

Domenico  
**SCARLATTI**

**Complete Keyboard Sonatas Vol. 20**

Artem Yasynskyy, Piano



## Domenico Scarlatti (1685–1757) Complete Sonatas Vol. 20

Domenico Scarlatti was born in Naples in 1685, sixth of the ten children of the composer Alessandro Scarlatti, Sicilian by birth and chiefly responsible for the early development of Neapolitan opera. The Scarlatti family had extensive involvement in music both in Rome and in Naples, where Alessandro Scarlatti became *maestro di cappella* to the Spanish viceroy in 1684. Domenico Scarlatti started his public career in 1701 under his father's aegis as organist and composer in the vice-regal chapel. The following year father and son took leave of absence to explore the possibilities of employment in Florence, and Alessandro was later to exercise paternal authority by sending his son to Venice, where he remained for some four years. In 1709 Domenico entered the service of the exiled Queen of Poland, Maria Casimira, in Rome, there meeting and playing against Handel in a keyboard contest, in which the latter was declared the better organist and Scarlatti the better harpsichordist. It has been suggested that he spent a period from 1719 in Palermo, but his earlier connection with the Portuguese embassy in Rome led him before long to Lisbon, where he became music-master to the children of the royal family. This employment took him in 1728 to Madrid, when his pupil the Infanta Maria Barbara married the heir to the Spanish throne. Scarlatti apparently remained there for the rest of his life, his most considerable achievement the composition of some hundreds of single-movement sonatas or exercises, designed largely for the use of the Infanta, who became Queen of Spain in 1746.

The keyboard sonatas of Domenico Scarlatti survive in part in a number of eighteenth century manuscripts, some clearly from the collection of Queen Maria Barbara, possibly bequeathed to the great Italian castrato Farinelli, who was employed at the Spanish court, and now in Venice. Various sets of sonatas were published during the composer's lifetime, including a set of thirty issued, seemingly, in London in 1738, and 42 published in

London by Thomas Roseingrave in 1739, including the thirty already available from the earlier publication. In more recent times the sonatas were edited by Alessandro Longo, who provided the numerical listing under L, and in 1953 the American harpsichordist Ralph Kirkpatrick offered a new listing, distinguished by the letter K. Stylistic grounds have suggested a further changed listing by Giorgio Pestelli, under the letter P, and proposing a new chronology, while Emilia Fadini, in a complete edition for Ricordi, offers a further re-ordering, based in part on the Venice volumes.

Kirkpatrick's listing of the sonatas, based on the chronological order of the available sources, starts with the thirty *Essercizi per gravicembalo* offered for sale in early 1739 by Adamo Scola, 'Musick Master in Vine Street, near Swallow Street, Piccadilly'. The publication included a dedication in Italian to the King of Portugal and a prefatory note for the purchaser, denying serious intention and modestly suggesting rather '*lo scherzo ingegnoso dell'Arte*'. The listing continues primarily with the Venice volumes, in chronological order of compilation, if not necessarily of composition.

1 The *Sonata in B flat major, K.503/L.196/P.447*, is included in the twelfth volume of the sonatas preserved in Venice, dated 1756. Marked *Allegretto*, it brings references to the popular music of Spain in both sections of the sonata.

2 The *Sonata in G minor, K.315/L.235/P.54*, is marked *Allegro* and in 3/8. The impetus changes at the end of each half, with a hemiola, as  $\frac{3}{4}$  takes the place of 3/8. The sonata is in the sixth Venice volume of Scarlatti sonatas, dated 1753.

3 The *Sonata in G major, K.539/L.121/P.543*, is preserved in the thirteenth of the Venice volumes, dated 1757. It makes use of chains of thirds and characteristic crush-notes as it presses forward.

4 The *Sonata in E major, K.530/L.44/P.534*, is included

in the thirteenth Venice collection, dated to 1757, and is marked *Allegro*. It takes in various shifts of key and switches to the minor in its headlong course.

5 The primary source for the *Sonata in C major, K.385/L.284/P.220*, is found in the eighth Venice volume of 1754. Marked *Allegro* and in 3/8, the writing calls for wide leaps in the left hand.

6 The *Sonata in F major, K.379/L.73/P.107*, is from the same Venice volume and is a *Minuet*, at least in its title. Of particular interest are the rapid scales to be played *con dedo solo*, with one finger, *glissando*.

7 The *Sonata in D minor, K.396/L.110/P.435*, appears in the ninth Venice volume, dated 1754. It is introduced by a brief *Andante*, proceeding thereafter to what is to all purposes a gigue, characterised by its use of sequences and its rapid repetition of single notes.

8 The *Sonata in C major, K.513/L. Supp.3/P.176*, brings to an end the twelfth Venice volume of 1756. It is in three short linked movements, with the opening title *Pastorale* a siciliano, marked *Moderato*, followed by a rustic *Molto allegro*. The sonata ends with a virtuosic *Presto* in the style of a *toccata*.

9 The *Sonata in F sharp major, K.319/L.35/P.303*, is found in the sixth Venice volume of 1753, one of the only two sonatas in this original key. With the tempo direction *Allegro* and in 6/8, the sonata starts with an ascending scale in the right hand, echoed in the left, and proceeds with its initial impetus, finding a place for various shifts of key.

10 The *Sonata in D major, K.358/L.312/P.457*, opens the eighth Venice volume. An *Allegro* in triple time, each half of the sonata opens with a horn-call, followed by figuration that makes extensive use of repeated notes.

11 The *Sonata in E major, K.495/L.426/P.384*, is included in the twelfth Venice volume. An *Alla breve*, marked *Allegro*, it starts with ornamented ascending minims in the upper register, echoed in the left hand and proceeding

to continuing triplet figuration.

