

ANASTASIYA EVSINA  
MIRROR OF TIMES

SCRIABIN - CHOPIN

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### FRÉDÉRIC CHOPIN

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2. I. Grave: Doppio movimento

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29. No. 24: Presto, in D minor

### FRÉDÉRIC CHOPIN

30. Nocturne No.2 in D-flat major, Op. 27



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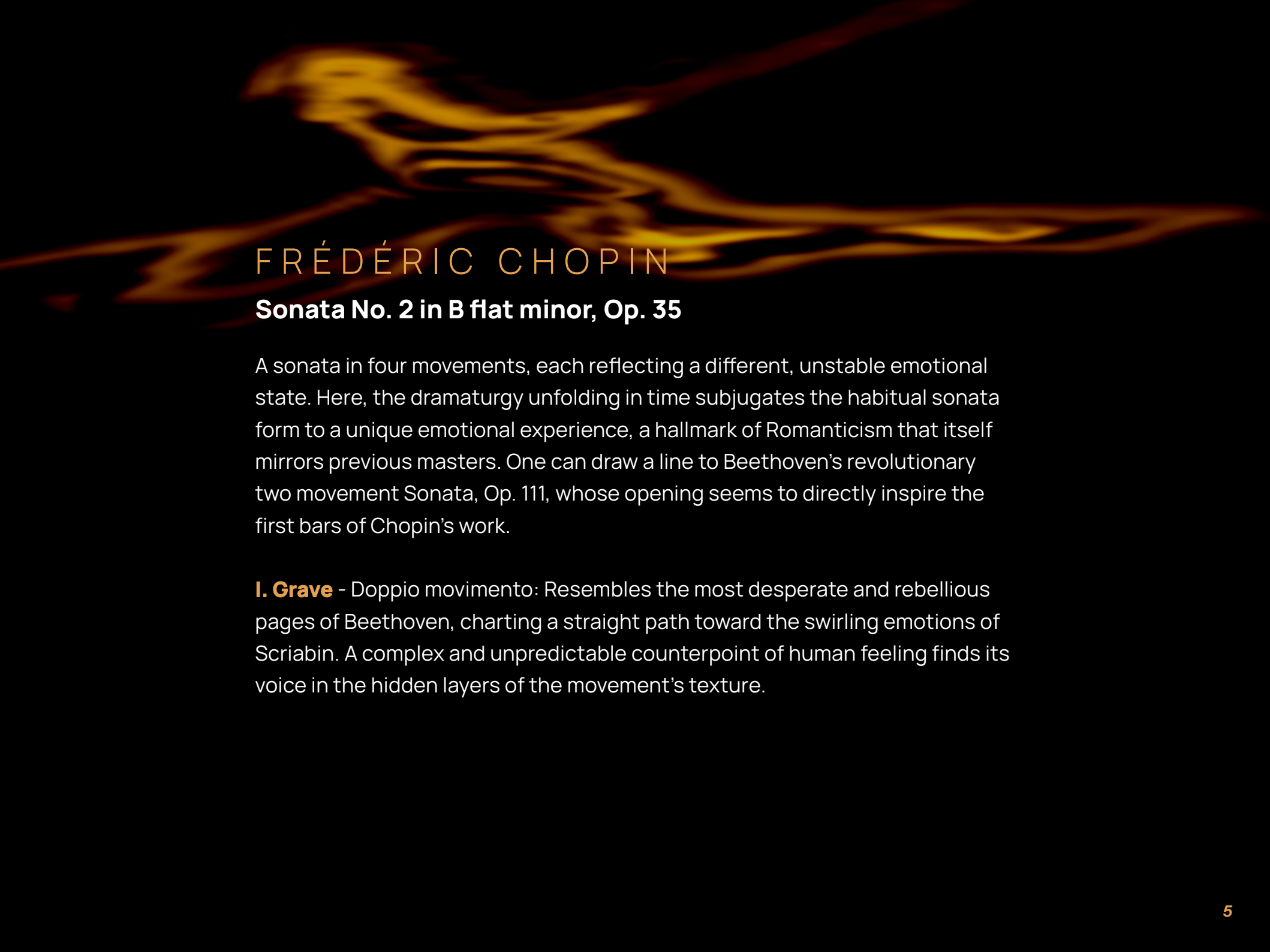
If reincarnation were possible, one might believe that Alexander Scriabin was Frédéric Chopin reborn at a new turn of the spiral. Scriabin seems to continue naturally Chopin's romantic lineage, transforming it through an intense, personal alchemy that refracts it and leads straight into the era of modernism. This artistic journey contains a crucial element of any true transformation: a reflection. One can clearly recognize the influential composer not left behind, but brought forward into a new dimension.

