



Domenico  
SCARLATTI  
*Sonatas*

Asako Ogawa  
harpsichord

**Domenico SCARLATTI (1685–1757)**

- |    |   |        |
|----|---|--------|
| 1  | Sonata in D major, K145 (L369/P105) – Allegro                 | [3:56] |
| 2  | Sonata in B minor, K87 (L33/P43) – Andante                    | [5:51] |
| 3  | Sonata in B minor, K27 (L449/P83) – Allegro                   | [3:44] |
| 4  | Sonata in G major, K146 (L349/P106) – Allegro                 | [3:23] |
| 5  | Sonata in G minor, K30 (L499/P86) – Moderato                  | [3:46] |
| 6  | Sonata in G major, K124 (L232/P110) – Allegro                 | [5:19] |
| 7  | Sonata in C major, K86 (L403/P122) – Andante moderato         | [8:36] |
| 8  | Sonata in C major, K420 (LS2/P352) – Allegro                  | [5:26] |
| 9  | Sonata in F minor, K466 (L118/P501) – Andante moderato        | [8:10] |
| 10 | Sonata in F minor, K467 (L476/P513) – Allegrissimo            | [3:21] |
| 11 | Sonata in F major, K446 (L433/P177) – Pastorale: Allegrissimo | [4:26] |
| 12 | Sonata in D minor, K141 (L422/P271) – Allegro, ‘Toccata’      | [3:55] |
| 13 | Sonata in A major, K208 (L238/P315) – Adagio e cantabile      | [4:08] |
| 14 | Sonata in D major, K29 (L461/P85) – Presto                    | [6:25] |
| 15 | Sonata in G major, K144 (P316) – Cantabile                    | [5:45] |

**Total Timing:**

**[76:30]**

**Asako Ogawa** *harpsichord*

Single manual harpsichord by Clayson and Garrett, 1978, after Vincenzo Sodi, 1782, Florence, Italy

Harpsichord tuned and prepared by **Weronika Janyst**

© & © 2026 The copyright in these sound recordings is owned by First Hand Records Ltd

## Domenico SCARLATTI: Sonatas

Domenico Scarlatti (1685–1757) is one of the few composers from the age of Bach and Handel, whose year of birth he shared, to have enjoyed continuous fame and the presence of his keyboard music in the general repertoire since his lifetime. In acknowledgement of its distinctive and captivating quality the historian Charles Burney in 1789 described his harpsichord sonatas as ‘original and happy freaks’ (the last word here having the positive connotation of something boldly original). Scarlatti was himself well aware, even proud, of the sometimes transgressive but nevertheless aurally irresistible nature of his keyboard works in contrast to his equally beautiful but much more conventional secular and sacred vocal music. Indeed, in the dedication to King João (John) V of Portugal of his published collection of harpsichord sonatas, entitled *Essercizi per gravicembalo*, Scarlatti used a phrase translatable as ‘ingenious jesting with art’ in reference to his pieces.

Scarlatti’s biography is very complex and contains many dark corners, particularly regarding his frequent travels. His birthplace, Naples, was until 1707 under the rule of a Spanish viceroy, a connection that partly explains his willingness to spend most of his career on the Iberian peninsula. His father Alessandro (1660–1725), who at the time of Domenico’s birth was *maestro di cappella* of the viceregal chapel and one of Italy’s most admired and influential composers of vocal music, exerted a strong and sometimes oppressive control over his musical education and early career, evidently hoping to mould

him into a musician of similar kind, even though already during his childhood the son was showing a predilection for playing on the harpsichord and organ. But the paternal hold gradually relaxed as time went on.

In 1700 Domenico joined Alessandro in the viceregal chapel with the post of organist. Five years later he was sent by his father to Venice, where he remained for a few years. His encounter with the visiting Handel, which included a competitive demonstration of playing on the organ and harpsichord, dates from this period. His next base of operations was Rome, where, in 1715, he became *maestro di cappella* at the Cappella Giulia. Then, in 1719, the most life-changing event in his career occurred: he became musical director to the Portuguese monarch, a position that included the duty of teaching the harpsichord to João’s musically gifted daughter, Maria Barbara. In 1729 the princess married the Spanish crown prince, taking Scarlatti to Madrid with her. Her husband ascended the throne as Ferdinand VI in 1746. Scarlatti adapted to life in Portugal and Spain very successfully and did not hesitate to absorb elements of the local folk music into his own. The majority of the 570-odd keyboard sonatas by him that survive, 555 of which were identified and numbered by the harpsichordist and scholar Ralph Kirkpatrick in 1953, were composed during his years there, and their production seems even to have accelerated during his final years.



