

STRUCTURE AND STYLE OF SELECTED KEYBOARD
SONATAS BY ANTONIO SOLER

A THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS IN PIANO
IN THE GRADUATE SCHOOL OF THE
TEXAS WOMAN'S UNIVERSITY

COLLEGE OF
FINE ARTS

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MAY, 1967

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May 18, 19 67

We hereby recommend that the THESIS prepared under
our supervision by Maria Inez Martinez

entitled STRUCTURE AND STYLE OF SELECTED KEYBOARD
SONATAS BY ANTONIO SOLER

be accepted as fulfilling this part of the requirements for the Degree of
MASTER OF ARTS

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PREFACE

Antonio Soler was one of the most luminous and vital Spanish composers of the eighteenth century. He cultivated every field of music except opera, and whatever he touched proved fruitful in his hands. Although best-known for his keyboard sonatas, Soler's list of compositions includes incidental music for plays, quintets, choral works, and concertos for two organs.

The study is presented in three chapters. The first chapter includes a general discussion of eighteenth-century Spain, Soler's life and works, and the keyboard sonata compositions by Soler and his contemporaries. The second chapter deals with the structural features of forty selected sonatas by Soler; the third, with the stylistic features of these works.

The forty selected keyboard sonatas by Soler were considered as a group of works to determine in what ways each individual sonata resembled the others. For this reason, the description of general features of the structure and the style of the sonatas by Soler, usually appearing in a chapter entitled Summary, is actually presented at the beginning of Chapter II and throughout Chapter III.

Until the past two decades apparently little attention has been given to research in Spanish music

dating before the present century. Sources dealing with the general topic are scarce and incomplete. Since information about Spanish music is not readily available, most sources only mention Soler in passing or write about him and his works briefly. A need for bringing the period of eighteenth-century Spanish music into clearer focus is clearly indicated.

I wish to express my sincere appreciation to Dr. Marysue Barnes for her individual guidance in the preparation of this thesis as well as the other members of my committee, Dr. Richard Bentley and Dr. J. Wilgus Eberly.

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CHAPTER I

INTRODUCTION

Eighteenth-Century Spain

At the turn of the eighteenth century, Spain was at war. The country no longer held the position of power attained during the reign of Ferdinand and Isabella, a period when the arts began to flourish.¹ Spain had suffered from a series of incapable rulers and from conflicts of various kinds.² Such events as led to Spain's decline need to be briefly viewed in retrospect to bring eighteenth-century Spain into clear focus.

In 1469 Ferdinand who was heir to the throne of Aragon married Isabella who was heiress to the throne of Castile.³ When they both eventually inherited their thrones, they ruled their territories jointly from 1474 to 1504 (see Table 1). For the first time they succeeded in uniting a greater number of Spanish people under one rule than had

¹R. Trevor Davies, Spain in Decline: 1621-1700 (London: Macmillan and Co. Ltd., 1961), p. 25.

²Ibid., p. 23.

³William H. Prescott, History of the Reign of Ferdinand and Isabella (Philadelphia: J. B. Lippencott Co., 1872), p. 207.

TABLE 1

SPANISH MONARCHS (1474-1788)

(1474-1504)	Ferdinand (Aragon)	- married -	Isabella (Castile)
	(Juana la loca)	- married -	Philip the Fair (Hapsburg) Regent (1504-1506)
(1517-1556)	Charles V (I of Spain)	- married -	Isabel (Portugal) Maria (Portugal) Mary Tudor (England) Isabel (Valois)
(1556-1598)	Philip II	- married -	Ana of Austria
(1598-1621)	Philip III	- married -	Margaret of Austria
(1621-1665)	Philip IV	- married -	Mariana of Austria
(1665-1700)	Charles II		

No Heirs

contenders

Philip, Duke of Anjou
(Bourbon)Archduke Charles of Austria
(Hapsburg)War of the
Spanish Succession
(1702-1711)

(1700-1746)	Philip V	- married -	Isabel de Farnese Luisa Gabriela de Saboy
(Jan-Aug 1724)	Louis I		
(1746-1759)	Ferdinand VI	- married -	Barbara of Braganza (Portugal)
(1760-1788)	Charles III	- married -	Maria Amalia de Sajonia (Polish)

previously occurred in the history of Spain.¹

Ferdinand and Isabella provided a climate suitable for the growth and development of Spain even though their reign was marred by such conflicts as the expulsion of the Moors and the Jews from Spain as well as the establishment of the Court of the Inquisition. They were ambitious rulers whose plans for making Spain a world power led them to support explorers such as Columbus and to stimulate trade with other countries. Active trading with other countries, in turn, promoted the interchange of ideas. The interest in humanism, starting the Renaissance in Italy, spread to all Europe including Spain.²

Although the Renaissance in Spain, El Siglo de Oro, did not flourish under the leadership of Ferdinand and Isabella, they undoubtedly prepared the way for its eventualty. For instance, the University of Salamanca, originating in the thirteenth century, grew in size and improved its reputation. Although conservative and scholastic in its tendencies, the intellectual climate there was by no means unrecptive to new ideas. Dissection of the human body, usually forbidden as impious in most European medical schools, was allowed in the University of Salamanca. Providing higher education for women was another most unusual innovation.

¹Roger Bigelow Merriman, The Rise of the Spanish Empire in the Old World and in the New (New York: Macmillan Co., 1918), II, 87-97.

²Gloria Giner de los Rios and Laura de los Rios, Introducción a la Civilización española (New York: Las Americas Publishing Co., 1959), p. 133.

Both men and women were admitted to universities. Other universities founded were at Saragosa (1474), Ávila (1482), Barcelona (1491), and Valencia (1500).¹

After the death of Ferdinand in 1517, his grandson, an Austrian prince named Charles of Ghent was crowned Charles I of Spain. He was a son of Juana la loca and Philip the Fair. Charles I became a very important figure throughout Europe: he was elected Holy Roman Emperor succeeding his paternal grandfather Maximilian and was then called Charles V.² During his reign, Spain reached its epegee as a world power. At the same time the Siglo de Oro flourished. Conquistadores claimed new territories for Spain; trade increased; the University of Alcalá was founded upon a humanist program; and, the arts produced three outstanding figures, namely: the painter called El Greco (1541-1614); and two significant writers, Lope de Vega (1562-1636), and Miguel de Cervantes (ca. 1541-1614).

When Charles V abdicated in favor of his son who was crowned Philip II of Spain, the Siglo de Oro began its decline. The country never again reached the heights attained before the reign of Philip II. A number of rulers followed Philip II, namely: Philip III (1598-1621), Philip IV (1621-1665), and Charles II (1665-1700). Each contributed to reducing Spain to the state in which it existed at the

¹R. Trevor Davies, The Golden Century of Spain (London: Macmillan and Co. Ltd., 1961), p. 25.

²Rios, pp. 136-37.

beginning of the eighteenth century.¹ Spain was constantly at war; the country was crippled financially and economically.

Some artists continued to be productive despite the state of the country. Deigo Rodríguez de Silva y Velázquez (1599-1660) produced some of the greatest paintings Europe has ever known. Other great painters then active include Bartolome Esteban Murillo (1618-1682) and Francisco de Zúbaran (1598-1662).² Noted Spanish dramatists writing before the eighteenth century include the following: Lope de Vega (1562-1639), Tirso de Molina (1584-1648), and Calderón de la Barca (1600-1681).³

Charles II of Spain died in 1700 and left no heir for the Spanish throne. Philip of Anjou, a Bourbon and a grandson of both Louis XIV of France and Philip IV of Spain, seemed the likely successor and was crowned Philip V of Spain. Austria, led by Archduke Charles, also wanted control of the Spanish throne and vied with Spain for control of the monarchy. War seemed inevitable between the Bourbon and Hapsburg Houses. Philip V was the grandson of Louis XIV of France. For this reason Austria, England, and Holland feared that Spain and France might be united and upset the balance of power in Europe. These three countries formed an alliance and declared war on Spain and France starting

¹Davies, Spain in Decline, pp. 1-2.

²Ibid., pp. 81-84.

³Davies, The Golden Century of Spain, pp. 283-88.

the conflict called the War of the Spanish Succession. In 1711 the brother of Archduke Charles died. Charles became heir to the German throne. He left Spain to claim the German throne and lost many of his followers. The War of the Spanish Succession ended in the Treaties of Utrecht and Rastaff (1714). Although Philip V kept the Spanish throne, Spain lost some of its European and American possessions. A significant stipulation in the Treaties was that Philip V and his successors renounce any claims to the French throne. The Bourbons of France and the Bourbons of Spain were to be considered two separate dynasties.¹

At the beginning of his reign Philip V (1700-1746) proved to be a good ruler and a valiant soldier. He first married Luisa Gabriela of Saboy. Philip and Luisa had two sons who eventually became the Spanish kings, Louis I and Ferdinand VI. Later Philip married an extremely ambitious woman, Isabella Farnese. She was ready to start war at any price to put her two sons, Charles and Philip, on thrones. Charles later became Charles III of Spain; and Philip, the Duke of Parma.²

Philip V suffered from melancholia. He would seclude himself from the world in his sumptuous palace, San Ildefonso de la Granja, which he built in 1721 to resemble

¹Rafael Altamira y Crevea, Historia de España y de la Civilización española (4 vols; 3rd. ed.; Barcelona: Herederos de Juan Gili, 1914), pp. 6-22.

²Rhea Marsh Smith, Spain (Ann Arbor: University of Michigan Press, 1965), p. 244.

the palace at Versailles where he had lived as a child. In 1724 Philip, wanting to be relieved of the burdens of government, abdicated in favor of his son, Louis. In reality, however, Philip continued to rule the country. The sixteen-year old Louis, who was in bad health, submissively obeyed his father's orders. Louis' short reign lasted only until August, 1724. He died, leaving his father as king.

Philip V was so emotionally unstable that he was really unable to function as a great monarch. He also was influenced so tremendously by his French heritage that he probably never was the least interested in trying to develop the Spanish culture.¹

Philip V never forgot that he was a grandson of Louis XIV nor did his influential Italian queen, Elizabeth Farnese, suppress the memories of her homeland. The king's neglect of national culture, together with the repeated partition of the riches of the once mighty imperium, definitely ended the significance of Spain, both political and cultural. Under Philip began a systematic reduction of national art, a process faithfully continued by the Spanish Bourbons.²

Following Philip's death in 1746 his second son, Ferdinand VI, was crowned king of Spain. Ferdinand VI was most noted for his practice of neutrality which finally resulted in temporary peace for Spain. In 1756, however, Spain became engaged in the Seven Years' War.

¹Smith, p. 241.

²Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton & Co. Inc., 1941), p. 675.

