

**Akademia Muzyczna im. Ignacego Jana Paderewskiego w Poznaniu**  
**Wydział Instrumentalny**

## **Shizuka Okumura**

**Cykle Preludiów op. 28 Fryderyka Chopina oraz op. 11 Aleksandra Skriabina.**  
**Podobieństwa, analogie, inspiracje.**

**Dzielo artystyczne:**

**Fryderyk Chopin – 24 Preludia op. 28**

**Aleksander Skriabin – 24 Preludia op. 11**

**Promotor pracy doktorskiej:**

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### **Streszczenie w języku angielskim / Summary**

Frédéric Chopin and Alexander Scriabin – two great composers descending from the same musical culture (Slavic). Equally sensitive, wonderful and genuine in their musical expression. Their lives were short, even too short – Chopin lived merely 39 years, Scriabin not much longer, as he died at the age of 43. Both were considered as wunderkinds. All Chopin's work is immersed in Romanticism. Despite the fact that his composing style was getting matured and developed, it was extraordinarily homogenous. There was no difference between the early and the late Chopin – it was always the same Chopin – the same style, extremely recognizable in every Chopin's creative period. Scriabin's work appears utterly different. One might say, without any doubt, that his early pieces were purely chopinesque. After all, Scriabin was under strong Chopin's influence, which he was not trying to hide, as he adored Chopin much. However, the further work of this great composer evolved rapidly, he walked a unique path through such a short life – from pure Romanticism to almost atonality.

In this dissertation I have decided to compare Chopin's work with Scriabin's work through an analysis of twin cycles composed by them – 24 Preludes. Both cycles are very characteristic of these composers. Nonetheless, in spite of many similarities – there are still more differences. The greatest changes are visible in an emotional charge, in the type of expression, as well as harmonic solutions. Moreover, Chopin's *Preludes*, Op. 28, contain a much greater load of drama and noble virtuosity. Scriabin's *Preludes*, Op. 11, however, seem to be deprived of such virtuosity. Nevertheless, many of them, especially the ones with the further numbers, move in very spiritual, even mystical regions.