

‘HISTORY, THEORY, SCARLATTI’S K. 87’**Jonathan Dunsby**The Eastman School of Music
University of Rochester**Abstract**

The points of departure here include Edward Cone’s dictum that in a musical composition “the unity...must be perceptible ... [and] heard.” A journey through one of the best loved landscapes by Scarlatti—preserved for us not least by that rather unlikely figure Vladimir Horowitz—now has new, twenty-first century guides, Sheveloff and Sutcliffe in particular. Scarlatti remains nevertheless one of Western Art Music’s most mysterious figures. This may protect us, given that we know absolutely nothing about the origins of a work such as the B minor sonata, K. 87, from committing the intentional fallacy—the fallacy described by Wimsatt as the “confusion between the [work] and its origins.” Where, then, does this journey exploring such a piece of music take us as we move between theory and interpretation? Do we arrive at Cone’s privileged space, a place in history accessible only through the work of art itself?

**I Simpósio Brasileiro de Pós-Graduandos em Música**

XV Colóquio do Programa de Pós-Graduação em Música da UNIRIO

Rio de Janeiro, 8 a 10 de novembro de 2010