

Domenico  
**SCARLATTI**

**Complete Keyboard Sonatas Vol. 25**

**Pascal Pascaleff, Piano**



## Domenico Scarlatti (1685–1757) Complete Sonatas Vol. 26

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 Bárbara 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 18th-century manuscripts, some clearly from the collection of Queen Maria Bárbara, 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 30 *Essercizi per gravicembalo*, issued, seemingly, in London in 1738, and 42 sonatas published in London by Thomas

Roseingrave in 1739, including the 30 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 30 *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.

The present collection includes 13 sonatas surviving in other sources, three from the archive of the Metropolitan Cathedral of Valladolid, two from the Barcelona Biblioteca de Catalunya, one from the Portuguese Institute of Cultural Heritage, two from the Real Conservatorio Superior de Música, Madrid, two from Turin University Library and three from the Monastery of Montserrat.

❶ The *Sonata in F minor*, K.463/L.471/P.512 is included in the eleventh Venice volume, dated 1756. Marked *Molto allegro* and *Alla breve*, the sonata starts with an ascending figure, replete with ornamentation, echoed by the canonic entry of a second voice. Offbeat chords are a continuing feature of the figuration.

❷ The *Sonata in F major*, K.316/L.299/P.193 is included in the fifth Venice volume, dated 1753. Marked *Allegro*, it is an *Alla breve* and makes brilliant use of figuration in

triplets, interrupting the progress of the work in two sudden silences.

❸ The *Sonata in D major*, K.415/L.S11/P.175 is found in the ninth Venice volume, dated 1754, and has the title *Pastorale*, an *Allegro* in 12/8. It has a gentle lilt, but is less typical of the composer.

❹ The *Sonata in D major*, K.435/L.361/P.466, from the tenth Venice volume of 1755, is marked *Allegro*. It makes use throughout of rapid repeated notes.

❺ The *Sonata in A major*, K.453/P.280 is not found in the Venice or Parma collections of Scarlatti's sonatas, or, therefore, in Longo's listing. Marked *Andante* and in triple time, its primary source is the Münster collection of 60 sonatas assembled by the Abate Fortunato Santini.

❻ The *Sonata in C major*, K.514/L.1/P.389 opens the twelfth Venice volume of 1774. It is marked *Allegro* and is *Alla breve*, with wide leaps. It is the uncharacteristic first work in Longo's ordering of the sonatas.

❼ The *Sonata in B flat major*, K.361/L.247/P.214 is from the eighth Venice volume, dated 1754. Marked *Allegro* and in 3/8, it finds a place for rapid scales in a largely two-voice texture.

❽ The *Sonata in E major*, K.380/L.23/P.483 from the eighth Venice volume, dated 1754, is marked *Andante commodo* and is in triple time. It is included in the collection of masterpieces published by Clementi in London in 1791 and is particularly effective in its steady progress.

❾ The *Sonata in D major*, K.333/L.269/P.338, from the seventh Venice volume, dated 1754, opens with a section marked *Allegro* and *Alla breve*, the second voice entering in imitation of the opening figure. The *Allegro* is, unusually, followed by a section in 6/8, marked *Allegro*.

❿ The following *Sonata in G major*, in 3/8, is the first of three sonatas attributed to Scarlatti and included in a manuscript in the Archive of the Metropolitan Cathedral at Valladolid.

⓫ A *Sonata in D minor* is the second of the three sonatas preserved in the Valladolid Cathedral Archive.

⓬ A third work from the Valladolid Cathedral Archive, a

*Sonata in A major*, is further testament to a particularly rich historical collection of musical documents. The manuscript contains six sonatas, without attribution, but known from authentic sources to be by Scarlatti. The three sonatas from the Valladolid Archive have consequently been accredited to Scarlatti, an attribution that has not been universally accepted.

⓭ The *Sonata in A major*, No. 10 in the collection published by the composer Enrique Granados, is of obvious interest, whatever its authenticity. Granados published a set of 26 sonatas (*Veintiséis Sonatas Inéditas*) derived from a then newly discovered manuscript, a process discussed in Malcolm Boyd's study of Scarlatti.' Subsequent investigation has suggested that No. 10 in the Granados collection may be by Francesco Corselli, *maestro de capilla* of the Chapel Royal in Madrid from 1738.

⓮ The *Sonata in E major*, from the Biblioteca de Catalunya, also made an appearance in the collection edited by Granados, and was issued in facsimile, finally to be the subject of varied speculation, now widely to be identified as the work of Scarlatti.

⓯ A *Sonata in A major* is preserved in the *Libri di tocate per cembalo* in the Instituto Português de Património Cultural ('Portuguese Institute of Cultural Heritage').

⓰ A pair of sonatas preserved in an early 19th-century manuscript, now retained at the Madrid Royal Conservatory, have suggested possible arrangements for organ. The two sonatas were first printed in an appendix to Malcolm Boyd's study of the composer. The first of the pair, the *Sonata in D major*, is in 12/8, with editorial modifications and tempo indications.

⓱ The second of the Madrid sonatas, the *Sonata in A major*, is in 4/4. Both sonatas are discussed and transcribed in Malcolm Boyd's work.

⓲ A relatively recent group of Scarlatti sonatas include two from a set of half a dozen preserved in the Library of Turin University and include a *Sonata in D minor*.

