Domenico 1° & 2°

2 Sonatas inspired by Scarlatti

for Solo Piano

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Clark Winslow Ross

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Commissioned by
Kristina Szutor
through
The Newfoundland and Labrador Arts Council

Programme Notes by the Composer

Domenico 1° and ***2°*** were composed for pianist Kristina Szutor's CD, *Aprés Scarlatti,* which consists of contemporary works inspired by the Italian Baroque composer, Domenico Scarlatti (1685-1757). My introduction to Scarlatti's music came through learning guitar transcriptions of his sonatas, one of the most popular of which is K. 208 (L. 238) in A major. Two of the most pervasive characteristics of that sonata are asteady, often repeated, quarter notes in the left hand, and a flowing melody in the right hand with frequent syncopations; these ideas formed the basis of *Domenico 1°.*

The great majority of Scarlatti's professional life was spent on the Iberian peninsula, most of it in Spain, where he had five children, composed the majority of his single-movement harpsichord sonatas, and became familiar with *flamenco* music, the influence of which can be heard in some of his sonatas.

I had therefore planned *Domenico 2°* as a kind of fantasy based on flamenco-like scales (for example, the phrygian mode with the possibility of raised third and seventh degrees), but I decided to make it an even-more overt homage to Scarlatti by quoting four bars of his Sonata in B minor (K. 27, which I transposed to A minor) that use a chord progression known as a "fandango," strongly associated with the music of Spain: Am - G - F - E, in 3/4 time. This quoted passage is also remarkable for the use of hand-crossings (left hand crossing above the right), an uncommon technique for the time it was written, and I based several other sections of my composition on Scarlatti's *fandango* material as well.

Bio

Clark Winslow Ross's compositions have been performed in England, Ireland, Israel, the United States, Japan, and across Canada by some of Canada's finest musicians, ensembles, and orchestras, including the guitarist Daniel Bolshoy, who has performed Ross's *McGillicuddy's Rant* over 70 times in North America and elsewhere, and who released a CD of the same name in 2008. Ross was Visiting Composer at Wheaton College, Illinois (2007), Composer-in-Residence at Ireland's *Waterford New Music Week* (2003), and has won Young Composer's Awards in national competitions by the Winnipeg Symphony Orchestra and the Hamilton Philharmonic Orchestra. He has also received over 20 commission grants from various funding agencies, including the Canada Council, the CBC, and the Newfoundland and Labrador Arts Council. Clark is the founder and Artistic Director of the *Newfound Music Festival,* held every January/February in St. John's, and was a founding member and later President of *Continuum,* the Toronto-based new-music group. He serves on the national boards of both the *Canadian League of Composers* and the *Canadian Music Centre.*

Born in Maracaibo, Venezuela, Clark was raised there and in Caracas (Venezuela), Lima (Peru), Lennoxville (Quebec), New York City, Fort Lee (New Jersey), Brussels (Belgium), and Toronto, where he received a doctorate of music composition in 1992. He currently is Associate Professor of composition, theory, and electronic music, at Memorial University of Newfoundland's School of Music, which awarded him the *President's Award for Outstanding Research* in 1999. He is married to Dr. Jennifer Porter, Associate Professor of Religious Studies and Popular Culture, and has three children, Julia (b. 1990), Andrew (b. 2001), and Alexander (b. 2004).

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Durations

Domenico 1°: 5:50 (11:40 with repeats)
Domenico 2° 4:00 (8:00 with repeats)

