

Alexander Scriabin

1872-1915

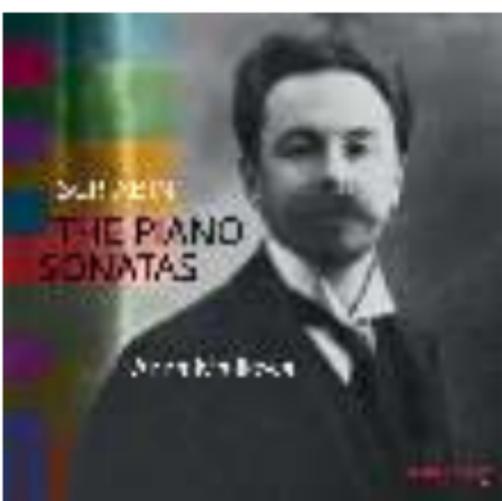
♪♪♪♪♪ The ten sonatas for piano

Anna Malikova (piano)

Acousence (2 CD). Ø 2012 to 2014.

TT : 2h15'

Technique : 2,5/5



Who would have thought about an integral of all the ten sonatas of Scriabin by an artist whose fame did not reach our countries (except

concertos of Saint-Saëns for Audite, cf n° 527)? And yet...

Anna Maliova was born in 1965 in Tashkent (Uzbekistan), cradle of many illustrious pianists, Bronfman, Yudenich, Sultanov, Nebolsin, Abduraimov. A pupil of Tamara Popovich (like the latter) then of Lev Naumov in Moscow, she won the first prize in a major competition in 1993, that of the ARD Munich - the competition had not distinguished a pianist like that for more than ten years.

The ten sonatas can be divided into two groups: the first four, truly romantic, and the last five, like a jump into the unknown where esotericism and cosmic celebration join forces, the delirious No. 5 appearing as work of transition. The first block does not yet show the best of Malikova. Her free approach, dynamics without pomp (No. 1), her mastery and ease, her avoiding of security pedaling (No. 4) are to be welcomed. But it somehow lacks a sonority that would project more extensively, more shimmering colours (No. 2), a sharper luster (finale of No. 3).

But in the last six sonatas the pianist's play is really remarkable. Her ease is astonishing, the never decreasing energy (Sonata No. 5, literally "torn off"), the threatening character (No. 7). Sonata No. 6 is the climax of the integral, its peak of intensity exudes a terror worthy of Lovecraft. The chimeras of the work gradually take shape, the most troubled mystery is melting with fugitive impressions. Maybe we can find that here and there a bit of madness is lacking (Sonata n° 9 "Black Mass"), but this restraint, this perfect understanding, this clarity cast an eloquent light on pages too often suffused with a convenient halo.

The recent integrals of Ohlsson and Donohoe (cf n° 658), pianists yet more famous, have to bow in modesty before this newcomer.

Bertrand Boissard