cycles, and also the early Waltz, Op. 1. How did you choose the repertoire?

DV: I know it is quite eclectic. Even with the Preludes, if someone plays Op. 11, they usually play the whole set, not just a selection. I have performed the complete Op. 11 in concerts, but for this CD there was a specific idea behind the program.

The recording was possible because I won an audition for a CD recording sponsored by the Swiss foundation, "Crescendo Young Artists." Because of that, I wanted to honor the country where I discovered my love for Scriabin. I wanted to connect Scriabin with nature, because in Switzerland nature plays such a central role. When you think of Switzerland—after chocolate, cheese, and banks—you think of beautiful nature.

That is how I came to the idea of *Elements*. Scriabin's music has, for me, all the elements I need. I chose four sonatas that represent different powers of nature, although of course this is symbolic and personal. The First Sonata is earth for me: it is grounded, heavy in every sense, and it ends with the Funeral March. The Second Sonata is water; there are also references to Scriabin composing parts of it by the sea. The Fourth Sonata, with its flight and lightness, is air. The Fifth Sonata is fire.

The Preludes on the album complement the sonatas and the elements. Some of them were composed in Switzerland, near Lucerne, which made the connection even stronger for me. The Waltz op. 1 is also connected to earth, because it is where Scriabin began. It was his first published work. Many people say it sounds like Chopin, and of course it does, but Scriabin chose it as opus 1. I wanted to honor that beginning. The Waltz op. 38, on the other hand, is very airy. It is all flying around, and to me it feels close in spirit to the second movement of the Fourth Sonata.

So the program moves through water, earth, air, and fire. That is how it is structured in my mind.

FM: Looking at your repertoire more broadly, you have played a great deal of Scriabin, but it seems that the earlier and middle-period works have been especially important to you.

DV: Yes, that is how I started. I began with the earlier works, and now I am expanding more into the later works. But yes, the earlier Scriabin was my first path into his music. My relationship with Scriabin is still growing. I began with the earlier sonatas, and now I am moving forward.

Actually, once I had a listener write to me being quite upset after seeing the program for an all-Scriabin recital. He said that he liked my playing, but he was going to ignore the concert because I was not playing any late Scriabin!

FM: You moved to the United States quite recently. How has that transition been?

DV: Yes, I moved here only in the autumn. It was because of family circumstances rather than a career choice. After Switzerland, where I stayed for about five years, I came to the United States. It is difficult for musicians who did not study here to make contacts. If you study in a country, you naturally build a network. Without that, it is harder to find your way. But people have been very kind to me, and I have also made some contacts through social media. Every country and every place has its beautiful sides and its difficulties. You simply try to figure it out.

FM: With the new CD, the competition prize, and the expanding sonata cycle, it sounds as though Scriabin is becoming central to your artistic life.

DV: Yes, absolutely. It happened naturally, but now Scriabin is very important to me. I did not force it, and no one forced it on me. I simply found my way into the music, and the more I played, the more I wanted to continue. That is still happening.



Daria Vasileva. Photograph by C. Robert Stump

Gila Golstein, Review of Yunchan Lim's Graduation Recital

Yunchan Lim's program: Schubert Sonata in D major, D 850 and Scriabin Piano Sonatas 2, 3, & 4. As part of Yunchan Lim's Artist Diploma Graduation Recital at the Jordan Hall of New England Conservatory of Music in Boston on April 26, 2026, he performed three of Scriabin's sonatas: No. 2, 3 & 4. He played them without a pause...all three as one sweeping journey. He conveyed Scriabin's spirit in the utmost convincing way. It was ultra colorful, as well as both spacious and ecstatic, he played with superb clarity of voices, and always with that Scriabin flame which was prominent throughout. Yunchan showed his enormous creativity and spontaneity in this performance, without losing any important textual details. It was a riveting, memorable performance.

