ANTONIO SOLER'S KEYBOARD SONATAS

by

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INTRODUCTION

It came as a pleasant surprise when I was informed that my *alma mater,* the University of South Africa, had selected my first graduate dissertation for publication. The printing of a musicological work is much more costly than that of many another deserving but less technical dissertation, and I had, in fact, ceased to hope for a South African publication of *Antonio Soler's Keyboard Sonatas.* I wish to thank the authorities of the University of South Africa for having undertaken this publication in spite of the obvious difficulties. My appreciation is all the warmer because their generosity helps to foster the tender plant of musicology, which in this country is even younger than it is elsewhere.

Pleasures, however, are seldom without pangs. Nearly four years have passed since I submitted this dissertation, and, meanwhile, neither the subject matter nor the enquirer's attitudes and techniques have ceased to grow.

This raised the question of additions and revisions, particularly where they concern sources and terminology. As regards the latter, I decided against it: an attempt to project a new or improved terminology on the hegemony of an existing research paper is like opening Pandora's box, and had better be left alone. As regards sources, however, I resolved to discuss the two most important developments in this Introduction.

The first is that Antonio Soler's own book, the *Llave de la Modulación* of 1762, which I have discussed at length in Chapter Ten of my dissertation, has now become available as a facsimile reprint at Broude Brothers, New York.

The second is less pleasurable, and concerns the puzzling fate of Father Samuel Rubio's edition of Soler's keyboard sonatas.[1] In his Foreword to the first of these volumes, Father Rubio made it clear that he expected to publish "about a hundred and thirty sonatas for harpsichord". Rubio's publication, however, came to a sudden stop, at volume VI, with the sonata No. 99. My letter of enquiry into this situation was answered on the 18th of January, 1966, by Messrs Union Musical Española with the statement that "the full collection is already published".

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1. *P. Antonio Soler, Sonatas para Instrumentos de Tecla,* vols. I-VI, Union Musical Espagnola, Madrid, 1957-62.

The first implication of this is that the reader of this dissertation must discount all the references – painstakingly made throughout this work – to the fact that my assessment of Soler's sonatas is based only on part of the Rubio-edition. That is no longer true: my dissertation covers all the Soler sonatas published by Father Rubio, up to and including No. 99, at which point the edition was discontinued, leaving some thirty sonatas by Soler unaccounted for.

The second implication is more serious, namely that yet another complication has been added to the already great confusion which surrounds the source study of Soler's keyboard music. There does not seem to be any way to determine, under these circumstances, just how many sonatas by Soler are still extant. Since Father Rubio's sources no longer seem to be accessible, one is more than ever dependent on surmises in this matter.

The researcher who would like to follow this up ought to be aware that Frederick Marvin, who started an independent edition of Soler's keyboard sonatas[2] in the same year as Father Rubio, mentioned to have "collected over one hundred and eighty sonatas in manuscript". It is not certain whether the twenty-two sonatas of the Birchall print are excluded here – the term "in manuscript" seems to point to the fact that they are – and in that case one would have to assume that there are two hundred and two extant sonatas by Soler. Father Rubio mentioned only one hundred and thirty sonatas which demonstrably include those of the Birchall print. This discrepancy is too great even to allow for the possibility that Marvin counted as independent sonatas those movements which in seventeen cases of the Rubio-edition were presented as part of the sonatas in three and four movements. The discrepancy becomes greater still if one takes into account that Nos. 41, 42, 45 and 60 of the Rubio-edition are duplications of movements in the sonatas 96, 94 and 99, and that a fifth sonata, No. 54, is a duplicate by transposition of No. 92.

All this means that the assessment of Soler's keyboard music, and the remarkable style shift therein, remains an open subject until such time as the last manuscript copy of his sonatas has been verified and published. It is my hope that, when this time comes, the present book can serve as the basis for further research.

Port Elizabeth K.F.H.
March 1969

2. *Antonio Soler: Sonatas for Piano,* Mills Music, New York and London, as from 1957.

ACKNOWLEDGEMENT

This book contains one hundred and seventy-one music examples. One hundred and sixty-five of these are examples of Soler's keyboard music and are reproduced here by kind permission of the publishers of *P. Antonio Soler, Sonatas para Instrumentos de Tecla,* namely Messrs. Union Musical Espagnol, Madrid, who have agreed that this acknowledgement be made in this form.

The other six music examples are accompanied by the usual acknowledgement below the text.

FOREWORD

The name of an 18th century Spanish composer on the title page of a South African treatise is, perhaps, sufficiently unusual to call for a word of explanation.

My interest in Antonio Soler was first aroused by a string of unlikely coincidences: considering the fact that, in South Africa, Soler's name is not usually regarded as being of ringing importance in the history of music, it is truly unlikely that his name should have impressed itself on me on no less than four different occasions during a journey lasting no longer than six days. Just prior to my boarding the train in Port Elizabeth, a colleague conversationally mentioned Soler – we were talking about the vast amount of consistently ignored but excellent music by composers of "secondary magnitude" – and, on my intermittent stop in Johannesburg, I actually found two carefully hand-copied Soler-sonatas on the piano of my respected friend Anna Bender, who had recently received these copies as a present from an overseas visitor at the South African Broadcasting Corporation. I was charmed by the easy grace and "pianistic" subtleness of those two sonatas, and I was even more charmed when – the next day, in Pretoria, browsing along one of the shelves in the library of the University of South Africa – I chanced upon fourteen Soler-sonatas edited by J. Nin. On the following morning, still in Pretoria, a bookshop attendant showed me a copy of W.S. Newman's *Sonata in the Classic Era,* which had just then become available, and when I opened it, I found myself in the middle of a quite substantial critical article on Antonio Soler ...

All this happened in November, 1963. Since then, my interest has been sustained and intensified by Soler's music itself: soon after the experiences related above, I was able to obtain as much of Father Rubio's progressing collective edition of the keyboard sonatas as had already appeared in print, and the lively, often frivolous sparkle of Soler's musical inventiveness made me spend many enjoyable hours exploring and practising.

However, the fact that Soler's sonatas are well worth performing and ought to be repertoire-pieces of their period, is in itself no motivation for an academic treatise. What made me plan such a treatise was, indeed, a number of striking stylistic aspects of these sonatas, such as their evolution of form, their general style shift from Galant to Classic principles, their peculiarities of phrasing. Other and by no means lesser reasons were the obvious need for a methodical summary of the up to

now rather scattered Soler-research, and the urgency of acknowledging Soler's status, which prior to the revealing and most meritorious edition of his sonatas by Father Rubio just could not be correctly assessed. An additional incentive was of course that, to my knowledge, no sizable study of Soler's sonatas has been published so far.

The months spent in compiling and formulating the chapters of this treatise were made pleasant not only by the consistent attraction of their subject matter, but by a developing friendship -- by correspondence -- with an honoured colleague who, although belonging to the empire of Charles V by personal inclination and linguistic ability, is nevertheless at present a most active musicologist on the Iberian Peninsula: I am speaking of Prof. M.S. Kastner, who was willing and most able to answer questions on details of Soler's Spanish background and the socio-musical situation of that period in general. As such details would otherwise have remained inaccessible to a South African writer, I am most indebted to Professor Kastner, particularly for the trouble he took in supplying me with microfilms of old and even ancient Spanish manuscripts and publications.

The ready and even eager co-operation I received from all sides while writing this treatise is, I feel, indicative of the academic climate here in South Africa, and it is for this reason that I decided to mention such co-operation in my Foreword rather than to acknowledge it in a perfunctory manner under a separate heading.

My first debt of gratitude is to the Council of the University of South Africa, Pretoria, by whom I was awarded a *University Exhibition* which covered most of the expenses involved in producing this treatise; and to Professor Dr. J J.A. van der Walt, my appointed supervisor of studies, whose patience with an out-of-the-way subject and whose knowledge of 18th century performance-practices I greatly admire.

The Chief Librarians of the University of South Africa, Mr H.O. Zastrau and Mr J. Willemse, were most helpful, even indulgent, in allowing me to use -- and misuse -- their facilities and their staff to trace and to obtain the bibliographic material for this treatise, and among the library staff it was particularly Mrs I. van Niekerk whose immediate insight and prompt service helped me to avoid much delay.

With special gratitude I wish to mention here the assistance of Dr A. Steyn who, like a true Samaritan, voluntarily took over some of the less inspiring of my academic duties in order to save me time; and of Mr R. Cherry, who allowed me to misuse him as a "sounding board" for my problems and ideas, to which function his impeccable taste in matters

of music made him eminently suitable. He also gave me very valuable hints in connection with the six fugues in Soler's multi-movement sonatas.

Such whole-hearted assistance was by no means confined to my immediate professional surroundings, and it is my particular pleasure to mention here the names of Mr A. Kirsipuu and Mr J. Dos Santos, who sacrificed much of their own time to acquaint me with the content of certain Portuguese and Catalan texts.

In conclusion, I must draw attention to a few technical matters: throughout this treatise, Soler's keyboard sonatas are referred to – without further description – by their numbers in Father Samuel Rubio's *P. Antonio Soler, Sonatas para Instrumentos de Tecla* (vols. I-VI, Union Musical Espagnola, Madrid, 1957-1962). For instance, when writing no more than "sonata No. 56", the full implication is "sonata by P. Antonio Soler, presented as No. 56 in Father Rubio's collective edition of the keyboard sonatas". No. 91 II, accordingly, indicates the second movement of that multi-movement sonata, which Rubio presented as No. 92 in his edition mentioned above.

Where sonatas by D. Scarlatti are quoted, I have used Roman numerals – for instance, Sonata CCV – and in each case indicated the exact source in a footnote.

In the numerous Examples, the same method of identification is applied, such identification normally appearing in brackets just behind the number of the Example – for instance: Ex. 103 (sonata No. 15, bar 104) – unless, of course, these details were given in the text immediately preceding the Example. The Examples are accompanied by the original tempo indications; where no such indication appears, it is also missing from the work quoted.

Klaus F. Heimes

Pretoria.
October, 1965.

CHAPTER I

BIOGRAPHICAL NOTES

The principal characteristic of Antonio Soler's personal circumstances is that of comparative inaccessibility: his humble birth, his education in and his eventual retirement to monastic surroundings not only effectively screen the more intimate details of his life from view, but even caused important landmarks of his musical development and career to be left unrecorded.

Of his early youth little more is known than that he was born at Olot de Porrera (Province Gerona)[1] and baptised there as Antoni Francesc X. Josep Soler on the 3rd of December, 1729; that his parents were Mateu Soler (born 1685) and Teresa Ramos (born 1702); and that his father had been a musician in the military band of the Numancia Regiment.[2]

Meagre as these facts are, they do make an historical orientation possible: Soler's father was born in the same year as J.S. Bach, Handel and D. Scarlatti, and Antonio Soler himself was but two years older than Christian Cannabich of Mannheim fame, three years older than Joseph Haydn, six years older than the "London" Bach (J.C.), and ten years older than Dittersdorf. Soler's lifespan also overlapped with that of Friedemann Bach, C.P.E. Bach, Wagenseil, and Boccherini.

From this orientation it must not be deduced, however, that Soler was familiar with the work of all the composers mentioned above. He certainly knew Scarlatti's keyboard sonatas intimately,[3] and it is most likely that he also knew some of Boccherini's works, because Boccherini stayed in Madrid as the favourite of the king's brother from 1769 to 1785.[4] For the rest, one cannot be sure because, far from receiving a cosmopolitan education in music by way of extensive travels – as had been Handel's and was to be Mozart's privilege –, Soler was taught in the Spanish tradition at the monastery of Montserrat, his principal

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1. Kastner, M.S., article on Soler for *Die Musik in Geschichte und Gegenwart,* kindly made available by the author prior to publication.
2. Anglès, H., "Introduccio e estudi bibliografic" to Robert Gerhard's *Antonio Soler: Sis Quintets,* Institut d'Estudis Catalan, Biblioteca da Catalunya, Barcelona, 1933, p. VI.
3. Soler actually pointed to harmonic practices of Scarlatti when defending his *Llave de la Modulación* (Cf. Anglès, H., *op. cit.*, p. VIII).
4. *Grove's Dictionary of Music and Musicians,* fifth edition, London, 1954, vol. I, p. 778.

tutor there being José Elías who, in turn, had been a pupil of Juan Cabanilles.[5]

Just how Soler's education and career developed is summarised – and certainly no more than that – in vol. II of the *Memorias Sepulcrales* in the Escurial, the original text of which was quoted at length by H. Anglès.[6] We shall attempt here to reproduce this text in English: [7]

> "20th December, 1783. In this grave (No. 35) Father Fr. Antonio Soler is buried. He was born at Olot de Porrera, in the diocese of the Archbishop of Gerona. When six years old, he went to the famous monastery of Montserrat where he studied music, particularly organ and composition. He left so advanced that he could qualify as *Magisterio de Capilla* in two cathedrals and could take up such a position in the *Santa Iglesia de Lérida.* It was there that D. Fr. Sebastian de Victoria, bishop of Urgel, who had been the Parish Priest of the royal monastery of *San Lorenzo,* ordained him with the epistola[8] and asked him if he knew of any young man who was able to play the organ and who wished to become a monk in the Escurial. Fr. Antonio Soler said that he himself would like to take the vows and retire from the world. In fact, on the 25th of September, 1752, Fr. Antonio Soler took the vows. He passed his years of probation to the great satisfaction of all those in the fraternity. They gave him the rank of musician, taking into consideration his behaviour and his grasp of the technique of organ playing and composition. At these he worked tirelessly, going nowhere, because for him nothing but his music existed. Because of his ability he was held in high esteem all over Europe, where his compositions for spinet[9] and organ were highly appreciated. He was also appointed to give keyboard lessons to His Majesty the *Infante* Don Gabriel every time the Royal Court came to the Escurial. He composed a great variety of special music for His Majesty which had to be checked by a special court of high

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5. Kastner, M.S., article cited in footnote (1). That Soler studied the works of Elías and other masters of the Montserrat School is shown by H. Anglès in the work cited in footnote (2), p. VIII.
6. Anglès, H., *loc. cit.*
7. We are indebted to Mr J. Dos Santos for this translation.
8. Being ordained with the *epístola* means to gain the lowest of the three successive stages that lead to priesthood: the subdeacon is entitled only to read the epistle during Mass, hence the Spanish formulation of being ordained with the *epístola* – Soler's full ordination took place in the Escurial, in 1753 (cf. Anglès, H., *op. cit.*, p. VII).
9. See Chapter V of this treatise.

experts. The amount of 25 doubloons was paid to him yearly by His Majesty the *Infante* for his religious expenses. He was always in his cell and no one could see him outside it except during his religious services. Even then, he was always in a hurry because, in his own words, 'he was out of his surroundings', and he used to add that his time was always too short, and that he was surprised to see those who were always talking and who seemed to do nothing at all. He slept too little, going to bed at midnight or one o'clock, and getting up at four or five in the morning to say Mass. Flattery and malicious talk angered him, and whenever he felt that he had exceeded himself he used to ask forgiveness. Every day he prayed to Our Lady, to whom he was particularly devoted. He was a monk for 31 years and gained great respect because of his studious life during both the day and the night. He even took along all the necessary equipment to work when he went to the farm. I am witness to the fact that he wrote some works about the dead [Requiems?], and those were not the worst he composed. Without doubt (in my personal opinion) these were his best works, for he had a great ability for serious composition.

Wishing to please His Majesty more and more, he started to work on a small, square, stringed keyboard instrument, which he called 'Afinador o Templante'. The Italians, French and English had tried to make such an instrument more than once, but always without success, because its object was to demonstrate exactly the interval of the small semitone, bigger than the interval of a tone,[10] dividing it in twenty parts, giving to each its precise corresponding pitch,

10. M.S. Kastner suggested (private information 4th October, 1965) the following translation: "... to demonstrate exactly the interval of the small semitone, of the major semitone, and the interval of the tone ..." which makes more sense, but is not exactly what the original says. Kastner went on to describe this as an "... obskuren Text ...". Soler's instrument seems to have been aimed at producing Just Intonation in all keys and throughout the whole range of modulation, making available as active intervals the minor and major tones, the diesis, etc. M.H. Eslava merely recorded that Soler divided the diapason (here: octave) into twelve equal parts on that instrument (cf. Anglès, H., *op. cit.*, p. XI) – i.e., merely illustrating Equal Temperament –, but that would in no way account for the necessity of building a special instrument, nor for our chronicler's "imperceptible" pitches. H. Eimert has proved, for instance, that fourteen divisions of the tone are clearly discernible even without the help of beats (cf. Eimert, H., "Einführung", DGG, LP 16132, Hi-Fi).

even though imperceptible to our ears. This is because, dividing the tone into nine parts, there is no ear sensitive enough to tune it, nor to distinguish it. For this reason it was even impossible for the high experts to play the instrument. However, with his great ability and research he was able to accomplish it. He left two originals, one for the Prince and the other for His Excellency, the Duke of Alba. He died on the 20th December, 1783."

