

Domenico
SCARLATTI

Complete Keyboard Sonatas Vol. 21

Soyeon Kate Lee, Piano



Domenico Scarlatti (1685–1757) Complete Sonatas Vol. 21

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 then 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.

[1] The *Sonata in B flat major, K.202/L.498/P.173*, is included in the fourth volume of the sonatas preserved in Parma, dated 1752 and in the same hand as the Venice volumes. A work of some originality, its first section, marked *Allegro* is followed by a central section in the manner of a *siciliano* and the sonata ends with a *Vivo* similar in character to the first section.

[2] The *Sonata in F major, K.276/L. Supp.20/P.433*, is marked *Allegro* and in 3/8, its primary source in the fifth of the Venice volumes, dated 1753. Excursions into the minor lead to a final restoration of the F major key, ending the repeated second half of the sonata.

[3] The *Sonata in A minor, K.110/L.469/P.129*, is preserved in the 15th of the Venice volumes, dated 1749. It makes use of repeated notes, often between the two hands.

[4] The *Sonata in A major, K.268/L.41/P.369*, is included in the fifth Venice collection, dated to 1753, and is marked *Allegro*. It brings various shifts of key and makes use of scale passages and wide-ranging arpeggios.

[5] The primary source for the *Sonata in D minor, K.34/L. Supp.7/P.15*, is the publication of 1739 by Thomas Roseingrave in London. Irish in parentage, Roseingrave had first met Scarlatti in Venice and, strongly impressed by his performance, did much in later years to promote his music in London, where Roseingrave was employed as organist at St George's, Hanover Square, until an unfortunate love-affair brought his career as a musician to an end. Marked *Larghetto* and in triple metre, the sonata offers a moment of respite.

[6] The *Sonata in F major, K.168/L.280/P.182*, is from the first Venice volume, dated 1752, and marked *Vivo*. Its use of syncopation brings emphasis on weaker beats.

[7] The *Sonata in C minor, K.84/L.10/P.45*, appears in the 14th Venice volume, dated 1742. Introduced by a tonic arpeggio and without tempo indication, this unusual sonata makes use of chains of thirds and sixths.

[8] The *Sonata in G major, K.290/L.85/P.396*, has its primary source in the fifth Venice volume, dated 1753, marked *Allegro* and in 3/8. It makes much of contrasted repetitions and ornamentation.

[9] The *Sonata in G major, K.91/L.176/P.11*, is found in the 14th Venice volume of 1742. It starts with a *Grave* aria, with a figured bass, a continuing feature, more or less, of this sonata. An *Allegro* in 2/4, its two sections repeated, is followed by a shorter *Grave*, leading to a final *Allegro* 6/8, the whole forming a miniature suite.

[10] The *Sonata in C major, K.143/L. –/P.267*, is included in a collection of sonatas apparently copied out for Sebastián de Albero, an organist in the Spanish royal chapel, and later the property of John Worgan, who in 1752 published in London

a set of Scarlatti sonatas. Starting with a descending arpeggio and with the tempo marking *Allegro*, it includes wide leaps and makes considerable technical demands, with its chains of thirds, sixths and octaves.

[11] The *Sonata in E flat major, K.51/L.20/P.151*, is included in the 14th Venice volume. An *Allegro* in 4/4, the sonata is impelled forward by virtually uninterrupted perpetual motion, with added interest in chromatic passages.

[12] From the 14th Venice volume comes the *Sonata in G minor, K.60/L.13/P.29*, a study in gentle serenity, lacking a tempo indication.

[13] The *Sonata in G major, K.2/L.388/P.58*, has its primary source in the *Essercizi* published in London in 1739. Marked *Presto* and in 3/8, the sonata is one of particular charm.

[14] The primary source of the *Sonata in F major, K.194/L.28/P.479*, is the second Venice volume, dated 1752. Marked *Andante* and in 3/8, the sonata makes particular use of a descending motif, duly taken up in left-hand octaves.

[15] The *Sonata in C minor, K.129/L.460/P.148*, marked *Allegro*, is included in the 15th Venice volume, dated 1749. Starting with an ascending arpeggio, the sonata is propelled forward, barely pausing for breath. Use is made again of passages in thirds and unusual harmonic clashes.

[16] The *Sonata in C major, K.250/L.174/P.461*, is from the fourth Venice volume of 1753. It is marked *Allegro* and in 2/4, leading to rapid passages of triplet semiquavers, as it presses forward.

[17] The *Sonata in F major, K.78/L.75/P.26* is found in the 14th of the Venice volumes. It starts with a *Giga*, followed by a brief *Minuetto*, and is a graceful conclusion to the present recording, a demonstration of Scarlatti's originality and genius within the limits of his chosen forms.