Golda Vainberg-Tatz, Review of Kissin's New York Philharmonic Performance

On April 28, 2026, I attended the Spring Gala concert of the New York Philharmonic, conducted by Gustavo Dudamel and featuring Evgeny Kissin. It was a special evening, not only for its artistic significance but also because the musicians of the orchestra generously donated their services. The program was performed without intermission, creating a continuous and immersive musical journey.

The evening opened with selections from Khovanshchina—the Prelude (orchestrated by Dmitri Shostakovich) and the “Dance of the Persian Slaves” (orchestrated by Nikolai Rimsky-Korsakov). These were followed by Alexander Scriabin's Piano Concerto in F-sharp minor, Op. 20, and concluded with the Suite from The Firebird (1919 version) by Igor Stravinsky.

The centerpiece of the evening for me was the Scriabin concerto, performed by Evgeny Kissin. This is a work many pianists hesitate to program due to its complexity and the challenges of coordination with the orchestra. Yet what unfolded was one of the most memorable, exhilarating, vibrating and deeply poetic performances of this concerto I have ever heard.

There was a remarkable unity between soloist, conductor, and orchestra—a perfect balance of horizontal layers, structure, and pulsating illuminating energy. Together, they transported the audience into Scriabin's mystical, metaphysical sound world. Kissin seemed to inhabit every note and phrase, shaping an extraordinary range of colors with a sense of purpose and inner life that felt both sincerely intimate and meaningful expansive.

The audience was utterly captivated—hypnotized and mesmerized. The outpouring of applause and gratitude was overwhelming and would not let Kissin leave the stage. We were rewarded with two magnificent encores: a Scriabin Mazurka (op 25 No. 3) and a Tchaikovsky Nata - Waltz, both performed with elegance and expressive depth.

This was, without question, one of the most memorable concerts of the season for me—an evening of rare artistic communion and deep emotional resonance performance, without losing any important textual details. It was a riveting and memorable.



New York Philharmonic, Spring Gala Concert with Evgeny Kissin and Gustavo Dudamel

Alexandre Dossin, The 10 Scriabin Piano Sonatas in Two Evenings: A Dual-Audience Experience

This past academic year, my studio at the University of Oregon undertook an intensive performance project centered on Alexander Scriabin's complete cycle of 10 Piano Sonatas. I truly enjoy organizing complete cycles, and I was thrilled to organize this particular project, which culminated in a two-evening performance on June 1 and 2.

To expand our reach, we utilized the Yamaha Disklavier technology to connect with a dual-audience simultaneously. Five pianists performed in Eugene, and five in Portland, allowing both audiences experienced a mix of live and remote performances.

What made this project truly rewarding was the collaborative environment we built throughout the school year. All ten participating pianists regularly listened to one another work through the entire cycle. This continuous, collective listening experience allowed everyone to absorb the complete trajectory of Scriabin's compositional voice, significantly improving their overall knowledge of his style and directly informing how they approached their own pieces.

A major highlight of our preparation was a fascinating Scriabin workshop offered by Professor Dmitry Rachmanov (California State University, Northridge) a couple of weeks prior to the final performances. Over the span of two days, Professor Rachmanov worked with all ten sonatas in a masterclass format, generously sharing his deep expertise in this repertoire. His insights provided invaluable guidance at a crucial stage of the preparation.

Additionally, each pianist took ownership of their assigned sonata by researching the work and writing their own program notes. This combination of deep listening, expert masterclasses, historical research, allowed my students to thoroughly grasp the structure of Scriabin's music, ultimately leading to highly successful and mature final performances.

Upcoming Publications

Dmitry Rachmanov on James Kreiling's *Scriabin: A Short Guide for Pianists*

This book goes far beyond presenting being a mere pianistic tutorial of Scriabin's piano music. Drawing upon the cultural, political, and social environment of the Silver Age in late-tsarist Russia, the turn-of-the-twentieth-century Russia with the Symbolist artistic perspective, the author immerses the reader into the esoteric world of Scriabin's poetic, philosophical, and messianic ideas, and shows how those ideas influenced the composer's creative imagination. He offers insightful musical acumen on approaches to how to approach performing the composer's music based on Scriabin's own interpretive ideas. The reader comes away with , making musical, as well as pianistic recommendations, and gains new and gleaming insights into the composer's sound world.