Domenico 1°

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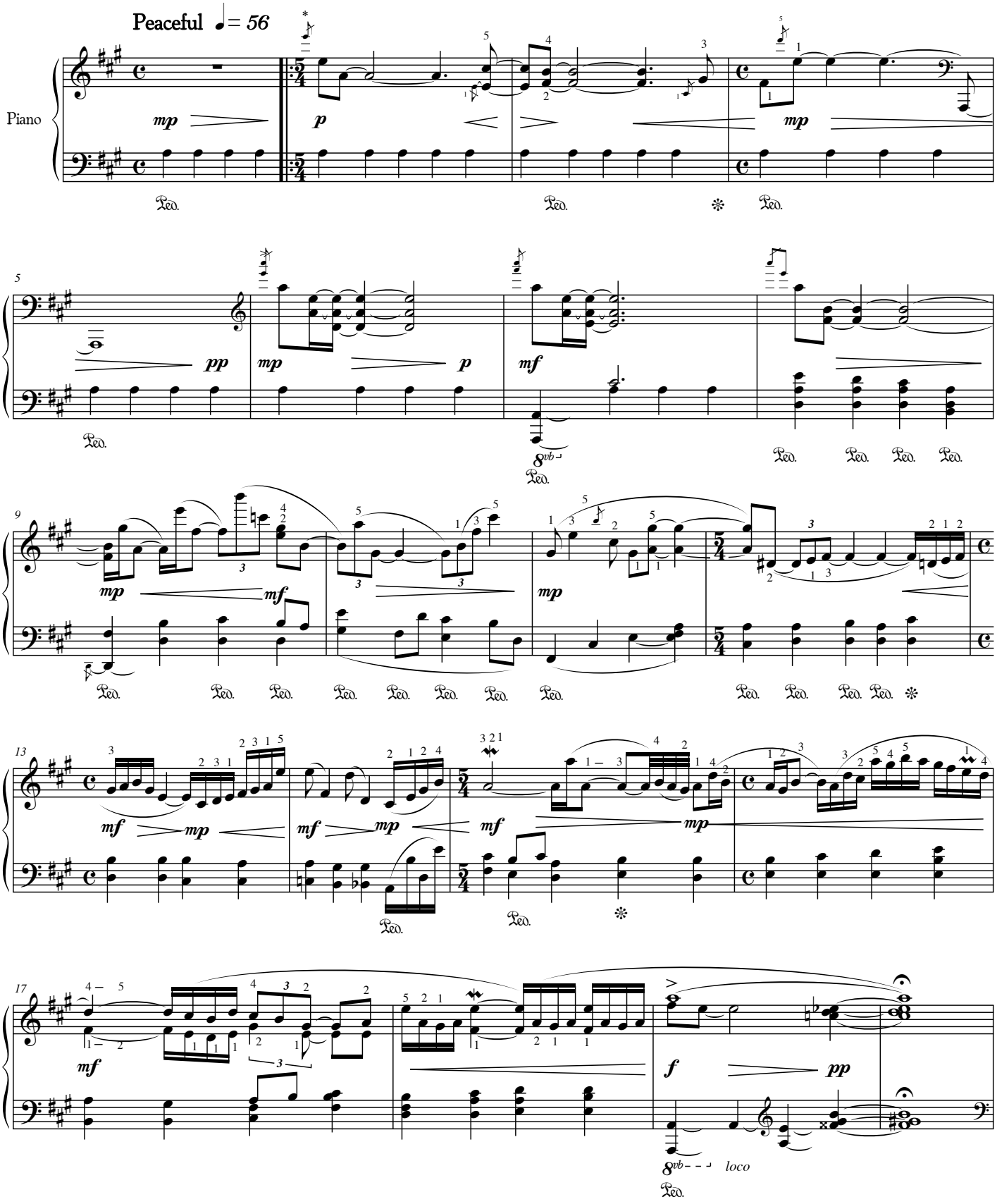

* Slashed grace notes anticipate the beat (or portion thereof) that follows.