This album focuses on an early work by Scriabin, his Op. 11 as well as a few works of Chopin, demonstrating his genius in three different musical forms: Sonate, Ballade and Nocturne. It contains astonishing moments of hidden, miraculous mirroring, revealing a beautiful poetic arc between the two composers heard in their shared language of nuance: their passionate and intimate intonations, delicate ornamentation, and deep introspection.

# FRÉDÉRIC CHOPIN

## **Ballade No. 4 in F minor, Op. 52**

Beginning like a nocturne, this is the most complex of Chopin's four ballades. Harmonically rich and adorned with intricate, nocturne like filigree, its first theme soon unfolds into an interwoven field of counterpoint, rivaling the complexity of Baroque fugues. Within its contrasting sonata form, extreme feelings collide in the relatively short span of a single movement romantic piece. This pushing together of opposites and sense of being lost in chromatic harmonies and searching for answers in polyphony, seems profoundly inspirational for Scriabin, who would later incarnate these very ideas in his own music, even in miniatures like the Preludes of Op. 11.

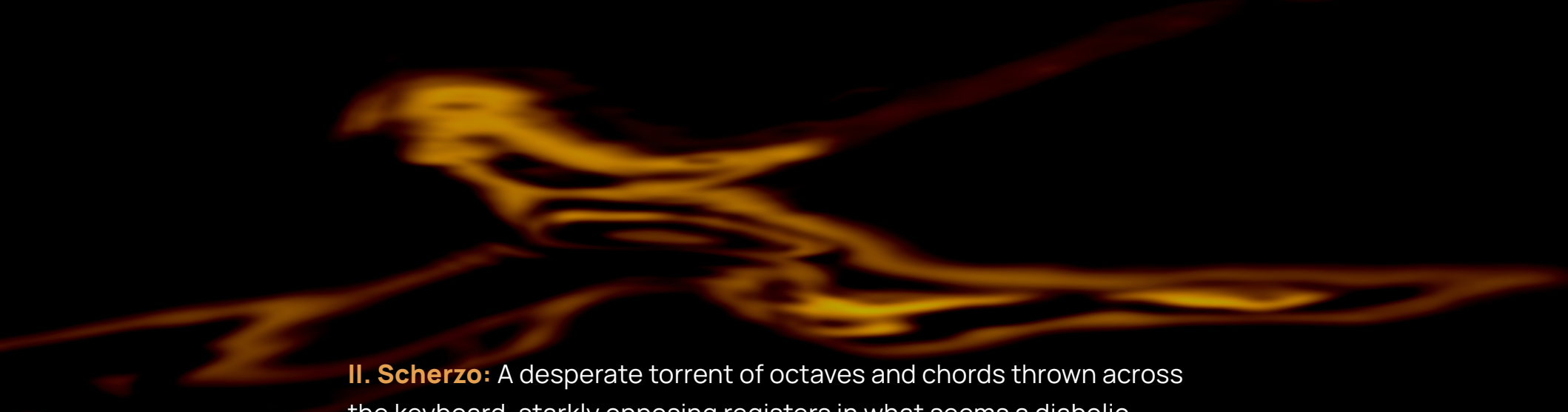


# FRÉDÉRIC CHOPIN

## **Sonata No. 2 in B flat minor, Op. 35**

A sonata in four movements, each reflecting a different, unstable emotional state. Here, the dramaturgy unfolding in time subjugates the habitual sonata form to a unique emotional experience, a hallmark of Romanticism that itself mirrors previous masters. One can draw a line to Beethoven's revolutionary two movement Sonata, Op. 111, whose opening seems to directly inspire the first bars of Chopin's work.

**I. Grave** - Doppio movimento: Resembles the most desperate and rebellious pages of Beethoven, charting a straight path toward the swirling emotions of Scriabin. A complex and unpredictable counterpoint of human feeling finds its voice in the hidden layers of the movement's texture.



**II. Scherzo:** A desperate torrent of octaves and chords thrown across the keyboard, starkly opposing registers in what seems a diabolic frenetic energy. Yet, its middle section introduces a waltz-like melody like an oasis, a sudden gate to paradise revealing beauty against the darkness.

**III. Marche funèbre:** A profound reflection on death and memory, heavy with loss. Each step of the funeral procession brings a new wave of sorrow. But at its heart, a warm beam of light breaks through, drying tears, awakening dear memories, and speaking of life's fragile, innocent beauty that persists even in grief.

**IV. Presto:** Breathless, nearly abstract, it passes rapidly and ghostly like a wind of oblivion, gently covering memories with the dust of time.