⓳ The second of the sonatas from Turin is a *Sonata in G major*. The two sonatas have seemed to some to be of doubtful authenticity, or possibly as early works.

20 Three sonatas attributed to Scarlatti are found in a manuscript at the great Monasterio de Santa Maria at Montserrat. The first is a cheerful *Sonata in C major*.

21 The second Montserrat sonata attributed to Scarlatti is a meditative *Sonata in G minor*.

22 The third of the group, a *Sonata in G major*, offers a relatively brief and more obviously characteristic conclusion.

**Keith Anderson**

1 Malcolm Boyd, *Domenico Scarlatti – Master of Music*, Weidenfeld & Nicolson, London, 1986, passim.



### **Bruno Vlahek**

Pianist and composer Bruno Vlahek (b. 1986, Zagreb, Croatia) graduated as one of the youngest students in the history of the Zagreb Academy of Music. He pursued further studies at the Haute École de Musique, Lausanne, the Hochschule für Musik Köln and the Escuela Superior de Música Reina Sofía, Madrid. Vlahek has won prizes at numerous prestigious international piano competition, and holds an Honorary Diploma awarded by Her Majesty Queen Sofia of Spain. He regularly performs throughout the world in venues such as the Palau de la Música Catalana, Barcelona; Auditorio Nacional de Música, Madrid; Liszt Ferenc Academy of Music, Budapest; Mozarteum, Salzburg; Dubai Opera; St Martin-in-the-Fields, London; The Kremlin, Moscow; the Tel Aviv Museum of Art; Shanghai Concert Hall and Seoul Arts Centre, and at festivals in Dubrovnik, Bolzano, Moscow, Vienna, Dar es Salaam and Verbier. His performances have been broadcast on TV and radio stations in many countries. He also appears alongside his wife Dubravka Vukalović as the D&B Piano Duo, and has composed numerous works in various genres that have been performed across five continents.

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Domenico Scarlatti's magnificent sonatas were composed for the Infanta, who became Queen of Spain in 1746. Previous releases in this series have focused primarily on the sonatas contained in Venetian volumes but this one ranges further afield. It includes 13 sonatas from various Italian, Spanish and Portuguese archives notable for their refined ornamentation, brilliant figuration, rapid repeated notes and scales, and wide leaps, as well as music of meditative breadth and athletic vitality.

**Domenico  
SCARLATTI**  
(1685–1757)

**Complete Keyboard Sonatas Vol. 26**

<p><b>1</b> Sonata in F minor, K.463/L.471/P.512 1:58</p> <p><b>2</b> Sonata in F major, K.316/L.299/P.193 2:34</p> <p><b>3</b> Sonata in D major, K.415/L.S11/P.175 2:32</p> <p><b>4</b> Sonata in D major, K.435/L.361/P.466 3:41</p> <p><b>5</b> Sonata in A major, K.453/P.280 2:45</p> <p><b>6</b> Sonata in C major, K.514/L.1/P.389 3:36</p> <p><b>7</b> Sonata in B flat major, K.361/L.247/P.214 3:20</p> <p><b>8</b> Sonata in E major, K.380/L.23/P.483 3:47</p> <p><b>9</b> Sonata in D major, K.333/L.269/P.338 2:00</p> <p><b>10</b> Sonata in G major 4:12</p> <p><b>11</b> Sonata in D minor 3:07</p> <p><b>12</b> Sonata in A major 3:54 (Metropolitan Cathedral Archive manuscripts)</p> <p><b>13</b> Sonata in A major 2:55 [Granados Collection, No. 10] (Biblioteca de Catalunya, Manuscript No. 31)</p>	<p><b>14</b> Sonata in E major 2:45 (Biblioteca de Catalunya manuscript)</p> <p><b>15</b> Sonata in A major 2:51 [Libro di tocate per cembalo] (Portuguese Institute of Cultural Heritage manuscript)</p> <p><b>16</b> Sonata in D major 3:06</p> <p><b>17</b> Sonata in A major 2:57 (Real Conservatorio Superior de Música manuscripts)</p> <p><b>18</b> Sonata in D minor 2:08</p> <p><b>19</b> Sonata in G major 1:22 (Turin University Library manuscripts)</p> <p><b>20</b> Sonata in C major 2:46</p> <p><b>21</b> Sonata in G minor 4:16</p> <p><b>22</b> Sonata in G major 1:24 (The Benedictine cloister of Montserrat manuscripts)</p>
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**Bruno Vlahek, Piano**

Recorded: 10 **1** **2** **4** **7**, 11 **3** **5** **6** **13** **14** and 12 **8** **9** **15** October 2019 and 4 **10**–**12** **16** **17** and 5 **18**–**22** December 2019 at Richter House Studio, Zagreb, Croatia • Producers: Pero Mihojević, Ivan Prpić-Vuna  
 Engineer: Pero Mihojević • Booklet notes: Keith Anderson • Editions: Manuscript (Archive of the Metropolitan Cathedral, Valladolid) **10**–**12**, Manuscript (Biblioteca de Catalunya, Barcelona) **13** **14**, Manuscript (Portuguese Institute of Cultural Heritage, Lisbon) **15**, Manuscript (Real Conservatorio Superior de Música, Madrid) **16** **17**, Manuscript (Turin University Library) **18** **19**, Manuscript (Singing School, Escolania, The Benedictine cloister of Montserrat) **20**–**22**  
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Playing Time  
64:48



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