While it is certain that without these *Memorias Sepulcrales* Soler's life would have remained a blank to posterity, it is also obvious that this obituary summary treats Soler's pre-Escurial days in a very perfunctory manner which, though understandable, is nevertheless regrettable. How long did Soler attend the choir-school at Montserrat? How long was the interval, if any, between his leaving Montserrat and his appointment at Lérida, and what musical influences came to bear upon him during that time? Was he, in fact, ever organist at Lérida Cathedral? The records at Lérida do not confirm this statement in the *Memorias Sepulcrales.*[11] What exactly caused the bishop of Urgel to recruit Soler for the Escurial? In view of the fact that the Benedictines at Montserrat surely had a first claim on Soler,[12] and that the Escurial then belonged to quite a different order, namely that of St Jerome,[13] the whole affair is nothing short of extraordinary and seems to justify Kastner's

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11. Anglès, H., *op. cit.*, p. VII. There is no doubt, however, about the authenticity of the *Memorias Sepulcrales.*

12. The order of St Benedict concentrates on contemplation and liturgy (private information Dr W. Kühner, 14th August 1965). Montserrat in particular has gained fame for its liturgical music, and there cannot be any doubt that Soler would have been most welcome in the fraternity there, precisely on account of his ecclesiastical music (see Chapter II of this treatise).

13. The order of St Jerome (hermits) is related to that of St Augustinus and concentrates on ministerial work and scientific research. While the monasteries of the order of St Benedict are autonomous, the monasteries of the order of St Jerome are all ruled by one *Prior Generalis.* The order of St Jerome was suppressed in 1835 (cf. *Lexikon für Theologie und Kirche,* ed. Herder, Freiburg, 1960, vol. V, pp. 325-326). The Escurial now belongs to the order of St Augustinus.

description of it as a "geistlicher Kuhhandel".[14] It is a permissible assumption, however, that this whole situation would not have arisen, if Soler had not even then gained a high reputation as a composer but, there again, vital biographical information is lacking.

In fact, up to Soler's twenty-third year – that is, until 1752, when he entered the Escurial – the few available details about his life do not allow us so much as a glimpse of his personal and musical character, and when the chronicler in the Escurial at last gives him a face, so to speak, we find Soler to be an exemplary cleric of obvious obedience and eagerness, and of impressive singleness of purpose. From the chronicler's description of Soler's tireless work at his music even at the cost of sleep, of his voluntary confinement to his cell, of his surprise at the leisure of others, it is clear that Soler was a recluse even within the Escurial, a hermit of perhaps greater severity than required by the order.

But this picture of Soler's character, drawn so lovingly and respectfully by the nameless chronicler, is incomplete: Soler's self-disciplinary severity, thus described, makes one expect his music to have similar characteristics but, if his keyboard sonatas – subject of this treatise – are any indication,[15] nothing could be less descriptive of Soler's music than scholarly severity. Quite on the contrary, his sonatas have the untroubled charm of spontaneous musicianship, and their stylistic characteristics range from courtly grace – even frivolity – to Andalusian folklore,[16] but exclude any ostentatious erudition.[17]

A true picture of Soler's character can only emerge when the evidence of the chronicler and the evidence of Soler's music are combined, and such a combination seems to point to the fact that to Soler personal discipline was the means to inner calmness and smiling serenity. As no state of mind could fit his vocation and his monastic surroundings

14. Kastner, M.S., private information, 24th May, 1965. – Soler, however, did keep in contact with Montserrat by regularly sending copies of his keyboard compositions to that monastery. What happened to them there is unclear, because one source says that few of this type of composition were kept, and another that several copies were made again in Montserrat (cf. Anglès, H., *op. cit.*, pp. IX and XI). However, see Chapter III, Table I, of this treatise.

15. Soler's ecclesiastic compositions have not been available to us for critical study, and we shall refrain from basing any conclusions as to their nature on the texture of Soler's keyboard fugues. (See Chapter VIII, section II (d), of this treatise.)

16. See Chapter XI of this treatise.

17. The "erudition" of the six fugues in the keyboard sonatas is everything but ostentatious (cf. Chapter VIII, section II (d), of this treatise).

better, it is reasonable to suppose that Soler lived a balanced life of fulfilment, and that, too, is expressed in his music, which in spite of all its "worldliness" never seems to reflect either depression or undue exultation.[18]

He must have been a most likable man: the chronicler in the Escurial made it quite plain that Soler enjoyed a much more than merely local reputation among musicians, and being chosen to teach Don Gabriel[19] – and probably also Don Antonio –[20] was certainly a coveted distinction, but in spite of all this Soler remained humble, in fact, the chronicler established that flattery actually angered Soler.

We do not have to take the chronicler's word for it that Soler was, indeed, extremely modest: Soler's letters to Padre Martini[21] demonstrate this virtue in a most touching manner. Presenting to Martini the harmonic treatise *Llave de la Modulación*[22] which, after all, had been tested and approved by the "high experts",[23] and which he had himself so masterly defended against learned criticism,[24] Soler actually

18. It might be carrying musical psychology a bit far, but we feel it is worth pointing out here that – quite in accordance with the picture we have formed of the composer's personality – his music does not strive towards development or climax, as is the case with other composers of that period, and that even in his ternary sonatas the development section is usually the least elaborate part of the work (cf. Chapters VIII and IX of this treatise).
19. See Chapter VII of this treatise.
20. Anglès, H., *op. cit.*, p. IX.
21. Kastner, M.S., "Algunas cartas del P. Antonio Soler dirigidas al P. Giambattista Martini", Separata del vol. XII del *Anuario Musical* del Instituto Español de Musicología del C.S.I.C., Barcelona, 1957.
22. Published in 1762 (cf. Anglès, H., *op. cit.*, p. VII). – See also Chapter X, footnote (1). – The first of the seven extant letters to P. Martini was written in or after 1765 (cf. Kastner, M.S., work cited in footnote (21), p. 236).
23. One of the members of this panel of high experts had been José de Nebra, teacher of Don Gabriel in Madrid who, for a time, also taught Soler. – After the examination by the high experts, Soler's treatise was – at the request of the General Father of the Order – further examined and approved by Casellas (cf. Anglès, H., *op. cit.*, p. VII).
24. The criticism was raised by Antonio Roel del Rio, Master of the Chapel of Mondonedo, in a work entitled *Reparos músicos precisos a la Llave de la Modulación* (published 1764), to which Soler replied, in 1765, with his *Satisfaccion a los Reparos precisos echos por Don Antonio Roel del Rio a la "Llave de la Modulación"* (cf. Anglès, H., *op. cit.*, p. VIII). Another attack on Soler's *Llave* was made by Gregori Diaz, to which Soler replied in a *Carta escrita a un amigo* (Madrid, 1766) (cf. Anglès, H., *op. cit.*, p. IX).

wrote: "...I shall have the great honour of submitting to your correction these my weaknesses...".[25]

Soler's letters are full of such sincere humble phrases – compare, for instance, letters two and three, in which he hopes to get Martini's judgment, correction, and approval for a treatise on the *Canto Ecclesiastico* then in progress –[26] but surely the most striking evidence of Soler's modesty is found in the true story related by M.H. Eslava in the *Gaceta Musical:*[27] in spite of repeated attempts at persuasion, Soler could not be made to sit for the portrait which Padre Martini so urgently wanted to have for his private museum.

A suspicion that these traits of humility were merely attributes of a nature inclined towards submissiveness or servility is quite unfounded, because Soler's hard and fast retaliations when publicly attacked on account of his theoretical writings[28], quite exclude the possibility of meekness.

So far, then, the somewhat sketchy picture of Soler's personality and character, which one may – with some daring – draw from the very limited sources available at present.

The few remaining details about Soler's life and activities add little to this over-all impression. Santiago Kastner tells us[29] that Soler's duties as Chapel Master at the Escurial entailed the composition of music for the organ and of ecclesiastical vocal music, accompanied or *a capella,* and also the composition of interludes to the yearly theatrical performances staged by the pupils of the monastery. From the *Actes Capitulares* of the Escurial it is clear that Soler received an income for his services; an entry made on the 16th March, 1754, states: "On this day, with the wholehearted agreement of this fraternity, Father Antonio Soler was given a life pension of 100 ducats yearly, for his needs and for his ability, well known by all."[30] That Don Gabriel paid for the tuition he received from Soler was already mentioned in the *Memorias Sepulcrales,* and it is possible that Soler was also rewarded for occasional services in an advisory capacity: H. Anglès described an instance where Soler was called in to defend the professional honour of an organ builder from Sevilla – one Josep Casas – whose instruments were claimed to

25. This is as close a translation as Soler's very broken Italian will permit.
26. Kastner, M.S., work cited in footnote (21), p. 238.
27. Madrid, 6th January, 1856, p. 4.
28. Cf. footnote (24) and Anglès, H., *op. cit.*, p. IX.
29. Article cited in footnote (1).
30. Cf. Anglès, H., *op. cit.*, p. VIII.

have been built by someone else.[31] In 1771, Soler wrote a patriotic book – apparently again a retaliation, this time against an anonymous author – about the relative value of Catalonian and Castilian money.[32]

These somewhat tedious details do nothing to relieve the painful lack of particulars about Soler's musical development. We know nothing about the momentous meeting and association of Soler and Scarlatti, except that it took place. We know that Lord Fitzwilliam visited Soler in the Escurial,[34] but we have no record of the information Soler gleaned from this meeting as regards the situation of music and the development of styles outside Spain. It is quite likely that Soler came into contact with other important personalities and composers, about which nothing is recorded, and which makes an assessment of contemporary influences on Soler's music extremely difficult. So we presume – as has already been mentioned – that Soler knew some of Boccherini's works, but we cannot be sure.

These gaps in the available information are so particularly irritating because of the style shift in Soler's music, to which we shall have occasion to refer throughout this treatise, and for which proof of external motivation would be of some historical importance. We do know that the Escurial had extremely well-stocked music archives in Soler's time,[35] and we also know that Soler made conscientious use of them in his studies – he quoted Morales and Palestrina as models in his *Satisfaccion* – but as his style shift obviously was not based on his knowledge of 16th century music, nor on his familiarity with Scarlatti's works, his assimilation of the then "modern" mid-European keyboard style remains enigmatic for want of a known catalytic agent.

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31. *Ibid.*, p. IX.
32. *Ibid.*, p. X.
33. See Chapter II of this treatise.
34. See chapter III of this treatise.
35. Anglès, H., *op. cit.*, p. VIII.

CHAPTER II

STATUS

The available biographical details of Soler's life are rather sparse, as we have seen and, such as they are, would hardly warrant a sustained interest, were it not for Soler's exceptional stature as a composer. Even from the quantitative point of view Soler's creative output is impressive, if one keeps in mind that he could only devote such time to writing and composition as could be spared from his many religious duties:[1] apart from the theoretical treatises mentioned in the previous chapter, he wrote no less than five hundred vocal works,[2] six concertos for two organs, six quintets for organ and strings, music for plays and interludes by Spanish dramatists, among others those of Caldéron,[3] and "...about a hundred and thirty 'sonatas' for harpsichord".[4] As regards the content and quality of these works Father Samuel Rubio, the editor of ninety-four keyboard-sonatas by Soler, remarks the following: "In this aspect he runs parallel to his contemporary – and perhaps his master – Domenico Scarlatti both in his prolificness and in his inspiration".[5]

Not always has Soler been given such high credit as a composer: when Father Rubio in the remark quoted above elevated him to the same rank as D. Scarlatti, he was rather less conservative than other writers: W. Georgii pointed out that the sonatas of Spanish composers during that period often resemble those of Scarlatti "...wie ein Ei dem anderen...", and that particularly the aspects of formal structure and keyboard technique in Soler's sonatas are subject to such description.[6] G. Chase saw in Soler's sonatas "...on every page..." not only a structural resemblance to Scarlatti's keyboard works, but also a discipleship in

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1. Rubio, S., Foreword (unnumbered) to: *P. Antonio Soler, Sonatas para Instrumentos de Tecla*, vol. I, Union Musical Espagnola, Madrid, 1957.
2. *Loc. cit.*
3. *Grove's Dictionary of Music and Musicians*, fifth edition, London, 1954, vol. VII, p. 873. Also: Chase, G., *The Music of Spain*, Dover Publications, New York, 1959, pp. 114-115.
4. Rubio, S., *op. cit.*, Foreword, vol. I.
5. *Loc. cit.* There are six vols. so far, containing 99 sonatas, four of which however, are duplicates, and a fifth a duplicate by transposition.
6. Georgii, W., *Klaviermusik*, Atlantis-Verlag AG, Zürich, 1950, pp. 76-77.

spirit,[7] and J.Nín – writing about the 27 sonatas of the London publication[8] – stated that "En ces vingt sept sonates l'influence scarlattienne apparaît indéniable et presque exclusive".[9] To R. Hill Soler was just a "...minor talent...".[10]

In spite of such summary assessments, some of these writers were quick to add that Soler nevertheless was a composer in his own right: W. Georgii hastened to say that it would be unjust to conceal the fact that Soler's music is always stimulating by variety of invention,[11] and G. Chase agreed that it has a "...charm and wit..." of its own.[12]

From their evaluations of Soler, which as it were gave with the one hand what they took with the other, it is clear that they regarded him as a secondary figure to D. Scarlatti, thus essentially differing from Father Rubio's assessment. One of the reasons for this discrepancy in evaluation we find in the fact that some of the similarities in the sonatas of the two composers explain themselves from their use of an identical ethnic idiom, i.e. Spanish folklore and guitar tradition,[13] which Scarlatti incorporated in his keyboard style,[14] and which Soler "...en bon droit, reprenaît à son tour".[15] For this reason it is on the one hand extremely difficult to decide what exactly Soler got from Scarlatti and how much precisely came to him from his own national sources, and on the other very easy to see Soler in a shadow which in reality may exist in a far lesser degree than is often supposed.[16]

There is, however, another reason why Soler has always been re-

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7. Chase, G., *The Music of Spain,* Dover Publications, New York, 1959, p. 115. Prof. Chase, with his excellent assessment of Soler's position in Spanish Music History, would probably be the first to agree to Rubio's opinion. At his time of writing, Soler's sonatas in four movements were not yet available.
8. *XXVII Sonatas para Clave, Por el Padre Fray Antonio Soler. Que ha impreso Roberto Birchall* (copy in British Museum).
9. Nín, J., *Classiques Espagnols du Piano, Seize Sonates Anciennes d'Auteurs Espagnols,* Max Eschig, Paris, 1925, vol. I, p. IV.
10. Hill, R.S., "Antonio Soler", *Notes,* vol. 16, 1958-1959, p. 157.
11. Georgii, W., *op. cit.,* p. 77.
12. Chase, G., *op. cit.,*pp. 115-116.
13. Keller, H., *Domenico Scarlatti,* Peters, Leipzig, 1957, pp. 64-65. See also: Kastner, M.S., essay on Soler for *Die Musik in Geschichte und Gegenwart* (private information prior to publication). Also: Chase, G., *op. cit.,* p. 112. – Cf. Chapter IX of this treatise.
14. Kirkpatrick, R., *Domenico Scarlatti,* Princeton U.P., 1953, pp. 114f, 168f.
15. Nín, J., *op. cit.,* p. V. – See also Chapters IX and XI of this treatise.
16. Rubio, S., *op. cit.,* Foreword, vol. I.

garded as being of secondary importance, namely because he had actually been a pupil of D. Scarlatti for a number of years. Although Father Rubio in his Foreword to Soler's *Sonatas para Instrumentos de Tecla*[17] is very careful in saying that Scarlatti was "perhaps" Soler's master,[18] there cannot be much doubt that such a teacher-pupil-relationship existed. Scarlatti's entrance into the service of the Spanish Court happened to coincide with Soler's year of birth,[19] and since Scarlatti was still in the same position when, in 1752, Soler began his service as organist and choir master of the monastery at the Escurial,[20] it was inevitable that the two musicians should come into close contact, and that the young monk, aged twenty-three, should become a pupil of the then sixty-seven year old Italian master. Apart from all surmising, there is the testimony to this effect by Lord Fitzwilliam,[21] and the title-page of the twelve sonatas in the Paris collection, which reads: *XII Toccate per cembalo composte dal Padre Antonio Soler discepolo de Domenico Scarlatti.*[22] Hermann Keller accepted these points of evidence at face value,[23] even though it is quite evident that the Paris collection is not an original, as its seal would make it appear.[24] Since Santiago Kastner's remarkable discovery of the autographs of seven letters written by Father Soler to Father Giambattista Martini, we have certainty in this matter: in the very first letter Soler described himself as "...lo 'scolare dil S[r] Scarlati..."[25]

But accepting the fact that Soler was, indeed, Scarlatti's pupil, does not mean that one should overrate the latter's influence on the former

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17. *Loc. cit.*
18. Father Rubio, in his original Spanish foreword, uses the word "maestro", whose meaning – like the French "maître" – is as ambiguous as the term "master" used in the English translation of his Foreword: the original meaning is "tutor" or "teacher".
19. Nín, J., *op. cit.*, p. III.
20. *Grove's Dictionary, op. cit.*, p. 873.
21. *Loc. cit.*
22. Nín, J., *op. cit.*, p. IV.
23. Keller, H., *op. cit.*, p. 22.
24. Nín, J., *op. cit.*, p. IV. It is particularly the orthographical mistakes in these sonatas which point to a rather inferior copyist, and make them extremely unlikely as Soler-autographs. Further to this question compare Chapter III, footnote (3).
25. "Algunas Cartas del P. Antonio Soler dirigidas al P. Giambattista Martini", Separata del vol. XII del *Anuario Musical* del Instituto Español de Musicología del C.S.I.C., Barcelona, 1957, p. 3. The single "t" in "Scarlati" is Soler's original.

because, firstly, the direct contact cannot have lasted longer than five years (Scarlatti died in 1757) and, secondly, because the "Italian Style" had become prominent in Spanish music long before Scarlatti ever set foot on the Iberian Peninsula.[26] At the halfway mark of the 18th century the Italian musical idiom was not only firmly established on a truly international basis, but had even earlier become an accepted tradition particularly in Spain.[27] It must be remembered here that Naples and Sicily had belonged to the Spanish crown since 1503,[28] that ever since a lively exchange of music and musicians had taken place across the Mediterranean,[29] and that by the end of the 17th century – when Spanish keyboard music fell into temporary decadence[30] and royal whim in both Portugal and Spain ever increasingly demanded to be entertained by Italian artists[31] – the influx of Italian music into Spain had become overwhelming. If Santiago Kastner in his essay on the keyboard style of Cabanilles,[32] who was the tutor of Soler's teacher José Elias,[33] could prove the influence of Fasolo, Strozzi, Pasquini, A. Scarlatti, and Corelli on the music of that Spanish master,[34] it must be accepted that the Italian musical idiom had been introduced into Spain long before Soler's birth, that it was not left to be popularised there by Domenico Scarlatti, and that Soler in moulding his style on an already existing tradition did so independently of Scarlatti, merely sharing with him the same point of departure.