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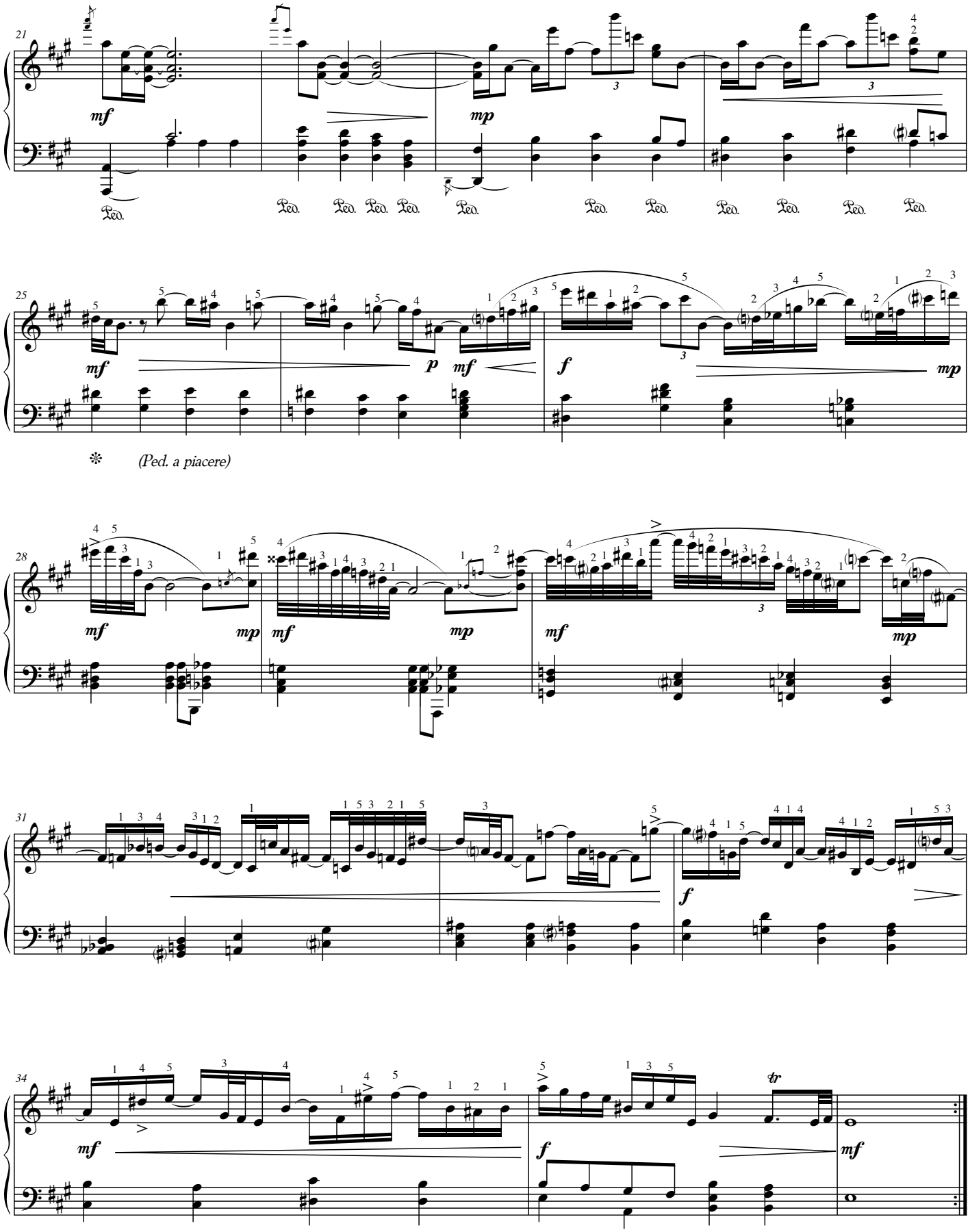