In 1756 Ferdinand's wife Barbara of Braganza died. Having no heir, Ferdinand was urged to remarry, but his health was rapidly deteriorating. He, like his father, suffered from depressions so intense he even showed signs of insanity. He died a year after his wife, and was succeeded by his brother Charles III.¹

Charles III ruled Spain from 1760 to 1788. He was a sincere reformer who chose loyal men of ability for his ministers. Schools, universities, hospitals, museums, archives, and banks were either established or developed during his reign. It seemed that Spain was suddenly taking strides to accomplish what other countries had already done. Charles III was genuinely committed to being a good ruler of Spain. He was interested in the Spanish people, and did all in his power to help his people and his country.²

The Bourbon monarchs ruling Spain during the eighteenth century allowed the Spanish nobles to retain their titles but stripped them of the power they had acquired during the rule of Charles II. Previously some of these Spanish nobles had used the power of their positions for their own selfish goals. When Philip V became king, he delegated the positions of authority to his favorites who were mostly French or Italians. The Spanish nobles were subordinated to

¹Smith, p. 247.

²E. Allison Peers, A Companion to Spanish Studies (5th ed; London: Methuen & Co., Ltd., 1963), p. 73.

serve the crown. Some who had fought on the Austrian side during the war of the Spanish Succession were even suppressed and persecuted.

The members of the clergy played an important role in society and Spanish life. Although the Bourbon rulers tried to minimize the importance of the clergy, the Catholic Church was wealthy and powerful. Many of the prelates came from the upper-middle class. They formed a part of the minority bent on reform. Many priests who were accused of fighting for the Austrians were repressed and persecuted. The monastic orders dedicated to the ministry of confession, to preaching, and to learning enjoyed a great popularity; in contrast, the mendicant orders suffered religious and intellectual ruin.

The Spanish middle class, made up of men of industry and commerce, came into being during the eighteenth century. Having attained middle-class status, many of these men wanted to gain even more recognition and tried to become nobles. According to Juan Regla and Santiago Alcolea, the members of the middle class thought of themselves in relation to other levels of Spanish society as follows:

The church represented a great force in their lives; the aristocracy, although disorganized, an idea that burned in their minds as a way of rising above their middle-class status; and, themselves, a great mass of humanity from which an individual could only attain the position of military or civil officer.¹

¹Juan Regla and Santiago Alcolea, El Siglo XVIII (Barcelona: Editorial seix Barral, S. A., 1957), p.39. "La Iglesia, con sus vinculos jerarquicos, representaba una fuerza; la nobleza, desorganizada, era por lo menos

The largest portion of the population in Spain consisted of the laborer. Chances for advancement for such people were few. The agricultural situation in Spain was in bad condition; even being a successful farmer was difficult. These people represented the static element of the population who respected the past and resisted reform.¹

Under the reign of the Bourbon kings, Spanish styles and culture were dominated by both French and Italian influences.² As already mentioned, the French influence was induced by Philip V. The two Italian wives of Philip V, Luisa Gabriela de Savoy and Isabel de Farnese, imported their countrymen who brought with them the Italian influence. In the higher classes of society Spanish traditions were abandoned; European customs flourished. Members of the aristocracy such as the Count of Aranda and the Duke of Alba were greatly influenced by European cultural movements and looked to Europe for progressive ideas.³

Italian musicians swarmed into Spain, captured the lyric theatre by assault, and comfortably installed

una idea; el tercer estado, salvo las organizaciones gremiales, de alcance puramente local, era una gran masa amorfa, de la que solo emergia la alta burocracia militar y civil, los llamados, respectivamente, 'corbatas' y 'garnachas'."

¹Ibid., pp 34-40.

²José Guidol, The Arts of Spain (New York: Harcourt, Brace, & Co., 1935), p. 292.

³Regla, p. 43.

themselves in the seats of the mighty. The Italian wife of Philip V infested the Spanish royal court with Italian favorites and Italian music held the place of honor.¹

The native composers had to contend with the Italian musicians who occupied the important posts in Spain and performed their own works. Among the well-known Italian musicians moving to Spain was Luigi Bocherini, an Italian violoncellist and composer. He found a Spanish patron in the king's brother and settled in Madrid following a brief period as court composer to the King of Prussia. Another noteworthy Italian, Domenico Scarlatti, served as Music Master to Portugal's Princess Maria Barbara. When she married the heir to the Spanish throne, Ferdinand VI, Scarlatti came to Spain and retained his position as Music Master to the Princess.

The national art as well as the musical style of Spain was dealt the deathblow with the appearance of Farinelli, the world-renowned castrato singer, whose skill roused King Philip V from his states of depression. Philip's admiration for Farinelli was so great that he allowed the castrato to control most of the positions at the Spanish court. Farinelli naturally filled them with Italians.

Although Italian music was favored at court, the national style was more popular with the masses, appearing especially in the dramas of the Spanish school as seen in the plays of Ramon de la Cruz. The national art retired into a small circle. To the outsider, music in Spain con-

¹Lang, p. 675

sisted of the history of Italian music in Spain.¹

Eighteenth-century Spanish music has been practically unknown to the world. Manuscripts and prints have previously been safely preserved in public archives, private libraries, and in collections held by churches and monasteries. The music is significant, however, for revealing what was composed during a period of transition in which both conservative and revolutionary ideas prevailed.²

The eighteenth-century zarzuela, a type of Spanish opera that has spoken dialogue intermingled with the music, broke with the classical past of strict form and paved the way to the more liberal national style of the nineteenth century. Although the zarzuela can be termed comic opera, its subjects are not restricted to those typical of comic librettos. National dances and folk tunes were exploited in such other typically Spanish forms as the following: the tonadilla, a short Spanish comic opera; the entremes, the Spanish variety of the operatic intermezzo; and, closing pieces, short musical presentations following a larger operatic production.³

In the field of zarzuelas José de Nebra, the "Lope de Vega" of Spanish music, and Antonio Rodríguez de Hita, were the most noted. Rodríguez de Hita was the first composer to transform successfully the folk element into a work of art.

¹Ibid., p. 675.

²Mary Neal Hamilton, Music in Eighteenth Century Spain (Urbana: University of Illinois, 1937), p. 11.

³Chase, p. 122-33.

Antonio Rosales and Antonio Palamino also wrote zarzuelas.¹

Most composers of sacred music in Spain were writing in a polyphonic style founded upon the musical traditions of earlier composers, namely: Morales, predecessor of Palestrina in Rome; Tomás de Victoria, Palestrina's contemporary; Guerrero, successor of Morales at Sevilla; and Cabezón, the great organist called the "Spanish Bach". The Royal Chapel in Madrid was under Italian control until it was reorganized and José de Nebra was appointed Chapel Master. Religious music during the eighteenth century is best represented by the works of Pedro Rabassa, Antonio Ripa, Antonio Soler, and José de Nebra.²

In the field of chamber music Manuel Canales (1750-1784) is credited with having written the first string quartets to be published in Spain. Jose Herrando, a pupil of Corelli, wrote one of the earliest violin methods to come out of Spain,³ namely: Arte y puntual Explicación del Modo de tocar el Violín con Perfección y Facilidad.⁴

Although a fair amount of instrumental music was composed, its quality was mediocre. Noted Spanish composers of keyboard music were Mateo Albeniz, Mateo Ferrer,

¹Ibid., p. 127.

²Hamilton, p. 198.

³Chase, p. 119.

⁴Arte y puntual Explicación del Modo de tocar el Violín con Perfección y Facilidad cited by Hamilton, p. 255.

Rafael Anglés, Vicente Rodríguez, Narciso Casanovas, Felipe Rodríguez, Jose Gales, and Manuel Blasco Nebra.

Eighteenth-century poetry was classical in style, although some poets did display a sentimentality anticipating romanticism. Fray Diego Tadeo González is recognized as the founder of the eighteenth-century group of poets known as the School of Salamanca. The poetry, although graceful in style and generally written in a strict form, conveyed few real emotions.¹ Other poets who wrote representative works in the eighteenth century include José Cadalso (1742-1817), Manuel José Quintana, Gaspar Melchor de Jovellanos (1744-1811), and Juan Melendez Valdés (1754-1828).²

Two great playwrights, Leandro Fernandez de Moratín (1760-1828) and Ramón de la Cruz (1731-1794) succeeded in depicting the mores of Spanish life in the eighteenth century. Both satirized life in all classes.³

The novel was not a popular form in the eighteenth century in Spain. The works of two writers, José Francisco de Isla (1703-1781) and Diego de Torres Villarroel, serve to illustrate the style of the day.⁴

¹Gerald Brenan, Literature of the Spanish People (Cambridge: University Press, 1965), pp. XXVII-XXX.

²N. B. Adams and John E. Keller, A Brief Survey of Spanish Literature (New Jersey: Littlefield, Adams and Co., 1963), p. 115.

³Ibid., p. 118.

⁴Ibid., p. 119.

Spanish painting, sculpture, and architecture relied chiefly on Italian works for models. Grandiose palaces, gardens, and pleasure houses were built, namely: El Prado, La Granja, Riofrio, Aranjuez and the Palacio Real in Madrid -- are all still standing today.¹

Francisco José de Goya y Luciente (1746-1828) was the outstanding Spanish painter of the eighteenth century. A master of both religious and genre painting, he also painted portraits. Other painters were Goya's brother-in-law, Francisco Bayeu (1734-1797), and Palomino (1653-1726). The latter also wrote biographies of the Spanish painters.²

The level of Spanish culture during the eighteenth or nineteenth century never reached the heights attained during the Siglo de Oro. Although the era of the Bourbon reign in the eighteenth century is generally considered an era of decline, the general cultural development was somewhat raised. The change of ruling monarchs at the beginning of the eighteenth century, the incapability of the ruling monarchs, constant conflicts of war, resistance to reform, and suppression of the national arts kept Spain from raising her cultural level higher than she did.

It is not lack of culture that makes these 70 years unfruitful, but an exhaustion perfectly natural in the circumstances, which the most abundant culture

¹Guidol, p. 282.

²Ibid., p. 287.

could not overcome immediately.¹

Despite all obstacles the general cultural development was inevitably improved by the foundation of various institutions and professional societies such as the following: The National Library (1711); the Royal Spanish Academy (1714); the Academy of History (1738); and the Academy of Fine Arts (1752). Another noteworthy achievement, the production of the Diccionario de la Academia Española, led to the rise of periodical literature and the publication of important bibliographical volumes such as Nicolas Antonio's Bibliotheca Hispana.²

The Life and Works of Antonio Soler

Antonio Soler was born in the Province of Gerona at Olot on December 3, 1729. Having shown unusual musical talent by the age of six, he was sent to the Escalona Monastery at Montserrat to study harmony, counterpoint, composition, and organ with Jose Elias.³ When a young man, Soler joined the Order of Saint Jeronimo, and was sent to the provincial city of Lerida where he became Chapel Master at the Cathedral.⁴ While preparing to

¹ Adams and Keller, p. 116.

² Peers, pp. 155-56.

³ Santiago Kastner, "Antonio Soler" Die Musik in Geschichte und Gegenwart, (12 vols.; Basel: Bärenreiter, 1935, XXII, 831-32.

⁴ Hamilton, p. 231.

take his final vows, Soler was appointed organist and choirmaster at the Escorial Monastery. In 1753, when ordained a priest, he was promoted to the position of Chapel Master at the Church of the Escorial.¹ Here he remained until he died on December 20, 1783.

