



2CD

PPS010A

PPS010B

Domenico Scarlatti
34 Sonate
Organo Pier Paolo Strona

Domenico SCARLATTI (1685 - 1757)

34 Sonate

CD1

- 1- Sonata K380 in mi maggiore 6' 39"
2. Sonata K87 in si minore 7' 24"
3. Sonata K322 in la minore 3' 41"
4. Sonata K11 in do minore 3' 16"
5. Sonata K159 in do maggiore 3' 35"
6. Sonata K481 in fa minore 7' 13"
7. Sonata K17 in fa maggiore 5' 49"
8. Sonata K462 in fa minore 6' 55"
9. Sonata K438 in fa maggiore 5' 00"
10. Sonata K64 in re minore 2' 17"
11. Sonata K34 in re minore 2' 20"
12. Sonata K281 in re maggiore 4' 35"
13. Sonata K32 in re minore 1' 47"
14. Sonata K146 in sol maggiore 3' 54"
15. Sonata K440 in sib maggiore 4' 00"
16. Sonata K446 in fa maggiore 6' 09"

CD2

1. Sonata K63 in sol maggiore 2' 51"
2. Sonata K9 in re minore 4' 07"
3. Sonata K141 in re minore 5' 47"
4. Sonata K335 in re maggiore 5' 15"
5. Sonata K149 in la minore 3' 10"
6. Sonata K39 in la maggiore 4' 24"
7. Sonata K61 in la minore 4' 13"
8. Sonata K431 in sol maggiore 1' 06"
9. Sonata K328 in sol maggiore 5' 03"
10. Sonata K391 in sol maggiore 3' 17"
11. Sonata K40 in do minore 1' 42"
12. Sonata K420 in do maggiore 3' 46"
13. Sonata K185 in fa minore 4' 50"
14. Sonata K78 in fa maggiore 3' 08"
15. Sonata K274 in fa maggiore 3' 54"
16. Sonata K466 in fa minore 7' 41"
17. Sonata K287 in re maggiore 2' 27"
18. Sonata K513 in do maggiore 7' 15"



Domenico Scarlatti
Pier Paolo Strona

34 Sonate
organo

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Fotografia in copertina di Pier Paolo Strona

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Domenico Scarlatti, son of the great composer Alessandro, born in Naples in 1685, the same year J.S. Bach and G.F. Haendel were born. He lived in Italy, mainly in Naples, Venice and Rome, before moving in 1719 to Portugal and Spain, where he died in 1757. He composed theatre plays, sacred music, cantatas, but Domenico Scarlatti remains a probably unique icon in the history of music for his "corpus" of almost 600 sonatas written for keyboard instruments. His sonatas are in one tempo and with them, drawing from the heritage of Italian and Iberian folk melodies and rhythms, Scarlatti touches the most diverse expressions of human feelings and explores the most varied forms of keyboard techniques with genius and traits that are completely original for the historical period he lived in.

Generally a composer writes his works by deciding with which instruments they should be played. But they could be transcribed and played also by other ones, maybe some unknown to him, perhaps invented many years later.

This is a creative, not a philological approach. Each instrument could reveal beauties perhaps not even imagined by the author but nevertheless all present in that score. The interpreter's task is to reveal them and offer them to the listeners.

As far as eighteenth century keyboard music is concerned, the harpsichord and the pipe organ were the most popular instruments at that time, and many keyboard compositions were played indifferently on both.

Subsequently, with the advent first of the fortepiano and then of the modern piano at the end of the nineteenth century, Scarlatti's sonatas definitively entered the piano repertoire but not only! Today they are also performed on other keyboard instruments like as the accordion and the guitar.

Therefore the peculiar characteristics of these instruments must be carefully considered, if the original scores are to be transcribed making coherent interpretative choices.

- **Harpsichord** sounds have very short damping times, they die out almost immediately. Hence, not to leave silence moments, the need to enrich the melodies with ornaments and grace embellishments.
- **Piano** sounds have longer damping times and push the interpreter to exploit its expressive possibilities towards a more "romantic" performance.
- **Guitar** sounds have short damping times like the harpsichord but they are warmer and can create more intimate atmospheres.
- **Accordion** sounds remain constant over time, without any damping, but they can varied in intensity like those of the piano. It has also some registers with different timbres.
- **Pipe organ** sounds remain constant over time. Moreover the richness of the timbres of its registers give the interpreter the possibility to create many different and varied sound tissues.

Besides each instrument has different response times depending of its keyboard mechanism. So coherently the playing speed changes: the harpsichord, piano and accordion player could play faster, but the organist will play slowly because transients of sounds formation are not instantaneous. Moreover the registers, depending on the size of

their pipes, few inches or some meters long, have different transient times of sound formation.

These considerations have all been kept in mind in choosing and interpreting the Scarlatti sonatas presented here on the pipe organ. The selection was also made with the aim of offering the listeners a significant overview of the different styles and atmospheres Scarlatti was able to create.

In the 2 CDs of the album 34 Sonatas are presented.

They follow a previous CD, "PPS005", with 19 Scarlatti's sonatas played at the piano. So they constitute an in-depth study dedicated to this author and his keyboard works.

The photograph by Pier Paolo Strona on the cover represents without any elaboration what the photographer's eye saw when the shot was taken: it is a slide and a single shot, which fixes the two images, one in transparency and the other reflected, created and superimposed by the glass of a shop window. The result is an imaginative, almost dreamlike and surreal image, an abstract painting balanced in its harmony of geometric shapes and colors, despite the variety of elements that compose it and their asymmetrical arrangement. It wants to visually evoke the multifaceted, imaginative and intense sounds of the Domenico Scarlatti's sonatas, their colors and their harmony.

Pier Paolo Strona is a civil engineer, researcher in the field of the numerical models of structures, photographer and musician, author of books and publications. He is active as a pianist and organist in Italy and abroad with a repertoire that ranges from the most important classical composers to ragtime, to Latin American as well as Asian music.

Thanks to maestro Massimo Caracò, titular organist of the "Chiesa della Misericordia" in Turin, who contributed with discussions, exchanges of opinions, suggestions and advice to the achievement of a clearer awareness in the interpretative choices.