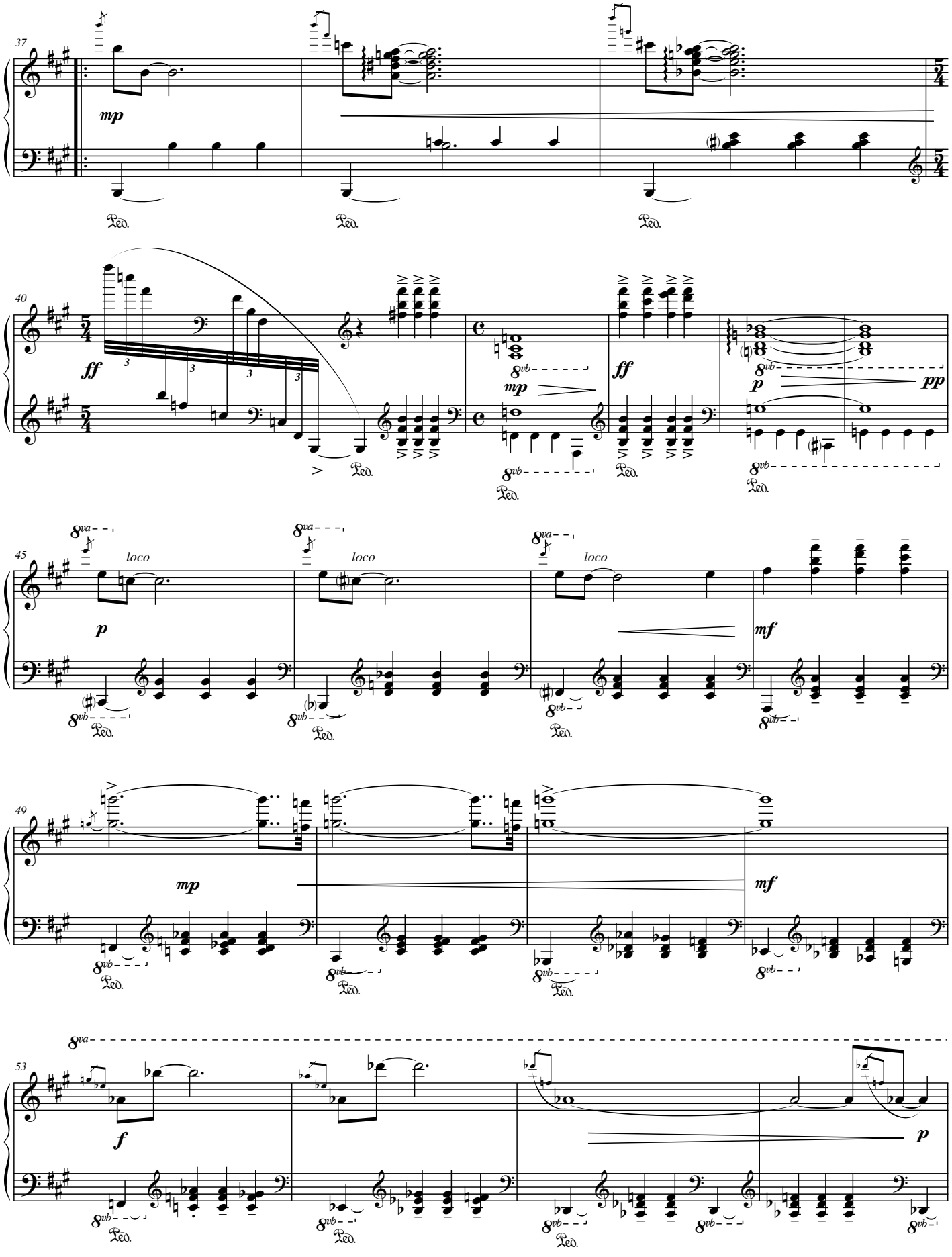
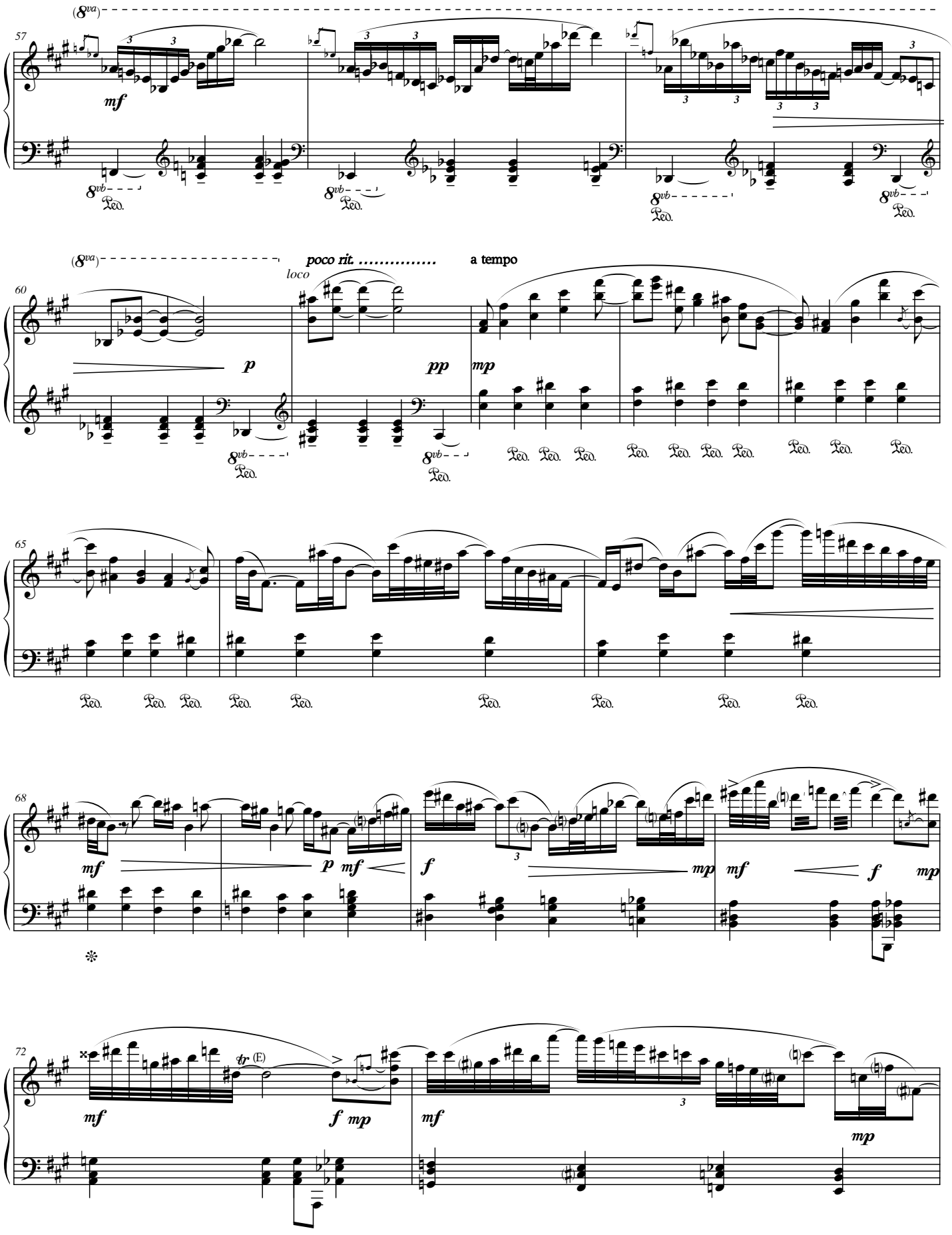
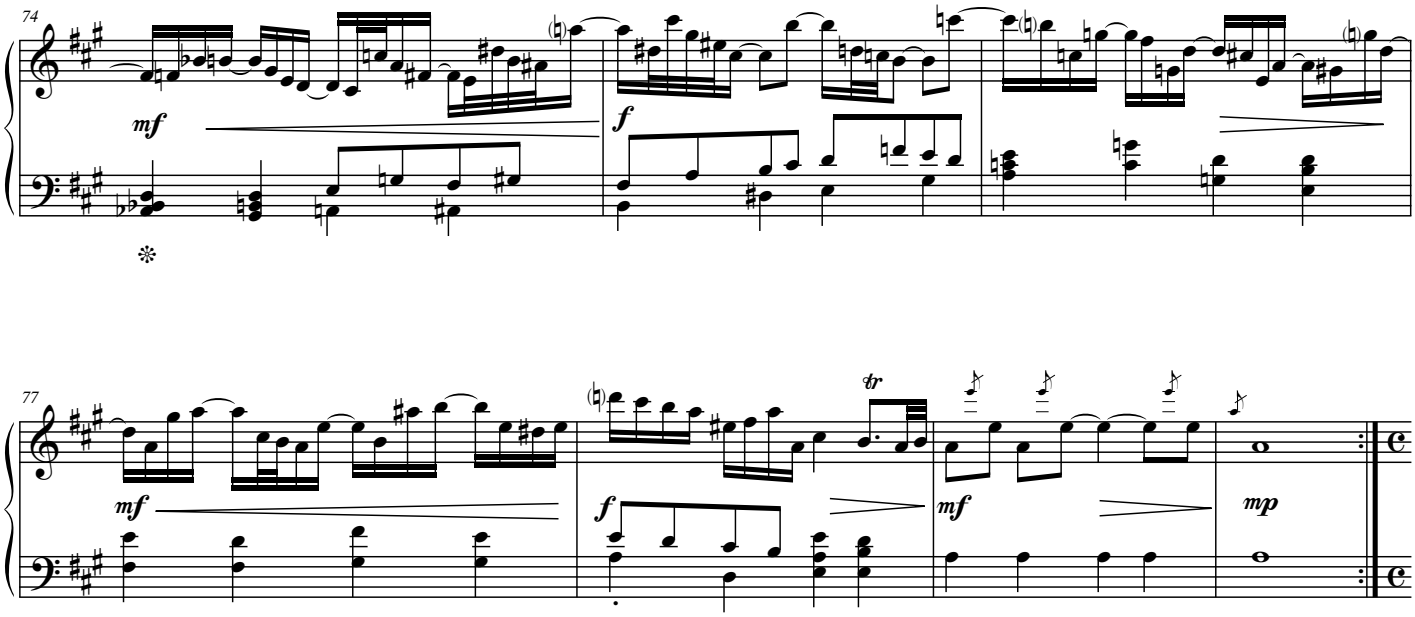