We may regard this overlapping of mutual preoccupations – Scarlatti's with the Iberian folklore and Soler's with Italian keyboard technique – as an indication why Soler's independence as a composer has in the past only been partially acknowledged. An added handicap to the assessment of Soler's keyboard music was, of course, the fact that only a minority of his sonatas were available to earlier writers. J. Nín knew only sixty-five of Soler's sonatas, and of these sixty-five he owned only forty-two.[35] W. Georgii apparently knew only those fourteen

26. Kastner, M.S., "Randbemerkungen zu Cabanilles, Claviersatz", Separata del *Anuario Musical*, vol. XVII, Barcelona, 1962, p. 84.
27. *Ibid.*, pp. 85, 88-89. Also: Chase, G., *op. cit.*, p. 106.
28. Keller, H., *op. cit.*, p. 10.
29. Kastner, M.S., *op. cit.*, p. 82.
30. *Ibid.*, p. 84.
31. Keller, H., *op. cit.*, p. 19.
32. "Randbemerkungen zu Cabanilles, Claviersatz" is the original title, see (27).
33. Newman, W.S., *The Sonata in the Classic Era*, North Carolina U.P., 1963, p. 279.
34. Kastner, M.S., *op. cit.*, pp. 83, 85-86.
35. Nín, J., *op. cit.*, p. IV.

which Nĭn had published in his *Sonates Anciennes d'Auteurs Espagnols.*[36] G. Chase mentioned seventy-five extant harpsichord sonatas.[37] It is only now that Father Samuel Rubio has published ninety-four of the one hundred and thirty Soler sonatas which he mentions in the Foreword to his edition – i.e. three quarters of the total number –[38] that there is enough material available to make it possible to proceed from the negative comparative approach, which concerns itself merely with the *similarities* between Soler and Scarlatti, to the positive comparative approach, which can measure Soler's *individual characteristics.*

For this reason then, if it comes to an assessment of Soler's status in the history of music as a composer, it seems best – at least as a point of departure – to rely on the opinion of those whose specialized study and geographical position has enabled them to become intimately acquainted not only with his works but also with the national tradition from which these works sprang.[39]

Accordingly, when Santiago Kastner writes – contrary to conclusions of other writers who saw in Soler not much more than a plagiarist of Scarlatti – "Notwithstanding all his Italianisms, the musical language of Soler is profoundly Spanish"[40] and "I consider all music of Soler very Spanish, he surely owns a 'Nationale Eigenschaft', and I do not know any composers, who wrote in the same idiom",[41] this opinion should be regarded as the status quo, along with Father Rubio's statement that Soler "...must be considered the most distinguished musician

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36. Georgii, W., *op. cit.*, p. 76.
37. Chase, G., *op. cit.*, p. 114. Prof. Chase was probably no more than referring to the number of Soler sonatas mentioned in J. Nĭn's "The Bi-Centenary of Antonio Soler", in *The Chesterian,* vol. XI, No. 84, London, 1930, p. 99.
38. Soler, A., *Sonatas para Instrumentos de Tecla,* Union Musical Espagnola, Madrid, 1957-1962. The "complete" edition by Father Rubio is not finished as of this writing – only six volumes are at hand.
39. Father Samuel Rubio has for many years been librarian of the Escurial, where Soler also had worked; Santiago Kastner, since 1947 professor at the State Academy of Lisbon and also active associate of the Musicological Institute of Barcelona, specialized in keyboard music of the 16th to the 18th century, particularly that of Portuguese and Spanish composers.
40. Kastner, M.S., *2 x 2 Sonatas,* Foreword, Schott, Mainz, 1956. See also: Newman, W.S., *op. cit.*, pp. 280-281.
41. Kastner, M.S., private information, 7th February, 1965.

of 18th century Spain".[42] This status quo is confirmed by W.S. Newman in his excellent critical summary of Soler's position as a composer of sonatas.[43]

With this appreciation of Father Soler's status as the *raison d'être* of this treatise, a discussion of his keyboard sonatas will have to begin with an enquiry into their sources, the question of chronology, the question of the instrument, and the title 'sonata'. Thereafter, the sonatas themselves shall be viewed in their diversity of technical facets.

42. Rubio, S., *op. cit.*, Foreword, vol. I.
43. Newman, W.S., *op. cit.*, pp. 279-285.

CHAPTER III

SOURCES, AND THEIR REDISCOVERY

As in the case of Scarlatti's keyboard works, none of Soler's sonatas have been preserved in their author's handwriting.[1] Apart from four examples of the identical printed volume of twenty-seven sonatas – which are held by the British Museum, the Fitzwilliam Museum, the Hamburg Library, and the Library of the Conservatoire at Brussels, respectively –[2] the sources consist only of manuscript copies. One of the sets of manuscripts, namely the collection of twelve sonatas in Paris, is marked as an "original", but J. Nín alleged to have proved this untrue by comparing the Paris handwriting to a Soler-autograph at Montserrat.[3]

It is not known what happened to the original manuscripts, nor why Father Soler – again just like Scarlatti – did not feel called upon to safeguard them. Even Lord Fitzwilliam, to whom Soler gave the above-mentioned twenty-seven sonatas which were later printed by Robert Birchall in London, did not seem to attach much importance to the preservation of the autographical manuscripts, because those, too, were lost.[4]

The full title of the only early publication of Soler's sonatas reads: *XXVII Sonatas para Clave, Por el Padre fray Antonio Soler. Que ha impreso Roberto Birchall. Nro. 133 New Bond Street, Price 15s.* [1.5] Un-

1. Rubio, S., Foreword (unnumbered) to: *P. Antonio Soler, Sonatas para Instrumentos de Tecla,* vol. I, Union Musical Espagnola, Madrid, 1957. Also: Keller, H., *Domenico Scarlatti,* Peters, Leipzig, 1957, p. 30.
2. Nín, J., "The Bi-Centenary of Antonio Soler", *The Chesterian,* vol. XI, No. 84, London, 1930, p. 99.
3. Nín, J., *Classiques Espagnols du Piano, Seize Sonates Anciennes d'Auteurs Espagnols,* Max Eschig, Paris, 1925, vol. I, p. IV. Nín did not give any particulars as to the work or works he asserted to have seen in Soler's own handwriting at Montserrat. It cannot have been one of the keyboard sonatas, as Father Rubio – having so far published no less than 40 sonatas from or in comparison with Montserrat manuscripts – is still quite emphatic on the point that no Soler sonatas exist in autograph. The only extant Soler autographs appear to be in the Escurial, and these are all ecclesiastical works (Kastner, M.S., private information, May 2nd, 1965).
4. Hill, R.S., "Keyboard Music", *Notes,* vol. 16, Washington D.C., 1958-59, p. 156.
5. Mitjana, R., *Encyclopédie De La Musique et Dictionnaire Du Conservatoire, Première Partie, Histoire De La Musique, Espagne - Portugal,* (ed. A. Lavignac), Paris, 1920, p. 2183.

fortunately, this publication is undated. Lord Fitzwilliam received the sonatas from Soler on the 14th February, 1772, and brought them to London;[6] the year of publication, however, is now thought to be not earlier than 1796, which would make the publication a posthumous one.[7]

In spite of this early print, Soler and his sonatas were forgotten outside Spain for very nearly eleven decades. The first to take notice of their existence again was Robert Eitner, if only by including the Birchall publication of the twenty-seven sonatas in his *Quellen Lexikon,* in 1903.[8] The true rediscovery of Soler began only with Felipe Pedrell who, in 1908, published a discussion of Soler's life and work in the *Revista Musical Catalana.*[9]

Pedrell, however, in spite of his visits to the Archives of the Escurial,[10] did not happen to find any of Soler's keyboard works there[10] and could not – as he was unaware of the Birchall publication and of Eitner's *Quellen Lexikon* – include them in his list of Soler's works.[11]

The historical and musical importance of the keyboard sonatas, in fact, remained unnoticed until as late as 1920, when it fell to Rafael Mitjana to focus critical and enthusiastic attention on the twenty-seven sonatas published by Birchall and, above all, to analyse some of them as to form and style.[12]

Although publishing later, J. Nín had come across Soler's sonatas some time before Mitjana.[13] Nín went two steps further than the former: firstly, he actually edited and republished five of the sonatas of

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6. Cf. Hill, R.S. *loc. cit.*; also: Nín, J., work cited in footnote (2), p. 102; also: *Grove's Dictionary of Music and Musicians,* fifth edition, London 1954, vol. VII, p. 873; also: Chase, G., *The Music of Spain,* Dover Publications, New York, 1959, p. 115.
7. Newman, W.S., *The Sonata in the Classic Era,* North Carolina U.P., 1963, p. 280; G. Chase, in his work mentioned in footnote (6), p. 116, considers this publication contemporary to the composer.
8. Nín, J., work cited in footnote (2), p. 99.
9. 1908/9, Nos. 58-61, 2nd Series of *Musics Vells De La Terra.*
10. The manuscript copies of the ten sonatas at the Escurial were made by Father Cortazar, in 1896. Cf. Rubio, S., *op. cit.,* "Sources of Our Edition", vol. I.
11. Nín, J., work cited in footnote (2), p. 99.
12. Mitjana, R., *op. cit.,* pp. 2183 and 2185.
13. The Birchall print was actually found by the American historian C.P. Smith. Cf. Nín, J., work cited in footnote (2), p. 102. Also: Nín, J., *op. cit.,* p. IV, footnote (4).

the Birchall print[14] and, secondly, he added nine sonatas from freshly discovered sources.[15] Although Nín's edition of Soler's sonatas is not always in the best of taste[16] and several statements in his Foreword open to doubt, he can be regarded as a pioneer in the field of Soler-study, because he appears to have been the first to discover some new sonatas from additional sources.

Modern Soler-research on a musicological level began with Monseñor Anglès who, in 1933, in his *Introduccio i estudi bibliografic* to Robert Gerhard's *Antonio Soler: Sis Quintets,*[17] was able to offer a most valuable biographical summary and comprehensive list of Soler's music, pointing to formerly unknown sources.[18]

Anglès' great pupil, Macario Santiago Kastner, continued the former's study and, beginning in 1952, first published Soler's unique six concertos for two organs,[19] then two pairs of Soler's keyboard sonatas.[20] As regards new sources, Kastner's contribution to the study of Soler is the rediscovery of Soler's correspondence with the famous Father Giambattista Martini.[21] Kastner's publication of this correspondence is of importance, because it enriches our limited knowledge of Soler's life with glimpses of this master's personal character. Kastner's principal achievement, however, is the evaluation and integration of Soler's place as a composer not only in the history of Spain, but in the history of 18th century music as a whole.[22]

14. Nín, J., *op. cit.*, vols. I and II, 1925 and 1929. These sonatas correspond to Nos. 24, 21, 2, 15 and 19 of the Birchall print.
15. Mss. then held by Père Nemesio Otaño and Henry Prunières. These, however, were not all the manuscripts Nín knew; cf. his *Classiques Espagnols du Piano, Seize Sonates Anciennes d'Auteurs Espagnols,* Max Eschig, Paris, 1925, vol. I, p. IV.
16. Hill, R.S., *op. cit.,* p. 155; also: Newman, W.S., *op. cit.,* pp. 279-280.
17. Institut d'Estudis Catalan, Biblioteca de Catalunya, Barcelona, 1933. See Chapter I of this treatise.
18. *Ibid.* p. XII ff.
19. *Música Hispana, Serie C: Música De Camera, 1, P. Antonio Soler.*
20. *P. Antonio Soler: 2 x 2 Sonatas for Keyboard Instruments,* Schott & Co., Mainz, 1956.
21. "Algunas Cartas del P. Antonio Soler dirigidas al P. Giambattista Martini", Separata del vol. XII del *Anuario Musical* del Instituto Español de Musicología del C.S.I.C., Barcelona, 1957. This publication contains 7 letters.
22. Cf. Kastner, M.S., "Randbemerkungen zu Cabanilles, Claviersatz", Separata del *Anuario Musical,* vol. XVII, Barcelona, 1962; also: Kastner, M.S., *Carlos de Seixas,* Coimbra, 1947; also: Kastner, M.S., *Contribución al estudio de la musica española y portuguesa,* Atica, Lisbon, 1941.

The next big step forward in the publication[23] and indication of new sources of Soler's keyboard sonatas was taken in 1957, when Frederick Marvin and Samuel Rubio began – independently of each other – to bring out their "complete editions" of the sonatas.

Of these two editions now in progress[24] the one by Father Rubio is the most important from the musicological point of view, because it is systematic in the sorting of the sonatas according to their sources, while the one by Marvin offers the sonatas according to their presentability from the performer's point of view.[25]

Apart from that, Father Rubio's edition has progressed somewhat faster than Marvin's and, therefore, allows a more comprehensive view of the sources at this stage.

In Table I below, the source/s of each sonata is indicated by (x) against its number in the six volumes of the Rubio-edition.[26]

The number of the sonatas and their sources shown in Table I make it clear how far Soler-research has advanced since the days of J. Nĭn's *Seize Sonates Anciennes d'Auteurs Espagnols;*[27] it also gives evidence of the diligence and resourcefulness of the editor, Father Samuel Rubio.

And yet, the sources quoted by Rubio are not the only ones known. J. Nĭn, in his above-mentioned publications, edited three sonatas made available to him by Rd. Père Nemesio Otaño. They have not, so far, been published by either Rubio or Marvin, neither from the sources used by Nĭn, nor from a duplicate manuscript in one of the other collections.[28]

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23. In 1950 another edition of some of Soler's sonatas appeared: Duck, L., *Antonio Soler: Six Sonatas for Pianoforte,* vols. 1-2, Mills Music, New York; This edition contributed nothing new to Soler-research, as it used the Birchall print as its only source, and is over-edited. Cf. Hill, R.S., *op. cit.,* p. 156.
24. Marvin, F., *Antonio Soler: Sonatas for Piano,* Mills Music, New York and London, beginning in 1957; and: Rubio, S., *op. cit.,* also beginning in 1957.
25. Hill, R.S., *op. cit.,* p. 157.
26. The sonatas which are accidentally duplicated (cf. Rubio, S., *op. cit.,* "Sources of our Edition", vol. VI) are marked by bracketing their number.
27. Compare footnote (3) for full title.
28. Hill, R.S., *op. cit.,* p. 156. The manuscripts of these three sonatas are thought to be no longer available. Cf. Newman, W.S., *op. cit.,* p. 279.

TABLE I

Sources of Soler's Sonatas according to S. Rubio (ed.)

Number of Sonata	Publication by R. Birchall	Mss. at Montserrat	Mss. at Biblioteca Central de Barcelona	Mss. Belonging to P. de Guinard; French Institute, Madrid	Mss. at Biblioteca del Orfeo Catala de Barcelona	Mss. at Escurial	Mss. of Paris
1	X						
2	X						
3	X	X					
4	X	X					
5	X						
6	X						
7	X						
8	X						
9	X						
10	X						
11	X						
12	X						
13	X						
14	X						
15	X						
16	X			X		X	
17	X						
18	X						
19	X						
20	X						
21	X						
22	X						
23	X						
24	X						
25	X						
26	X			X			
27	X			X			
28				X		X	
29				X		X	
30				X		X	
31				X		X	
32				X		X	
33				X		X	
34				X		X	
35		X	X				
36		X					
37		X					
39		X					
39		X					
40		X					
(41)		X					
(42)		X					
43		X					
44		X					
(45)		X					
46		X					
47		X					
48		X	X				
49		X		X			
50		X					

TABLE I (Cont.)