Originally planned by Philip II as a reparation for a church destroyed in battle and also as a place for his retirement, the Escorial Monastery of San Lorenzo del Escorial was built between 1563 and 1584. When completed it comprised a number of buildings including several churches, quarters for the royal family, a library, a convent, a royal pantheon, and the Universidad de María Cristina.² It was customary for the royal family to visit the Escorial annually. While there, they and their guests not only attended religious services but also carried on the usual activities of court life. The presentation of music and drama was a significant part of the program of the monastery.³ Those present at the Escorial had opportunities to become acquainted with music and drama and were able to take part in the activities as well. Plays, for which Soler wrote music, were pre-

¹William S. Newman, The Sonata in the Classic Era (Chapel Hill: University of North Carolina, 1963), p. 279.

²Enciclopedia Universal Ilustrada (70 vols.; Barcelona: Hijos de J. Espasa, Editores, n.d.), XX, 867.

³Chase, p. 114-15.

sented as part of the cultural and educational program.

The Memorias Sepulcrales of the Escorial mentions that Soler's love of music was so great that he spent many hours locked in his room studying and composing.¹ In addition to his own pursuit of the knowledge of music, he had the opportunity to study organ with José de Nebra (ca. 1688-1768) and harpsichord with Domenico Scarlatti (1685-1757). Soler met Nebra when he came to the Escorial with the royal family on one of its annual visits. Under the patronage of Queen Barbara, wife of Ferdinand VI, Nebra held the positions of assistant musical director and second organist.² Domenico Scarlatti was Music Master to Portugal's Princess Maria Barbara. When she married the heir to the Spanish throne, Ferdinand VI, Scarlatti traveled to Spain retaining his position as Music Master to the Princess. It was between Soler's arrival at the Escorial in 1753 and Scarlatti's death in 1757 that Soler must have studied with the Neapolitan master.³ Information supporting the evidence that Soler studied with Scarlatti is given by Ralph Kirkpatrick citing a manuscript of Soler which bears the following inscription written by Lord Fitzwilliam:

¹ José Súbira, Historia de la Música española e Hispano-América (Barcelona: Salvat Editores, S. A., 1953), p. 469.

² Chase, p. 228.

³ Ibid., p. 115.

"The originals of these harpsichord lessons were given to me by Father Soler, at the Escorial, the 14th February, 1772. Fitz^m. Father Soler had been instructed by Scarlatti." Nowhere in the Llave de la Modulacion does Soler refer to Scarlatti as having been his teacher. However Joseph Nebra, in his prefatory approbation to the Llave, mentions having been Soler's teacher for a time.¹

In 1762 Soler's treatise entitled Llave de Modulacion y Antigüedades de la Música was published in Madrid.² The treatise, as the title implies, deals with the art of modulation and the older practices of music such as canones enigmáticos and directions for deciphering musical puzzles. According to Kirkpatrick, the work is considered "a curious combination of conservatism, polemic, and innovation."³ The essence of the portion of Soler's work on modulation is best explained by Kirkpatrick as follows:

Like many writers on music, Soler is a paragon of unintelligibility. His remarks quoted out of context make no sense whatever: They have to be paraphrased. He speaks of two essentials to what he calls suave modulation: Preparation (Conocimiento), by which he means establishing the desired tonality by means of its fifth, or dominant; and Interruption (Suspension), proper only to what he calls slow modulation, in other words structural modulation, by which he means a pause separating a jump from one key to another without a common tone.⁴

Since Soler's treatise sheds light upon his application of his rules for modulation, they are briefly summarized

¹Kirkpatrick, p. 124.

²Hamilton, p. 232.

³Kirkpatrick, p. 243.

⁴Ibid., p. 244.

as follows: (1) linking by common tone or suspension: use of note that forms a consonance with tonic of both keys; (2) use of dominant to establish a key; reach fifth of desired tonality; (3) enharmonic modulation; change of notation from sharps to flats and vice-versa; and, (4) binding by nonsimultaneous movement of voices; voices moving alternately.¹

The method of tuning instruments, or the temperament of instruments, has always been a matter of interest to theorists. During the course of his own studies Soler undoubtedly became fascinated with the problem of tuning. He apparently conducted his own experiments since he invented a small afinador or templante in 1733. The instrument is described as a small square instrument similar to a clavichord.² He was apparently trying to prove that a modulation could be effected to any key regardless of how distant the relationship. Antonio Roél del Rio, treatise writer and Chapel Master of the Mondonedo Church, criticized Soler's comments about modulation saying that his system was not workable on the organ.³ Such criticism probably resulted from the various methods of tuning current in the period.

¹Ibid., p. 245

²Subira, p. 469.

³Ibid., p. 588.

During the eighteenth-century, musicians were intrigued with the sophisticated game of solving musical puzzles.

The musical puzzles often involved intricate rules of theory and counterpoint, and very learned priests and chapel masters in Spain exercised their pedantry and ingenuity in solving them.¹

The part of Soler's treatise dealing with this aspect of music created a great deal of controversy. From 1762 to 1776 eight pamphlets attacking or defending Soler's statements were published.²

Rio also commented on Soler's solutions for the puzzles by writing Reparos músicos precisos a la Llave de la Modulación...Madrid, 1764. After manifesting that he was not one of the idle and that he was a man of musical experience, he listed six points and asked that Soler retract various of his statements directed at some of his compatriots who deserved better treatment. In response to the Reparos...Soler wrote Satisfacción a los reparos precisos hechos por don Antonio Roél del Río...Madrid, 1765. In a bruising reply, Soler pointed out the errors made by Rio in his criticism. Soler still contended that one could modulate on the organ. He insults Rio by pointing out that he was born in Cataluna where the beauty of the Castillian dialect was not appreciated.³ He further

¹Hamilton, p. 232.

²Ibid.

³Subira, p. 588.

writes, ... "pero me queda el consuelo que el tener razones no es tener mucha razón."¹

Juán Bautista de Bruguera was another musician who participated in the controversy over Soler's Llave de la modulación... by writing Carta Apologética (Barcelona, 1766).² Also participating in the controversy, Gregorio Díaz and J. Vila jointly wrote Diálogo reflexivo entre Amphión y Orpheo. Soler replied to their dialogue by writing Carta Satisfactoria.³

The fact that Soler's work was examined, contradicted, and censured so much attests his significance as an intellectual and theorist.⁴ Soler's such varied interests as the theater, solving musical puzzles so popular at the time, chamber music, and teaching provided him many contacts outside the church. He was known and admired throughout Europe and was considered one of the outstanding musicians living during the second half of the eighteenth century.⁵

Although best known for his keyboard sonatas, Soler was a versatile composer whose output included both vocal and instrumental works. He wrote a great

¹Ibid., p. 588. "I am consoled that to have reasons is not to have reason."

²Subira, p. 588.

³Ibid.

⁴Ibid.

⁵Hamilton, p. 233.

number of villancicos, short sacred vocal pieces written in the secular language. Those extant are now held by the Biblioteca Nacional de Madrid.

His extant instrumental works comprise the following: six concertos for two organs; six quintets for violin, viola, cello, and organ; seventy-five works for organ; approximately 180 keyboard sonatas; ten masses, sixteen responsories and motets; fifty psalms; twenty-eight hymns; nine magnificats; twelve benedicamus; fourteen litanies; seventeen lamentations; twenty-one compositions for the officio de difuntos; and, 128 cantigas and villancicos en partes sueltas.¹

Soler also composed a large amount of incidental music for theatrical productions. Some of the plays for which he wrote music are entitled as follows: Afectos de oído y Amor, El defensor de su Agravio, Las ordenes Militares; the sainete, El general Deguello; entremeses, El robo con Mana, La boda Desecha, and La junta de Medicos.²

His published works appear as follows in the sources listed below.

1. XXVII Sonatas para Clave, London, Robert Birchall, n.d.;
2. Llave de modulación y antigüedades de la musica, Madrid, Ibarra, 1762;

¹Higinio Anglés and Joaquín Peña, Diccionario de la Música labor (Madrid: Editorial Labor, S.A., 1954), p. 2043.

²Subira, p. 549.

3. Part of a Requeim Mass in eight voices, Madrid, H. H. Eslava "Lira", 1869;
4. El organista litúrgico Español, edited by Felipe Pedrell, Barcelona, 1905;
5. Two intentos and one fugue in Antologia de Organistas clásicos españoles, Volume II, Madrid, 1908.
6. Several intentos, Final, and a Salve Regina in four voices with organ accompaniment, L. Villalba, n.d.;
7. Seix sonates ancienes d'auteurs espanols edited by Joaquin Nin, Paris, Max Eshig Co., 1925;
8. Sonatas para instrumento de Tecla, edited Padre Samuel Rubio, Madrid, Union Musical Espanola, n.d.;

Ralph S. Hill has written about six editions of Soler's sonatas completed by the following editors: Robert Birchall, Joaquin Nin, Santiago Kastner, Samuel Rubio, Leonard Duck, and Frederic Marvin.¹ The editions by Leonard Duck and Frederic Marvin are not listed above. Biographical information about these publications was unobtainable.

Of the fourteen sonatas Nin edited, twelve were published in 1925; two, in 1929. R.S. Hill who comments on the editions by Nin criticizes him for taking undue liberties with the works.

The Kastner editions contain two pair of sonatas in the bi-partite sonata style of the C. P. E. Bach era. Kastner, in his edition, cautiously refrains from recommending any specific keyboard medium as correct.

¹R. S. Hill, "Keyboard Music," Notes, XVI, (December, 1958), pp. 155-57.

Father Rubio's edition seems to be thoroughly musical. All editorial additions are clearly indicated, and typographical errors are few.

The Leonard Duck edition both repeats and deletes measures, thickens harmony, transposes contrapuntal lines, and even alters modulations.

Frederic Marvin's collection consisting of over 180 sonatas, comprises a greater number of the Soler Sonatas than any other edition.

Keyboard Sonata Compositions by Soler
and His Contemporaries

Sonata compositions by Soler and his contemporaries were written during the last three quarters of the eighteenth century principally by Italian composers. The other composers lived in Spain or Portugal, and undoubtedly were influenced by the Italians.

The sonata compositions of this type and period have certain formal and stylistic features in common, but are not stereotyped to the extent that they can be specifically defined.

These works may comprise from one to five movements. Usually, however, they are composed of no more than two or three movements. The individual movements of sonatas having several movements are usually contrasted in tempo. No special order of alternation of slow-fast movements seems to predominate. Few true slow movements appear in any of these sonatas. Often these movements are actually stylized dances

such as gigue and minuets.

The sonatas having a single movement are usually composed in binary structure. Characteristically, in the first section of a binary movement a modulation to a closely related key occurs before the return to the tonic is made in the second section.

The general stylistic features of the sonatas by these composers have been adequately treated under the second galant style by William S. Newman. The complete discussion of the second galant style which follows is paraphrased from his book, The Sonata in the Classic Era.¹ A summary of his statements follows.