Kirkpatrick's aim was to make his 'K' numbers ascend in as chronologically exact an order as possible. This chronology had, however, to be based on that of the earliest published or (more usually) manuscript sources containing them rather than on an ascertained date of composition, which in many cases must have been considerably earlier. Unfortunately, no autograph manuscripts have yet surfaced. In the paragraphs that follow, I will describe in turn each of the 15 sonatas making up this wide-ranging recorded selection, making points referring both to the individual sonatas and to the sonatas as a whole.

**K27** comes from the *Essercizi per gravicembalo*, which constitute K1–K30. João V had given Scarlatti a knighthood in 1738, and this collection gratefully acknowledging the honour was brought out in an exceptionally handsome as well as accurate edition in London, by then a major European centre of music publishing, at the start of 1739. Its preparation and marketing were entrusted to the Neapolitan harpsichordist and cellist Adamo Scola, its ornamental frontispiece to the artist Jacopo Amiconi and the music's engraving to a certain B. Fortier. *K27* is strongly contrapuntal in character, but, as so often in Scarlatti, the counterpoint is implied rather than explicit. One might liken it to a sort of sketching where the lines are discontinuous rather than solid, leaving the completion of the sense to the viewer's intuition. Two Scarlattian fingerprints are clearly present: hand-crossing (first appearing in the fourth bar) and the sharing of unbroken single lines between the two hands. These are both techniques in which the aural effect is enhanced in live performance by a gratifying visual one. The

*Essercizi* were the only collection that the composer himself ever committed to print. He was apparently reluctant to put his keyboard compositions into wide circulation, perhaps both out of loyalty towards his royal employer-cum-pupil and in order to protect his own status as the sonatas' most celebrated performer.

**K29**, a notably spacious and flamboyant sonata, is among Scarlatti's best-known. It exemplifies to perfection the particular kind of binary form that he cultivated in most of his sonatas. It can be schematically represented as [AB][CB], where brackets stand for repeat signs and letters for the two distinct segments within each of the two repeated sections. These segments are usually distinguished by key and thematic character and are often separated by an audible hiatus. The first B segment is in a foreign key (for sonatas in major keys normally the dominant), the second back in the tonic. The second B is rarely a simple transposition of the first B, for Scarlatti delights in paraphrase rather than simple reiteration. The C segment resembles – is in fact ancestral to – the development section of classical sonata form. It may develop A and/or B material or, alternatively, introduce new, contrasting material. A tiny motive in the fifth bar that resembles a trumpet fanfare illustrates Scarlatti's delight in mimicry of other instruments. The start of the B segment, which is in A minor rather than the expected A major, conveys the rasping sound of a guitar strummed in flamenco-style (*rasgueado* in Spanish), where added notes not ordinarily belonging to the thick chords (typically, the open strings of the instrument, which in practice are hard to avoid sounding)

*Presto.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef with a common time signature (C) and contains a rhythmic accompaniment with some sixteenth-note patterns. A '7' is written below the first measure of the upper staff, and an 'R' is written below the first measure of the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a rhythmic accompaniment with some sixteenth-note patterns. Handwritten 'L' and 'R' markings are placed above and below the staves to indicate left and right hand passages.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a rhythmic accompaniment with some sixteenth-note patterns. Handwritten 'L' and 'R' markings are placed above and below the staves to indicate left and right hand passages.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a rhythmic accompaniment with some sixteenth-note patterns. Handwritten 'L' and 'R' markings are placed above and below the staves to indicate left and right hand passages.

make themselves heard. A final Scarlattian peculiarity is evident: instead of making the two sections equal in length or extending the second section, as his contemporaries normally do, Scarlatti chooses to make the first section the longer one.

