Domenico 1° & 2°

Two Sonatas inspired by D. Scarlatti

for Solo Piano

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Clark Winslow Ross

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Commissioned through the
Newfoundland and Labrador Arts Council

Programme Note and Bio

Domenico 1° and 2° (2009), commissioned through The Newfoundland and Labrador Arts Council, were composed for pianist Kristina Szutor's 2012 CD, *Après Scarlatti* (Centaur), a collection 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 steady, repeated quarter notes in the left hand, and a flowing melody in the right hand with frequent syncopations; these ideas form the basis of *Domenico 1°.*

The majority of Scarlatti's professional life was spent in Spain, where he had five children, composed most of his 550 single-movement harpsichord sonatas, and became familiar with flamenco music, the influence of which can be heard in some of his compositions (e.g., K. 208, K. 213, K. 239).

I had therefore planned *Domenico 2°* as a kind of fantasy based on flamenco-like scales (for example, the Phrygian mode with occasionally raised third and seventh scale degrees), but I chose to make it an even-more overt homage to Scarlatti by quoting four bars of his Sonata in B minor (K. 27, transposed to A minor) that use a chord progression strongly associated with the music of Spain, known as a *fandango*: 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. Several other sections of my composition reference Scarlatti's fandango material as well.

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

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Clark Ross has won an *East-Coast Music Award* (2014), been nominated for a *Juno Award* (2011), and has won young composer's awards in national competitions by the Winnipeg Symphony Orchestra and the Hamilton Philharmonic Orchestra. He has received over 20 commission grants from the Canada Council, the CBC, and the Newfoundland and Labrador Arts Council, and his music has been performed in Japan, Israel, England, Ireland, the Netherlands, the United States, and across Canada. He was Visiting Composer at Wheaton College, Illinois (2007), and Composer-in-Residence at Ireland's *Waterford New Music Week* (2003).

Guitarist Daniel Bolshoy has performed Ross's *McGillicuddy's Rant* over 70 times around the world, and released a CD of the same name in 2008. *McGillicuddy's Rant* was also recorded on a 2010 CD by Canadian guitarist Sylvie Proulx, *Sirocco* (Centaur). Ross's *Last Dance* was released on CDs by pianists Barbara Pritchard (*Piano Atlantica*, Centrediscs, 2010), and Kristina Szutor (*Bookends in Time*, EMI Canada, 2000), and has been performed by pianist Ang Li in Carnegie Hall and many other venues across North America. Kristina Szutor's 2012 CD, *Après Scarlatti* (Centaur), includes two Ross works, *Domenico 1° & 2°*, and cellist Vernon Regehr performed Ross's *Lamentations* on his *Full Spectrum* CD (Centrediscs, 2012), which was awarded an *East-Coast Music Award* for *Classical Composition of the Year*.

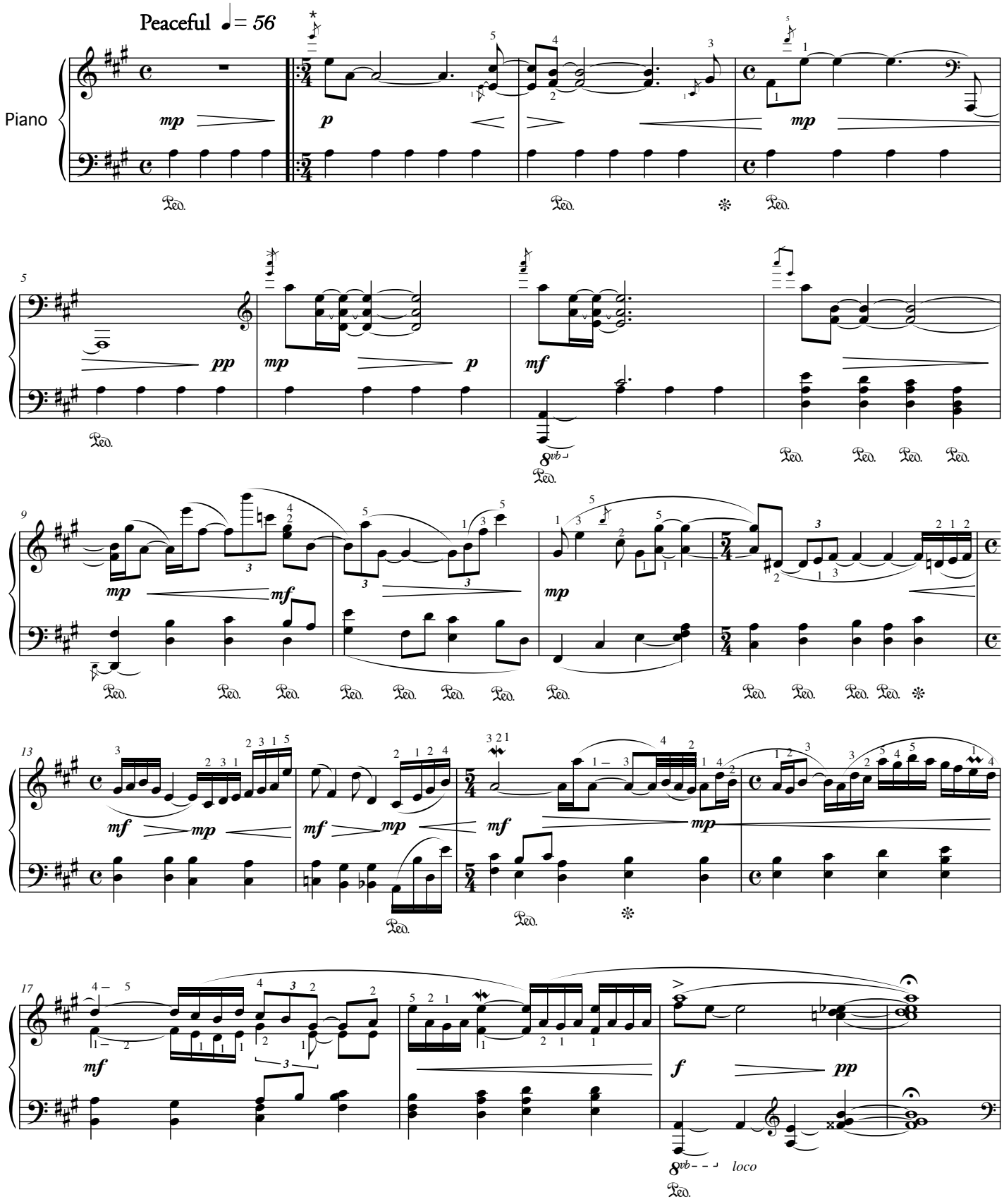
Ross wrote a chapter on John Weinzweig's instrumental music in *Weinzweig: Essays on His Life and Music* (WLU Press, 2010), and he writes regularly for his composition pedagogy blog (clarkross.blogspot.com), named as one of the "Fifty Best Blogs for Music Theory Students" by MatchACollege.com (2011).