Lindsey Macchiarella, *Alexander Scriabin: Toward the Flame*

SSA board member, Lindsey Macchiarella, is proud to announce her forthcoming biography: *Alexander Scriabin: Toward the Flame*. The book is currently under advance contract with University of Illinois Press and is expected to be released in late 2029. *Toward the Flame* will be a full length, scholarly book, written with a broad readership in mind. This biography will consider Scriabin in cultural context, weaving together threads of influence that range from the birth of experimental philosophy with Wilhelm Wundt, to Madame Blavatsky and the Russian religious renaissance, and Wagner's Gesamtkunstwerk, assembling a holistic portrait of the man and his music. It draws extensively on primary sources, including archival material from the Scriabin Museum, copious transcriptions of primary sources, including letters and memoirs, and published contemporary Russian-language materials such as reviews and early biographies.

Lindsey Macchiarella completed archival research at the Scriabin Museum and the Lenin Library in Moscow in 2014 while studying Russian language and culture at Moscow State University. Her dissertation, "Skryabin's Prefatory Action: Libretto, Sketches, and Divine Unity" (2016) examined the musical sketches and philosophical underpinnings of the composer's final, unfinished work. Lindsey Macchiarella has a Ph.D. in musicology from Florida State University and is currently an Associate Professor of Musicology at the University of Texas at El Paso. She has published and presented on Scriabin nationally and internationally over the past decade. More information at <https://lindseymacchiarella.com/>

Board Member News

Dmitry Rachmanov

In January 2026, Dmitry was hosting the Scriabin Society of America West Coast Festival, where he helped organize performances at CSUN by a group of young artists in recital of works by Scriabin, as well as a lecture demonstration on Scriabin's late style and the Symphonic Poem *Promethens*, presented by the SSA Board Members Lindsey Macchiarella and James Palmer, followed by James' solo recital in an all-Scriabin program. Dmitry also presented a masterclass on two sonatas by the Russian master. This was followed by the performances of *Promethens* by the LA

Philharmonic under Esa-Pekka Salonen with the pianist Jean-Yves Thibaudet, with whom Dmitry conducted an interview for the latest SSA Journal, dedicated to this seminal Scriabin's symphonic creation.

During this spring Dmitry has performed in recital and conducted masterclasses in California (for the Thousand Oaks Philharmonic, Music Teachers Association of California West Valley Branch and at California School of the Arts) as well as at Andrews University (MI), Portland State and University of Oregon, where he coached the Ten Scriabin Sonatas at the invitation and for the studio of Dr. Alexandre Dossin (the ALS Vice President) in preparation of the studio's performance presentation of the cycle.

In May-June Dmitry is touring China with recitals, lectures and masterclasses in Shanghai, Beijing, Tianjin, Dalian and in the Inner Mongolia region, at several schools, concert venues and institutions. Later in June he has adjudicated the Pacific Stars Competition finals in Los Angeles, and has given a masterclass for the Tone Base seminar at Coburn School. In July Dmitry is joining the InterHarmony International Music Festival at Acqui Terme, Italy. He is also co-hosting the OpusOne International Music Festival in Los Angeles for its second 2026 edition. In August Dmitry will rejoin the faculty of the Adamant School of Music in Vermont, followed by the adjudication of the USIMC Competition in San Jose, CA.

Dmitry Rachmanov has just been awarded the 2026 Lifetime Achievement award from the California Association of Professional Music Teachers (CAPMT), a branch of the Music Teachers National Association. He will accept the award and deliver a keynote speech at the conference for that society in October.