**K30**, not by accident bringing up the rear of the *Essercizi*, is the famous sonata nicknamed 'The Cat's Fugue', presumably because the six evenly paced notes forming its main fugal subject follow the seemingly random, tonally ill-defined sequence that the paws of a cats traversing a keyboard might produce. But the theme is artfully designed so as to contain three 'anguished' intervals (two augmented seconds framing a diminished fourth) that lend a powerfully tragic cast to the music. The appearance of octaves for the left hand at the final climax is a characteristic device.

**K86** begins with an undemonstrative musical 'doodle': a simple canon at the octave between the two hands. Scarlatti likes to start quietly, even with rather banal material in a thin texture, as a kind of limbering up for the drama shortly to unfold. In fact, this entire movement is based on two very simple motives treated in multiple ways.

**K87** is in slow tempo and triple time. Its meditative mood and effortlessly flowing counterpoint remind one of a Bach sarabande. Amazingly, it remains throughout in the home key of B minor, but passing feints at other keys impart a harmonic interest that compensates for the tonal stasis.

**K124** resembles **K86** in having a rather matter-of-fact beginning, but echoes **K29** in starting its B segments in the dominant minor and in *rasgueado* manner with added notes placed within the chords. Once again, paraphrase is preferred to unvaried restatement.

**K141**, in contrast, has an arresting start where a melody formed from rapid repeated notes evocative of a mandolin or guitar is sparsely accompanied in the left hand by *rasgueado* chords. The B segment retains the aggressive character but expresses it in a different way, with arpeggiated semiquavers in the right hand and pounding quavers in the left hand. The unrelenting energy of this sonata explains why some have given it the name of 'Toccatà'.

**K144** brings us Scarlatti in gentler mood. It starts placidly, but picks up speed and gains in harmonic complexity as it goes on.

**K145** and **K146** are technically undemanding but certainly not lightweight pieces found only in a manuscript in the Fitzwilliam Library in Cambridge (UK). They exemplify the kind of Scarlatti sonata absent from the main sources and perhaps arising from occasional external commissions or teaching activity unrelated to his work at the Iberian courts. **K145** is noteworthy for its almost hypnotic right-hand syncopations and **K146** for its charming interplay between the two hands.

**K208** is highly melodious in a quasi-vocal fashion full of galant ornaments and rhythmic intricacies. The left hand accompanies

with slowly moving chords to which the occasional ‘added’ note supplies just a touch of piquancy.

**K420**, in C major, enters the world of military music (for the parade ground rather than the battlefield). We hear side drums with their characteristically military dactylic rhythms (quaver followed by two semiquavers) and above them trumpets playing in a traditional key for these instruments. Modulation runs wild in this movement, where at one point the key of E flat minor (as far from C major as it is possible to go) is reached. The return to the tonic is achieved with surprising neatness by an enharmonic change, G flat major transmuting into F sharp major.

**K446**, in F major, is a pastorale, a refined version of the type of music played by shepherds from the Abruzzi mountains who descended on Rome just before Christmas and played in the streets an evocation of the Nativity on their shawms and bagpipes (recalled also in Handel’s *He shall feed his flock* from *Messiah*). Its tempo direction, *Allegro*, is perhaps to be interpreted more as ‘very joyful’ than ‘very fast’.

**K466** and **K467**, both in F minor and adjacent in their source, form an obvious pair. This is the moment to broach the tricky

and still controversial subject of whether Scarlatti intended such movements to be inseparable, in effect turning a sonata into a two-movement work. Italian keyboard sonatas of Scarlatti’s time show remarkable diversity of approach. Benedetto Marcello prefers four movements, Giovanni Placido Rutini three, and Domenico Alberti and Domenico Paradies two, while Baldassarre Galuppi oscillates between one, two and three. It appears that Scarlatti certainly started writing sonatas with a preference for single movements, as confirmed by the *Essercizi*, where no pairs in the same key are present. Later on, however, he seems to have been won over to the Alberti-Paradies model. But the pairing is only implied rather than made explicit, and there can be no objection, pragmatic or historical, to treating either of the two adjacent movements as a free-standing piece. That said, the two movements making up a pair tend to be attractively contrasted by Scarlatti in metre and tempo while also having some unifying element – here, a preponderance of figures based on the scale, often heard in contrary motion. I think Asako Ogawa’s decision to follow **K466** with **K467** makes a good case for preserving the pairing in instances where this is supported by the original sources.