He founded the *Newfound Music Festival,* and was its artistic director for nine years, and was a founding member and former President of *Continuum*, the Toronto new-music ensemble. He has served on the national executive of the *Canadian League of Composers*, the *Canadian Music Centre*, and the *Canadian New Music Network*.

Ross holds doctorate and master's degrees in composition from the University of Toronto, and an ARCT (composition) diploma from the Royal Conservatory of Music. He is professor of composition and theory at Memorial University's School of Music, where he has worked since 1992, and has also taught electronic music, orchestration, and classical guitar. He was awarded Memorial University's *President's Award for Outstanding Research* (1999). Clark was born in Maracaibo, Venezuela, and also lived in Caracas (Venezuela), Lima (Peru), Lennoxville (Quebec), New York City, Fort Lee (New Jersey), Brussels (Belgium), and Toronto, before settling in St. John's in 1992.

Domenico 1°

Clark Winslow Ross



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

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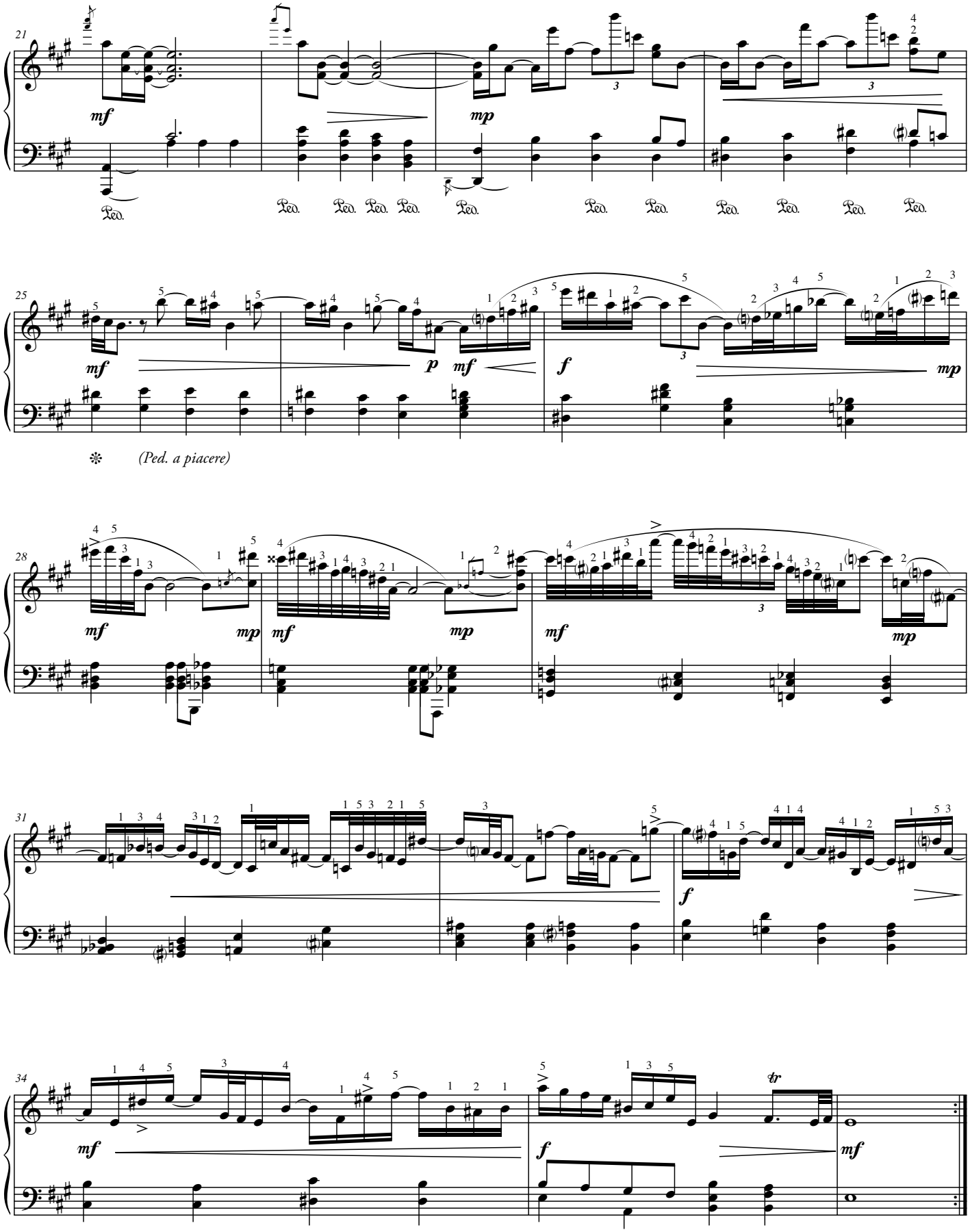
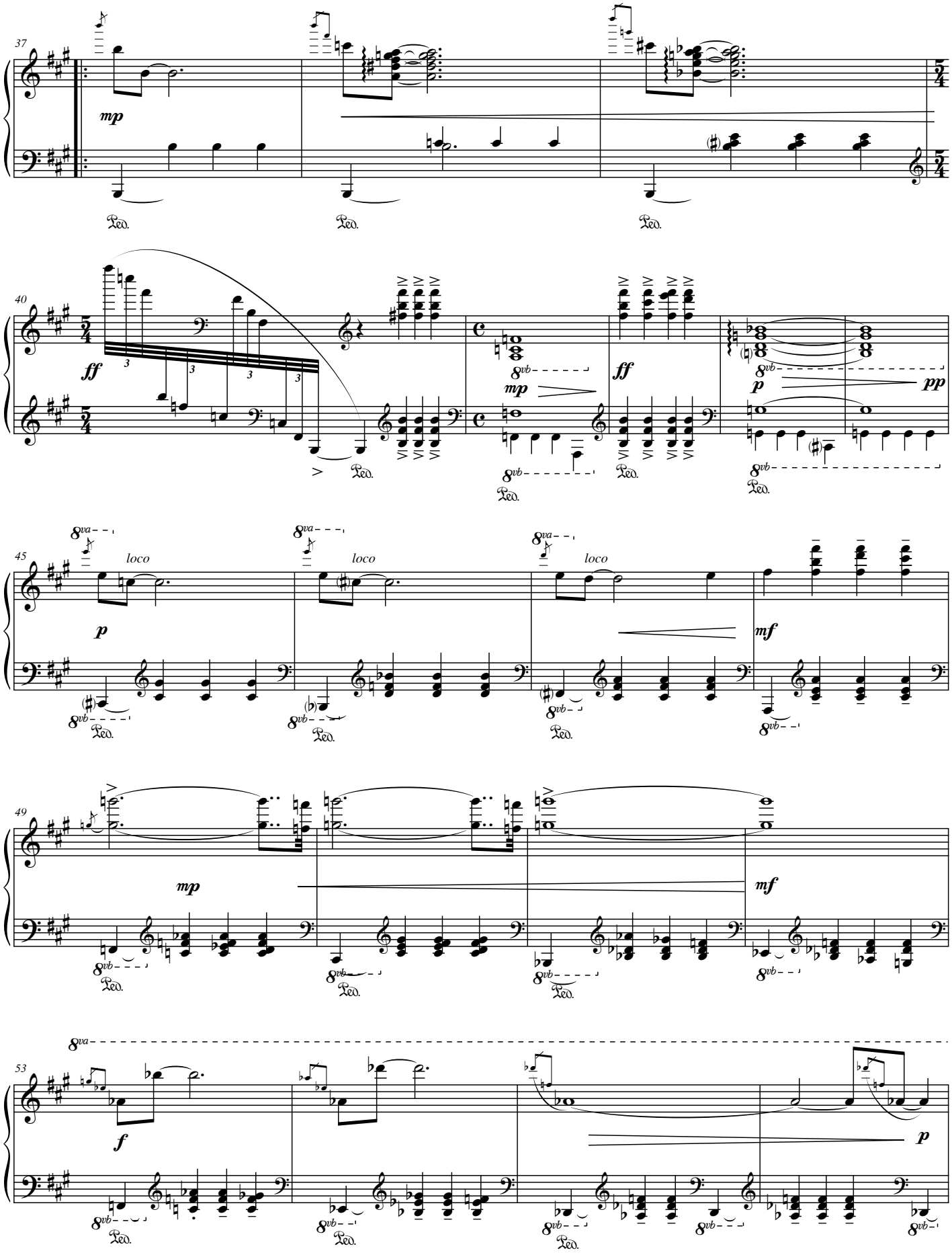
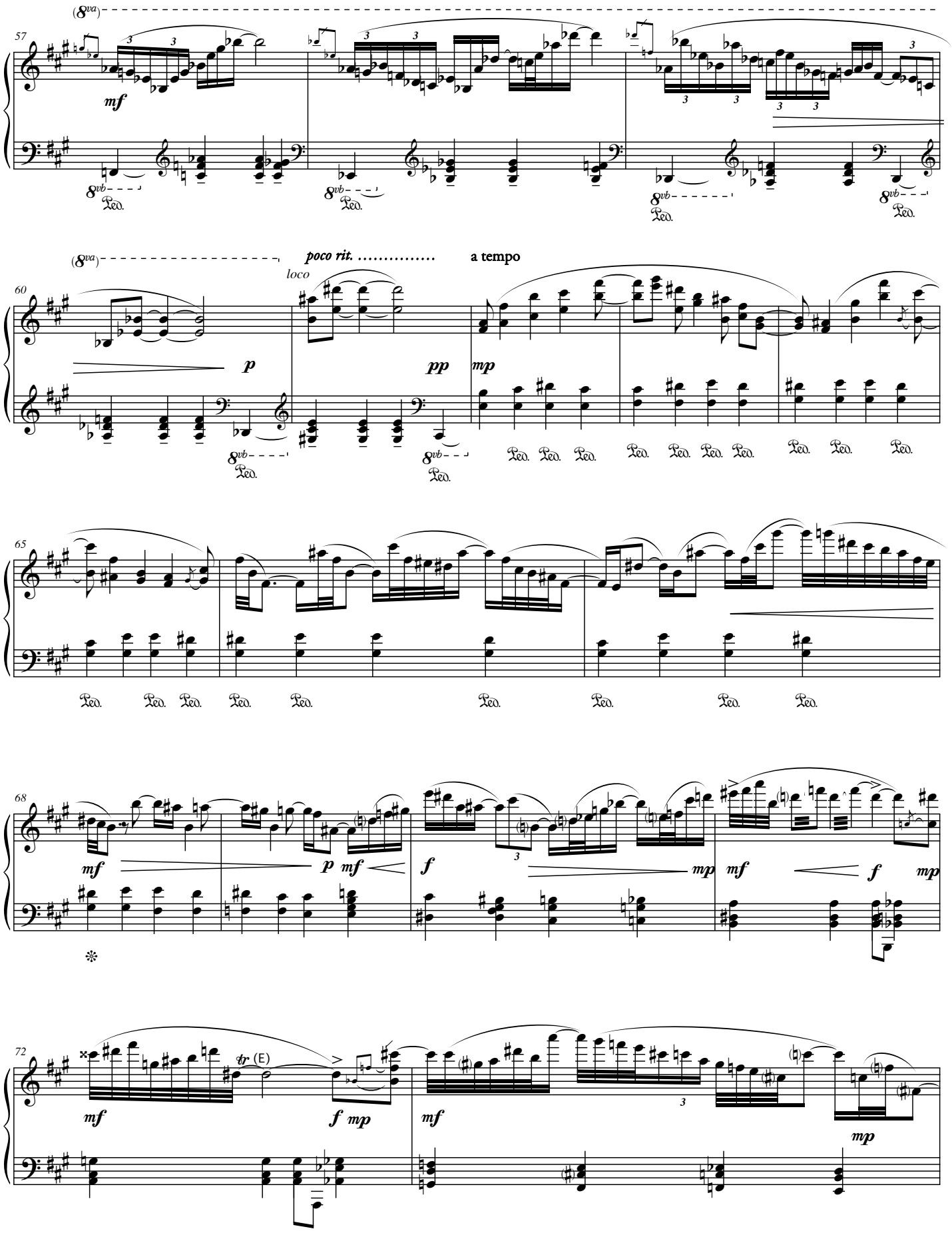
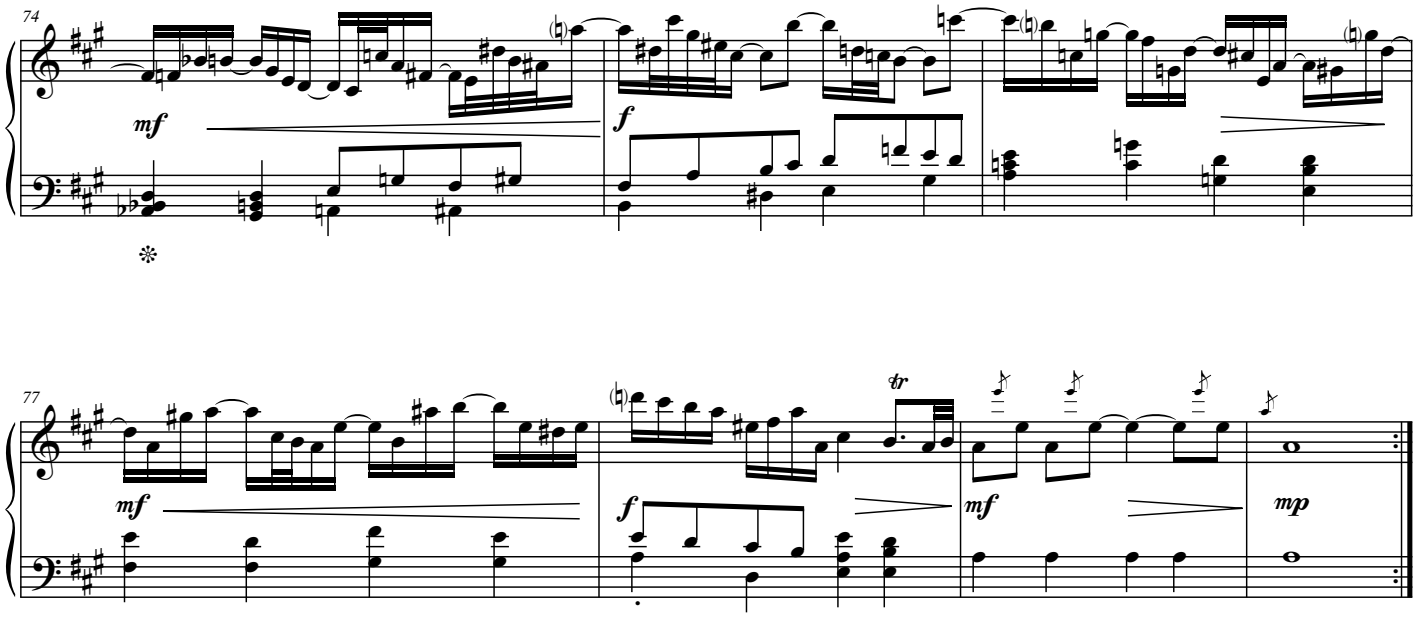