21
mf
mp
Ped.
25
mf
p
mf
f
mp
(Ped. a piacere)
28
mf
mp
31
f
34
mf
f
mf
tr


37
mp
40
ff
mp
ff
p
pp
45
loco
loco
loco
p
mf
49
mp
mf
53
8va
f
p


57
mf
60
poco rit. .....
a tempo
loco
p
pp
mp
65
68
mf
p
mf
f
mp
mf
f
mp
72
tr (E)
mf
f
mp
mf
mp


74
mf
f
77
mf
f
tr
mf
mp

Domenico 2°

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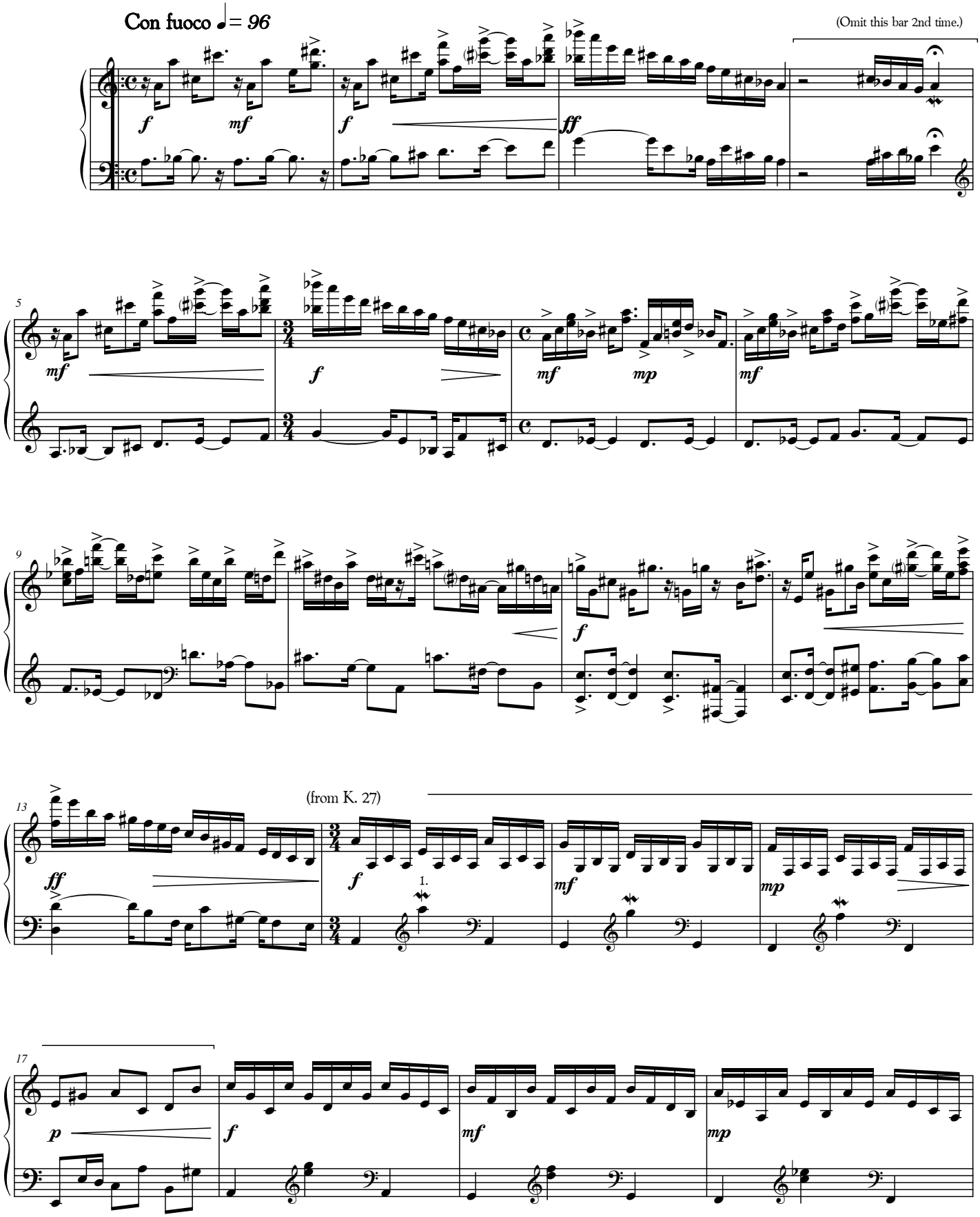

1. Observe mm. 14-16 mordents during repetition of section only, or during first time through the section if no repeats are taken.