© 2026 Michael Talbot



Originally from Japan and now based in London, **Asako Ogawa** is one of today's most versatile keyboard performers, specialising in a wide range of instruments, including the virginal, harpsichord, fortepiano and modern piano.

Ogawa completed her postgraduate studies and Fellowship at the Historical Performance Department of the Guildhall School of Music & Drama, London where she later taught as a Baroque repertoire coach. She was awarded the Accompanist's Prize at the London Handel Singing Competition and was a finalist in the Broadwood Harpsichord Ensemble Competition. She studied harpsichord with Nicholas Parle, James Johnstone and Laurence Cummings, with additional training from Bob van Asperen and Colin Tilney. She also studied fortepiano with Steven Devine. Ogawa has collaborated with numerous Baroque groups and also founded the Baroque ensemble Il Capo who recently performed the modern premières of works by the Venetian baroque composer Diogenio Bigaglia.

Ogawa has performed at leading festivals and venues, including the London Handel Festival and the Halle Handel

Festival in Germany. She has also appeared in Handel's *Alcina* and Gluck's *Orfeo ed Euridice* with Opera North, *Messiah* with English National Opera (broadcast on BBC2 TV), the Brighton Early Music Festival, BBC Radio 3, the British Harpsichord Society recital series and the Georgian Concert Society in Edinburgh.

Ogawa's 2023 solo harpsichord album *Handel: 8 Great Suites for Harpsichord* (First Hand Records, FHR142), received much critical acclaim. *BBC Music Magazine* awarded it five stars, with critic Nicholas Anderson praising her 'rhythmic suppleness and lively feeling for characterisation'. *Gramophone's* Jed Distler described her performance as 'among the best recorded versions' of these suites, while *Fanfare* (USA) encouraged listeners to 'take a listen – you may hear qualities you never noticed before'. The album has also been featured on BBC Radio 3 and Radio France, where it was praised for its beauty. Her previous recording from 2020, *J.S. Bach: Six Partitas* (FHR92), earned four-star reviews from *The Independent* and *BBC Music Magazine*. *Early Music Review* described her as 'a capable and sensitive player who draws us into the music.'

**asakoogawa.com**

## ドメニコ・スカルラッティ

ドメニコ・スカルラッティ(1685-1757)は、同年生まれのバッハやヘンデルと同時代に活躍した作曲家のなかでも、現在に至るまで一貫して高い評価を受け、その鍵盤作品が常に演奏レパートリーの中心にあり続けてきた稀有な存在である。音楽史家チャールズ・バーニーは1789年、その独創性と人を魅了する特質を称え、スカルラッティのチェンバロ・ソナタを「独創的で幸福な奇想 (original and happy freaks)」と評した(ここでの“freaks”は、大胆な独創性を肯定的に表す語である)。スカルラッティ自身も、自作の鍵盤曲が、同じく美しいとはいえ、より伝統的で保守的な世俗・宗教声楽作品とは異なり、ときに逸脱的でありながら抗いがたい魅力を備えていることを自負していたようである。実際、彼が出版した唯一の鍵盤曲集《エセルチーツイ (Essercizi per gravicembalo)》をポルトガル王ジョアン5世に献呈した際、この作品集を「芸術による機知に富んだ戯れ」と表記した。スカルラッティの生涯は複雑で、特に各地を転々とした経歴には不明な点も多い。生誕地ナポリは1707年までスペイン副王の支配下であり、この歴史的背景が、彼がキャリアの大半をイベリア半島で過ごすことになった一因とも考えられる。父アレッシェンドロ・スカルラッティ(1660-1725)は、当時副王礼拝堂の楽長を務め、イタリアでもっとも敬愛された名高い作曲家の一人であり、息子の音楽教育と初期の活動に対して強く、時には抑圧的にコントロールしようとした。父はドメニコを自分と同じオペラ、声楽作曲家に育てたかった