Sources of Soler's Sonatas according to S. Rubio (ed.)

Number of Sonata	Publication by R. Birchall	Mss. at Montserrat	Mss. at Biblioteca Central de Barcelona	Mss. Belonging to P. de Guinard; French Institute, Madrid	Mss. at Biblioteca del Orfeo Catala de Barcelona	Mss. at Escurial	Mss. of Paris
51		X					
52		X	X				
53		X					
(54)		X					
55				X		X	
56		X					
57				X		X	
58					X		
59					X		
(60)					X		
61		X					
62		X					
63		X	X				
64		X	X				
65		X	X				
66		X	X				
67		X	X				
68		X	X				
69				X			
70				X			
71				X			
72				X			
73				X			
74				X			
75				X			
76				X			
77				X			
78				X			
79				X			
80				X			
81				X			
82				X			
83					X		
84							X
85							X
86							X
87							X
88							X
89							X
90							X
91		X					
92		X					
93		X					
94		X					
95		X					
96		X					
97		X					
98		X					
99		X					

F. Marvin, too, has come forward in his edition with three sonatas from a source untapped by Rubio, namely those from a manuscript held by the Bibliotecha Cataluña.[29]

As of this writing, then, adding Nĭn's and Marvin's sources to those of Rubio, the manuscript copies of Soler's sonatas are known to be spread over eight different libraries[30] and collections, even apart from the four institutions which each hold one example of the Birchall print.

29. Hill, R.S., *op. cit.*, p. 157.

30. Santiago Kastner's *2 x 2 Sonatas* (see footnote (20)) are also based on manuscript copies in the Biblioteca Central de Barcelona.

CHAPTER IV

THE QUESTION OF CHRONOLOGY

Apart from the orthographical mistakes made by copyists,[1] the most deplorable aspect of the loss of Soler's sonata-autographs is the fact that no conclusive chronology of these works can be established. The uncertainty in this respect is only increased by the manuscript copies being scattered over eight different libraries and collections, and the confusion reaches its peak when one realises how many different copyists must have been employed in the transcription of Father Soler's sonatas.[2]

Usually these copyists, when they gave a date at all, merely fixed the date of the completion of their copy, leaving posterity to surmise whether the sonata or sonatas were originally composed years or even decades before the date of copy. Two excellent examples of such vagueness are the manuscript copies of those sonatas which Father Rubio places as Nos. 16,[3] 58, and 59 in his edition; in both these cases the name of copyist and the year of copy are recorded.

The title of the manuscript which contains the sonata No. 16 reads as follows: *Quaderno de Sonatas y Versos que compuso el P. Fr. Antonio Soler, Maestro de Capilla de el Real Monasterio de San Lorenzo del Escorial. Son de Vicente Torreno, las que copié en el presente año de 1786.*[4]

Torreno's explanation only leaves this to be desired: he should have

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1. Nín, J., *Classiques Espagnols du Piano, Seize Sonates Anciennes d'Auteurs Espagnols*, Max Eschig, Paris, 1925, p. IV. Also: Rubio, S.,Foreword (unnumbered) to: *P. Antonio Soler, Sonatas para Instrumentos de Tecla*, vol. I, Union Musical Espagnola, Madrid, 1957.
2. Even apart from copies which are no longer traceable, like those of Otaño and Villalba, Table I gives sufficient evidence of how much duplication took place in the copying of Soler's sonatas. That a considerable number of men of varying degrees of competence were involved in this copying is shown by the incompleteness of some copies (in the case of the sonatas with three movements in vol. IV of the Rubio-edition), by the different mistakes made in transcription, by the different methods of distributing the parts on the staff, and even by a case of transposition (compare sonatas Nos. 54 and 92). See also Chapter I, footnote (14).
3. The sonata No. 16 has three sources, namely the Birchall print, a manuscript at the Escurial, and the manuscript of M. P. de Guinard (see Table I). It is the latter to which we are referring here.
4. Rubio, S.,*op. cit.*, "Sources of Our Edition", vol. I.

informed the reader whether he copied from an autograph or from an already existing manuscript copy, and – if he did copy from an autograph – which date this autograph showed. As Torreno's date indicates, his copy was made three years after Soler's death, and if this particular sonata had not happened to be one of those which Soler himself gave to Lord Fitzwilliam, in 1772, we would still have to consider any year of Soler's creative life as its possible year of composition. Even as it is, we can only be sure that this sonata was not written during the last eleven years of Soler's life, which still leaves the question of its exact placing before the year 1772 unsolved.[5]

In the case of the sonatas Nos. 58 and 59,[6] the vagueness of the copyist turns into obscurity; the title to these two sonatas reads: *Sonatas del P. fray Antonio Soler que hizo para la diversión del Serenĭmo Señor Infante Don Gabriel. Obra 7.ª y 8.ª. Año 1786. Joseph Antonio Terrés, 1802.*[7] Pointing to the "Obra 7.ª y 8.ª", it takes a great deal of credulity to accept that these pieces are, in fact, Soler's opp. 7 and 8, because both – and very particularly the first – remind one in spirit and texture so much of the early Viennese Classic that it is difficult to believe that they could have grown from the tuition Soler received at the Monastery of Montserrat, nor that in their simplicity they could have been the result of Scarlatti's influence. As regards the "año 1786", that cannot – as it should in this context – indicate the actual year of composition, because it is a posthumous date. Neither can it be the year during which the copy was made, because that the copyist stated as being 1802. Does "año 1786" then date the copy from which Terrés copied in his turn?

The latter explanation seems the most plausible, as copying from copies appears to have been done quite frequently. Another example of this is the manuscript copy at the Escurial, containing ten sonatas, made by Father Isidore Cortazar, in 1896, by copying from a copy made available to him by Father Luis Villalba. It is obvious that this date of copy is even more useless for an attempted chronology than those in

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5. There is no reason to believe that Soler did not write keyboard sonatas before 1760 when, after the ascension of Carlos III, the *Infante* Don Gabriel became his pupil. Nor is there any reason to think that Soler only began to write sonatas after he had met Scarlatti, which was probably in 1752.
6. Father Rubio published these works not as sonatas, but No. 58 as a Sonata-Rondo, and No. 59 as a Rondo.
7. Rubio, S., *op. cit.*, "Fuentes De Nuestra Edicion", vol. III.

the cases mentioned previously, particularly since Father Villalba's copies are no longer available.[8]

At the present moment we know of only one manuscript copy which, according to its date, was made while Soler was still alive. This manuscript, held by the Biblioteca Central de Barcelona, contains a sonata in three movements, which is presented as No. 63 in the Rubio-edition. In his "Sources of Our Edition" to vol. IV, Rubio gives the full title of the manuscript: *Seis obras para órgano, con un cantabile y allegro cada una, compuestas por el Rvdo. P. Antonio Soler. Año: 1777.* The indicated year may, in this case, happen to be the actual year of composition. It may also – like in the former cases – just be the date of copy. Either way the date is not of much help, because it falls so close to the end of Soler's span of life.

Lacking dependable dates, a plausible chronology can be based on opus numbers, provided that they are consistent. Apart from the two copies by Terrés mentioned above, there are only nine sonatas in the Rubio-edition which carry opus numbers. These nine are the sonatas placed as Nos. 91 to 99,[9] and – even assuming for the moment that together with the Terrés copy we have eleven sonatas with correct opus numbers – they are not sufficient in quantity to help us place the rest of the sonatas, especially as the highest number indicated is opus 8. This "opus 8", however, cannot be seriously regarded as Soler's true opus 8 because, as Rubio puts it, "The sonatas in 4 movements ... indicate that P. Soler was in touch with other musical worlds apart from the Scarlattian world in which he moved for many years",[10] and this clearly means that these sonatas come from a later period in Soler's life.[11]

From this it is obvious that Soler's opus numbers are of no value to a chronology, because he seems to have resorted to the use of such num-

8. Rubio, S., *op. cit.*, "Sources of Our Edition", vol. I. R. Kirkpatrick has attempted a chronological order of Scarlatti's works according to the dates given by copyists, with the result that some early sonatas appear after the Essercizi of 1738 (cf. Keller, H., *Domenico Scarlatti,* Peters, Leipzig, 1957, p. 33).

9. The first six of these sonatas are all part of op. 4, the latter three make up op. 8. It should be mentioned here that the copyist Terrés also named as op. 8 the sonata which is placed as No. 59 in the Rubio-edition.

10. Rubio, S., *op. cit.*, "Sources of Our Edition", vol. VI.

11. This would indicate that Father Soler's musical development is in this respect a reversal of that of Scarlatti, who developed from sonatas with more than one movement to the one-movement sonata (cf. Keller, H., *op. cit.*, p. 33).

bers rather late in his life, and to have omitted to integrate his earlier works in his new system of numbering.

Straightforward dates and opus-numbers being either unavailable or insufficient, there is a third method by which a chronological listing of Soler's sonatas could be attempted, namely by trying to integrate the stylistic characteristics of the sonatas in a progressive evolutionary pattern. Such a determination of a chronological order by way of comparison of stylistic criteria is most challenging, but also very dangerous. Particularly in the case of Soler – where it is not a question of placing a single work or a comparatively small group of works within the already established chronological framework of the composer's general output[12] – the danger is that a grouping of the sonatas according to stylistic criteria would neither guarantee the chronology within the tentatively determined groups, nor necessarily the chronology of these groups as such.

It cannot be denied, however, that the criteria of stylistic development exist in Soler's sonatas. When J. Nín said that the sonatas of the Guinard collection "A première vue ..." appear to be older than those in the Paris collection,[13] he undoubtedly based his statement on stylistic observations. Santiago Kastner, too, resorted to features of style when – comparing Soler to Seixas –[14] he stated that both masters evolved from the composition of one-movement sonatas to the composition of sonatas with more than one movement. Samuel Rubio's statement quoted above indicates that he places the sonatas in four movements, opp. 4 and 8, in a later period of Soler's creative life, and Father Rubio's decision

12. Even the placing of a single work is often difficult; often remembered classics in this respect are Beethoven's "Die Wut um den Verlorenen Groschen", and Chopin's Mazurka in A, op. 68, No. 2.

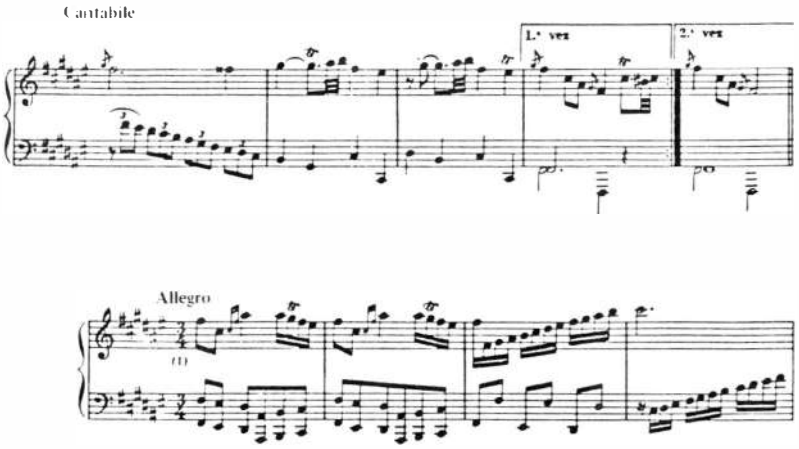
13. Nín, J., *op. cit.*, p. IV, footnote (3). Nín did not publish any of the sonatas in the Guinard collection. In his "The Bi-Centenary of Antonio Soler" (*The Chesterian*, vol. XI, No. 84, London, 1930, p. 103) Nín again stated that the Paris sonatas belong to Soler's "... final period ...". Nín's reasoning was based on Soler's advanced modulations, but to our mind the Paris sonatas show little in the way of modulation that is not established in, for instance, the sonatas Nos. 2, 4, 6, 11 and 15 (all from the Birchall print) or, for that matter, in the sonatas Nos. 78 and 79 (from the Guinard collection). Besides, Soler's treatise *La Llave de Modulación* was published already in 1762, when he was 33 years of age and, in 1765, Soler wrote that he had composed pieces "in all keys and in all styles" (Cf. Anglès & Gerhard, Antonio Soler: *Sis Quintets*, Barcelona: Institut d'Estudis Catalan, 1933, p. VII).

14. Kastner, M.S., *Carlos de Seixas*, Coimbra Editora, Coimbra, 1947, p. 88.

here does not only take multiple movements as a determining factor, but also the musical texture of these sonatas, which remind one often of the style of Bach's sons, Wagenseil and early Haydn. Furthermore, Father Rubio seems to share Santiago Kastner's opinion that not only opp. 4 and 8, but ***all*** the sonatas with more than a single movement are of later date.[15]

A scrutiny of these attempts at determining a chronology on the grounds of stylistic comparison reveals the dangers of this procedure: the Guinard collection – assessed by J. Nĭn as probably earlier than the Paris collection – contains a sonata with two movements, contrasted in time, tempo, and character, but clearly interconnected (No. 79). Example 1, below, shows the last four bars of the first movement and the first bars of the second movement.

Example 1



The existence of such a work in the Guinard collection would seem to prove Nĭn wrong, because it is reasonable to suppose that the presentation of a two-movement sonata – instead of presenting two

15. **Private information, 11th January, 1964.**

autonomous sonatas as a pair, as both Soler[16] and Scarlatti[17] liked to do – is an evolutionary step towards the later multi-movement sonatas: the Paris collection contains no such two-movement sonata.

Another striking sonata from the Guinard collection is No. 81. What makes this work so exceptional is the deliberate emotional contrast of its seemingly fragmentary sections. Example 2, below, shows two pages of this sonata.

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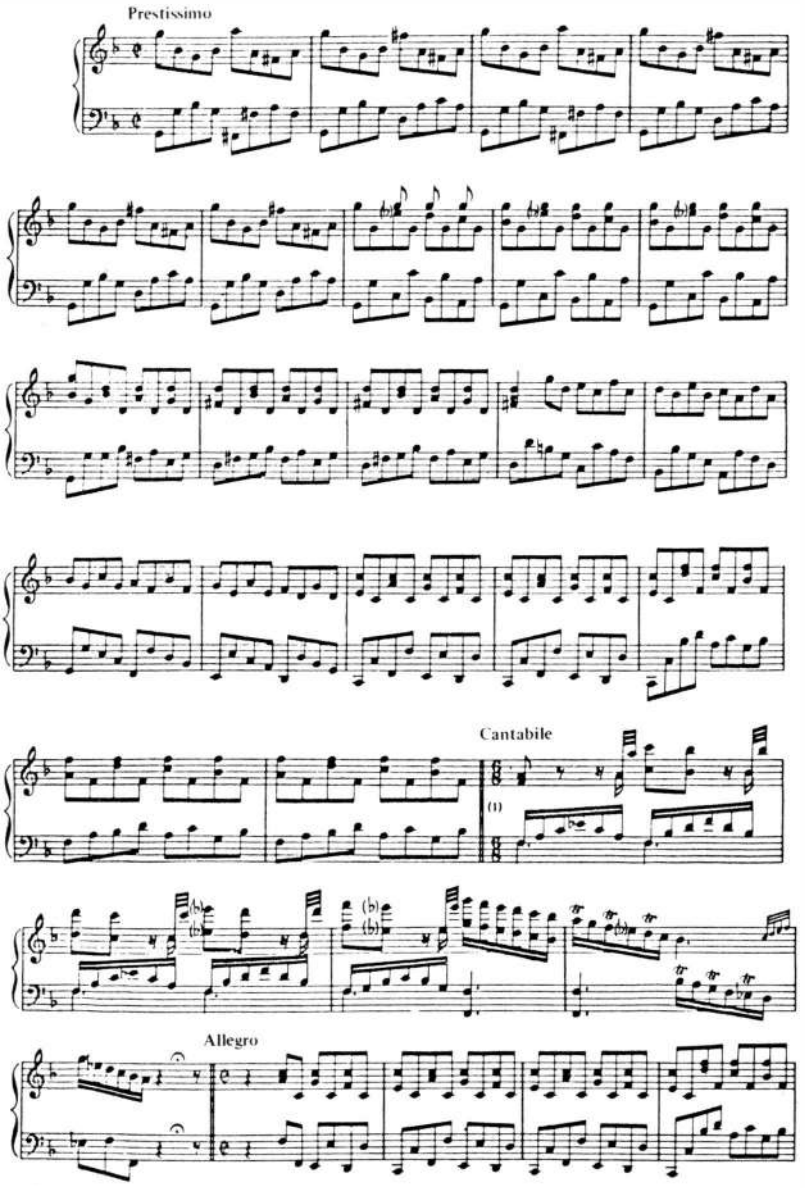
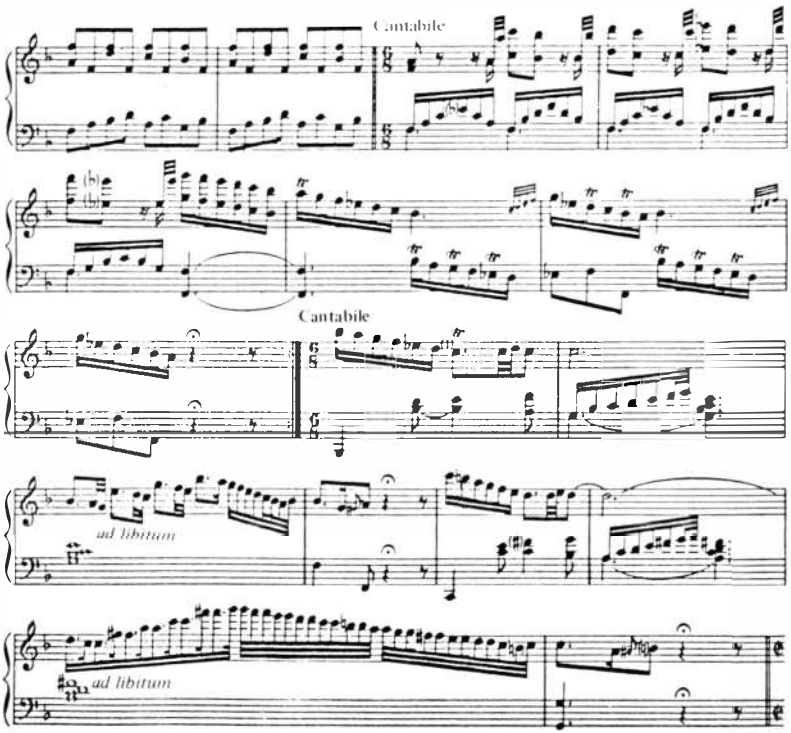
16. The fact that some of Soler's sonatas are presented in pairs is of itself not necessarily proof of a consideration of a larger musical form. These pairs appear in the Birchall print as well as in the Guinard collection, though not in the collection of Paris. It is very tempting to regard the sonatas from the Guinard collection, which Rubio places as Nos. 77, 78 and 79 as a double pair with an underlying formal principle, but as it is quite possible that their grouping is again no more than a copyist's whim, it is better to refrain from any speculation on this subject. W.S. Newman (*The Sonata in the Classic Era,* North Carolina U.P., 1963, p. 282) was actually trapped into taking these pairs too much for granted as the composer's intention. Among others, he pointed to Nos. 40 and 41 in the Rubio-edition as such a pair, which is probably just a slip because those two sonatas have nothing in common; we take it that Newman meant Nos. 41 and 42 which he also mentions on p. 11. But it turned out that these sonatas are not a pair, but the 2nd and 4th movements of an incompletely copied sonata. (Cf. Rubio, S.,*op. cit.,* vol. VI, pp. 89 and 97.)