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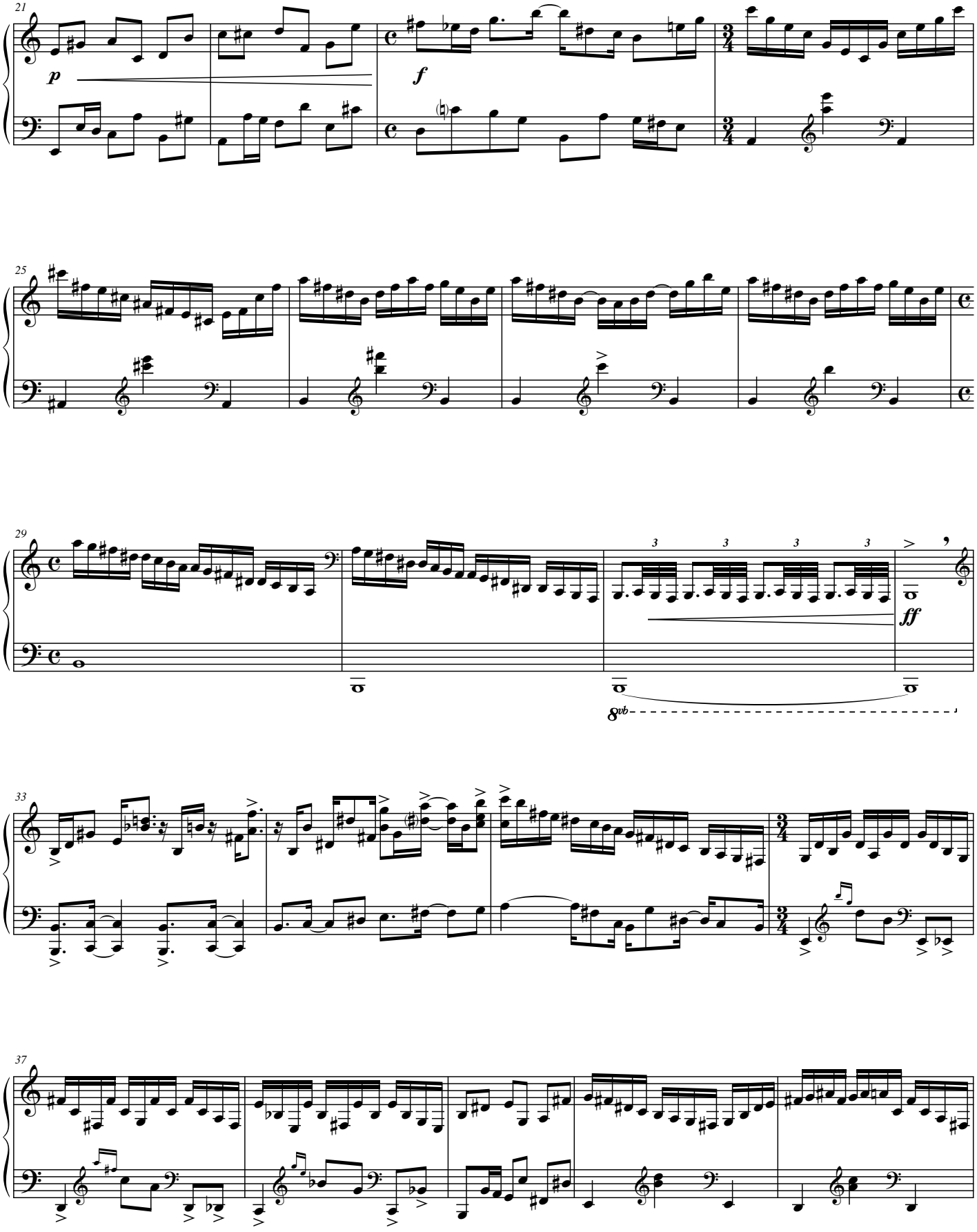
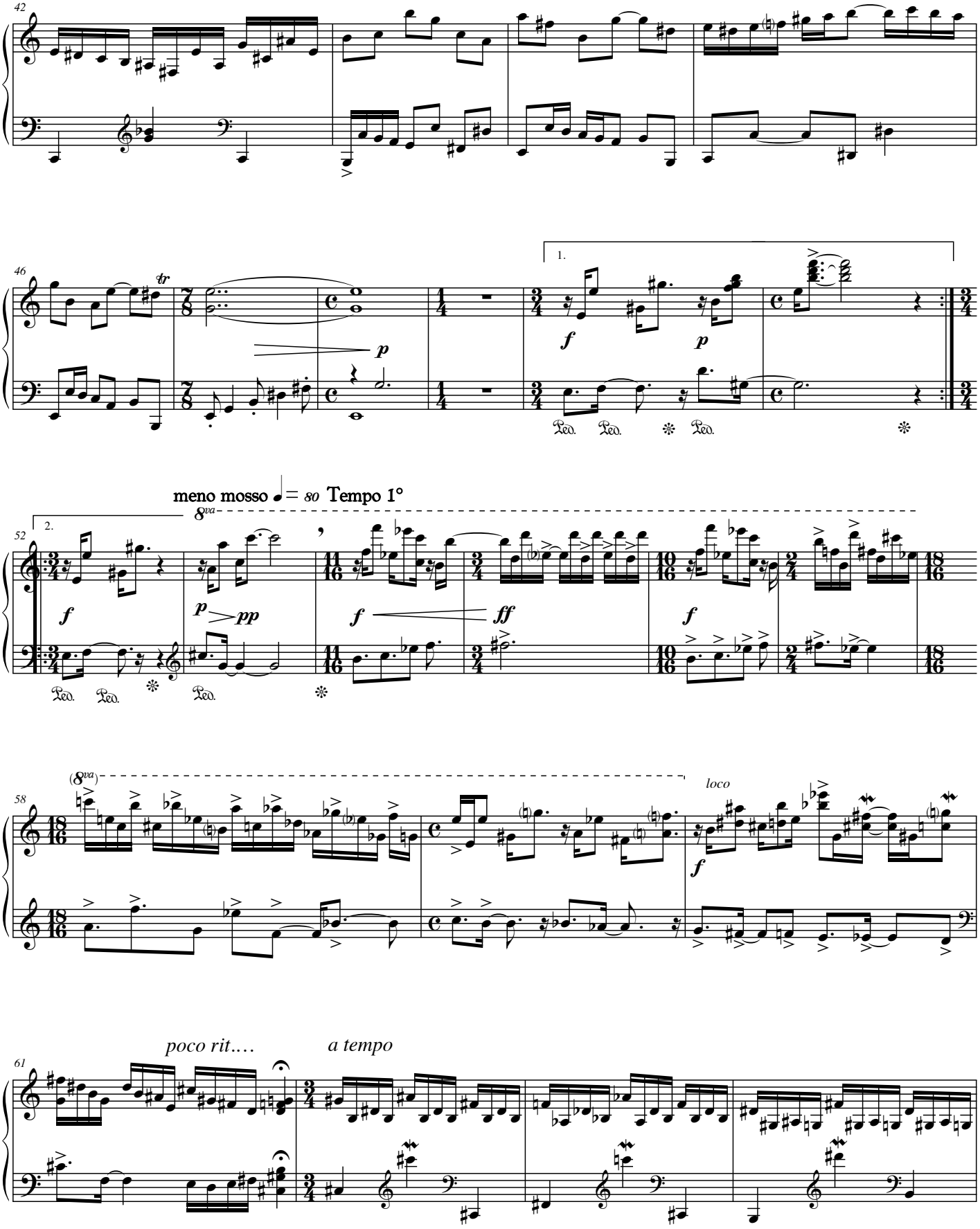