ようだが、息子は幼少期からチェンバロやオルガン演奏により強い関心を示していた。とはいえ、こうした父の影響力は次第に薄れていった。

1700年、ドメニコは副王礼拝堂のオルガニストとして父のもとに加わり、1705年には父の勧めでヴェネツィアへ赴き、数年間滞在した。この時期に、当地を訪れていたヘンデルと出会い、オルガンおよびチェンバロの演奏を競い合った逸話が伝えられている。その後ローマへ移り、1715年にカッペラ・ジュリアの楽長に就任。そして1719年、人生の大きな転機が訪れる。ポルトガル王室の楽長に迎えられ、その一環として音楽的才能に恵まれた王女マリア・バルバラにチェンバロを教えることになったのである。1729年、王女がスペイン王太子と結婚すると、スカルラッティも彼女に随行してマドリッドへ移住した。王女マリア・バルバラの夫は1746年にフェルナンド6世として即位した。スカルラッティはポルトガルやスペインの音楽文化に巧みに溶け込み、当地の民俗音楽的要素を自らの作品に積極的に取り入れた。現存する約570曲の鍵盤ソナタ(1953年にラルフ・カークパトリックが555曲を整理・番号付けした)の大半は、このイベリア時代に作曲されたものであり、晩年にはむしろ創作活動が加速したようにも見受けられる。

カークパトリックは、いわゆる「K番号」を可能な限り年代順に配列することを目指したが、その編年は実際の作曲年ではなく、もっとも早い出版譜または(大方は)

筆写譜の年代に基づくものであり、実際の作曲時期はそれより遡ると考えられる作品も少なくない。残念ながら自筆譜は現存していない。以下では、本録音に収められた15曲のソナタについて、個々の特徴と全体に通じる作風の両面からK番号順に紹介していく。

K27 は、《エセルチーツイ》(K1-K30)に含まれる作品である。1738年、ジョアン5世から騎士号を授与されたスカルラッティは、その栄誉への謝意を込め、この曲集を1739年初頭にロンドンで出版した(当時、ロンドンはヨーロッパの楽譜出版の中心地となっていた)。編集と販売はナポリ出身のチェンバロ奏者兼チェリスト、アダモ・スコーラが担当し、華麗な扉絵は画家ヤーコポ・アミコーニ、楽譜の彫版はB・フォルティエが手掛けた。K27は強い対位法的性格を備えているが、その書法は明示的というより暗示的で、断続的な線描による素描のような印象を与える。スカルラッティ特有の2つの書法～第4小節で初めて現れる手の交差および単一旋律を左右の手で受け渡す奏法～は随所に見られ、生演奏では聴覚的效果に視覚的效果が加わる。《エセルチーツイ》は、彼が生涯で唯一、自ら刊行に関与した鍵盤作品集である。雇主かつ生徒であった王女への忠誠心故か、名手としての地位を慮ってか、作品の流布を慎重に制限しようとする姿勢がうかがえる。

K29は、雄大で華やかな名曲である。彼が好んで用いた[AB][CB]という典型的な二部形式で書かれている。各部分は調性や主題によって明確に区別され、あいだには休止がある。前半のB部分は主調から離れた調

(長調では通常属調)で現れ、後半のB部分で主調へ回帰する。ただし後者は単なる繰り返しではなく、巧みな言い換え(パラフレーズ)によって新たな表情を見せる。C部分は古典派ソナタ形式の展開部の原型とも言える存在で、AまたはB部分の素材を発展させるか、新しい対照的な素材を導入する。第5小節に現れるトランペットのファンファーレを思わせる動機や、B部分冒頭におけるフラメンコ風ギターのかき鳴らし(ラスゲアード)を想起させる書法など、他楽器の模倣も鮮やかである。なお、同時代の慣習とは異なり、ここでスカルラッティは前半部のほうを後半部より長く書いている。

K30は、《エセルチーツイ》の掉尾を飾る有名なソナタで、「猫のフーガ」の愛称で知られる。主題を構成する6つの音が、鍵盤上を歩き回る猫の足取りを思わせることに由来するが、その音型には増二度や減四度といった緊張感の強い音程が巧みに織り込まれ、音楽全体に悲劇的な表情すら与えている。終結部で左手に現れるオクターヴも、スカルラッティ特有の効果的な書法である。

K86は、左右の手によるオクターヴ・カノンという素朴な音型で静かに始まる。スカルラッティは、平易な素材で控えめに導入し、そこから音楽を展開させる書法を好む。実際、この作品全体が、二つの非常に簡潔な動機を多様に扱うことで構成されている。