The second galant style is characterized by long, continuous lines becoming fragmented in a series of restless, short-winded clauses marked off by half-cadences and rests. Composers of the second galant style use short trills, series of triplets in sixteenth-notes, delicate appoggiaturas, and syncopation. The texture usually consists of two voices, and is chordal. The Alberti bass forms the most typical chordal accompaniment. Other characteristic accompaniments include chordal figures, rising eighth-or sixteenth-note triplets or sixteenth-note quadruplets, broken octaves, repeated notes, or double notes. The harmonic rhythm is relatively slow.

The cadence practice most often encountered

¹Newman, pp. 120-22.

creates frequent stops at an abrupt or full close introduced by the tonic chord in the six-four position. The sense of contrasting key areas is achieved by actual plateaus of tonality rather than by the twisting and turning resulting from continual drives to the cadence. Another trait of the second galant style is revealed in the tendency of the music to fall into two-measure units that unfold extensively rather than intensively.

Italian composers of importance who wrote keyboard sonatas in the eighteenth century consist of the following: Domenico Scarlatti (1685-1757), Domenico Alberti (1710-1740), Guiseppi Antonio Paganelli (1710-1762), Baldassare Galuppi (1706-1785), and Giovanni Maria Placido Rutini (1723-1797).

Domenico Scarlatti studied with his father, Alessandro Scarlatti, and Gasparini. In 1720 he was appointed maestro of the Royal Chapel in Lisbon. When Scarlatti's pupil, Maria Barbara of Braganza, married Philip of Anjou who later became Philip V of Spain Scarlatti followed her to Spain where he spent the rest of his life.¹

Today Scarlatti is considered as one of the most genuine and original creators for the keyboard. Despite the fact that Scarlatti wrote some 500 keyboard sonatas, he is considered to have had little, if any, influence

¹Hamilton, p. 232.

on the course of development of the sonata.¹ The designation sonata appears to have been the term preferred by Scarlatti for his pieces in binary form; he also uses such titles as Toccata, Fuga, Pastorale, Aria, Capriccio, Minuet, Gavotta, and Giga. In the works of Scarlatti there are no sonatas that may be considered completely typical.²

The Scarlatti sonata is a piece in binary form, divided into two halves by a double bar, of which the first half announces a basic tonality and then moves to establish the closing tonality of the double bar (dominant, relative major, or minor, in a few cases the relative minor of the dominant) in a series of decisive cadences; and of which the second half departs from this tonic of the double bar, eventually to re-establish the basic tonic in a series equally decisive cadences, making use of the same thematic material that was used for the establishment of the closing tonality at the end of the first half.³

Domenico Alberti was not only a composer but also a famed singer and harpsichordist. He studied composition under Lotti. Alberti's operas and keyboard sonatas were popular, and often performed by musical amateurs. The fourteen extant sonatas by Alberti are written in two movements, usually in contrasting tempos. Both movements are typically set in the same key; key signatures never exceed three sharps or three flats. The minor mode is used only once. The movements range in length from forty to 100

¹Newman, p. 261.

²Ibid.

³Ibid., p. 252-53.

measures. The first movements are written in common meter; the second movements, entitled Menuet or Giga, in triple meter.¹

Paganelli, after studying with Tartini, served as Directeur de la Musique de Chambre de S. M. C. Rio d'Espagne in Madrid. Although he probably wrote all of his keyboard works after settling in Madrid, they betray no Spanish influence. Most of his sixty extant sonatas are composed in three movements. All but four sonatas are written in the major mode. The first movement is usually binary in structure. The second movements, contrasting in style and key, are written in the subdominant or the minor dominant tonal areas. The final movement in binary structure is apt to be a stylized Minuet or Giga. Paganelli seems to follow no strict order of movements as to tempo. True slow movements are not found in his sonatas.²

Galuppi studied with his father and Lotti. He later became maestro di capella at St. Marks. He wrote approximately ninety keyboard sonatas. Eighty per-cent of the sonatas consist of works in two or three movements. The other sonatas vary in the number of movements from one to five. Fast to moderate tempo markings appear in two-thirds of the movements, but no order of tempo alternation between movements is obvious. The shorter movements

¹Newman, p. 179-80.

²Ibid., pp. 188-90.

are set forth in binary structure; the longer of these movements have well-prepared and well-spaced returns to the initial idea.¹

Rutini studied at Naples with Fago and Leo. He was best known for his keyboard sonatas and operas. Of the eighty-eight published sonatas by Rutini fifty-percent are composed in two movements; forty-percent, in three movements; and five-percent, in four movements. The tempos indicated are usually moderate or fast. Stylized gigue and minuet serve as the final movement. Rutini rarely used key signatures exceeding four sharps or four flats, and only six of the sonatas are composed in the minor mode.²

In Portugal the most important keyboard composer in the eighteenth century was Carlos de Seixas (1704-1742). He held the position of organist at the Royal Chapel in Lisbon. Seixas left 150 keyboard pieces including some ninety sonatas and sixty separate minuets. He used the titles Tocata and Sonata without differentiation. More than half of the sonatas are ordered in the two-movement plan of Allegro followed by Minuet. Less than one-third are written in one movement; the rest, in two, three, or four movements. There are about twelve genuine adagio movements in which the minor mode is fa-

¹Ibid... pp. 193-94.

²Ibid.., pp. 208-09.

vored. As a rule Seixas concentrates on the initial idea, making a more consistent return to the initial idea at the start of the second half, and restarting a large portion of the second half paralleling the first half.¹

Three Portuguese composers who followed Seixas as sonata composers include Frei Jacinto, Joao de Sousa Carvalho, and Manuel de Santo Elias. Of the three, Elias was the most progressive. He used an Alberti bass, although not in a singing allegro style. Carvalho's sonatas are neat, concise, and delicate; Jacinto's are rich in chromatic harmony and preludial in nature.²

Sonata composers active in eighteenth century Spain comprise the following: Antonio Soler (1729-1783), Vicente Rodríguez (ca. 1685-1761), Freixanet (ca. 1730-?), Padre Rafael Anglés (ca. 1731-1816), and Padre Narciso Casanovas (1747-1799).

Soler wrote approximately 180 keyboard sonatas. The Rubio edition, Volumes I through V contains ninety-nine sonatas.³ Eighty of these have only one movement; two, two movements; six, three movements; and, eleven, four movements.

The two-movement sonatas contain contrasting movements, (i.e., No. 60, andantino, allegro vivo; and, No. 79, cantabile, allegro). The three movement sonatas

¹Ibid., pp. 275-76.

²Ibid., pp 277-78.

³Ibid., p. 279.

contain rondos; the last movement is usually a fugue entitled Intento. In the four-movement sonatas Minuets and Pastorals often form the third and the fourth movements respectively.

Some of the sonatas bear titles other than Sonata. No. 53 and No. 54 are entitled Sonata de Clarines; No. 58, Sonata Rondo; No. 59, Rondo; and, No. 12, Sonata (de la codorniz).

The single movements are mostly written in fast tempos. The slowest tempo marking is found in No 16, designated largo andante. Soler uses binary designs with repeats and broad tonal outlines that usually include a modulation to a closely related key in the first half. In the second half a restatement of the opening idea may be given, and modulations to related keys may be effected. Toward the end of the second half a return to the idea set forth in the closing portion of the first section may be made. A return to the initial idea after the modulation in the second half is rarely made by Soler. The allusion that such a return has occurred is usually achieved by the strong retransition to the home key.

Soler's ideas range from brief, crisp motives to lyrical arches. Sometimes Soler builds an entire sonata on a single idea but more often he prefers a plurality of ideas. The lines are built in short, separate, ornamented phrases over an Alberti bass or similar chordal figure in relatively slow harmonic rhythm. He also uses comical

bits of melody in the deep supporting basses, cadential trills on the penultimate dominant notes, melodic appoggiaturas, and feminine endings.¹

Rodríguez, a contemporary of Scarlatti and Seixas, succeeded Cabanilles as organist in Valencia, in 1713. He was a student of Cabanilles. Rodríguez wrote the earliest so-called sonata by a Spanish-born composer in a single movement. The binary movements, containing somewhat neutral ideas, show a developed sense of structure by progressing from one broad, well-defined tonal area to the next. Rodríguez makes use of hand-crossings with rapid leaps up to four octaves.²

Freixanet and Anglés wrote sonatas in single binary movements similar in idiom to those by Soler but lighter in texture and content than Soler's. The rhythm of the sonatas suggests Spanish dance rhythms. The works generally lack originality.

Casanovas' twenty-four extant works are similar in texture and technical idiom to sonatas by Soler, but they lack the force and structural integration of ideas. In each half of the binary design one new folk-like idea follows another in static fashion and in peculiarly regular but disjointed phrases.³

¹Ibid., pp 282-84

²Ibid., p. 279.

³Ibid., pp. 285-86.

CHAPTER II

STRUCTURAL FEATURES OF FORTY
KEYBOARD SONATAS BY
ANTONIO SOLER

The following discussion will deal with structural features of forty of the approximately 180 sonata-type compositions composed by Antonio Soler. The selection of the sonatas was suggested by Ralph S. Hill's comment that these forty sonatas alone give a comprehensive picture of Soler's contribution to the keyboard repertoire.¹ The sonatas in the first two volumes of Rubio's edition² used in this study are taken from the following sources: Nos. 1 through 27, the original Birchall edition; Nos. 28 through 34, a pair of related manuscripts at the French Institute and the Escorial Monastery; and, Nos. 35 through 40, manuscripts at Montserrat.³

The selected forty sonatas by Soler have many similar external features. The most obvious similarities

¹Hill, p. 155-57.

²Antonio Soler, Sonatas para Instrumento de tecla ed. by Padre Samuel Rubio: (6 vols.; Madrid: Union Musical Espanola, n.d.)

³Sonatas throughout the remainder of the study will be designated by the numbers given in the first two volumes of the Rubio edition.

are apparent since all the works are entitled sonata; all are also one-movement compositions. In addition, each of these works is composed in binary structure, i.e., two sections, each with repeat marks. In twenty of the sonatas Section A is longer by measure count than Section B; in eighteen, Section A is shorter; and, in two sonatas the sections are symmetrical. Although stating the number of measures per section is somewhat meaningless unless the tempo of the movement is considered, the first sections average about fifty-five measures; the second sections are apt to be from five to ten measures longer or shorter than Section A.

Definite preference is shown by the composer in the choice of mode, key, and tempo. Twenty-seven sonatas are written in the major mode; thirteen, in the minor mode. Soler was not conservative in his choice of key signatures. He uses key signatures having as many as five sharps and five flats. The specific keys favored above all others in the sonatas are C major and G major. Typical of sonatas of this period, fast tempos are favored since a majority of the sonatas are set in the major mode. Sonatas marked allegro are most often encountered. The remaining sonatas bear tempo markings ranging from largo andante to prestissimo. The alla breve meter signature is used in seventeen sonatas. The remaining twenty-three are set in meters such as 2/4, 3/4, 3/8, 6/8, and 4/4.