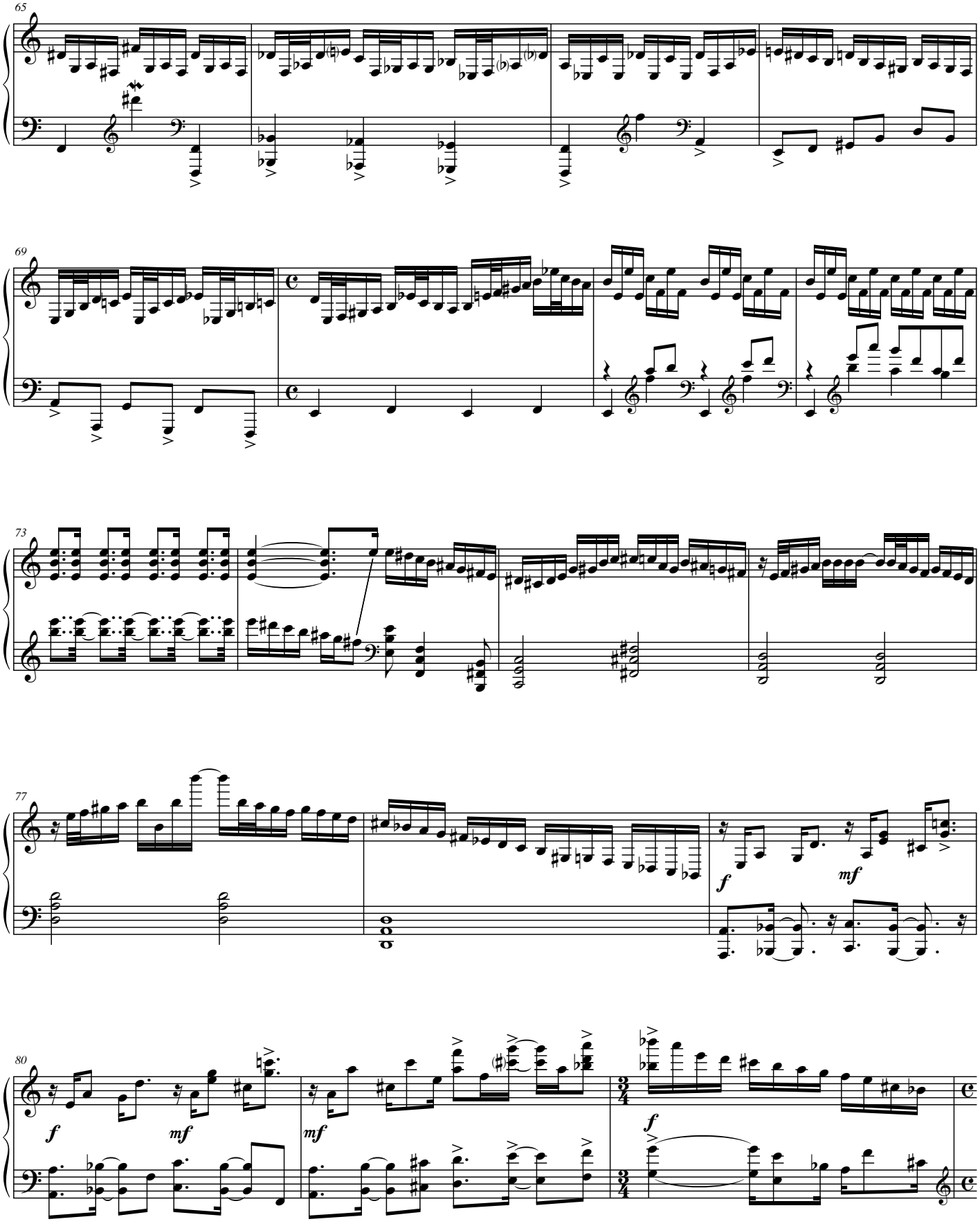
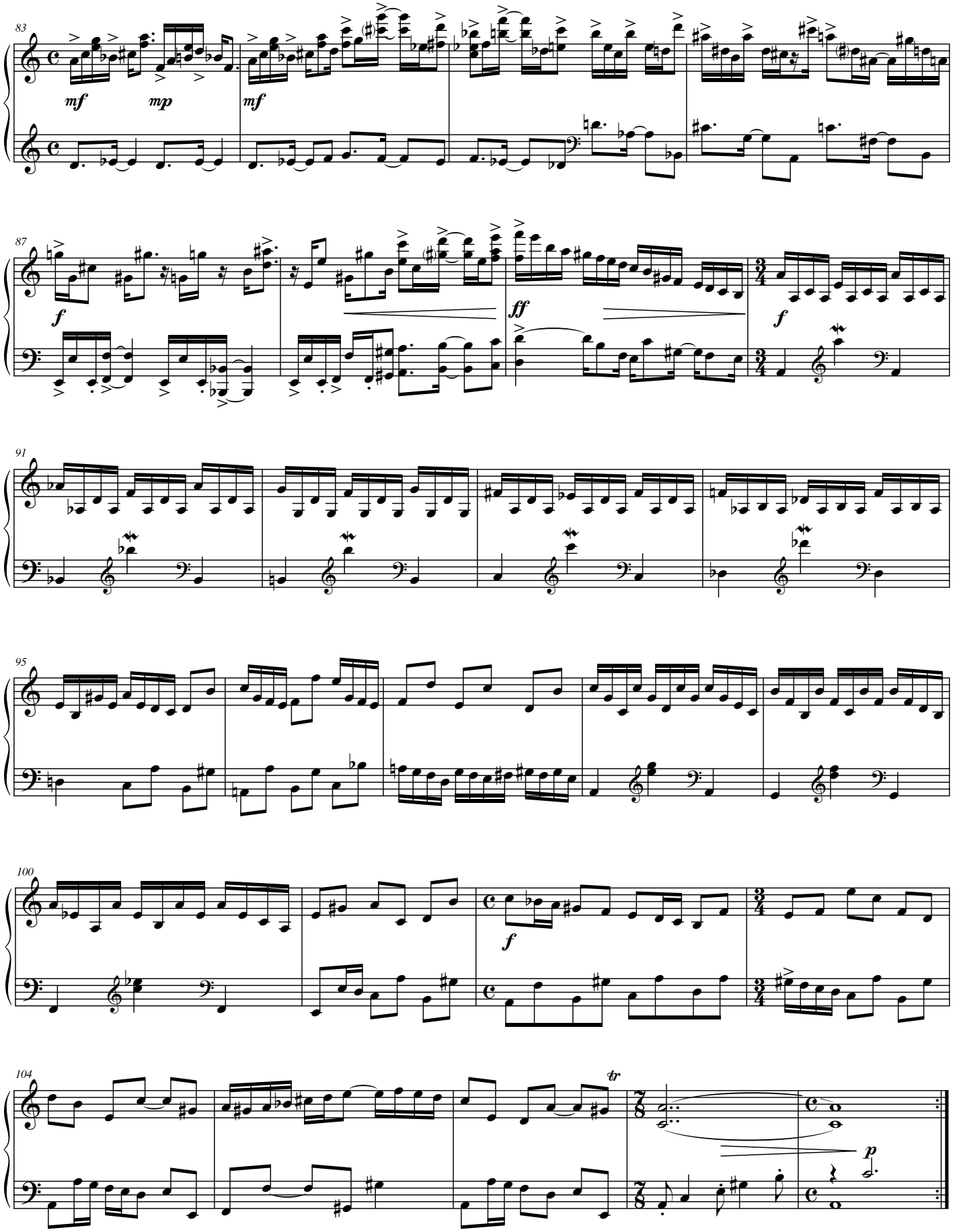

21
p
f
25
29
3
3
3
3
ff
8vb
33
37


42
46
tr
p
1.
f
p
Ped.
52
2.
meno mosso ♩= 80 Tempo 1°
8va
f
p
pp
ff
58
(8va)
loco
61
poco rit....
a tempo


65
69
73
77
80
f
mf
f
mf
mf
f


83
mf
mp
mf
87
f
ff
f
91
95
100
f
104
tr
p