K87は緩やかなテンポの三拍子で、瞑想的な性格と自然に流れる対位法がバッハのサラバンドを思わせる。驚くことに、全曲を通して口短調に留まっているが、他調へ

の一時的な示唆によって和声的な変化はもたらされる。

K124は、K86同様に比較的素朴な導入部を持つ。B部分では属調短調で始まり、付加音を含むラスゲアード風の和音が用いられる点はK29と似ている。ここでも単純な再現ではなく、変奏的な再提示が選ばれている。

一方、K141は、マンドリンやギターを想起させる急速な反復音による旋律と、左手のラスゲアード風の控えめな伴奏で始まり、冒頭から惹きつけられる。B部分では、右手の16分音符による分散音型と左手の叩くような8分音符によって、冒頭の攻撃的な性格は別の形で表現される。その止むことのないエネルギーゆえに、「トッカータ」と呼ばれることもある。

K144では、より穏やかで親密なスカルラッティの一面が示される。静かに始まり、次第に流れも増し、和声も複雑で豊かになっていく。

K145とK146は技巧的には平易だが、内容の充実した作品で、ケンブリッジのフィッツウィリアム博物館図書館所蔵の筆写譜が現存する唯一の資料である。スカルラッティの主要資料には見られないタイプのソナタであり、宮廷での職務とは関係のない委嘱や教育活動から生まれた可能性を示唆する。K145では右手のシンコペーションが印象的で、K146では左右の手の掛け合いが愛らしい。

K208は、声楽的な旋律美に富み、ギャラント風の装飾と複雑なリズム感を備えた作品である。左手は緩やかな

和音伴奏を行い、時折奏される付加音がほどよい刺激を添えている。

K420は、軍楽（戦場ではなく練兵場用であるが）の世界を彷彿とさせる八長調のソナタ。軍隊特有のリズムを刻む太鼓と、その上で鳴り響くトランペットを思わせる書法が用いられている。転調は大胆で、一時は八長調から最も遠い変ホ短調にまで至るが、異名同音による巧みな処理によって主調へ回帰する。

K446はヘ長調のパストララーレである。クリスマス前にアブルッツォ地方の羊飼いたちがローマに降りてきて街角でショーム（縦笛）やバグパイプを使って奏でた生誕劇に因んだ音楽をより洗練させたものである。ヘンデル《メサイア》のアリア“*He shall feed his flock*”（彼は羊飼いのように群れを養うだろう）もその一つ。テンポ表記の「アレグリッシモ」は、「非常に速く」よりも「非常に快活に」と解釈するのがふさわしいだろう。

K466とK467はいずれもヘ短調で、資料上も隣り合っており、一対の作品と考えられる。果たしてスカルラッティが時に2曲のソナタを意図的に不可分のペアとして、2楽章形式のソナタとして書いたかどうかについては、いまなお議論の余地がある。当時、鍵盤ソナタの形式は作曲家ごとに扱いが異なっていた。例えばベネデット・マルチェッロは4楽章形式を好み、ルティニは3楽章を、アルベルティやパラディーシは2楽章、ガルツピは1～3楽章と、多様であった。スカルラッティ自身は、《エセルチーツイ》が示すように、当初は単一楽章を好んでいた



が、後年には2楽章構成を志向した可能性もある。ただしその結びつきは示唆的なもので、連続している2曲をそれぞれ単独に演奏することに問題はない。一方で、対となる作品では、拍子やテンポの対比とともに共通する要素が巧みに配置されることも多い。この2曲においては音階的音型が反進行で頻繁に使用され両曲を結びつけている。K466の後にK467を続けた小川麻子の選択は、原資料に即した説得力のあるものといえよう。

