

Luigi Verdi

Skrjabin a Bogliasco, in "Slavia", IV, 1993 pp.156-67.



Aleksandr Skrjabin stayed in Bogliasco from June 1905 to February 1906 for about 8 months. This was one of the most intense periods in the Russian composer's life, as it witnessed the composition of a large part of "The Poem of Ecstasy" and of his notebooks, the definitive breakage with his wife Vera, the romance with his muse Tatiana de Schloezer and the birth of their first-born daughter Arianne, the friendship with Georgij Plechanov and the Russian exiles during the revolution in 1905, the turbulent relations with his Publishing House after Belaev's death. It is necessary to make a short reference to the

events before Skrjabin's Italian staying for a better understanding of the reasons originating it. When in November 1902 Skrjabin met Tatiana de Schloezer (1883-1922), the sister of his pupil and friend Boris de Schloezer (1881-1969), he was 30 years old and since 1897 he had been married to Vera Ivanovna Isakovič (1875-1920), a brilliant pianist who had given birth to 4 children: Rimma (1898-1905), Elena (1900), Maria (1901) and Lev (1902-1910). Since September 1898 he had taught piano at the Conservatoire in Moscow and had been surrounded by pupils keenly admiring him and who later one would support him with precious financial help. He had a charming personality: he had been an infant prodigy with angelic features and had been brought up and cuddled by his aunts Ida and Ljoubov, two sisters of his father (started off to the diplomatic service), and by his grandmother Elizabeth; his mother had died very young; Skrjabin had immediately been successful as a pianist while as a composer he did not move away from Chopin and Liszt; he had been supported by the influential friendship with his patron-publisher Mitrofan Belajev. Tatiana de Schloezer was a young and brilliant pianist; she had listened to Skrjabin's Third Sonata in f minor in 1901 and in her own words "it was the strongest impression of my life. Later on I wanted to play nothing but Skrjabin's music. I dreamt of meeting the composer". The meeting between Skrjabin and Tatiana would change both of their lives: in fact the musician saw her as the muse that his art needed; she would help him to express his message. Tatiana felt she had been called to this sort of mission: "Under this charming creative personality, soon after I gave up all my ideas about composition...I did no longer aim at finding the best way to express myself but at arriving at a better understanding of his compositions".

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