17. Keller, H., *op. cit.*, p. 34. – Likely pairs of Soler's sonatas are, for instance, Nos. 5 and 6, Nos. 10 and 11, Nos. 12 and 13, Nos. 16 and 17, Nos. 26 and 27, Nos. 32 and 33, the already mentioned Nos. 77-79, etc. We say "likely" pairs in accordance with our remarks in footnote (16): we can only be certain of Soler's intention when there is an indication like *Sigue* at the end of the first sonata, as is the case with the e-minor–g-major pair in Kastner's: *P. Antonio Soler, 2 x 2 Sonatas for Keyboard Instruments,* Schott & Co., Mainz, 1956.

Example 2





The whole conception of this sonata is far removed from the Scarlattian method of composition which is quite prominent throughout the sonatas of the Paris collection, and reminds one rather of C.P.E. Bach's polypathetic *Fantasie-Sonaten.* Here, then, is an additional reason why Nĭn's surmise, that the Guinard-sonatas belong to an earlier period than the sonatas in the Paris collection, is open to doubt: if we accept Rubio's view that Soler began to incorporate features of contemporary mid-European style in his later works,[18] it is reasonable to suppose that the sonata No. 81 was written somewhere near the beginning of this new development in Soler's life and, therefore, later than the Paris sonatas. What makes Nĭn's theory completely untenable, however, is the fact that the Guinard-collection contains a pair of sonatas – Nos. 32 and 33 – which are both in ternary first-movement form

18. Newman, W.S., *The Sonata in the Classic Era,* North Carolina U.P., 1963, p. 281.

(cf. Chapter VIII) and point to a transitional period: all the sonatas in the Birchall print and the Paris collection are in binary form.

In a chronology based on stylistic features the chance of error is, as we see, greater than in a chronology based on established historical facts, and the reason for this lies in the prerequisite necessity to assume the existence of a plausible pattern of development, and to decide on the criteria of such a pattern. Such an assumption – made inevitable by this method of research – cannot account for a composer's momentary whim, and it is under such circumstances that a method of research crosses the line between competence and incompetence, as it did in Nĭn's case, who evidently saw a plausible pattern of development in technical largesse.

Particularly in the case of Soler, where the available biographical material does little to afford the researcher the facility to point to definite periods during which either personalities or publications exerted a fresh influence on the composer, the stylistic approach is of questionable value to chronology. While it is apparent that a sonata like No. 66, which W.S. Newman observed to resemble the Mannheim style very closely,[19] does not belong to the same period as, say, the pair of Nos. 10 and 11, there can be no certainty in fixing its chronological place in relation to the Minuets in the sonata No. 97.

As a last resource, and in the hope of finding at least some little pointer towards a solution of this question of chronology, we have examined the compass of Soler's sonatas. Even this method of enquiry – which might have shown that during his later period Soler wrote for an instrument with increased compass – proved to be singularly devoid of chronological clues. Here are the extreme pitches of the sonatas as they are presented in the different collections:[20]

Publication by R. Birchall:	F, - g‴
Mss. at Montserrat:	G, - a‴
Mss. at Biblioteca Central de Barcelona:	A, - f♯‴ (implying a keyboard with g‴)

19. *Loc. cit.*

20. Helmholtz pitch notation is used. No reference to manuscripts at the Escurial is made, because they are all duplicated in the other collections. Reference to manuscripts in the Biblioteca Central de Barcelona is only made in those cases where sonatas with more than one movement are complete in this and no other Library.

Mss. belonging to M. P. Guinard:	F, - g'''
Mss. at Biblioteca del Orfeo Catalá:	C - e '''
Mss. of Paris:	D,♭ - g'''(the D♭, is a case of octave-tripling: it appears at the very last cadence point of sonata No. 88 and, in the same form, in bar 5 of that sonata.)

The extreme pitches used by Soler are, therefore, D♭, and a'''. The D♭, in one of the Paris sonatas actually implies the existence of a C, on the particular instrument, which would be rather unusual for an 18th century keyboard, and this circumstance suggests the possibility that the D♭, is an arbitrary notation, although it follows the preceding pattern of motion as its logical conclusion.[21]

If the D♭, is disregarded, the lowest pitch of the Paris sonatas is F,, the highest g''', and from the above comparison it is clear that these pitches also represent the extreme notes used in both the Birchall publication and the Guinard collection. This again implies that a com-

21. It is quite possible that the D♭, is an adaptation of the copyist: apparently, copyists not infrequently adjusted pitch to the particular instrument at their disposal, as Santiago Kastner found to his chagrin when taking at face-value the concluding B, of the e-minor sonata (*2 x 2 Sonatas*, see footnote (20)), which then turned out to be a copyist's adjustment (Kastner, M.S., private information, 2nd May, 1965). That the principle of the "short octave" was applied to the notation of the D♭, is unlikely, because in bars 52, 64, 65 and 70 of sonata No. 88 most of the keys between F, and C are accounted for. – The extreme compass used by Scarlatti is given as G,-g''' (cf. Keller, H.,*op. cit.*, p. 33). – The largest compass on a harpsichord built by the famous Flemish family of harpsichord-builders was introduced by Andreas Ruckers (1579-c.1654). This compass was C, - f'''. Apparently only one instrument with this compass is still extant. The next largest compass of an Andreas Ruckers harpsichord is E, - f''', and that, too, is a singular case. Usually the bottom note was F, (cf. *Grove's Dictionary of Music and Musicians*, fifth edition, London, 1954, vol. VII, pp. 316-323). It stands to reason that Ruckers' compass was enlarged by other instrument-builders during the next hundred years, particularly as regards the altissimo – as is evident from Soler's use of the a''' – but all the harpsichords we have seen stop at bottom with F,. As regards the pianoforte, one built by Cristofori, in 1726, has C as its lowest note, one built in England by Zumpe and Buntebart, in 1770, has G, (cf. *Grove's Dictionary*, fifth edition, London, 1954, vol. VI, plate 50).

parison of pitch notation does not offer a solution to the question whether or not the Guinard collection is older than the Paris collection, and that it can neither solve the problem of the relationship in time between the Birchall publication and the Paris collection.

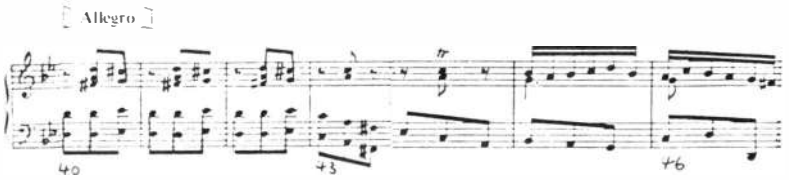
It also becomes evident that the comparison of pitch notation cannot furnish proof nor, indeed, even corroboration of Father Rubio's and Santiago Kastner's theory that the sonatas with more than one movement belong to a later period than those with a single movement: there is no sonata with either three or four movements in the manuscripts at Montserrat which goes below the pitch of $G_{,,}$ while the one-movement sonatas generally employ the $F_{,}$. Far from disproving Rubio's and Kastner's theory, however, this circumstance merely shows the impracticability of a chronology based on pitch notation: in Soler's case stylistic development did not run parallel to an increased compass of the keyboard because, quite contrary to expectations, those sonatas, which in their musical texture show an adaptation of contemporary mid-European style, give evidence of *diminishing* compass; such is the case with sonatas Nos. 58, 59 and 66, whose stylistic properties have been discussed above: the respective compass of these sonatas is C-d''', E-d''', and C-e''', and so the question arises whether these works were not intended for an early pianoforte, the compass of which may initially have been smaller than that of the harpsichord.[22]

Just how inadequate a comparison of pitch notation is for our purposes, becomes clear by considering cases in which it is evident from Soler's notation that he was hampered by the insufficient compass of a keyboard. An example is the sonata No. 48. In bars 40-46 Soler was forced to interrupt a downward octave-progression which, as is proved by its transposed parallel in bars 102-108, he would rather have continued. (See Example 3 (a) and (b).)

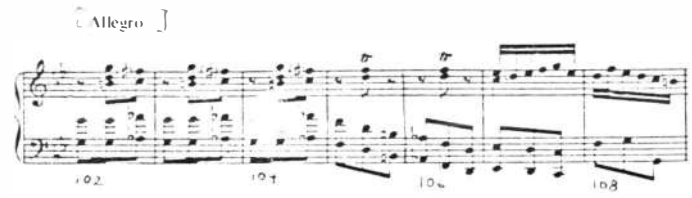
22 Nín, J., *op. cit.*, p. I, set the introduction of the pianoforte into Spain at 1760, but according to H. Keller (*op. cit.*, p. 35) this must have happened muchearlier. Keller (*loc. cit.*) confirms smaller compass of pianoforte. See also footnote (21).

Example 3

(a)



(b)



That, however, still does not place this sonata as either an early or a late one; the source of the manuscript is the Monastery of Montserrat, and this sonata stands together with seven others from the same source, none of which exceed the compass C-e‴. This *may* mean that the composer had the organ in mind rather than a stringed keyboard instrument, a distinction which even in Soler's time was not rigidly observed.[23] Also, one could again mention the possibility that these sonatas were written for the early *Hammerklavier,* if it was not for an inconsistent pedal-point in No. 44, bars 21-33, which defies this reasoning.[24]

23. The title to a manuscript copy containing the sonata No. 63 begins as follows: "Seis obras para órgano ..." Aside from the *Intento,* the ornamentations in the first movement and the drum-basses of the second make this sonata a very unlikely piece for the organ, although it must be admitted that most pages of Soler's concertos for two organs show as little regard for idiomatic organ style as does this sonata. (Cf. Kastner, M.S., *P. Antonio Soler, Conciertos Para Dos Instrumentos de Tecla,* Instituto Español de Musicología, Barcelona, vols. I-VI, 1952-1962.) In fact, Santiago Kastner asserts (private information, May 2nd, 1965) that neither in Spain nor in Portugal has there ever existed an organ-style as differentiated from a harpsichord-style, and that music for the organ was as indiscriminately played on the harpsichord as was music for the harpsichord played on the organ.

24. See Example 16 in Chapter V of this treatise.

We must realise with regret that neither the enquiry into manuscript copies, opus numbers, stylistic idioms, nor the examination of the compass of Soler's keyboard sonatas can help us to retrieve the vital information which was lost with Soler's manuscript autographs, without which a chronological listing of this master's works can only be based on surmise. Santiago Kastner goes so far as to say that "Eine Chronologie zur Entstehung der Sonaten nur möglich [wäre], wenn man von den Kopien die Wasserzeichen des Papiers untersuchen würde, obwohl man niemals weiss, ob Restbestände von Papier oder ganz neues Papier den Kopisten zur Verfügung stand. Das wäre freilich eine sehr mühsame Arbeit und mit zweifelhaftem Erfolg",[25] and to this we must add that even then only the date of copy could be determined.

There is only one fact which remains beyond doubt in this question of chronology, namely that the style shift from Galant to Classic principles is clearly reflected in Soler's sonatas and that, therefore, a rough distinction between an earlier and a later style can be made. Just when this style shift was effected in the case of Soler, cannot be ascertained.

It has already been pointed out during the course of this chapter that Soler's multi-movement sonatas belong to the later group, because of their assimilation of the early Classic idiom. Since, as we have seen in our enquiry into pitch notation, the problems of style and chronology are closely connected with the question of the actual instrument employed, some of the criteria of Soler's later idiom as, for instance, melodic contintuity, harmonic rhythm, tempo indications, use of drum-basses and Alberti-basses – are touched upon, in their proper context, in Chapter V.

25. Kastner, M.S., private information, May 2nd, 1965.

CHAPTER V

THE QUESTION OF THE INSTRUMENT

The last few pages of the previous chapter prompt the question for what kind of keyboard instrument Soler actually wrote his sonatas. The title pages of the various manuscript copies rarely specify the instrument, and when they do, as in the case of the sonata No. 63 where the organ is indicated,[1] it is not very convincing.[2]

The title page of the Birchall print speaks of "...Sonatas para Clave...",[3] which is not as clear an indication as would appear at first sight: in Rubio's multilingual Foreword to vol. 1 of his edition, the English translation of "para Clave" reads " for clavichord", while the French translation gives "pour Clavecin".[4] As the clavichord and the clavecin are entirely different instruments, we have turned to Slabý-Grossmann[5] for a reliable translation of the word *clave*, and what we found was "spinet". It would seem, therefore, that even to this day a vagueness is perpetuated which in earlier centuries, too, failed to distinguish clearly between clavichord, harpsichord, virginal, spinet,[6] and – as in the case of Soler – even the organ.

As regards the title page of the Birchall print, however, it is safe to assume that not the clavichord but a plucked keyboard instrument is indicated, as the plucking mechanism is what the *clavecin* and the spinet

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1. Rubio, S., *P. Antonio Soler, Sonatas para Instrumentos de Tecla,* Union Musical Espagnola, Madrid, 1957, "Sources of Our Edition" (unnumbered), vol. IV. The full title of the manuscript with the sonata No. 63 is *Seis obras para órgano, con un cantabile y allegro cada una compuestas por el Rvdo. P. Antonio Soler. Año 1777.*
2. Cf. footnote (22) in Chapter IV.
3. Mitjana, R., *Encyclopédie De La Musique et Dictionnaire Du Conservatoire, Première Partie, Histoire De La Musique, Espagne - Portugal,* (ed. A. Lavignac), Paris, 1920, p. 2183. There are some differences in spelling between the title as given by Mitjana and as given by Rubio. We have adopted Mitjana's spelling throughout this treatise.
4. Rubio, S., *op. cit.,* vol. I, "Fuentes De Nuestra Edicion". "Sources of Our Edition", "Sources De Notra Edition" (unnumbered).
5. Slabý, R.J., and Grossmann, R., *Wörterbuch der Spanischen und Deutschen Sprache,* Brandstätter Verlag, Wiesbaden, 4th edition, 1953, p. 150.
6. *Grove's Dictionary of Music and Musicians,* fifth edition, London, 1954, vol. VIII, p. 7 gives a good description of the confusion in the terminology regarding keyboard instruments.

have in common.[7] Besides, clavichords which would accommodate the compass required by the sonatas in the Birchall print (F_1-g''') were rare and probably not built before the end of the 18th century.[8]

As the *clavecin* is for all practical purposes identical with the harpsichord, and the spinet differs from the harpsichord only inasmuch as the former is restricted to "... one set of jacks sounding strings at 8 ft pitch",[9] it will be acceptable if we conclude that Soler wrote *these* sonatas for harpsichord.