The general means of internal organization consists of the technique of continuing the flow of the works by adding phrase to phrase. A series of melodic ideas, usually ranging from one to eight, set forth in Section A are marked by strong cadences or by less definite punctuation created when one part begins a new idea while the other forms a cadence. Soler seems to try to avoid interrupting the continuous rhythmic flow in the works by the use of such elided cadences. Since most of the melodic material is presented in the first section of the sonata, new musical material is seldom introduced in the second sections. Soler may build a movement on a single melody. Subsequent phrases may be built on melodic ideas derived from previously stated material. They may also consist of the reiteration of the previously stated idea with figuration added, of the reiteration of motives, or even of new melodic ideas. In the slower movements the upper parts sometimes present more clearly-formed melodic lines.

The rhythmic treatment tends to be somewhat mechanical, but passages do appear where persistent rhythmic patterns are abandoned. New rhythmic patterns may result from new melodic ideas or may occur in passages leading to important cadences. Greater rhythmic diversity is apt to be found in the slower sonatas.

The technique of composition used in Section B differs from that of Section A. In Section B

melodic ideas stated in Section A are treated in various ways. Section B is usually opened with the initial idea presented in Section A. Passages which follow often resemble a small development section. In the course of modulations through various keys previously stated musical ideas are presented in modified form. Devices such as fragmentation of melodic ideas, sequences, and pedal points are employed in the developmental sections.

A noteworthy feature usually found in Section B is Soler's practice of recapitulation. The melodic ideas set forth in the new key of Section A are usually restated in the tonic key at the end of Section B.

The tonal plan of the binary structure is determined by the choice of key for the close of the first section. In this respect, Soler's tonal organization in these forty sonatas rests almost entirely on relationships between tonic, dominant, and relative keys.

Soler repeatedly follows certain key schemes in the first section of the sonatas. The ones most frequently encountered in Section A are organized as follows:

1. Classification I: From an initial major tonic a modulation leads directly to the major dominant tonal area;
2. Classification II: From a major tonic intervening tonal areas are pointed up before arriving at the major dominant tonal area;

3. Classification III: From a minor tonic the modulatory passages lead either directly or indirectly to the minor dominant tonal area; and,
4. Classification IV: From a minor tonic the modulatory passage leads directly or indirectly to the relative major tonal area.

Two sonatas, No. 6 in F Major and No. 40 in G Major do not fit any of the above classifications. In No. 6 a modulatory passage leads from a major tonic indirectly to the relative minor tonal area. No. 40 is also unlike the other works. Section A ends in the major tonal area a minor third above the tonic key.

In twelve sonatas placed in Classification I the tonal scheme in Section A consists of a modulation leading directly from a major tonic key to a major dominant key. The second Section, B, is typically not as tonally stable as the first, A. The tempo of these twelve sonatas is usually fast. The slowest tempo is marked andante; the fastest, prestissimo. The sonatas range in length from 45 to 189 measures. The sonata number, key, tempo, and length of each section of these twelve sonatas appear in Table 2.¹

¹Under the column labelled Key capital letters designate the major mode; lower case letters, the minor mode. Under columns labelled Section A and Section B, the arabic numerals indicate measure numbers.

TABLE 2
THE SONATAS OF CLASSIFICATION I

Sonata Number	Key	Meter	Tempo	Section A	Section B
3	B ^b	♩	andante	1-36	37-68
7	C	♩	-----	1-51	52-118
8	C	♩	andante	1-93	94-189
9	C	♩	presto	1-67	68-140
12	G	♩	allegro molto	1-58	59-110
13	G	♩	allegro soffribile	1-51	52-116
14	G	♩	allegro	1-46	47-103
29	C	3/8	allegro assai	1-35	36-84
31	G	3/8	prestissimo	1-48	49-85
33	G	2/4	allegro	1-80	81-171
35	G	3/8	-----	1-68	69-114
37	D	C	-----	1-18	19-45

In Section A of the sonatas in this group several melodic ideas are presented in the tonic key. Contrasting thematic material is introduced immediately at or following the key change. In Nos. 7, 8, 9, 13, 14, 29, 33, and 35 the contrasting material is first presented after the key of the dominant has been reached. In No. 31 contrasting material is set forth before the key change occurs. The number of melodic ideas ranges from three, appearing in No. 29, to six, found in Nos. 7, 9, 14, and 33.

In Section B, the return to the tonic key is effected in passages moving through various keys. Soler uses sequences, pivot chords often embellished by secondary dominants, and changes of mode as a means of modulating back to the tonic. Sonatas Nos. 3,

Ex. 2.--Sonata, No. 13 in G Major, meas. 70-74.

The following sequential passage shows a modulation from G major to B major created by the use of the harmonic progressions moving up a fourth, down a third.

Ex. 3.--Sonata, No. 8 in C Major, meas. 99-105.

A modulatory sequence going from G major to B major appears below. The harmonic root movement progresses in descending fifths (see Ex. 4).

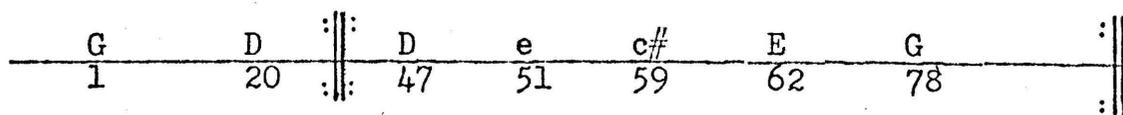
Passages containing modulations to distantly related keys usually occur in rather extended passages.

Ex. 4.--Sonata, No. 9 in C Major, meas. 76-79.



No. 14 is noteworthy for the keys reached in Section B. The tonal areas passed through in this section include keys related by change of mode. The following example presents a diagram of the tonal scheme of No. 14.

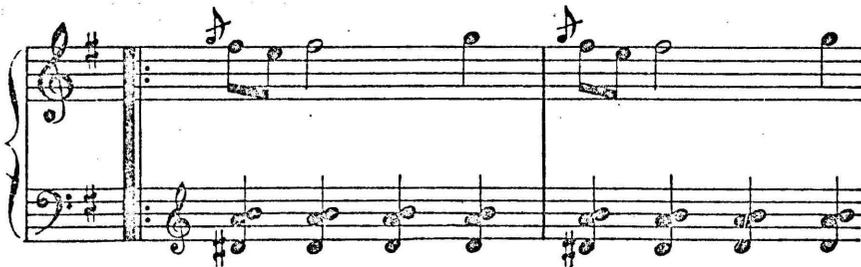
Ex. 5.--Sonata, No. 14 in G Major



In all but two sonatas, Section B opens with material either identical to or related to the opening ideas stated in Section A. No. 14 is unusual since Section B begins with the presentation of the melodic material previously set forth when the dominant key was reached in Section A. The melodic content, however, is similar only in the soprano voice. In Section B the pedal is omitted. The following example contains the passage first appearing in the dominant key of Section A (see Ex. 6). The passage given below reveals the way

Ex. 6.--Sonata, No. 14 in G Major, meas. 19-20.

in which the same melodic idea is presented at the beginning of Section B.

Ex. 7.--Sonata, No. 14 in G Major, meas. 47-48.

No. 35 differs from the other sonatas in the first classification in that completely new material is introduced at the beginning of Section B. Section A presents thematic material in eighth notes as opposed to sixteenth notes appearing in Section B. Trills in Section A are omitted and a pedal is used in their place. The following example contains the melodic material introduced in the first two measures of Section A (see Ex. 8).

Ex. 8.--Sonata, No. 35 in G Major, meas. 1-2.



The following passage sets forth the new material used at the beginning of Section B.

Ex. 9.--Sonata, No. 35 in G Major, meas. 69-70.



All but one of the sonatas in Classification I contain a recapitulation at the end of Section B. Material first appearing in the major dominant key in Section A is usually repeated in Section B when the major tonic key is re-entered. The material included in the recapitulation is usually identical to that presented in Section A. In some of the recapitulations, however, measures are deleted, e.g., No. 7 in C Major has one

measure deleted. One sonata, No. 37 in D Major, has no true recapitulation.

Thirteen sonatas fall under Classification II: From a major tonic intervening tonal areas are pointed up before arriving at the major dominant tonal area in Section A. Various keys are also passed through in the course of returning to the tonic key in Section B. In these thirteen works tempo markings range from largo andante to presto. No one key seems preferred. The key signatures do not exceed five flats or four sharps. The shortest sonata, No. 4, is 68 measures long as compared to the longest, No. 30, which is 230 measures long. The following table contains the sonata number, key, meter, tempo, and length of each section.

TABLE 3

THE SONATAS OF CLASSIFICATION II

Sonata Number	Key	Meter	Tempo	Section A	Section B
1	A	♩	allegro	1-44	45-93
2	E ^b	♩	presto	1-49	50-89
4	G	3/4	allegro	1-34	35-68
5	F	♩	allegro	1-47	48-101
11	B	3/4	andantino	1-63	64-119
16	E ^b	♩	largo andantino	1-74	75-143
17	E ^b	3/4	allegro	1-56	57-118
22	D ^b	♩	cantabile andantino	1-77	78-151
23	D ^b	3/4	allegro	1-61	62-128
28	C	2/4	andantino	1-67	68-137
30	G	2/4	allegro moderato	1-104	105-230
34	E	♩	allegro	1-74	75-139
38	C	3/8	-----	1-78	79-152

In section A, of Nos. 11, 22, and 38 contrasting material is presented when the tonic of the dominant key is reached. Unlike the sonatas in Classification I, all thirteen sonatas in Classification II do not introduce contrasting melodic ideas coinciding with the key change to the dominant area in Section A. The new melodic material is sometimes introduced in the passages that touch upon other related keys before reaching the dominant key. In Nos. 1, 2, 17, 23, and 28 contrasting material is presented before the dominant area is reached. In Nos. 4, 5, and 16 contrasting melodic ideas are not stated in the dominant tonal area. The same melodic content set forth in the tonic key in Section A is continued.

No. 30 in G Major is unusual in the fact that Soler indicates the contrasting sections by the tempo markings, allegro moderato and vivo. The vivo section begins in the minor dominant key, D Minor, instead of in the major dominant area as in the other sonatas in Classification II.

Modulations in the sonatas in Classification II are effected by means of sequence, over pedal points, by pivot chords, by change of mode, and by abrupt modulations mostly using key signature changes.

In Section A of No. 1 in A Major the melodic material stated modulates to the major dominant and back to the tonic before reaching the major dominant key. No. 2 in E-flat Major differs from No. 1 only in the choice of

the intervening modes; the minor dominant is touched upon before the major dominant key is established. The minor dominant key is used as an indirect means of reaching the major dominant area in Nos. 5 in F Major and No. 28 in C Major. In No. 16 in E-flat Major the relative minor keys of the subdominant and dominant and the minor dominant key are passed through before the dominant key is established. No. 17 in E-flat Major contains modulations that carry the music through the key of F major before establishing the dominant key. The major dominant key is reached in No. 23 in D-flat Major by use of modulatory sequences through various related keys. A change of mode to the minor tonic is effected in No. 34 in E Major before reaching the major dominant area. No. 38 in C Major also contains a change of mode to the minor tonic before the major dominant is reached. In No. 38 an unusual change in key signature occurs; two flats are added for the section written in C minor. Other key signature changes are notated in Nos. 4, 11, 22, and 30.