Keith Anderson

This album is dedicated, with my deepest gratitude and love, to my teachers and mentors who have shaped, and who continue to be an inspiration in my musical life: Robert McDonald, Jerome Lowenthal, Ursula Oppens, Richard Goode, and Julian Martin.

Soyeon Kate Lee

Soyeon Kate Lee

First prize winner of the Naumburg International Piano Competition and the Concert Artist Guild International Competition, Korean-American pianist, Soyeon Kate Lee has been rapturously received as guest soloist with the Cleveland Orchestra and the Louisiana Philharmonic Orchestra, as well as many symphony orchestras across the US. On the international stage, Lee has appeared with the London Symphony Orchestra, the Daejeon Philharmonic Orchestra and the Ulsan Symphony Orchestra (South Korea), the Orquesta de Valencia (Spain) and the Orquesta Sinfónica Nacional (Dominican Republic), including performances under the batons of Rafael Frühbeck de Burgos, Jahja Ling, Jorge Mester and Otto-Werner Mueller. As an active chamber musician, she frequently collaborates in many chamber music festivals throughout the US. Soyeon Kate Lee is a Naxos recording artist. Her discography spans Domenico Scarlatti *Keyboard Sonatas, Volume 8* (8.570010), Liszt *Transcriptions and Arrangements* (8.572589) and two volumes of *Piano Music* by Scriabin (8.573527, 8.573528), with upcoming releases of Clementi *Sonatas*. A graduate of The Juilliard School, Lee was awarded every prize available to a pianist at Juilliard, including the William Petschek Piano Debut Award at Lincoln Center and the Arthur Rubinstein Award. She is a Yamaha Artist and an associate professor of music in piano at the University of Cincinnati College-Conservatory of Music.

www.soyeonkatelee.com

Photo: Lisa Marie Mazzucco



Domenico Scarlatti, like his father Alessandro, wrote music in various genres, but he is best known for his 555 keyboard *Sonatas*. These remarkable single-movement works were mainly composed for his pupil in Madrid, the Infanta Maria Bárbara, who became Queen of Spain in 1746. Maria must have been a talented performer as Scarlatti was able to pour endless variety into his creations, from sparkling virtuoso showpieces with sometimes audacious harmonic clashes to sonatas of serene beauty; all demonstrating his originality and genius within the frameworks of his chosen form.

Domenico SCARLATTI (1685–1757)

Complete Keyboard Sonatas Vol.21

- | | |
|---|------|
| 1 Sonata in B flat major, K.202/L.498/P.173 | 3:48 |
| 2 Sonata in F major, K.276/L.Supp.20/P.433 | 3:31 |
| 3 Sonata in A minor, K.110/L.469/P.129 | 4:20 |
| 4 Sonata in A major, K.268/L.41/P.369 | 5:05 |
| 5 Sonata in D minor, K.34/L.Supp.7/P.15 | 2:45 |
| 6 Sonata in F major, K.168/L.280/P.182 | 3:32 |
| 7 Sonata in C minor, K.84/L.10/P.45 | 2:56 |
| 8 Sonata in G major, K.290/L.85/P.396 | 3:27 |
| 9 Sonata in G major, K.91/L.176/P.11 | 8:45 |
| 10 Sonata in C major, K.143/L.–/P.267 | 4:53 |
| 11 Sonata in E flat major, K.51/L.20/P.151 | 3:09 |
| 12 Sonata in G minor, K.60/L.13/P.29 | 5:11 |
| 13 Sonata in G major, K.2/L.388/P.58 | 1:58 |
| 14 Sonata in F major, K.194/L.28/P.479 | 7:11 |
| 15 Sonata in C minor, K.129/L.460/P.148 | 4:09 |
| 16 Sonata in C major, K.250/L.174/P.461 | 4:27 |
| 17 Sonata in F major, K.78./L.75/P.26 | 2:20 |

Soyeon Kate Lee, Piano

Recorded: 3–4 January 2017 at the Performing Arts Centre, The Country Day School, King, Ontario, Canada

Producers: Norbert Kraft and Bonnie Silver • Engineer: Norbert Kraft • Editor: Bonnie Silver

Booklet notes: Keith Anderson • Cover photo: Fountain at palace gardens of La Granja de san Ildefonso,
near Segovia, Spain (ID 27877562 © David Herraiz / Dreamstime.com)



8.573795

DDD

Playing Time
72:15



© & © 2018
 Naxos Rights US, Inc.
 Booklet notes in English
 Made in Germany
www.naxos.com