© 2026 Michael Talbot  
日本語訳 小川麻子

小川麻子は、ロンドンを拠点に活躍する歴史的鍵盤奏者。ヴァージナル、チェンバロ、フォルテピアノ、モダン・ピアノなど、幅広い鍵盤楽器とレパートリーを演奏する。

ロンドンのギルドホール音楽院にてピアニストとして室内楽の修士号を修了した後、古楽科にてチェンバロを専攻。ディプロマおよびフェローシップを修得。同学院でバロック・レパートリー・コーチとして教鞭を執った。ロンドン・国際ヘンデル声楽コンクールにて伴奏者賞を受賞し、ブロードウッド・国際チェンバロ・アンサンブル・コンクールでファイナリストとなる。チェンバロをニコラス・パール、ジェームズ・ジョンストン、ローレンス・カミングスの各氏に師事。ボブ・ヴァン・アスペレン及びコリン・ティルニーに夏期講習にて師事。フォルテピアノをスティーヴン・ディヴァインに師事。これまで数多くのバロック・アンサンブルと共演、またはデ

イレクションを担った。昨年、バロック・アンサンブル Il Capo を結成し、ヴェネツィアのバロック作曲家ディオジェニオ・ビガーリアの作品の現代初演のディレクションを行った。

ロンドン・ヘンデル・フェスティバルやドイツのハレ・ヘンデル・フェスティバルをはじめとするヨーロッパの古楽音楽祭などで定期的にソロやアンサンブルで出演。また、英国オペラ・ノースによるプロダクション、ヘンデルのオペラ《アルチーナ》および、グルックのオペラ《オルフェオとエウリディーチェ》、イングリッシュ・ナショナル・オペラのヘンデル《メサイア》(BBC2テレビ放送)などで、通奏低音奏者としても活躍してきた。ブライトン国際古楽祭、BBCラジオ3、英国チェンバロ協会主催ソロ・チェンバロ演奏会シリーズ、エディンバラのジョージアン・コンサート・ソサエティなどにも出演した。

2023年にリリースしたチェンバロ独奏のアルバム《Handel: 8 Great Suites for Harpsichord》(First Hand Records, FHR142)は高い評価を受け、BBC Music Magazine誌より5つ星を獲得した。同誌の批評家ニコラス・アンダーソンは「リズムのしなやかさと生き生きとした、性格描写」を称賛。Gramophone誌のジェド・ディストラは本録音を「これらの組曲の録音の中でも最良のアルバム」と評し、米国のFanfare誌は「是非聴いてほしい。これまで気づかなかったこの作品の魅力が聴こえてくるだろう」と絶賛した。本アルバムはBBCラジ

オ3やラジオ・フランスでも紹介された。2020年の録音  
《J.S.バッハ：6つのパルティータ》(FHR92)も、The  
Independent紙およびBBC Music Magazine誌などから称賛  
され、Early Music Review誌は「音楽へと聴き手を引き込  
む、繊細な感性を備えた奏者である」と評している。

[asakoogawa.com](http://asakoogawa.com)

Recorded at the Church of the Ascension, Plumstead,  
London, UK, 27-28 August 2022

Produced by **Nicholas Parle**

24bit, 96kHz high resolution recording, editing and  
mastering by **John Croft** (Chiaro Audio)

Photos/Images:

Album cover by **Philip Law**

Page 4: Domenico Scarlatti by  
**Domingo Antonio Velasco**, c. 1739

Page 6: D. Scarlatti: *Sonata in D major, K29*, pub. 1738,  
London (Bibliothèque nationale de France)

Page 9 by **Patrick Harvey**

Page 14 by **David Murphy** (FHR)

Artwork by **David Murphy**

Asako Ogawa thanks Rev Rodolphe Blanchard-Kowal  
and Paul Kowal

FHR thanks Peter Bromley



**J.S. BACH: 6 Partitas, BWV 825–830 [FHR92]**

*'I realised that Ogawa's soundworld was a place where I was very happy to live' (\*\*\*\* The Independent)*

*'A harpsichord prodigy!' (4/5 – Classique HD)*

*'I found her lyrical playing engaging from the start' (Early Music Review)*

*'Hers is a set I shall be keeping and can recommend to all who love this music.' (Fanfare)*

**G.F. HANDEL: 8 GREAT SUITES, HWV 426–433 [FHR142]**

*'In all, her Handel Suites count among the best recorded versions' (Gramophone Magazine)*

*'Her extrovert gestures are spontaneous and authoritative' (PERFORMANCE: \*\*\*\* / RECORDING: \*\*\*\* BBC Music Magazine)*

*'Overall, this recording is a considerable achievement' (Early Music Review)*



Donald Scarabj