In Section A of No. 4 in G Major an abrupt modulation to F major occurs in measures 15-20. The one-sharp key signature is cancelled. Later, at measure 20, the key signature of G major is added, and the dominant key is established.

In Section A of No. 11 in B Major the key signature is changed from five sharps to three flats at measure 26 where E-flat major or its enharmonic equivalent,

D-sharp major is reached. The five-sharp key signature reappears at measure 32 where the dominant key is reached. The following example shows the change in key signature and the abrupt modulation created when the dominant chord of F-sharp major moves to an E-flat major chord.

Ex. 10.--Sonata, No. 11 in B Major, 24-27.

The enharmonic tertian key relationship, B major to E-flat major (D-sharp major), is noteworthy in a work of this type.

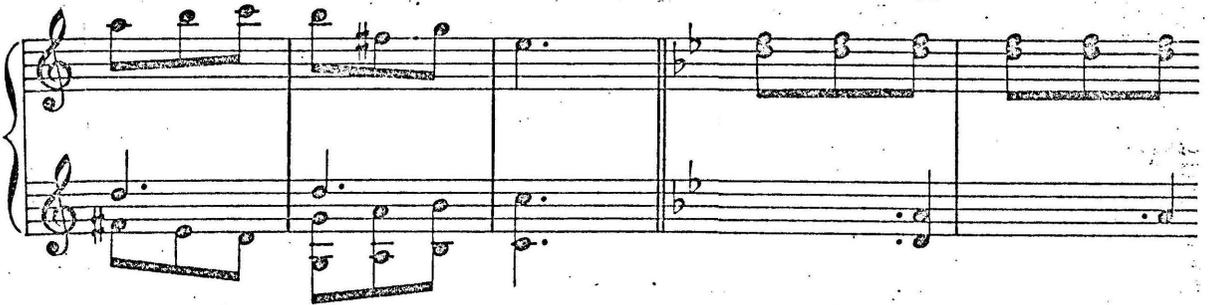
In No. 22 in D-flat major a modulation leads from D-flat major to C major over a pedal point lasting from measures 18 to 22. The five-flat key signature is cancelled at measure 22, and appears again at measure 37 when the dominant key is attained.

No. 30 in G Major comprises contrasting sections having changes in tempo markings and meter as follows: allegro moderato, 2/4, meas. 1-47; vivo, 6/8, meas. 48-125. The key signature of one sharp that appears at the sections marked allegro moderato is cancelled in

the sections marked vivo. Section A includes the passage marked allegro moderato containing a modulation to the dominant key, continues through the section marked vivo composed in D minor, and closes at measure 92 when the major dominant, D major, is attained.

No. 38 in C Major has a modal change to C minor accompanied by a key signature change to two flats between measures 29 and 40. The dominant key is established at measure 40. The following example illustrates the change of mode from C major to C minor before the tonal movement to the dominant of G major is initiated.

Ex. 11.--Sonata, No. 38 in C Major, meas. 26-30.



In Section B of all but one of the sonatas in Classification II the melodic material consists only of that first presented in the major tonic key in Section A. No. 2 in E-flat is an unusual sonata in this classification for featuring new melodic ideas in Section B.

In No. 30 in G Major Section B begins with the

continuation of the material contained in the section marked vivo but instead of being stated in the major dominant key, it is composed in the minor dominant.

Modulations in Section B are created in the same manner as in Section A, i.e., by means of sequence, over pedal points, by pivot chords, by modal changes, and by abrupt modulations mostly using key signature changes.

In Section B of five sonatas in Classification II, Nos. 1, 5, 23, 28, and 34, modulations through various keys are effected before the return to the tonic is made by means of sequences or movement over pedal points.

Section B in No. 1 in A Major is begun in the minor dominant area, and the major dominant key is reached by means of sequence. Beneath a pedal point in the right hand the deceptive harmonic movement in the left hand eventually leads to the key of G Major.

Ex. 12.--Sonata, No. 1 in A Major, 60-64.

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is two sharps (F# and C#). The treble staff contains a sequence of chords, each represented by a vertical line with a horizontal bar above it, indicating a sequence of notes. The bass staff contains a series of vertical lines, representing a pedal point. The notation is arranged in four measures, with the first measure showing the initial chord and the subsequent measures showing the sequence of chords and the pedal point.

Another sequence following the pedal point leads back to the major tonic key.

Sequences in No. 5 in F Major touch upon the relative minor, the minor, dominant, and the major dominant areas before the tonic is reached. In Nos. 23, 28, and 34 sequences are also used as a means of moving to the tonic key in Section B. In No. 23 in D-flat Major sequences carry the melodic material through the relative minor of the dominant key before reaching the tonic. No. 28 in D Major also contains a sequence modulating through the relative minor of the dominant, and a modulation leading through the relative minor of the subdominant before the tonic is re-established. In No. 34 in E Major a passage in sequence goes through the minor tonic before settling on the major tonic.

In Nos. 2, 4, 11, 16, 17, 22, 30, and 38, changes in key signatures occur before the return to the tonic is made in Section B. In Section B the key signature of No. 2 in E-flat Major is cancelled, but reappears at measure 65 where movement over a pedal point in the right hand creates tonal movement through A minor, G minor, and F minor before re-establishing the tonic, E-flat major.

An abrupt modulation creating a tertian key relationship occurs in No. 4 in G Major in the following passage moving to B-flat Major (see Ex. 13). At measure 54 another abrupt modulation leads back to the tonic key.

No. 11 in B Major contains an abrupt modulation from F-sharp major to E-flat major at measure 67. At

Ex. 13.--Sonata, No. 4 in G Major, meas. 45-48.

measure 83, F-sharp major is again established, and the tonic key of B major is reached by measure 93.

In No. 16 in E-flat Major the dominant chord functions as a Neapolitan sixth of A major in a modulation to that key. At measure 87 the three-flat key signature is cancelled, and a sequence over harmonic movement in descending fifths goes through D major and G major. The three-flat key signature reappears at measure 96 before the sequence ends in F major. The tonic key is established at measure 103.

No. 17 in E-flat major has a key signature change to two flats at the beginning of Section B. At measure 64 the two-flat key signature is cancelled, and there is an abrupt modulation to C major. By use of sequences consisting of chords moving in descending fifths a modulation beginning in the key of C major, goes to the dominant of E-flat major, and reaches the tonic key at measure 99.

Section B of No. 22 in D-flat Major is started

in the relative minor key, and a modulation through C minor occurs before arriving at the key of B-flat major at measure 89. A sequence is used to modulate through E-flat major and its relative minor. A modulation to F major occurs at measure 102, and the return to the tonic is made by measure 111.

A section marked vivo, begun in Section A, is continued at the beginning of Section B in Sonata No. 30 in G Major. A change of mode also occurs at the beginning of Section B. The section marked allegro moderato begins at measure 126 along with a modal change to D major. G major is established at measure 130. At measure 160 another section marked vivo is set in the key of G minor with a change in key signature to one flat. The tonic is reached at measure 218 by a change of mode modulation. The second section marked vivo in No. 30 recapitulates the material previously stated in the minor and major dominant key in the first section marked vivo. The allegro moderato in Section B recapitulates material previously presented in the dominant key in Section A.

Nine sonatas are grouped under Classification III: From a minor tonic modulatory passages lead either directly or indirectly to the minor dominant tonal area.

Soler reflects certain neo-academisms such as en modo dorico in which the sonatas have the modal signature but are actually written in the minor mode.¹ Six of the

¹ Newman, p. 284.

sonatas in this group--No. 15 in D Minor, No. 18 in C Minor, No. 25 in D Minor, No. 32 in G Minor, No. 36 in C Minor, and No. 39 in D Minor--are marked en modo dorico. In all nine sonatas in Classification III tempos range from allegro to cantabile andante. The shortest sonata, No. 18, has 94 measures; the longest, No. 25, 148 measures. The following table contains the sonata number, key, meter, tempo, and length of each section of the sonatas in Classification III.

TABLE 4
THE SONATAS OF CLASSIFICATION III

Sonata Number	Key	Meter	Tempo	Section A	Section B
15	d	3/8	allegretto	1-82	83-142
18	c	♩	cantabile	1-51	52-94
21	c [#]	6/8	allegro	1-71	72-127
24	d	3/8	cantabile andante	1-120	121-222
25	d	2/4	allegro	1-74	75-148
26	e	♩	andantino	1-55	56-120
32	g	2/4	allegro	1-46	47-102
36	c	3/4	allegro non tanto	1-55	56-107
39	d	♩	-----	1-45	46-97

In Section A, Nos. 18 and 25 go directly to the minor dominant key; Nos. 15, 21, 24, 26, 32, and 39 go indirectly to the minor dominant key. In Nos. 15, 18, 24, and 25 contrasting melodic material appears in Section A before the minor dominant tonal area is established; in Nos. 21, 26, 32, 36, and 39, where the key change to the minor dominant occurs. The number of melodic ideas stated in all the

works range from four in Nos. 25 and 32 to six in Nos. 18, 24, and 39.

Nos. 18 and 25 go directly to the minor dominant key in Section A by means of a pivot chord modulation. Nos. 15, 21, 24, 26, 32, and 39 modulate through other related keys before reaching the minor dominant by means of pivot chords, changes in key signature, sequences, and modal changes. In Nos. 15 and 24, both in D minor, a change of key signature is used as a means of modulating. No. 15 is notated in a two-flat key signature from measures 23 to 42. At measure 43 the minor dominant key is established by an abrupt modulation. In No. 24 a modulation to the relative major of the minor dominant is achieved by means of a pivot chord modulation. At measure 58 the one-flat key signature is cancelled, and the minor dominant key is reached at measure 65. In No. 21 in C-sharp Minor, No. 26 in E Minor, and No. 36 in C Minor modulations through the relative major tonal area are effected before the minor dominant tonic is reached. In Section A of No. 32 in G Minor a modulation through the relative minor of the subdominant occurs before the minor dominant area is attained. The tonal movement takes place in a modulatory sequence over harmonic root movement in descending fifths. In No. 36 in D Minor the minor dominant is reached by a sequence touching upon the keys of C major and B-flat major.

In Section B, all but one of the sonatas in Classi-

fication III begin with melodic material stated in the initial passage of Section A. To illustrate, the following passage appears at the beginning of Section A.

Ex. 14.--Sonata, No. 39 in D Minor, meas. 1-4.

Section B begins with contrasting melodic material.

Ex. 15.--Sonata, No. 39 in D Minor, meas. 46-48.

Soler does not seem to favor a particular way of modulating regardless of whether he is writing the first or the second section of his binary movements. Thus, the modulations in the second sections of the sonatas in Classification III are typical of those previously discussed.

In Section B of No. 15 in D Minor, No. 21 in C-sharp Minor, and No. 25 in D Minor the tonic is reached by use of sequences. In No. 21 the relative major of C-sharp minor is reached before the return to the minor tonic. The modulatory sequences in Section B of No. 25 touch upon the minor subdominant before the tonic key is re-established.