# ALEXANDER SCRIBIN

## **24 Preludes, Op. 11**

In Scriabin, what is mourned in Chopin, becomes mystical. Where Chopin vanishes, Scriabin ascends. While aesthetically close, they are often emotionally distinct, making their imaginary dialogue especially expressive. The set reflects Chopin's own 24 Preludes, cycling through all keys in the same order. Some preludes in corresponding keys even relate emotionally, suggesting a shared perceptiveness of certain tonalities.

One prelude acts as a keystone for this mirrored program: No. 16 in B flat minor. It unites elements from the final two movements of Chopin's Second Sonata. The rhythmic pulse of the Marche funèbre permeates the miniature, accompanied by mysterious intonations inspired by the Sonata's ghostly finale. This combination creates a profound atmosphere and forges a clear arc between the two composers.

This is not imitation, but the reflection of inspirational music through a new, individual prism: a tribute to a beloved author and gratitude for his genius. Passing through the kaleidoscope of feelings that these preludes offer, our imagination conjures the finest images, transforming the soul into a reflection of memories and hopes. Short but intensely concentrated, they captivate from the very first note.

# FRÉDÉRIC CHOPIN

## **Nocturne in D flat major, Op. 27, No. 2**

Following two large forms at the beginning of the album, this miniature closes it with a calm and luminous touch. Chopin's Nocturne, much longer than Scriabin's preludes, possesses space for greater contrasts. It unfolds in three parts, each beginning with a similar melodic cell, but in a different voice tone, leading to entirely different developments. The piece dissolves in a coda whose ethereal nature aligns it perfectly with the world of Scriabin's conclusions.

### **A Final Reflection**

Scriabin's teacher at the Moscow Conservatory, Nikolai Zverev (who also taught Rachmaninoff), urged him to study Chopin deeply to capture the "perfume of his spirit." Reportedly, Scriabin practiced Chopin obsessively, even injuring his right hand striving to match the power of Chopin's Études. Both composers developed a pianistic language that explores the soul through the fingers, a language rich in rubato, ornamentation, delicate polyphony, turbulent poetry and sublime introspection. This album is a journey through that shared spirit, reflected across a century.

## ANASTASIYA EVSINA

has distinguished herself in the world of classical piano, performing on prestigious stages including the Tokyo Opera City Recital Hall, Minato Mirai Recital Hall in Yokohama, the National Palace of Culture in Sofia, Paderewski Hall in Lausanne, and Rachmaninov Hall at the Tchaikovsky Conservatory in Moscow. Now residing in Brazil, she has performed at iconic venues such as National Theater of Claudio Santoro in Brasília, Teatro São Pedro in São Paulo, Theatre of Cultural Center UNIMED-BH in Belo Horizonte and Casa de OSPA in Porto Alegre.



Evsina's musical journey began at the age of four and culminated in a master's degree in solo piano from the Tchaikovsky Conservatory in Moscow under the tutelage of Professor Daria Petrova. She further specialized in chamber music at the Gnessin Academy, studying with Georgy Fedorenko, and graduated with honors from the Gnessin Russian Academy of Music.

Her repertoire spans a wide range of periods and styles, with a particular passion for lesser-known compositions by Feinberg and Medtner. Her deep love for chamber music has resulted in numerous collaborations, enriching her already broad repertoire. In 2023, Anastasiya and cellist Raiiff Dantas Barreto released the album RACHMANINOFF: CELLO SONATA, OP. 19 & ROMANCES, produced by Azul Music and dedicated to composer Sergei Rachmaninoff, celebrating his 150th birthday. In 2025, she released her first album with Prima Classic, BENEDICTION: LISZT & BRAHMS.

Recognized for her talent, Evsina has won accolades in competitions in Russia and showcased her artistry on Bulgaria's TV1. In Brazil, she continues to perform solo recitals and has appeared as a guest soloist with the Claudio Santoro National Theater Symphony Orchestra and the Symphony Orchestra of Porto Alegre. Her performances have been featured on Senate TV, and she has contributed to academia by offering master classes at the University of Brasília and serving as a jury member in piano competitions.

In addition to her performing career, Evsina has mentored students at top institutions such as the Tchaikovsky Conservatory, Gnnessin Academy, and Hochschule für Musik Saar, guiding many to significant achievements. She also developed the "Technical Solutions" course, focusing on refining piano technique.

Known for her lyrical and cohesive interpretations, Evsina's performances are marked by a natural sense of musicality. Music critic Evelina Zdravkova praised her, stating, "Evsina captivates the audience with impeccable skill and extraordinary talent, exuding powerful music with grace." On her performance of Rachmaninov's Sonata No. 1, Zdravkova remarked, "She lifted the spirit with originality, dynamism, and overwhelming expressiveness."



# CREDITS

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