Except Georgii, who does not commit himself and writes only of the *Klavier*,[10] most scholars also seem to think of the harpsichord as Soler's principal instrument: G. Chase speaks of harpsichord sonatas,[11] W.S. Newman of the harpsichord lessons Soler gave to the Infante Don Gabriel,[12] R. Mitjana speaks of the *clavecin*,[13] M.S. Kastner of the "... cravista e organista espanhol ..." Soler,[14] J. Nĭn writes alternatively of the harpsichord, of "... Soler, ... the most brilliant, of Spanish clavicembalists ...",[15] and of the *clavecin;* he even reasons that Soler's adherence to Scarlattian form is caused by a previous lack of *clavecin*-tradition in Spain.[16] Rubio, too, speaks of harpsichord sonatas,[17] but on the title page of his edition he describes them as "para Instrumentos de Tecla".

Father Rubio's insistence on this neutral description of Soler's sonatas as being "for keyboard instruments" – that is for any instrument with keys, regardless of whether they activate a pneumatic mechanism, a tangent, a quill, or a hammer – appears to be somewhat overcautious in the light of the inconsistent reference in his Foreword

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7. *Loc. cit.*
8. *Ibid.*, vol. II, p. 338. The sonatas in the Birchall print were all written prior to 1772.
9. *Ibid.*, vol. VIII, p. 7.
10. Georgii, W., *Klaviermusik*, , Atlantis-Verlag AG, Zürich 1950, pp. 76-77.
11. Chase, G., *The Music of Spain*, Dover Publications, New York, 1959, p. 114.
12. Newman, W.S., *The Sonata in the Classic Era,* North Carolina U.P., 1963, p. 279.
13. Mitjana, R., *op. cit.*, p. 2183.
14. Kastner, M.S., *Carlos de Seixas,* Coimbra Editora, Coimbra, 1947, p. 60.
15. Nĭn, J., "The Bi-Centenary of Antonio Soler", *The Chesterian,* vol. XI, No. 84, London, 1930, p. 103.
16. Nĭn, J., *Classiques Espagnols du Piano, Seize Sonates Anciennes d'Auteurs Espagnols,* Max Eschig, Paris, 1925, p. III. However, see Chapter VIII of this treatise.
17. Rubio, S., *op. cit.*, vol. I. Spanish original: para clave; French translation: pour clavecin.

to Soler's total of "... about a hundred and thirty 'Sonatas' for *harpsichord.*"[18] From two other points of view, however, this neutral description is well chosen because, firstly, it must be remembered that in the second half of the 18th century the harpsichord and the pianoforte existed alongside each other and that, as Hermann Keller put it, "... niemand auf eine feste Abgrenzung Wert legte"[19] and, secondly, it would appear that the organ played a somewhat peculiar role in Soler's sonata-composition, as will be shown at the end of this chapter.

Our first problem, then, is to decide whether Soler's sonatas show evidence of a new idiom adapted to the possibilities of tone-production on the pianoforte, as contrasted to those on the harpsichord, or – upholding Keller's view – whether the composer did not make any such distinction in idiom.[20]

One cannot be sure whether Soler knew of the *clavecin parfait* [21] and whether he felt hampered by the normal harpsichord's limitations, but there can be no doubt that Soler knew the pianoforte. Invented in 1709 by the Italian Bartolomeo Cristofori,[22] the pianoforte was introduced into Spain not later than the fifth decade of that century, perhaps even earlier. R. Kirkpatrick established that the Queen of Spain, Scarlatti's royal pupil, possessed seven harpsichords and five pianofortes,[23] and Hermann Keller mentioned the probability that at court Scarlatti had to accompany the great singer Carol Broschi on the pianoforte rather than on the harpsichord.[24]

As this was the situation before the year 1759, when Carlo Broschi was exiled back to Italy,[25] Father Soler – having been Scarlatti's pupil – must have become acquainted with the pianoforte before he was thirty years old, and it is most unlikely that he did not use it, particu-

18. *Loc. cit.*, italics mine.
19. Keller, H., *Domenico Scarlatti*, Peters, Leipzig, 1957, p. 37; also: Newman, W.S., *The Sonata in the Baroque Era*, Chapel Hill, University of North Carolina Press (1959, c1958), p. 57.
20. Elsewhere, the pianoforte was first specified in 1732 (cf. Newman, W.S., work cited in footnote (19), p. 57).
21. Kastner, M.S., "Le clavecin parfait de Bartolomeo Jobemardi", *Anuario musical*, Instituto Español de Musicología, Barcelona, 1953. This instrument was built in 1639, had three 8' registers alongside each other and was capable of remarkable tone-grading (cf. Keller, H., work cited in footnote (19), p. 36).
22. *Grove's Dictionary, op. cit.*, vol. VI, pp. 724-725.
23. Kirkpatrick, R., *Domenico Scarlatti*, Princeton U.P., 1953, p. 361.
24. Keller, H., *op. cit.*, p. 36.
25. Chase, G., *op. cit.*, p. 107.

larly since (during the reign of Carlos III) a member of the royal family – Infante Don Gabriel – took lessons with him.[26]

As there is no recorded statement about Father Soler's attitude towards the pianoforte, either second hand or in his extant letters to Father Martini,[27] we must again turn to the sonatas themselves for information.

The most obvious difference between sonatas for pianoforte and sonatas for harpsichord should be expected to be the employment of the second manual in the latter case. Curiously enough, none of Soler's sonatas present any serious difficulty when performed on a single manual,[28] i.e. there is no overlapping of parts or intertwining of voices which positively demand a second manual, nor do there seem to be any written indications that a second manual must be used. Example 4 shows an instance where one would logically use the second manual, but it is not imperative because, provided it is not completely bare of registers, even a single manual can offer some dynamic contrast. However, three bars after the alternating *f* and *p*, in the same sonata, we find the indication *dim.* – obviously authentic according to Rubio's Foreword – which may point to an instrument with hammer action, although in this particular case – the *dim.* marking the repeat of a two-bar phrase – a satisfying echo-effect is possible on the harpsichord.

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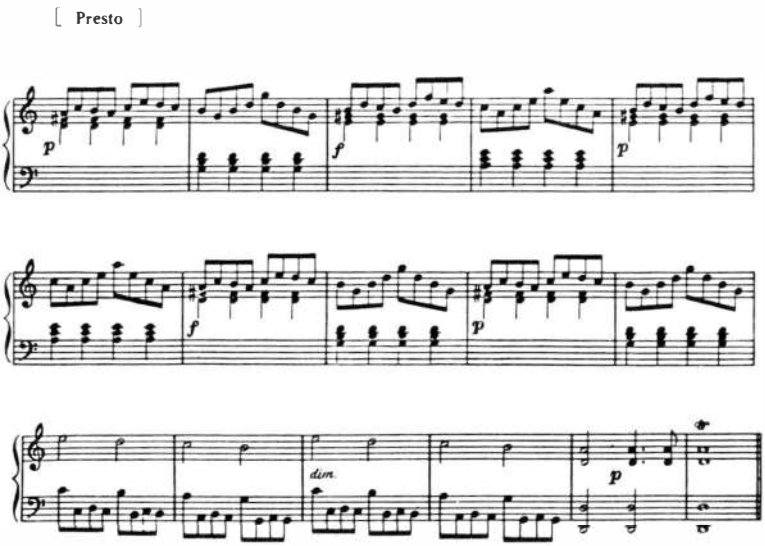
26. The full title to sonatas No. 58 and 59 reads *Sonatas del P. Fray Antonio Soler que hiza para la diversión del Serenímo Señor Infante Don Gabriel. Obra 7.ª y 8.ª. Año 1786. Joseph Antonio Terrés, 1802.* (Cf. Rubio, S., *op. cit.*, "Fuentes De Nuestra Edicion", vol. III,) Also: Newman, W.S., *op. cit.*, p. 279.

27. Kastner, M.S., "Algunas Cartas del P. Antonio Soler dirigidas al P. Giambattista Martini", Separata del vol. XII del *Anuario Musical* del Instituto Español de Musicología del C.S.I.C., Barcelona, 1957. – We should draw attention here to a document entitled "Instrumentos Musicos para el Infante Don Gabriel (Doce Documentos Ineditos De 1777 y 1784)" published by A. Rodriquez-Moñino, which we have received, too late for study, in the form of a photostatic copy and without any bibliographic details.

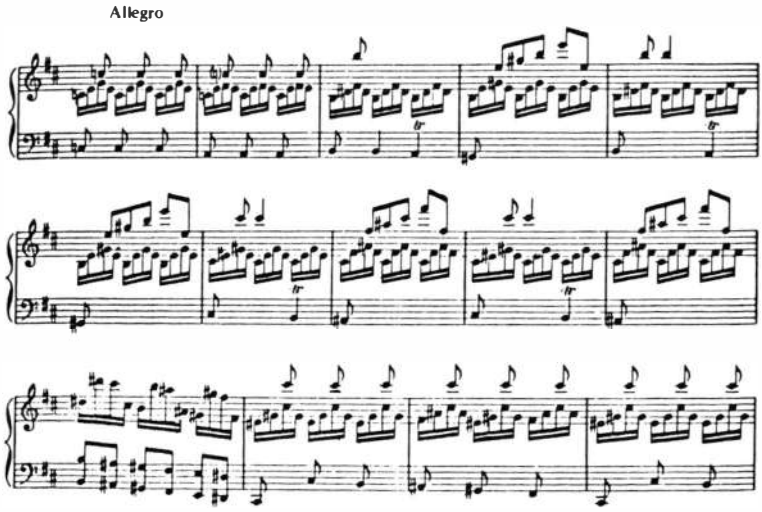
28. H. Keller remarks on the same circumstance in Scarlatti's sonatas: all but one can be performed on one manual; cf. *op. cit.* p. 36.

Example 4 (Sonata No. 9, bars 17-32)

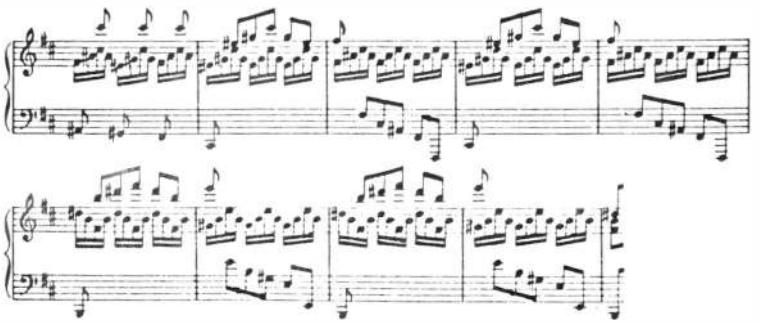


There are many passages in Soler's sonatas which could be more easily performed on two manuals than on one as, for instance, all the passages in which a crossing of the hands is required, which happens with great frequency in Soler's sonatas (see Example 5), but this is

Example 5 (Sonata No. 10, bars 93-116)



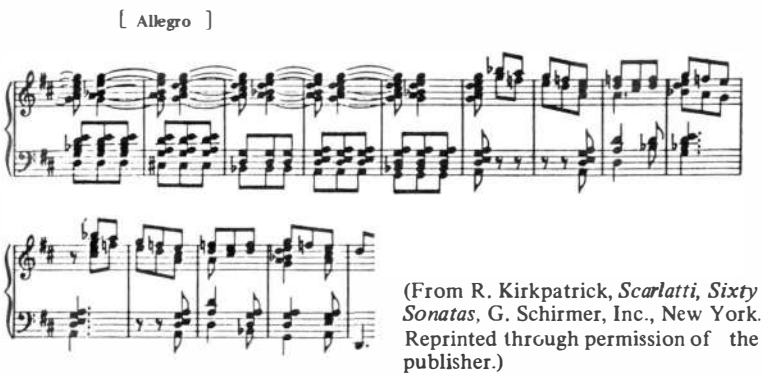
Example 5 (Continued)



still not conclusive evidence that these sonatas were written exclusively for the harpsichord. Therefore, if one takes the enquiry no further than to the mere technical resources of the instrument, Soler's sonatas could have been written for either the harpsichord or the pianoforte.

Aside from the question of manuals, there are other differences between harpsichord idiom and pianoforte idiom. Dissonant chords and acciaccaturas are not pleasant on the pianoforte, but have an admirable effect on the harpsichord. Scarlatti used these harmonic devices very often, but we do not know of a single case where Soler employed dissonance for dissonance's sake like Scarlatti did in the sonata exemplified below (see Example 6).[29]

Example 6 (Sonata XVIII, bars 154-178)

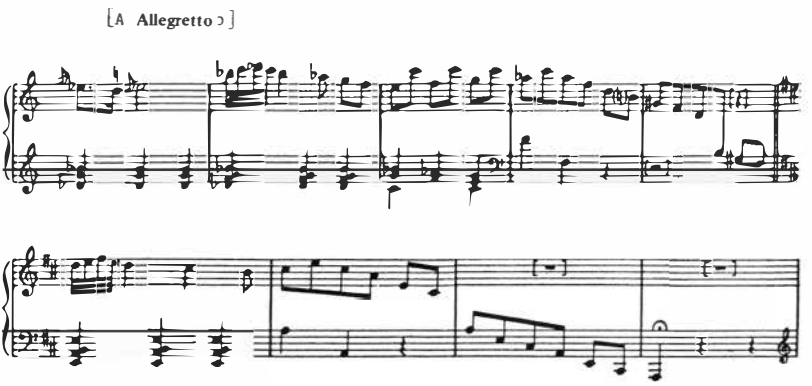


(From R. Kirkpatrick, *Scarlatti, Sixty Sonatas*, G. Schirmer, Inc., New York. Reprinted through permission of the publisher.)

29. The sonatas by Scarletti quoted in Examples 6 and 8 have the following source: Kirkpatrick R., *Scarletti, Sixty Sonatas*, G. Schirmer Inc., New York, 1953, vol. I, pp. 65 and 55.

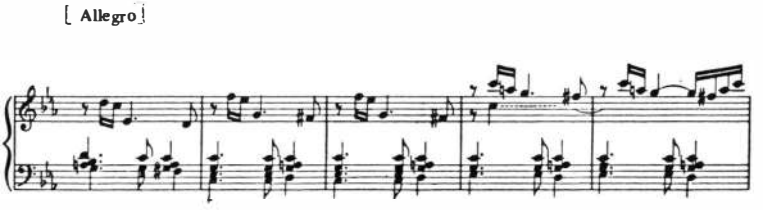
As regards the milder form of acciaccatura, there are only two or three instances in all the ninety-four sonatas available at present, where this device is used by Soler (see, for instance, Example 7), and it

Example 7 (Sonata No. 86, bars 67-75)



is noticeable that Soler's use of the acciaccatura is, indeed, very much less conspicuous than Scarlatti's least ostentatious employment of this device (see Example 8).

Example 8 (Sonata XV, bars 33-37)



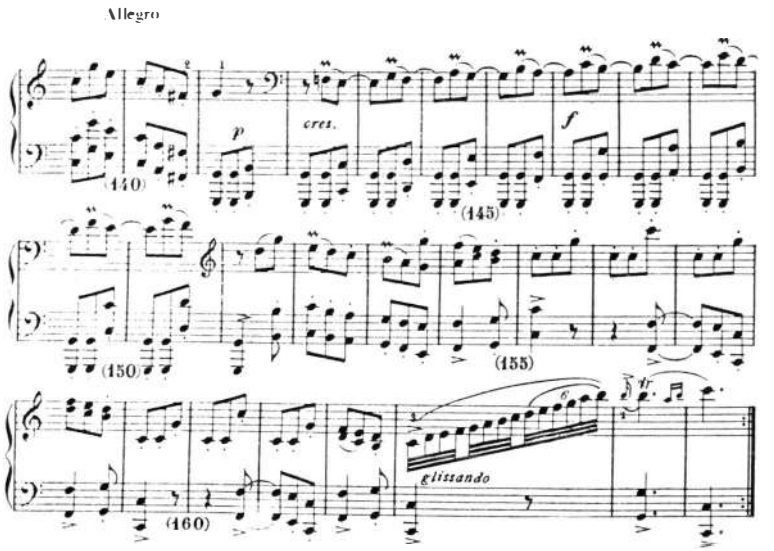
(From R. Kirkpatrick, *Scarlatti, Sixty Sonatas,* G. Schirmer, Inc., New York. Reprinted through permission of the publisher.)

In view of this it would be very tempting to conclude that Soler's austerity as regards dissonance and acciaccatura is pointing to his consideration of their effect on the pianoforte, but one must not lose sight of the fact that Scarlatti's penchant for dissonance is quite unique in the history of harpsichord music, and that Soler's reluctance to follow in Scarlatti's footsteps in this respect could just as well have been a matter of personal taste. Still, it is curious that Soler with his keen interest in matters of harmony[30] should have taken no more than a very occasional interest in Scarlatti's chordal structures, which so often turn out to be inner pedals and pyramids of simultaneous subdominant and dominant harmonies – as R. Kirkpatrick analysed them in his memorable articles in *The Score* –[31] and that he should have refrained from experimenting on a much larger scale with the harmonic possibilities Scarlatti had in this way pointed out. But this circumstance merely allows us to state that Soler was more inclined towards the less complicated aspects of the Galant style than was Scarlatti, and it does not permit us to conclude that Soler favoured the pianoforte above the harpsichord.