Section B in No. 18 in C Minor, No. 24 in D Minor, No. 26 in E Minor, and No. 36 in C Minor does not open in the minor dominant key. No. 18 begins in the relative major of the minor dominant, B-flat major, and moves back to the minor tonic with a modulatory sequence. Nos. 24 and 26 begin in the key of the relative major. Between measures 140 and 160 of No. 24 in D Minor one flat is added to the key signature with the key of B-flat major having been established a few bars before the key signature change is made. At measure 161 the second flat is cancelled, and the minor tonic is established. In No. 26 an abrupt modulation to C-sharp minor occurs at measure 71 together with a change in key signature. A sequence going through the keys of A major, A minor, and G major leads back to the minor tonic key at measure 81.

Section B of No. 32 in G Minor is opened in the relative major key of the subdominant. An unstable tonal passage follows. The modulation starting at measure 58 uses both the Neapolitan sixth and the Italian sixth of A minor (see Ex. 16). A modulating sequence

Ex. 16.--Sonata, No. 32 in G Minor, meas. 57-60.

is used to modulate back to the tonic key.

In No. 36 in C minor, Section B is initiated in the minor tonic key. By use of sequences modulations through B-flat major, E-flat major, F major, and G major are effected before the return to the minor tonic key is achieved.

In No. 39 in D Minor, Section B, beginning in A minor, becomes a major at the end of the first measure. There is a modulation to E major at measure 53 before the return to the tonic key.

In Section B the recapitulations consist of the restatement in the minor tonic key of material previously stated in the minor dominant area in Section A.

Four sonatas are placed in Classification IV: From a minor tonic the modulatory passage leads directly or indirectly to the relative major tonal area. The sonatas include Nos. 10, 19, 20, and 27. In Section A, No. 20 modulates directly to the relative major key.

Modulations through various keys occur in Nos. 10, 19, and 27 before the relative major key is established. All four sonatas introduce contrasting material when the key change to the relative major occurs. The following table contains the sonata number, key, meter, tempo marking, and length of each section of the sonatas.

TABLE 5
THE SONATAS OF CLASSIFICATION IV

Sonata Number	Key	Meter	Tempo	Section A	Section B
10	b	3/4	allegro	1-77	78-154
19	c	6/8	allegro moderato	1-44	45-81
20	c#	2/4	andantino	1-52	53-104
27	e	♩	allegro	1-65	66-126

Nos. 10, 19, and 27 modulate through various keys in Section A by use of sequence before the relative major key is reached. No. 19 in C Minor modulates to F major following a strong cadence. A sequence completes the move to the relative major key.

In Section B of all four sonatas the melodic material first introduced in Section A before the modulation to the relative major takes place is also stated at the beginning of Section B. Modulations are created by the same processes as were used in Section A.

In No. 19 in C Minor Section B begins in the minor tonic, and a modulation through the minor dominant and major dominant is effected before the return to the minor

tonic is achieved.

In Section B of No. 20 in C-sharp Minor a modulation leads to the major subdominant key. A sequence from measures 65 to 68 touches upon the relative major of the minor dominant and the minor subdominant before returning to the minor tonic. In No. 27 a modulation in Section B leads from the relative major key to its major dominant key and back to the relative major. E minor is reached at measure 89.

As in the other sonatas in the other three classifications the recapitulation consists of material that has been first stated in the new key, the relative major, in Section A. When repeated in Section B, it appears in the minor tonic key.

Two sonatas do not conform to the tonal scheme of any of the four classifications. In Sonata No. 6 in F Major the modulatory passage leads indirectly to the relative minor tonal area. In Section A a modulation occurs from the major tonic to the relative minor. Contrasting material appearing before the change to the relative minor key continues through a passage modulating to the relative minor. Section B contains an abrupt modulation to C major at measure 58. At measure 66 a modulation reaches F major, and a change of mode leads to F minor at measure 74. Unlike the other sonatas, No. 6 ends in the minor tonic instead of the major tonic key. The material set forth in D minor in Section A is restated in F minor at the end of

Section B.

Sonata No. 40 in G Major also does not fit any of the classifications. From G major the modulatory passage leads directly to the major tonal area, B-flat major, a minor third above the tonic. In Section B a modulation to B-flat major is made by a change of key signature. Material used in the major tonic is also continued at the change of key to B-flat major. In Section B a modulation leads directly back to the major tonic by means of a change to key signature from two flats to one sharp. New melodic material is introduced at the beginning of Section B. Material stated in B-flat in Section A is restated in the major tonic in Section B.

As mentioned before, Soler was very interested in modulation. In his treatise, Llave de Modulacion..., he set up rules for modulation which are his basis for modulating in the keyboard sonatas. In Soler's harmony, like that of his contemporaries, there is a predominance of tonic, dominant, and subdominant tonal areas leading to the establishment of the major and minor tonality in all keys. He does make some use of tertian relationships as in No. 40 in G Major. Soler uses enharmonic key relations such as E-flat Major and D-sharp major in No. 11 in B Major, and changes of mode to modulate to distantly related keys as in No. 14 in G Major. Most of Soler's modulatory devices are used at the modulation to the new key in Section A or at the beginning of Section B.

Although these forty keyboard sonatas by Soler resemble one another sufficiently to be classified according to the key schemes prevailing in the first section of the binary structure, the tonal schemes used in the course of the sonatas are not as stereotyped as might be implied. In fact, much of the charm of Soler's style stems from his preoccupation with unexpected and abrupt tonal movements.

CHAPTER III

STYLISTIC FEATURES OF FORTY

KEYBOARD SONATAS BY

ANTONIO SOLER

Antonio Soler, a hieronymite monk, priest, organist, composer, and chapelmaster at the Escorial Monastery always resided in Spain. He devoted his life to composing, teaching, studying and performing music. He, like most of his contemporaries, was undoubtedly influenced by the Italian musicians and composers who worked in Spain during his lifetime, notably Domenico Scarlatti. Soler was an adherent of the galant style so popular during the eighteenth century. Most of the sonatas express one character. There are some, however, which do not continue in the same mood. Great use is made of short phrases, frequent trills, series of triplets, and appoggiaturas. These forty sonatas conform in style and structure to similar types of compositions of the period. Since each sonata is written in binary structure, the tonal organization of the two sections rests almost entirely on relationships between tonic, dominant, and related keys. While Soler may have revealed himself as an innovator in other of his works, he made no innovation in the form of the forty sonata-type keyboard compositions. He did show progress and originality in his practice of

modulation used within the course of the sonatas. Tonal outlines are varied by unexpected key contrasts.

Soler's having been greatly influenced by the Italian style predominating in eighteenth-century Spanish music is evidenced in the texture of these forty sonatas.¹ They are composed in a homophonic texture in which two voices, the bass and the soprano, predominate. One or two inner voices are sometimes added as harmonic filler. In typical keyboard style, Soler often drops or adds voices, varies the texture, and changes the color of sonorities.

The harmony is seldom sustained by more than the two outer parts. Other voices when present provide support. The harmonic rhythm of the works is slow. Soler states the following in his Llave de la Modulacion, Chapter X, on modulation:

"...(All the principal movements of parts should be concentrated in the outer voices because)...the ear hears these two parts better rather than those in the middle. and in all modulation it will be observed that the voices in the middle, those being the alto and tenor, only accompany, in accordance with the consonance that is to be produced."²

The voices move in an over all range of four to five octaves. Naturally the gamut of the voices fluctuates. Sometimes the voices are extended in range especially in passages containing wide leaps, extended runs,

¹Newman, p. 120-21.

²Kirkpatrick, p. 224.

octave leaps in the bass, and patterns of figuration.

A passage from Sonata No. 7 given below contains passages with wide leaps played by crossing hands.

Ex. 17--Sonata, No. 7 in C Major, meas. 20-22.

At other times the number of voices is reduced. The usual range, however, is covered by the diatonic motion of the two voices progressing in parallel thirds.

Ex. 18.--Sonata, No. 20 in C-sharp Minor, meas. 98-99.

Parallel motion in the melody is most evident in the sonatas. It usually consists of thirds, sixths, and tenths. Although some contrary motion does prevail, it is not persistently maintained. The following passage

illustrates the way in which Soler writes in contrary motion.

Ex. 19.--Sonata, No. 15 in D Minor, meas 16-19.

No passages in the forty sonatas are contrapuntally conceived. Passages containing imitation, when encountered, are brief. The voices are still composed as a melody supported by accompaniment rather than as voices composed as individual melodic lines.

Ex. 20.--Sonata, No. 14 in G Major, meas. 1-4.

The two sections of the sonatas are composed by the process of adding phrase to phrase. The phrase structure tends to be symmetrical; two-measure or four-measure phrases

predominate in the initial parts of the sections. Phrases may be added in the course of a section in the following ways: by literal repetition, by repetition at the octave; by restatement with added notes or figuration; by reiteration in sequences; or, by extension in passages built on figurations and sequences. Occasionally a segment of a phrase is reiterated as in No. 4 in G Major when the initial measure is later repeated in three successive measures.

Ex. 21.--Sonata, No. 4 in G Major, meas. 21-23.

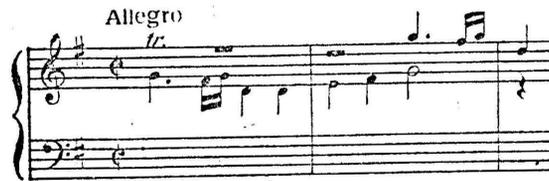
The image shows a musical score for three measures (measures 21-23) of a piece in G Major. The score is written for two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dotted notes and eighth notes. The bass staff contains a rhythmic accompaniment with eighth notes. The first measure of the treble part is repeated in the second and third measures, each marked with a triplet '(3)'. The bass part continues with a consistent rhythmic pattern throughout the three measures.

Soler's melodic treatment is typical of the galant style. Melodic material presented in phrases in a predominately two-voiced texture consists primarily of two types:

- 1) Simple melodies composed, at the most, of one or two motives that tend to move diatonically or to outline chords.
- 2) Figuration consisting of arpeggios, broken triadic figures, repeated notes, broken octaves, scale passages, and changing note figures.

The motives often consist of dotted-note figures (see Ex. 22), quarter notes followed by triplets, (see Ex. 23), and embellished intervals (see Ex. 24).

Ex. 22.--Sonata, No. 14 in G Major, meas. 1-2.



Ex. 23.--Sonata No. 5 in F Major, meas. 1-2.



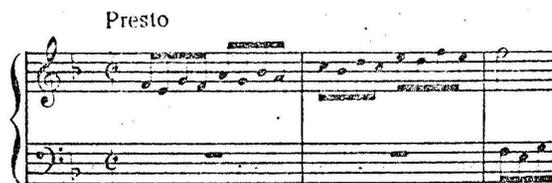
Ex. 24.--Sonata No. 20 in C-sharp Minor, meas. 1-2.



Although the melodies built on figuration often appear in the initial passages of Section A (see Ex. 25), figuration is used more consistently in passages extending phrases, in the repetition of melodies, or in phrases where figuration is added.

Well-formed melodies are not often encountered in these sonatas. Figural motives or melodic lines based on figuration definitely appear more frequently than the more developed themes found in the true eighteenth-century classical style.