21
mf
mp
Ped.
25
mf
p
mf
f
mp
(Ped. a piacere)
28
mf
mp
31
f
34
mf
f
mf
tr

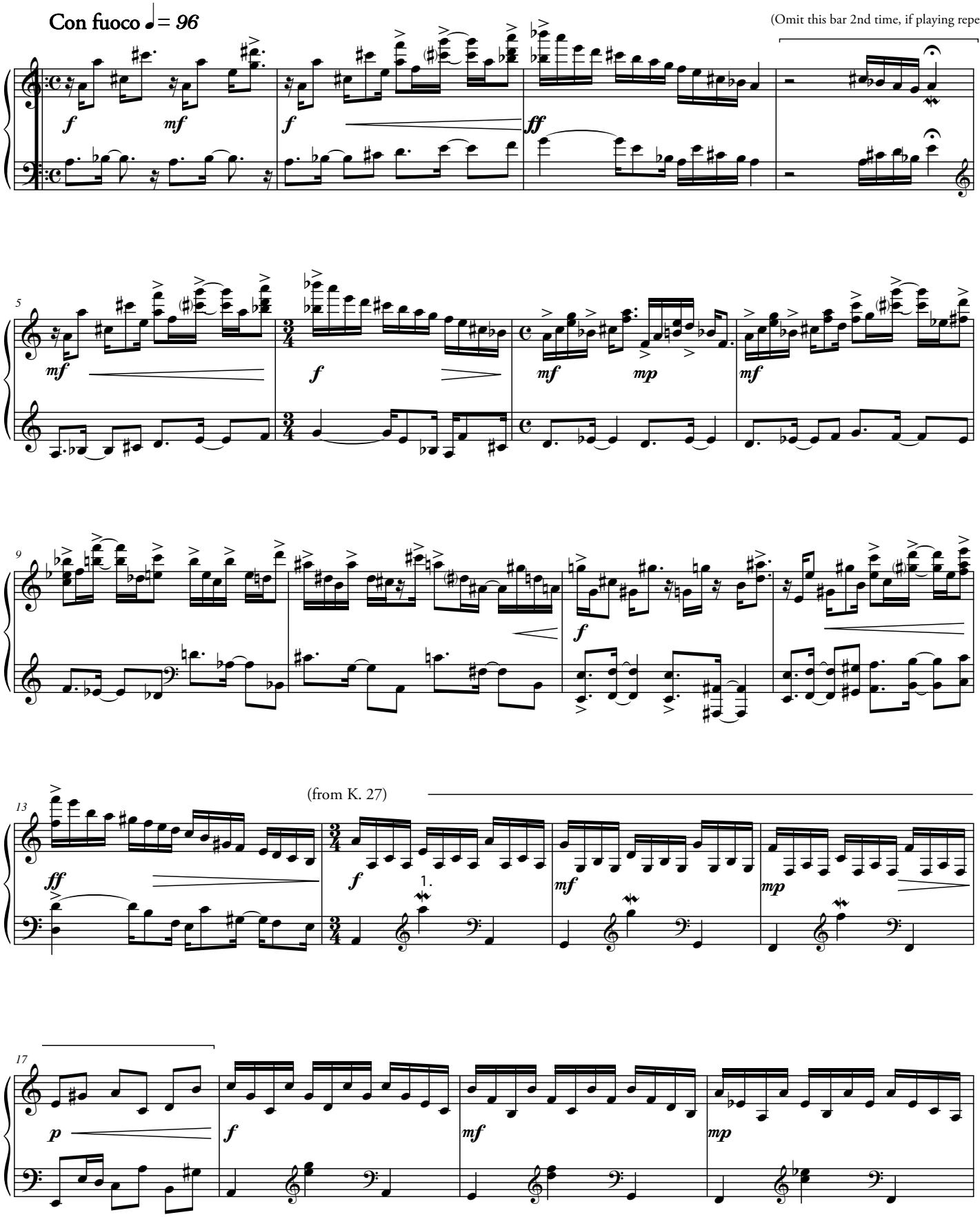

37
mp
Ped.
40
ff
mp
ff
p
pp
45
loco
p
mf
49
mp
mf
53
8va
f
p


(8va)
mf
8vb
Ped.
poco rit.
a tempo
loco
p
pp
mp
f
tr (E)