Dmitry Rachmanov at the University of Oregon with the student participants of the Scriabin Ten Sonatas Project, studio of Dr. Alexandre Dossin (L), May 20, 2026

Matthew Bengtson

Matthew Bengtson has just released on IBS Classical a recording of Roberto Sierra's *Estudios de ejecución 14 transcendental* (después de una lectura de Liszt).” The recording, made in Manuel de Falla Auditorium in Granada, follows a year of performances of Transcendental Etudes by Liszt, Lyapunov, and Sierra. He is also keeping up a series called “Exploring Repertoire” which offers introductions to rarely-performed piano works within the public domain, including Scriabin's Poème op. 71 no. 2.

Farhan Malik

Farhan Malik will be producing a CD set of historical Scriabin recordings for Marston Records, containing important early Scriabin recordings from the 78-rpm era. The project will bring together rare and historically significant performances documenting the early recorded reception and performance tradition of Scriabin's music. Once available, members will be able to purchase the set

Lindsey Macchiarella

In addition to events reported earlier in the newsletter (LA Philharmonic presentation and forthcoming biography announcement), Lindsey has recently published an article, “Bayreuth in India: Alexander Scriabin's Utopian Temple,” in German translation in *Wagnerspectrum* [Bayreuth in Indien: Alexandr Skryabins utopischer Tempel].

James Palmer

Dr. James Palmer enjoyed his first year in a lecturer position at the Shepherd School of Music at Rice University, where he taught Piano Literature courses as well as several piano majors. He will return in the fall in the same role. In summer 2026, he returns to the AFA Texas Festival's Piano Arts Intensive as piano department head.

Highlights of the 2026 performing season so far include all-Scriabin solo recitals at Rice University and CSU Northridge (as part of the Scriabin Society of America's LA Scriabin Festival), solo and chamber performances at the Piano on the Rocks International Festival in Sedona, Arizona, and several other solo and duo recitals in Houston and Philadelphia.

In May 2026, James recorded his first album, *Waldeinsamkeit*, to be released in early 2027. The program will feature works by Schumann, Takemitsu, Bonis, Liszt, Wu, and an original transcription of an art song by Reger.

James was awarded a Houston Arts Alliance grant to launch a new performing arts series in fall 2026. Point of Departure: Houston's Classical Music Variety show will debut in October 2026, with additional dates in December 2026 and February 2027. Learn more at <https://www.pointofdeparturehouston.com>

Other highlights of the 2026-2027 season include performances of Gershwin's Rhapsody in Blue with the Greater Houston Collegiate Orchestra as well as Cécile Chaminade's rarely-heard Konzertstück with the New Texas Symphony Orchestra in Dallas, Texas.

Upcoming Events

SSA at the Liszt Society Festival



TOWARD RE-ENCHANTMENT

Beauty as a Portal to the Sacred



2026 American Liszt Society Festival

September 28-30, 2026

Glenn Korff School of Music, University of Nebraska-Lincoln

Paul Barnes, Artistic Director Jay Hershberger, President



Featuring:

- Angel Stanislav Wong
Lied Center Featured Artist
- University Singers, Liszt Via Crucis
Nicholas Susi, piano
- UNL Symphony Orchestra, Liszt Totentanz
Richard Fountain, piano
- Alan Walker and Junius Johnson, lecturers
Messiaen's *Visions de l'Amen*

Members of the American Liszt Society



SSA board members, Dmitry Rachmanov and Lindsey Macchiarella, will be collaborating on a lecture-recital, to be presented at the University of Nebraska-Lincoln for the Liszt Festival on Tuesday, September 29 at 2:30 pm.

The presentation unearths rarely-discussed historical connections between Liszt and Scriabin and, in keeping with the festival theme, “beauty as a portal to the sacred,” examines spiritual themes in Scriabin’s philosophical writings and late piano compositions. Presentation abstract for “Alexander Scriabin the Visionary: A Path to the Mysterium”:

Alexander Scriabin, a famously experimental modernist, began as a progressive late romantic, one strongly influenced by Liszt. Traces of this influence can be found, both in memoirs on Scriabin’s formative years, and also in critical reception of his late works.