Neither does an enquiry into passages in octaves prove conclusive. As Keller pointed out,[32] octave passages are not regarded as compatible with true harpsichord idiom, but a glance at Scarlatti's sonatas shows that he employed the octave-technique just like all other conceivable manual intricacies with great frequency (see Example 9).[33]

30. Soler, A., *Llave de la Modulación y Antiguedades de la Música,* Madrid, 1762. See Chapter X of this treatise.
31. Kirkpatrick, R., "Domenico Scarlatti's Harmony", I and II. *The Score,* No. 5, August 1951; and No. 6, May 1952.
32. Keller, H., *op. cit.,* p. 37.
33. Example 9 is quoted from: Longo, A., *Scarlatti, Opere Complete,* Milano, G. Ricordi & Co.. 1951, vol. V, p. 18.

Example 9 (Sonata CCV, bars 139-165)

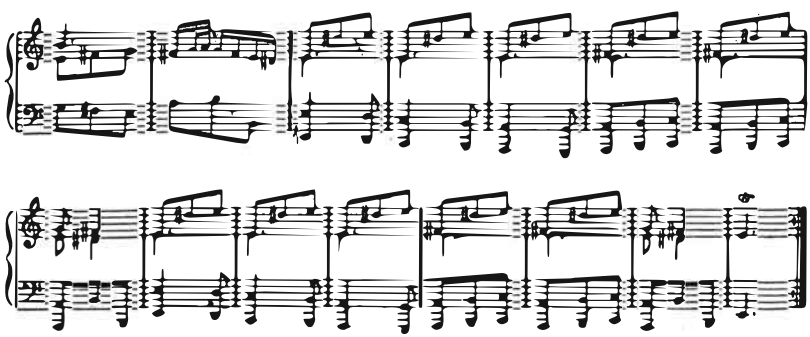


(From A. Longo, *Scarlatti, Opere Complete,* G. Ricordi & Co., Milano. Reprinted through permission of the publisher.)

Soler's sonatas, too, abound with such octaves, of which those in Example 10 (a) and (b) can be regarded as typical.

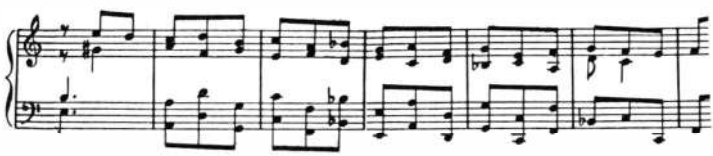
Example 10 (Sonata No. 71, bars 75-87, and bars 106-112)

(a)



(b)

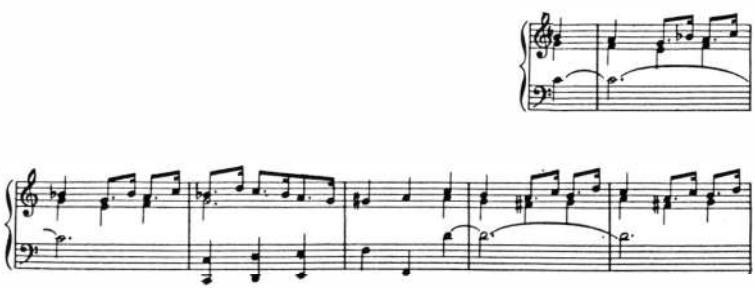
[Andantino]



An enquiry into note values proved somewhat more helpful than the consideration of octave passages. The harpsichord is much less capable of sustained notes than the pianoforte, and this is the reason for so many a characteristic shake on a long note and an inverted pedal in harpsichord music. In Examples 11 and 12 below,[34] we quote instances of unembellished sustained notes which cannot be produced to good effect on the harpsichord and which, in our opinion, rather call for a pianoforte.[35]

Example 11 (2nd Minuetto of Sonata No. 93, bars 10-16)

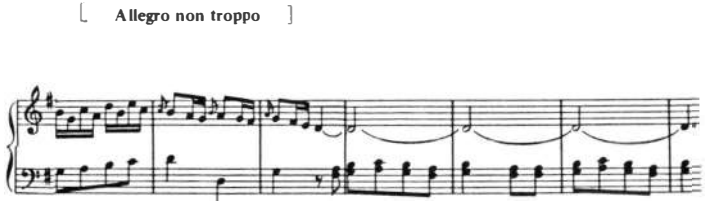
[Allegro]



34. The passage quoted in Example 12 occurs four times in this movement, twice in part A, twice in part B. In both parts, at the first appearance of the passage a shake is indicated on the sustained note, at the second appearance in both parts it reads as quoted (or suitably transposed). Although during the period under discussion the notation of shakes lacked the faithfulness of more recent times we feel that in this particular case the alternating indication of the shake is the composer's intention, because it is consistent with the alternating decoration in the same movement, bars 6 to 12 after the double barline.

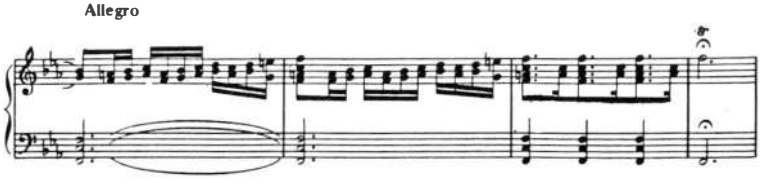
35. The organ would sustain these notes even better, but is nevertheless an unlikely instrument for these sonatas.

Example 12 (2nd movement of Sonata No. 94, bars 102-108)



It is interesting to note that the above Examples are taken from Soler's sonatas in four movements, i.e. from those which we believe to belong to a later period in Soler's life (see previous chapter) but, although sustained notes of the kind illustrated are more frequent in the late sonatas than, for instance, in those of the Birchall print, they are not absent in the latter. Example 13 gives prominent evidence of this.

Example 13 (Sonata No. 17, bars 23-26)



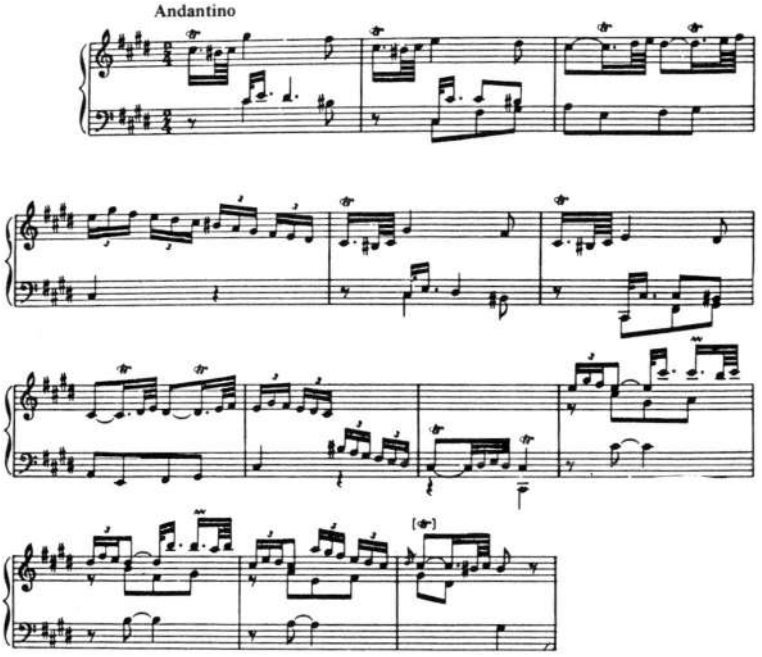
Still, the accoustical problem in Example 13 is of a different sort – the three-part chord with the open fifth having a greater impact, and there is the question of the best-suited register to be considered – than that in Example 11, and so we can point to the possibility – but not more than just a possibility – that the unembellished sustained notes in the multi-movement sonatas are due to the influence of the pianoforte.

The tempo indications on Soler's sonatas also point to such a pos-

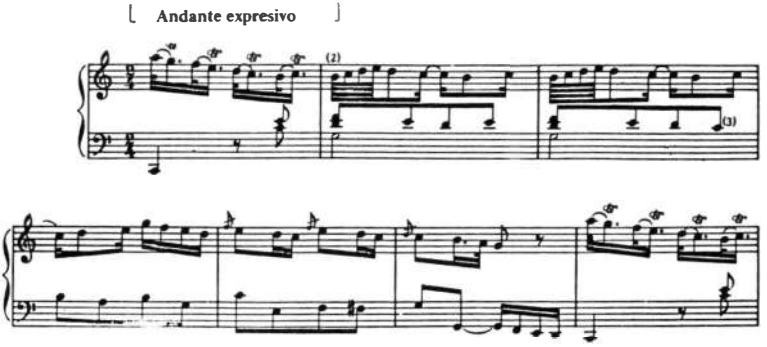
sibility:[36] there are a number of indications like Andante, Largo Andante, Cantabile, Cantabile Andantino, and Andantino expresivo (!) in the Birchall print but, where these movements are not in $\frac{3}{8}$ time, they are almost invariably marked *alla breve,* thus making little demand on the tone-gradation of which the pianoforte is so capable. The position is entirely different in the Andante Cantabile No. 56, the principal movements of the sonatas Nos. 62, 63, 65, 66, 68, 91, 93 (all multi-movement sonatas), and the Minuets marked *maestoso* in the five sonatas Nos. 91-95: the *alla breve* is nowhere in evidence, and all these slow or expressive movements can best be done justice by the flexible tone-gradation of the pianoforte. The fact that Soler took much more trouble with the tempo indications of the multi-movement sonatas than previously, also points to his awareness of the new quality of toneproduction: see for instance, the *Andante amabile expressivo* of No. 93 I, and the *Allegro expressivo non presto* of No. 95 II. All this, however, is still not conclusive, and neither is the evidence – too bulky for more than cursory exemplification here – that Soler eventually discarded the disjunct rhythmical pattern so characteristic for many a slow movement in harpsichord literature. If one compares the pattern of sonata No. 20 (see Example 14) to the nearest comparable pattern used in Soler's multi-movement sonatas (see Example 15) it becomes clear that in the latter case the melodic continuity is greater and the harmonic rhythm wider than in the former. A mere glance over the sonatas Nos. 91-99 shows that the above observation is not confined to the one case illustrated in Example 15. The same glance will notice the greater prominence of drum-basses, Alberti-basses and similar patterns in these sonatas (see for instance sonata No. 91, second movement, bars 7-23, and sonata No. 98, last movement, bars 53-71). All these factors

36. There is no reason to regard the tempo indications with undue distrust. As Table I (Chapter III) shows, Father Rubio had the opportunity to compare the tempo indications of different copyists in the case of 24 sonatas, and according to editor's notes there were discrepancies only in the cases of Nos. 63 I, 65 II and 66 I (in wording, not in tempo!) But even as regards the wording, therefore, copyists seem to have stuck to the originals rather consistently. This is also borne out by the fact that copyists have even perpetuated mistakes in spelling, which all too clearly point to Soler's authorship: such instances are one "t" in Scarlatti (on the title-page of the Paris sonatas as well as in Soler's first letter to Padre Martini – see Chapter II of this treatise –) and one "s" in expressivo (see sonatas Nos. 26 and 66). Father Rubio is of the opinion that the tempo indications are genuine (see his Foreword to vol. I).

Example 14 (Sonata No. 20, bars 1-13)



Example 15 (Sonata No. 66, bars 1-7)

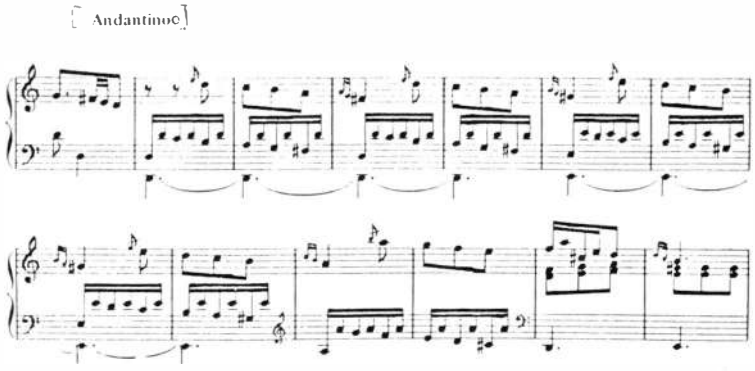


point to the change of style which we discussed in Chapter IV and confirm the theory that these sonatas are, indeed, products of Soler's later period. But, although one is inclined to associate this change of style with early pianoforte literature, there is no proof that in the case of Soler the change of style either caused or was the result of an exchange

of instruments. We find such an exchange of instruments most likely, but a definite distinction between harpsichord idiom and pianoforte idiom does not exist in Soler's sonatas.

Our second problem, namely the peculiar role of the organ in Soler's sonatas, arises from the passage quoted in Example 16, below.

Example 16 (Sonata No. 44, bars 21-33)



This passage, the only one of its kind in Soler's sonatas, is neither possible on the harpsichord nor on the pianoforte (even the sustaining pedal of the latter being useless here) and – unless Soler actually had a harpsichord with a pedalboard – it clearly calls for the organ.[37] In connection with Example 3 in the previous chapter we mentioned that seven consecutive sonatas from the Montserrat collection may have been intended for the organ because of their compass: No. 44, from which we have quoted in Example 16, is one of these seven sonatas. This gives us an additional reason why the sonata No. 44 – together with the rest of that group – may be regarded as a work for the organ.

As regards the question of the instrument, then, we must acknowledge that Soler wrote his sonatas without clear distinction for a trilogy of keyboard instruments: the organ, the harpsichord and the pianoforte. The majority of these sonatas were without doubt meant for the harpsichord, a few for the organ and, from the evidence exemplified in this

37. This passage is all the more curious as according to Santiago Kastner (private information, May 2nd, 1965) pedals on Iberian organs we very rare, and that pedal-playing was not at all customary in Spain during the period under discussion.

chapter, it seems likely that Father Soler took the possibilities of the pianoforte into account at least when writing his multi-movement sonatas.

The lack of distinction between music for the organ and music for the harpsichord was a characteristic of the century previous to Soler and had been generally overcome in his time,[38] while the distinction between the harpsichord and the pianoforte had very clearly been made, among others, by Soler's contemporary C.P.E. Bach.[39] Father Soler occupies a curious position in the history of music by not having taken notice of either trend, and this circumstance indicates that the *Aufführungspraxis* in Spain differed greatly from that of the rest of Europe. It need not be emphasised that in the orbit of Buxtehude, Kuhnau, and Bach an obvious distinction between organ style and harpsichord style existed: no contemporary of these masters would have seriously considered Buxtehude's *Präludium und Fuge* in F♯ minor as suitable for the harpsichord, or Kuhnau's *Frische Clavier-Früchte, oder sieben Sonaten* as suitable for the organ; nor would anyone have taken Bach's Italian Concerto and his French Suites as equally suited for performance on the harpsichord and on the organ. Even the possible confusion of music for the harpsichord and music for the clavichord was less common in Bach's time than one would suppose, and "... could not have occurred frequently enough to be of any importance in formulating the principles of performance of keyboard music in the Baroque period."[40]

How different in Spain, even decades after Bach! Spanish *Aufführungspraxis* is best summed up in Santiago Kastner's full title to the publication of four sonatas by Soler: *P. Antonio Soler: 2 x 2 Sonatas for Keyboard Instruments (Pianoforte, Organ, Harpsichord or Clavichord).*[41] That this practice of indiscriminate interchanging of instruments, resulting in a smudging of the borderlines between the various instrumental styles, was not confined to Soler's music, becomes evident from a study of Seixas's organ style, about which Santiago Kastner noted his "... Befremden über dasjenige, was man zu Seixas Zeiten der Orgel zugemutet hat."[42]

38. Newman, W.S., work cited in footnote (19), p. 57.
39. Keller, H., *op. cit.*, p. 37.
40. Bodky, E., *The Interpretation of Bach's Keyboard Works*, Harvard U.P., Cambridge, Massachusetts, 1960, p. 86.
41. Schott & Co., Mainz, 1956. For other references to overlapping of harpsichord style over organ style see Chapter IV footnote (23).
42. Kastner, M.S., private information, May 2nd, 1965.

It is important to keep in mind, however, that it was not the organ which invaded the clavier style in Spain, but that the clavier style completely blotted out the idiomatic characteristics of the organ. This is reflected in the following remark by the French organist Francis Chapelet when commenting on Seixas: "Ce ne fait plus du véritable style d'orgue, c'est entièrement la décadence de l'orgue ibérique." [43]

That Soler was, indeed, preoccupied with the exploration of the characteristic technique of the stringed keyboard, is discussed in Chapter VI and shown by the numerous Examples in Chapter VII.