74
mf
f
77
mf
f
tr
mf
mp

Domenico 2°

Clark Winslow Ross



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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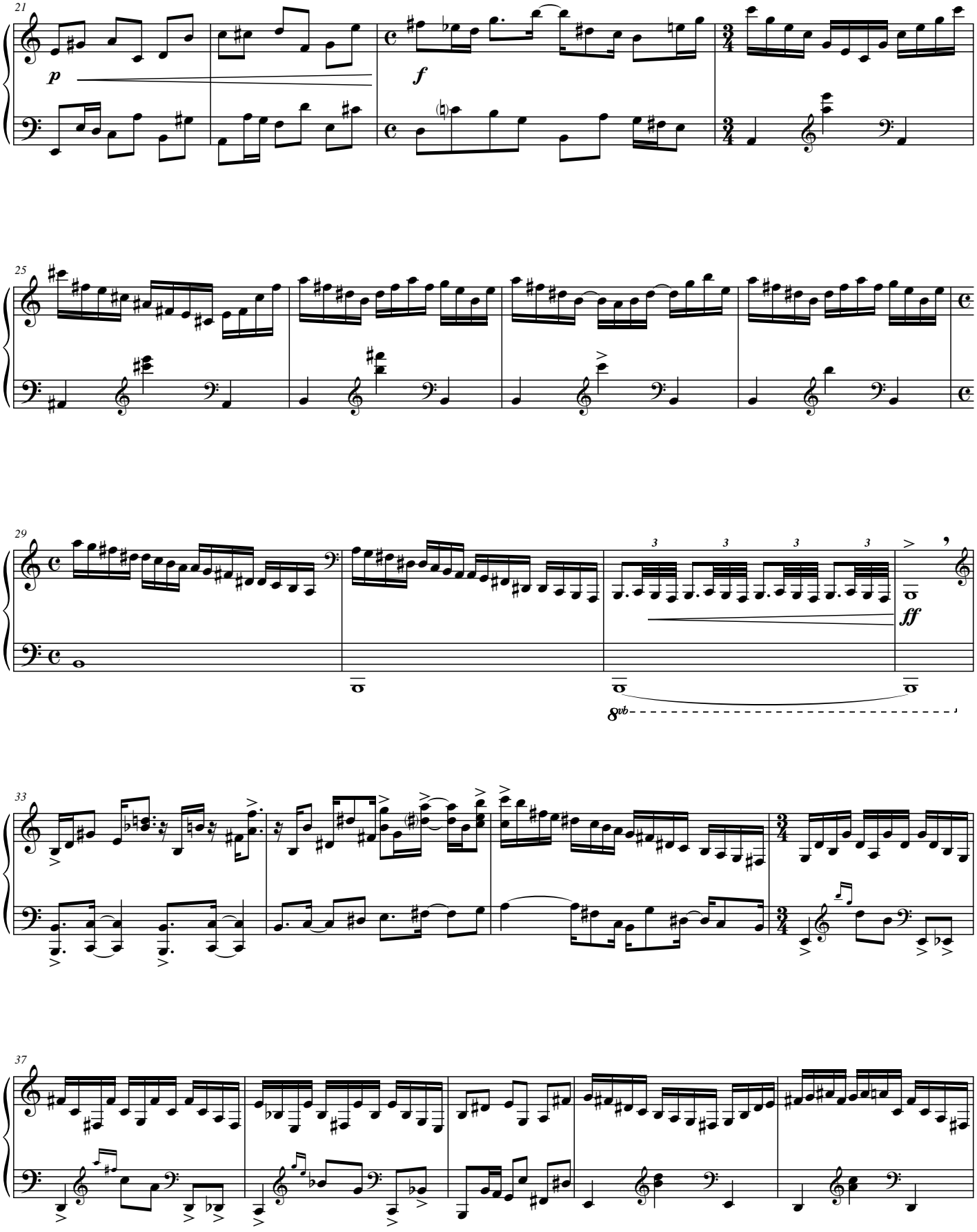
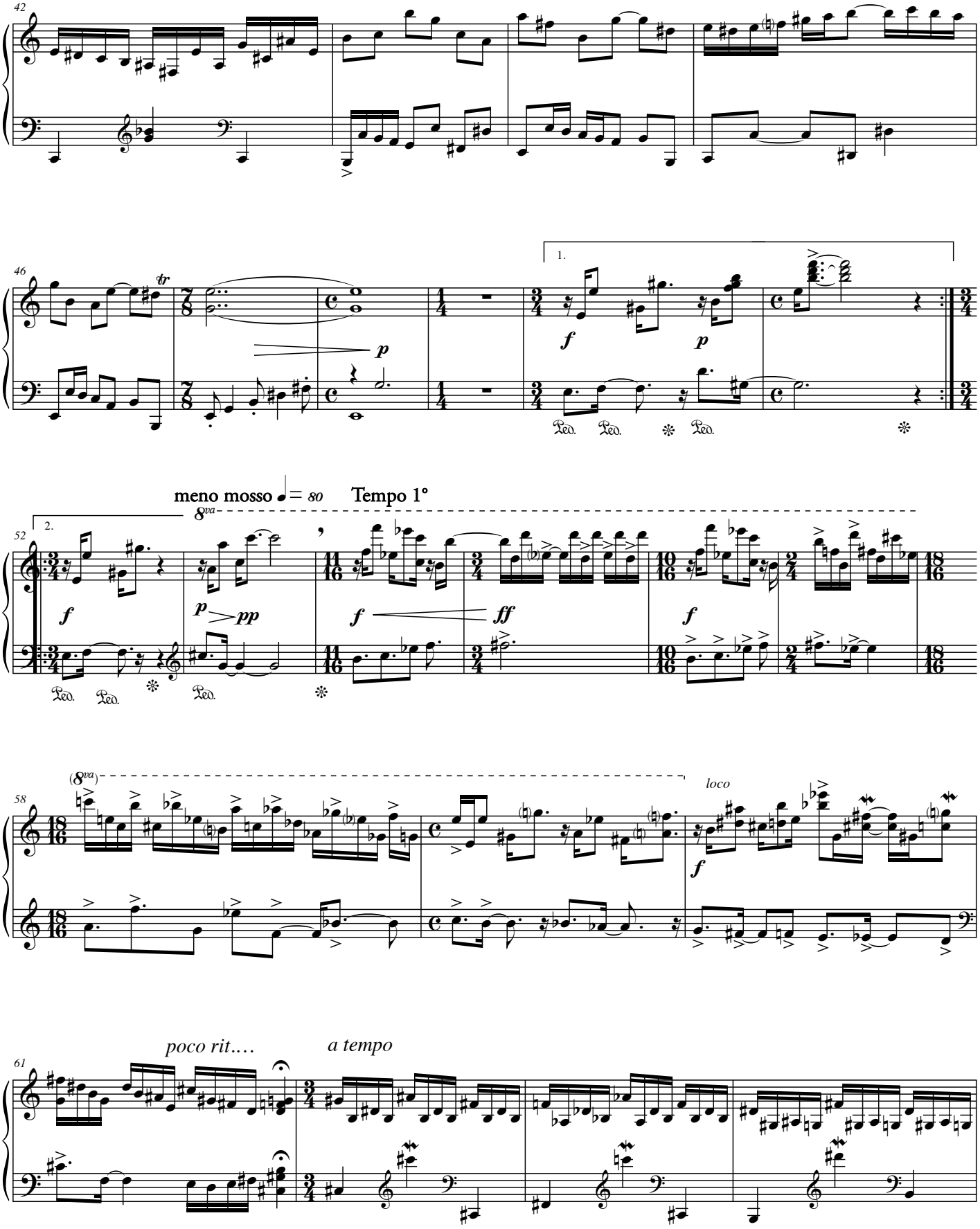
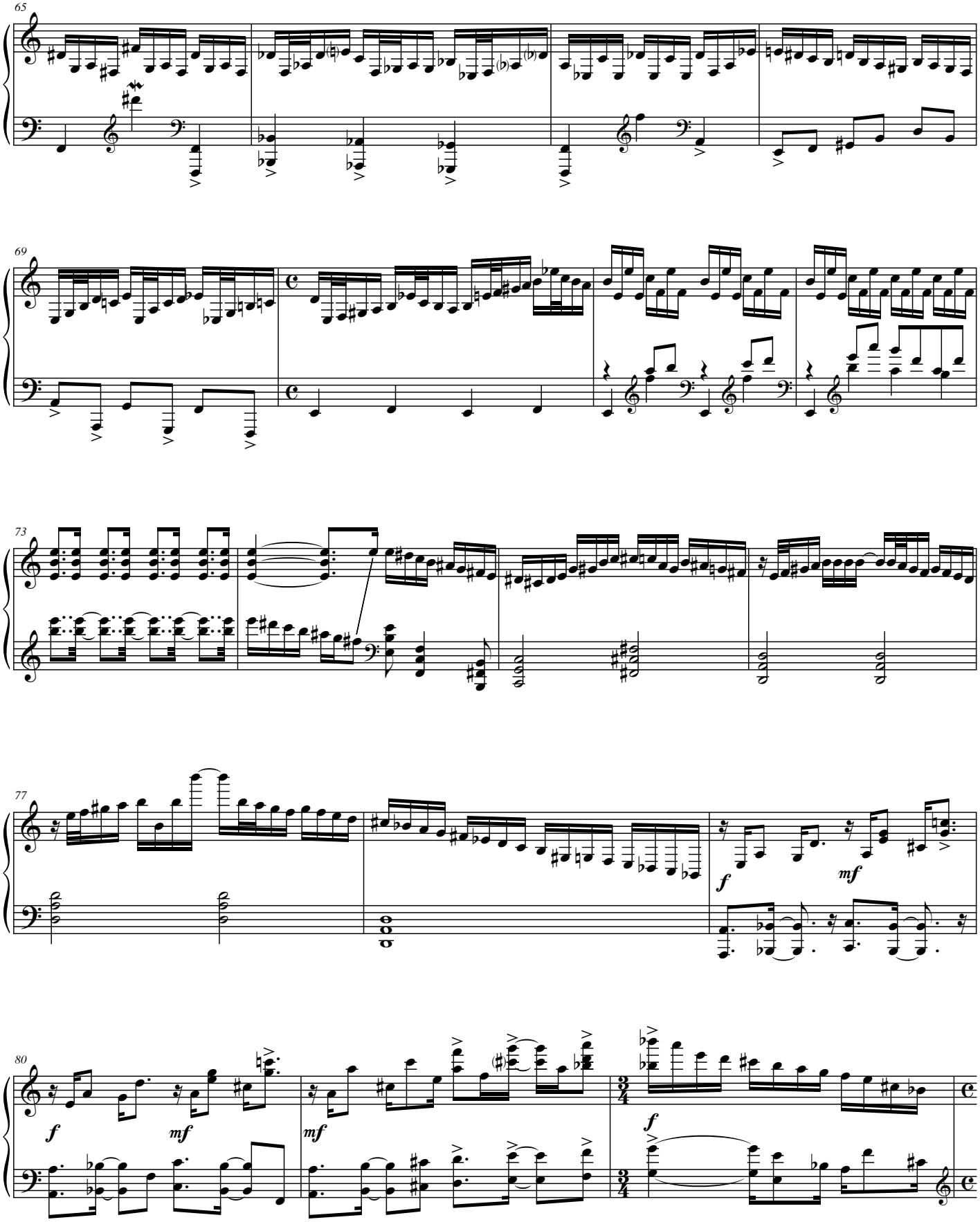
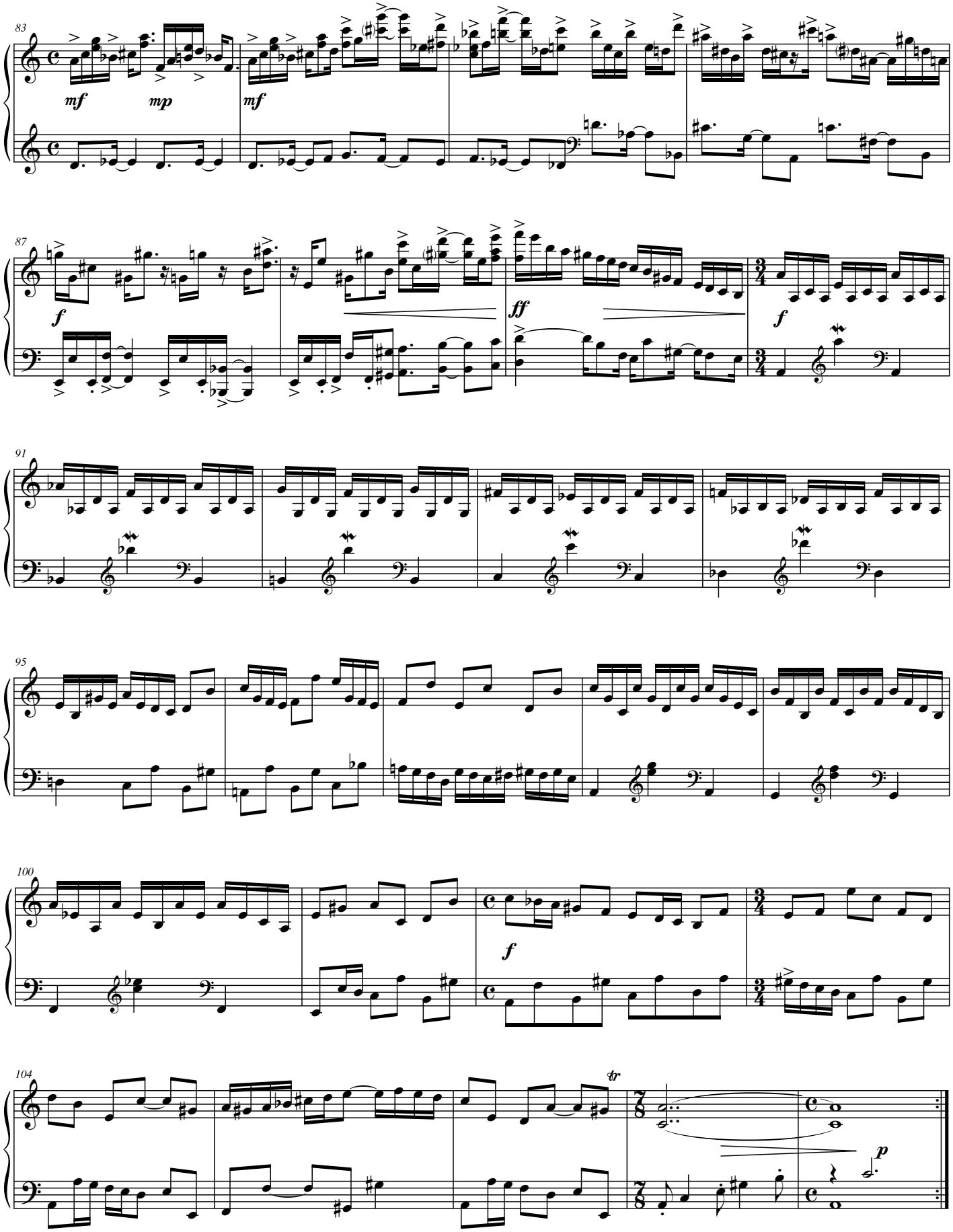

21
p
f
25
29
ff
8vb
33
37


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
mf
f
mf
f


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