Ex. 25.--Sonata, No. 6 in F Major, meas. 1-2.



A greater number of rhythmic ideas are apt to be found in the slower sonatas. The melodies used in the upper parts sometimes present more clearly formed melodic lines.

Ex. 26.--Sonata, No. 26 in E Minor, meas. 1-2.



Many of the faster sonatas are based on one melodic idea usually consisting of arpeggio figures, changing note figures, or diatonic motion.

Ex. 27.--Sonata, No. 29 in C Major, meas. 1-3.



Soler tends to exploit persistent rhythmic patterns. When used, contrasting rhythms usually appear at the beginning of the new key, the beginning of Section B, or at

the cadence.

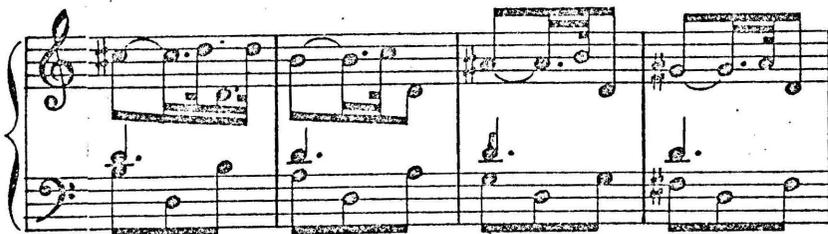
When a new key is introduced new rhythmic patterns may stem from the presentation of new or contrasting melodic material. An example of such treatment can be seen in No. 8 in C Major. The sonata begins with eighth-note triadic figures.

Ex. 28.--Sonata No. 8 in C Major, meas. 1-4.



After the new key has been reached the general rhythmic pattern is completely contrasted by use of dotted thirty-second notes.

Ex. 29.--Sonata No. 8 in C Major, meas. 40-43.



The faster movements, as a rule, do not have much rhythmic diversity. Several sonatas marked presto are

characterized by a continuous flow of eighth notes. In these fast movements the little rhythmic deviation that appears is usually found in passages leading into cadence.

In all of the sonata movements the greatest degree of rhythmic variety is found at the cadence. Dotted-eighth notes, thirty-second-note figures, dotted-quarter notes, and dotted-sixteenth notes are frequently used.

In a few of the sonatas, Soler introduces a change in rhythm at the beginning of Section B. In No. 19 the constant sixteenth-note pattern persists throughout Section A. At the beginning of Section B eighth-note figures become predominant.

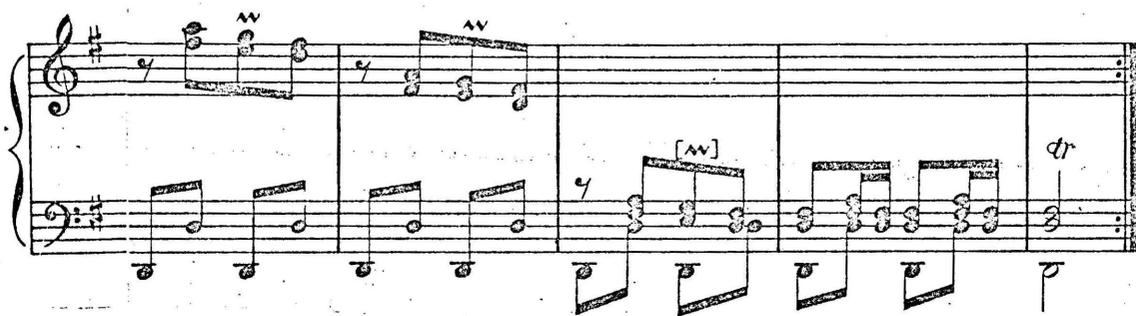
Soler's harmonic language employs the vocabulary typical of the galant style in a traditional manner. He uses chords on all scale degrees in root position and first inversion with a predominance of tonic, dominant, and subdominant chords. Dominant seventh chords and secondary dominant chords are also used very often. Soler seldom uses the Neapolitan sixth chord, the diminished seventh chord, and the non-dominant seventh chord.

Cadences are usually formed of chords in root position. They are found at the end of sections, leading to change of key, at the end of short phrases that are repeated, and at elided phrases. Cadences are usually stronger when a new key is established and when the close of a section occurs. Half cadences, deceptive

cadences, and plagal cadences are used. In Sonata No. 4 in G Major Soler writes a cadence formed by the Neapolitan sixth chord resolving to the dominant chord of the new key.

Many times a cadence is weakened by use of continuous rhythmic patterns, the persistent presentation of figuration, or elision of phrases. Soler's frequent use of sequence continues the rhythmic flow by a feeling of motion avoiding strong cadences. He even adds sequence to sequence to continue the perpetual motion. In measures 15 to 33 in No. 1 in A Major two sequential passages illustrate the constant motion set forth by sequences. In No. 5 in F Major the first strong cadence does not occur until measure 28 of Section A, lasting 47 measures. In Section A of No. 19 in C Minor and No. 23 in D-flat Major a strong cadence is not set forth until the new key is reached. At strong cadences the harmonic rhythm is usually slower than in previous measures. Ornamentation and rhythmic contrasts are other means of pointing up a strong cadence. The following passage illustrates the use of both ornamentation and rhythmic deviation to point up the cadence (see Ex. 30).

According to Kirkpatrick, Soler's ornamentation is similar to Scarlatti's. Soler probably followed the ornamentation practices common to the eighteenth century defined by Kirkpatrick as follows: ... "the principle that all ornaments begin on the beat, namely that they

Ex. 30.--Sonata No. 33 in G Major, meas. 76-80.

subtract their value from the note which they precede."¹

In performance appoggiaturas displace the rhythmic value of the note they precede.

Some appoggiaturas are quite short, and no matter what the value of any notes they precede, or what the tempo, they are of uniform value. They absorb as little as possible of the duration of the main note. Yet it is understandable that they occur mostly only before short notes, because their purpose is to increase the animation and brilliance of the melody.²

Soler refers to the mordent in his treatise Llave de Modulacion...but never explains what the term, mordiente, meant to him. The only ornament occurring in his examples that might be considered a mordiente is the short appoggiatura.

Some light is thrown on this by Agricola: "The Italians (die Walschen) always confuse the mordent with the short trill or Pralltriller."³

¹ Kirkpatrick, p. 369.

² Ibid.

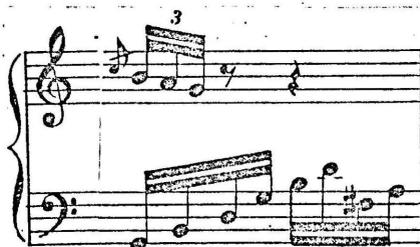
³ Johann Friedrich Agricola, Anleitung zur Singkunst. Aus dem Italianischen des Herrn Peter Franz Tosi, ... mit Erläuterungen und Zusätzen von Johann Friedrich Agricola, (Berlin; 1757), p. 103., as cited in Kirkpatrick, p. 393.

Kirkpatrick further adds:

When invariable appoggiaturas take the place of trills on decending notes that are not long enough for Pralltriller, the Italians are accustomed, although wrongly, to call them mordents.¹

The following example contains Soler's treatment of a mordiente. The ornamentation is not really a true mordent but rather an appoggiatura attached to a sixteenth-note triplet.

Ex. 31.--Sonata, No. 28 in C Major, meas. 40.



Scarlatti never indicates the turn except by writing it out in small notes. The trills are sometimes written in the following fashion: *tr* or *w*. Soler also uses the same indications for trills.²

¹ Francesco Gasparini, L'Armonico Pratico al Cimbalo, (4th ed; Venezia, 1745), pp. 62-63, also 64-67., as cited in Kirkpatrick, p. 393.

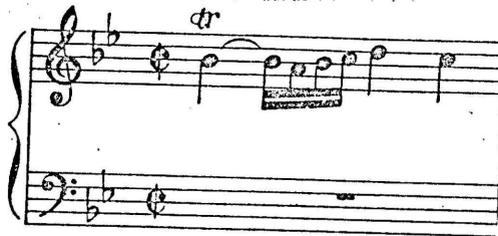
²Ibid., p. 378.

Ex. 32.--Sonata, No. 20 in C-sharp Minor, meas. 1.



In the following passage a trill appears in the initial phrase of work.

Ex. 33.--Sonata, No. 3 in B-flat Major, meas. 1.

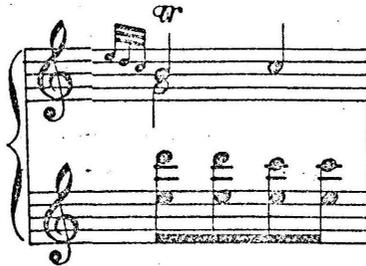


Trills are also indicated by the sign ω . According to common performance practice of the eighteenth century, the trill begins with the upper auxiliary note.

Two, three, and four note slides are notated, usually written in small notes (see Ex. 34).

Acciaccaturas, short melodic appoggiaturas that may be struck simultaneously with the main note, are

Ex. 34.--Sonata No. 25 in D Minor, meas. 24.



also used by Soler.

Ex. 35.--Sonata No. 8 in C Major, meas. 110.



Technical devices well-suited to the keyboard instruments are exploited in a manner that enhances the sonatas. Soler often uses harmonic figures, usually triadic structures, that extend and retract. Major chords may become minor chords. Secondary dominants in various positions are also used. Such passages often resemble pedal points and usually appear in modulatory passages (see Ex. 36).

Ex. 36.--Sonata, No. 6 in F Major, meas. 20-23.

Alberti bass figures--four-note patterns in sixteenth or eighth notes that oscillate within any closed position of triads or seventh chords within a prevailing metric beat--are used occasionally by Soler.¹ When used, the passage containing the Alberti bass lasts for only a few measures.

Ex. 37.--Sonata, No. 23 in D-flat Major, meas. 43-44.

More often Soler uses figures similar to the Alberti bass in which each sixteenth or eighth-note figure ascends, descends, or leaps (see Ex. 38).

¹Newman, p. 122.

Ex. 40.--Sonata, No. 1 in A Major, meas. 72-75.

Soler often writes passages composed of wide leaps that must be played by having the left hand cross the right hand on the keyboard. Chords or figuration are simultaneously played by the right hand. The leaps sometimes range over three octaves. The static middle voice consists of pedal points, broken chords, arpeggio figures, or figures in which broken intervals are extended or retracted. In some sonatas Soler reversed the material played by the two hands. While Soler repeatedly uses such compositional devices as parallel thirds, parallel sixths, double notes, Alberti bass, octaves, arpeggios, and fast scale passages, he infrequently uses syncopation.

Soler's skill as a composer is attested by the compositional treatment as seen in the forty keyboard sonatas. The works are often delightful, charming, and definitely worthy of performance.

The forty selected keyboard sonatas by Soler were considered as a group of works to determine in what ways each individual sonata resembled the others. For this reason, the description of general features of the structure and the style of the sonatas by Soler, usually appearing in a chapter entitled Summary, is actually presented at the beginning of Chapter II and throughout Chapter III.

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