Romantic themes of beauty and the spiritual sublime permeate both Scriabin’s early and late oeuvre, feeding into his vision for his unfinished work, *Mysterium*. This presentation by the Scriabin Society of America includes a lecture by Lindsey Macchiarella and performances by Dmitry Rachmanov.

Obituary: Anna Nikolaevna Scriabin

The pianist, music educator, and museum director Anna Yuryevna Nikolaeva, passed away on May 5, 2026, in the 73rd year of her life.

Anna Yuryevna (1953–2026) was the daughter of the composer Yuri Vasilyevich Nikolaev (1923–2003) and the wife of the noted musical figure Alexander Serafimovich Scriabin (1947–2022). She was born on September 7, 1953, in Tashkent. After graduating from the Gorky Conservatory, Anna Yuryevna chose to devote herself primarily to teaching, and she achieved great success in this field. For many years she taught at the M. M. Ippolitov-Ivanov Music College, the A. N. Scriabin Music School, and other educational institutions in Moscow. Highly respected among her colleagues, she served on the juries of many piano competitions.

From 2007 to 2016, Anna Yuryevna served as a director of the A. B. Goldenweiser Memorial Apartment Museum, a branch of the State Central Museum of Musical Culture, now the Russian National Museum of Music. During those same years her husband, A. S. Scriabin, served as the museum’s leading research associate. Under their leadership, the Memorial Apartment Museum experienced a rebirth. In the apartment where Professor Goldenweiser had lived for the last twenty years of his life, concerts and master classes by pianists were held, along with scholarly readings and

conferences, presentations of new publications, and evenings dedicated to Goldenweiser's memory. His pupils would come to the home of their teacher just as they had once visited there during his lifetime.

A. Y. Nikolaeva was an active figure in the A. N. Scriabin Foundation, founded in 1992 by Alexander Serafimovich Scriabin, the great-nephew of the great composer. She helped organize concerts and master classes by distinguished pianists, as well as lectures by leading musicologists offered to teachers at music schools and colleges. After her husband's passing in 2022, she became the head of the foundation, giving it a new name: the A. N. and A. S. Scriabin Foundation. While preserving the foundation's established areas of activity, Anna Yuryevna also undertook other projects, including organizing annual evenings and concerts in memory of A. S. Scriabin in the halls of the Moscow Conservatory. Her final act as president of the foundation was organizing a conference devoted to the 125th anniversary of the birth of the pianist Vladimir Sofronitsky, which took place in the conservatory's conference hall on April 16, 2026.

Special mention should be made of Anna Yuryevna's devotion to the memory and creative legacy of her father, the pianist and composer Yuri Nikolaev. She included his piano works in her own concert programs, placing them alongside the music by Mozart, Scriabin, and the young Boris Pasternak, whose Sonata and Preludes she also performed.

She also devoted herself to preserving the documentary record of her father's life and work. She collected memoirs from his colleagues and pupils, his pedagogical writings, letters, and remarkable autobiographical essays, including materials on "Russian Harbin" in the 1930s, where Yuri Nikolaev had spent his childhood. The culmination of this work was the volume *I Believe in You, Russia...: A Book on the Life and Work of the Composer Yu. V. Nikolaev* (Moscow/St. Petersburg, 2019, 512 pp.).

Anna Yuryevna also devoted considerable time and energy to the publication of her father's works. His piano compositions appeared in her own performing editions, in full accordance with the composer's wishes. Friends and colleagues will remember Anna Yuryevna as a talented musician, a person of great culture, a sensitive and witty conversationalist, and a bearer of family traditions.

The funeral service for A. Y. Nikolaeva was held on May 8, 2026, at the Church of the Apostles Peter and Paul in Lefortovo. The urn containing her ashes was to be interred at Kalitnikovskoye Cemetery in Moscow.

-Leonid Tumarinson

Member of the A. N. and A. S. Scriabin Foundation



Anna Nikolaevna Scriabin