12 From the sixth Venice volume of 1753 comes the *Sonata in A major, K.301/L.493/P.361*, marked *Allegro* and in 4/4. With a particular charm of its own, the melodic interest, as so often, is chiefly in the upper part.

13 The *Sonata in D major, K.346/L.60/P.250*, has its primary source in the seventh Venice volume of 1754. Marked *Allegro* and in 3/8, the sonata is impelled forward by its continued semiquaver figuration.

14 The primary source of the *Sonata in G major, K.520/L.86/P.362*, is the thirteenth Venice volume, dated 1757, the year of Scarlatti's death. Marked *Allegretto*, it starts with a theme echoed in canon by the left hand and in its course makes considerable use of thirds.

15 The *Sonata in C major, K.460/L.324/P.378*, marked *Allegro*, is included in the eleventh Venice volume, dated 1756. As the sonata goes on, new ideas are introduced, each section indicated by a final *fermata*. It starts with a theme in the right hand, imitated in the left and continues with a series of sequences.

16 The *Sonata in G major, K.413/L.125/P.416*, is from the ninth Venice volume of 1754. It is marked *Allegro* and in 6/8, and makes telling use of wide leaps in the left hand, contrasting with the continuing quaver figuration of the right hand.

17 The *Sonata in G major, K.431/L.83/P.365*, found in the tenth of the Venice volumes, dated 1755, has the tempo direction *Allegro*. In triple time with triplet figuration, it is among the shortest of the sonatas.

18 The *Sonata in D major, K.484/L.419/P.428*, has its primary source in the twelfth Venice volume, dated 1756. It makes considerable use of scale passages, rapid semiquavers in right and left hand, and of sequences, short repeated figures. It makes a brilliant conclusion to the present selection of sonatas.

Keith Anderson



### **Artem Yasynskyy**

Artem Yasynskyy was born in 1988 in Ukraine, into a family of professional musicians. At the age of seven he entered the Special School for Gifted Children in Donetsk and gave his first public concert at the age of eight. Numerous competition successes followed, and a scholarship granted by the President of Ukraine, from 2006 to 2010, enabled him to study at the Prokofiev State Academy of Music which saw him graduating with honours. In 2010, Yasynskyy moved to Germany to continue postgraduate piano studies at the University of the Arts in Bremen, and in June 2011 he was awarded the Steinway Förderpreis in Hamburg, becoming, in July of the same year, a scholar of the Hans und Stefan Berbeck Stiftung. A grant from the Clavarte Stiftung enabled him to make this recording. Yasynskyy is the recipient of numerous awards and competition prizes. He received the gold medal at the Cincinnati World Piano Competition in 2015 which led to his debut at Carnegie Hall. His concert appearances have taken him throughout Germany and to Italy, South Korea, Greece, Japan, the US, Spain and Russia, as well as appearing at several international music festivals. He made his recording debut with an album of works by Józef Hofmann on the Grand Piano Label in May 2015 [GP765], and in September 2016 he recorded the present album of sonatas by Domenico Scarlatti.

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*Photo: Osama Sugihara /  
Sendai International Music Competition*

The illustrious Scarlatti family was famed throughout Europe for forging new musical developments. Alessandro was responsible for creating a new operatic school in Naples whilst his son Domenico devised a huge sequence of single-movement keyboard sonatas that have proved indispensable to pianists. Composed for the Spanish court, and specifically for his pupil, the Infanta Maria Barbara, the sonatas here derive from manuscripts preserved in Venice. Their virtuosity is matched by ceaseless invention in which Scarlatti sometimes evokes Iberian popular dances, all generously endowed with melodic interest and brilliance.

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(1685–1757)

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|----|---|------|
| 1  | Sonata in B flat major, K.503/L.196/P.447 | 2:40 |
| 2  | Sonata in G minor, K.315/L.235/P.54       | 2:20 |
| 3  | Sonata in G major, K.539/L.121/P.543      | 4:16 |
| 4  | Sonata in E major, K.530/L.44/P.534       | 2:42 |
| 5  | Sonata in C major, K.385/L.284/P.220      | 2:39 |
| 6  | Sonata in F major, K.379/L.73/P.107       | 3:54 |
| 7  | Sonata in D minor, K.396/L.110/P.435      | 3:56 |
| 8  | Sonata in C major, K.513/L. Supp.3/P.176  | 4:47 |
| 9  | Sonata in F sharp major, K.319/L.35/P.303 | 3:19 |
| 10 | Sonata in D major, K.358/L.412/P.457      | 3:41 |
| 11 | Sonata in E major, K.495/L.426/P.384      | 3:04 |
| 12 | Sonata in A major, K.301/L.493/P.361      | 4:11 |
| 13 | Sonata in D major, K.346/L.60/P.250       | 2:14 |
| 14 | Sonata in G major, K.520/L.86/P.362       | 3:16 |
| 15 | Sonata in C major, K.460/L.324/P.378      | 5:45 |
| 16 | Sonata in G major, K.413/L.125/P.416      | 1:36 |
| 17 | Sonata in G major, K.431/L.83/P.365       | 0:38 |
| 18 | Sonata in D major, K.484/L.419/P.428      | 2:28 |



**Artem Yasynskyy, Piano**

Recorded: 26–28 September 2016 at the Concert Hall of the University of Arts Bremen, Germany  
Producer: Artem Yasynskyy • Engineer and editor: Matthias Nordhorn • Booklet notes: Keith Anderson  
Sponsors: Clavarte-Foundation, Berne • Photo of Artem Yasynskyy by Osama Sugihara  
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Playing Time  
58:55



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