43. *Loc. cit.*

CHAPTER VI

THE TITLE SONATA

Before we can discuss Soler's sonatas in technical, formal, and stylistic detail, there remains the meaning of the title "sonata" to be determined.

According to the standards set by the masters of the high-Classic period, one is today inclined to associate with the word "sonata" certain principles of form and content which, however, have no bearing on the music of the Galant style.[1] In fact, the majority of Soler's sonatas – which in their entirety represent a model example of the style shift from the Galant to the early Classic –[2] cannot be called "sonatas" at all (on the title-page of the Paris collection they are actually called "Toccate" – cf. Chapter II of this treatise), if that term is accepted as a definition of the ternary design with a development section. Not even the most superficial description of the formal aspects of the sonata as advanced by theorists before 1790 – like Rousseau, Schulz and Türk – pertains to Soler's sonatas: these theorists were careful not to commit themselves in their analysis beyond the statement that the "sonata" consisted in two to four contrasted movements,[3] and it is just this definition which fails to account for seventy-six of ninety-four sonatas by Soler (and several hundred by Scarlatti) that consist only of a single movement. The same applies to W.S. Newman's recent and admittedly generalising definition that "the sonata is a solo or chamber instrumental cycle of aesthetic or diversional purpose, consisting of several contrasting movements that are based on relatively extended designs in 'absolute' music":[4] apart from the "cycle" and the "several contrasting movements" which, as we have mentioned, do not characterise the majority of either Soler's or Scarlatti's sonatas, there is the questionable description of "relatively extended designs", which in its purposeful latitude may or may not include the often most simple binary form employed by the above composers.

1. The term "Galant" is meant here to include the first and second *galant* styles mentioned by W.S. Newman in *The Sonata in the Classic Era,* North Carolina U.P., 1963, p. 120.
2. Cf. Chapters VIII and IX of this treatise.
3. Cf Newman, W.S., *The Sonata in the Classic Era,* North Carolina U.P., 1963, pp. 23-25.
4. Newman, W.S., *The Sonata in the Baroque Era,* Chapel Hill, University of North Carolina Press (1959, ©1958), p. 7.

From these observations it becomes clear that the term "sonata" as used by Scarlatti and Soler had no bearing on the formal aspects of their music, and that their use of this term can only be understood in the light of its original meaning, namely as delimiting instrumental music from vocal music.[5] This, in fact, is the only definite meaning the word "sonata" had throughout the Baroque period[6] because, before the sonata crystalised a form of its own during the Classic period, it experimentally donned and discarded the cloak of many other musical designs.[7] It is probably by reason of such catholic use of the term "sonata" that Classic theorists did not enquire into the analytical aspects of the sonata,[8] although in connection with the symphony the binary form was minutely discussed by Scheibe as early as 1739.[9]

But if during the Late Baroque period and the pre-Classic period the term "sonata" had no fixed formal designation, that did not preclude the sonata from having had more definite characteristics in other spheres. This fact is reflected in the discussions by the contemporary theorists we have already quoted in the matter of form: in 1755, Rousseau pointed to the close attention which sonata-composers gave to the characteristic resources of the individual instruments as regards timbre and technique;[10] in 1775, Schulz remarked that the sonata is more capable of speechlike emotional expressiveness than any other instrumental form, and also drew attention to the tutorial usefulness and the entertainment-value of the sonata;[11] in 1789, Türk went so far as to say that sonata-composition is more suited for the keyboard than for any other setting.[12]

5. *Grove's Dictionary of Music and Musicians*, fifth edition, London, 1954, vol. VII, p. 886.
6. The "invention" of the sonata is the result of the emancipation of instrumental music, which is one of the most striking characteristics of the Baroque period. The first harpsichord-sonata was published by Del Buono, in 1641. The keyboard-sonata did, however, not become overpoweringly fashionable before about 1740, that is, before the very end of the Late Baroque. About this time the sonata was introduced to the Iberian Peninsula, the first Spanish sonata-composer being Vincente Rodriguez. V.R.'s sonata is dated 1744. (Cf. Newman, W.S., work cited in footnote (4), pp. 19 and 56; also: Newman, W.S., work cited in footnote (3), pp. 40 and 278).
7. Cf. Newman, W.S., *op. cit.*, p. 20.
8. Newman W.S., work cited in footnote (3), p. 26.
9. *Ibid.*, p. 30
10. *Ibid.*, p. 23
11. *Ibid.*, pp. 23-24.
12. *Ibid.*, p. 25.

Summarising these statements, we can say that the term "sonata" had come to imply not merely an instrumental work, but a work designed to explore the idiomatic capabilities of the chosen instrument, particularly those of the keyboard. This, we feel, is the principal – though not the only – characteristic of sonata-composition during the greater part of the eighteenth century, allowing for a more profound understanding of this music than can be provided by a clinging to the misleading method of evaluating sonatas – and their composers – according to standards of formal structure.[13]

How great the preoccupation with the technical aspects of instrumental writing was during the periods under discussion, is shown by the fact that in England the term "sonata" was equated with "lesson", [14] and that in other countries, too, a great amount of music was written for expressly tutorial purposes. Kelway, Arne, Hahn, Hoffmeister, Viguerie, E.W. Wolf, F. Bach, E. Bach,[15] and Quantz all wrote music for the purpose of instruction, as J.S. Bach wrote his *Inventionen* for his pupils and, nearer to the subject of this treatise, D. Scarlatti his sonatas for Maria Barbara, consort of crown prince Ferdinand of Spain.[16] In this respect it cannot be overlooked that Scarlatti published his first thirty sonatas under the title *Essercizi.*[17]

The tutorial aim of the music – particularly in the cases of E. Bach, Quantz, and D. Scarlatti – went hand in hand with its entertainment-value: what the pupil learned, he or she was able to produce on the frequent occasions of courtly *Hausmusik,* as Frederick the Great so produced the sonatas and concertos for flute by Quantz[18] and, no doubt, Maria Barbara of Spain – who must have been an extraordinarily dexterous performer –[19] the keyboard sonatas by Scarlatti. This double-purpose of instruction and entertainment is best described in D. Scarlatti's own Foreword to his *Essercizi,* in which he points out that these sonatas "... do not expect any profound Learning, but rather an ingenious Jesting with Art, to accommodate you to the Mastery of the

13. The dangers of the usual "evolutionary" approach are discussed at length by W.S. Newman, work cited in footnote (4), pp. 5-6.
14. Newman, W.S., work cited in footnote (3), p. 19.
15. *Ibid.*, pp. 48 and 50.
16. Keller, H., *Domenico Scarlatti,* Peters, Leipzig, 1957, p. 20; also: Newton, R., "The English Cult of Domenico Scarlatti", *Music and Letters,* vol. XX (1939) pp. 154-155.
17. Keller, H., *op. cit.*, p. 31.
18. Newman, W.S., work cited in footnote (4), p. 299.
19. Newton, R., work cited in footnote (16), pp. 154-155.

Harpsichord."[20] H. Keller, too, implied this double purpose by stating that in Scarlatti's sonatas "... nicht nur die reine Technik, sondern auch Geschmack, Anmut des Vortrags ... gelehrt wird."[21]

In consequence, it would appear that a large part of music-literature with the title "sonata" can be defined as works written in the characteristic idiom of an individual instrument for the purpose of tuition and entertainment.

If this definition is accepted, the title "sonata" on Soler's key board-works falls neatly into place: in spite of the forbidding looking Escurial, Soler's habitat, the style of his sonatas was perfectly suited to the "... strictly rococo and utterly superficial" atmosphere of other royal residences, like Aranjuez and La Granja,[22] and that they also served a tutorial purpose is evident from the title of one of the manuscript copies, which reads – with suitable euphemism – *Sonatas del P. fray Antonio Soler que hizo para la diversión del Serenísimo Señor Infante Don Gabriel. Obra 7.ª y 8.ª. Año 1786. Joseph Antonio Terrés, 1802.*[23] Further evidence of the tutorial purpose is found in the title to Soler's six concertos for two organs: *Seis Conciertos de dos Organos Obligados Compuestos por el Pe. Fr. Antonio Soler. Para la diversión del SSmo Infante de España Dn. Gabriel de Borbón, (Quaderno 1.º).*[24]

The way in which Soler combined his exploration of the idiomatic possibilities of the key board with his tutorial purposes deserves independent treatment and will be discussed in Chapter VII.

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20. As translated in Kirkpatrick, R., *Domenico Scarlatti,* Princeton U.P., 1953, p. 102.
21. Keller, H., *op. cit.*, p. 39.
22. Chase, G., *The Music of Spain,* Dover Publications, New York, 1959, p. 110; Also: Kirkpatrick, R., work cited in footnote (20), p. 123.
23. Rubio, S., *P. Antonio Soler, Sonatas para Instrumentos de Tecla,* Union Musical Espagnola, Madrid, 1957, "Fuentes de Nuestra Edicion" (unnumbered) vol. III.
24. Kastner, M.S., P. *Antonio Soler, Concierto Para Dos Instrumentos de Tecla,* Instituto Espagnol de Musicología, Barcelona, vol.I, "Prefacio" (unnumbered).

CHAPTER VII

TUTORIAL ASPECTS

I. EVIDENCE OF TUTORIAL INTENT ?

Although it is unlikely that Soler – in his position as organist and choir master at the Escurial – did not have other pupils as well, it is generally accepted that his principal pupil was Gabriel of Bourbon (1752-1788), tenth son of Carlos III and Maria Amalia de Sajonia,[1] and that Soler wrote most of his sonatas for him.[2]

If that is true, the great number of Soler's sonatas suggests that Don Gabriel was Soler's pupil – seasonally – for many years, possibly for the whole period between 1760 and 1783.[3] This long-lasting teacher-pupil-relationship gave Soler a twofold responsibility: he not only had to provide musical "diversion",[4] but in doing so had to teach his pupil all the intricacies of keyboard technique, i.e. Soler had to combine technical ingenuity with graceful musical content in order to entertain his pupil while developing his manual ability at the same time.

This circumstance allows a comparison with D. Scarlatti, whose *raison d'être* at Maria Barbara's court had been exactly the same: Hermann Keller pointed out that Scarlatti's sonatas represent a "Hohe Schule des Klavierspiels",[5] which deals with all the aspects of keyboard technique not by chance of style and whim, but quite intentionally for the purpose of tuition. Keller tried to prove this by showing that in many sonatas by Scarlatti the technical exercise actually became a feature of the form of these sonatas: "... an der Stelle, an der in der klassischen Sonate ein zweites Thema aufzutreten pflegt, stellt Scarlatti dem Spieler in vielen – natürlich nicht allen – Sonaten eine konzen-

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1. *Historia de España,* Instituto Gallach de Libera y Ediciones, Barcelona, 2nd edition, vol. V, plate VI between pp. 88 and 89.
2. Newman, W.S., *The Sonata in the Classic Era,* North Carolina U.P., 1963, p. 279.
3. Carlos III became king in 1759 (Cf. Altamira, R., *A History of Spain,* D. van Nostrand Company Inc., New York, 1949, p. 438) and it is reasonable to suppose that Don Gabriel received his first lessons from Soler when the court took its periodic residence at the Escurial during 1760. As Soler died in 1783, Don Gabriel outlived him for five years.
4. That is the term used on the title pages of opp. 7 and 8, and the concertos for two organs (cf. Chapter VI of this treatise).
5. Keller, H., *Domenico Scarlatti,* Peters, Leipzig, 1957, p. 39.

trierte technische Aufgabe. Ist das technische Motiv eintaktig, so wird es noch zweimal wiederholt und dann kadenzierend zu einem viertaktigen Sätzchen zusammengefasst, das dann als ganzes gleich wiederholt wird ...; ist das Motiv zweitaktig, so werden acht Takte daraus ..., ja sogar zwölf Takte ... und sechzehn Takte! Dann geht es, nachdem das Kunststück genügend eingeprägt und glücklich gelungen ist, in flüssiger Weisse gleich in die Schlussgruppe ...".[6]

We must note, however, that we cannot accept Keller's reasoning as conclusive proof of the tutorial intent: extension by repetition was a feature of almost all Galant music, inseparably bound to another of its principal characteristics, i.e. the stringing together of short phrases as a vehicle for general continuity. Possible is, of course, that Scarlatti quite consciously made use of this already existing pattern of continuity to serve his tutorial aims.

In this light, the same also applies to Soler: the technical exercise as a feature of form is strongly evident in Soler's sonatas, as a mere glance at, for instance, the sonatas Nos. 2, 4, 7, 9, 10 and 12 will show,[7] and this justifies a presentation of the technical problems of Soler's keyboard sonatas under the heading "Tutorial Aspects". It goes without saying, however, that neither Scarlatti nor Soler always confined their technical ingenuity "to that place, where normally the second subject appears in the Classical sonata", and that they could and did set technical problems for their pupils in any part of their sonatas.

6. *Ibid.*, p. 78.
7. This aspect will again be referred to in Chapters VIII and IX.

In their entirety,[8] Soler's sonatas, indeed, represent an advanced course in keyboard technique.[9] On the following pages we have singled out and illustrated the most important features of Soler's technique, namely scales, two parts in one hand, tone repetitions, broken chords, leaps, and the crossing of hands.

II. SCALES

Exercises in the playing of scales abound in Soler's sonatas, form simple slow scales for the left hand (see Example 17) to faster ones for

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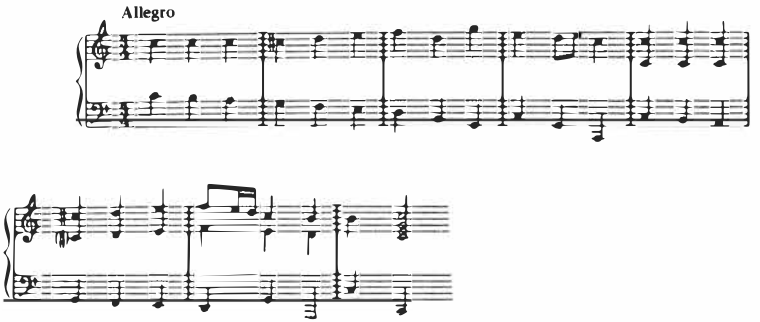
8. Not even in the Birchall print are the sonatas methodically graded as to their manual difficulty, and we doubt that Soler – or Scarlatti – ever took the trouble to present their works to their pupils according to a preconceived educational plan. We think it more likely that both composers catered for the need – or the royal preference – of the moment. An attempt at deciding on a chronology of Soler's sonatas on the grounds of the manual aspects of these works is, therefore, most unlikely to succeed, particularly as it seems quite possible that Soler wrote keyboard sonatas for his own satisfaction before he began to teach Don Gabriel (Soler probably met Scarlatti in 1752, and Don Gabriel most likely took lessons with Soler as from 1760, so there is an interval of eight years during which Soler cannot very well be supposed to have refrained from the composition of keyboard sonatas. It is, indeed, unlikely that Soler did not write some keyboard sonatas even before he personally met Scarlatti in 1752, because he surely must have known Scarlatti's sonatas even if he had not met their composer). Another difficulty meeting an attempted chronology on the grounds of tutorial considerations is the fact that Don Gabriel's musical education was under Soler's supervision for only one term during any one year, i.e. when the court was actually in residence at the Escurial (it was royal custom to move periodically between La Granja, Aranjuez, the Escurial, etc. Cf. Kirkpatrick, R., *Domenico Scarlatti,* Princeton U.P., 1953, p. 123) and that any gaps or sudden advances in Don Gabriel's musical development would leave exactly the same inconsistencies in such a chronology. Don Gabriel's other teacher was José de Nebra (cf. Kastner, M.S., *P. Antonio Soler: 2 x 2 Sonatas,* Schott & Co., Mainz , 1956, Introduction).

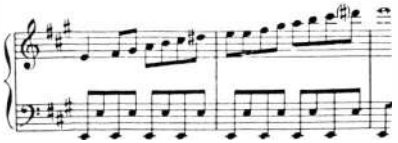
9. It should be mentioned here that, although Soler's inventiveness in the technical sphere is very sparkling, he was only rarely Scarlatti's equal in this respect. This is only partly explained by the fact that Maria Barbara of Spain, Scarlatti's pupil, possessed truly extraordinary dexterity, while Don Gabriel, Soler's pupil, was an excellent performer, but not of the same class as the former Queen.

Example 17 (Sonata No. 61, bars 1-8)

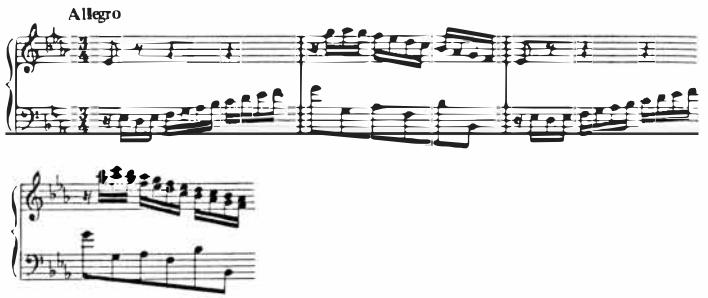


the right hand (see Example 18), over rapid scales for one hand (see

Example 18 (Sonata No. 53, bars 71-73)

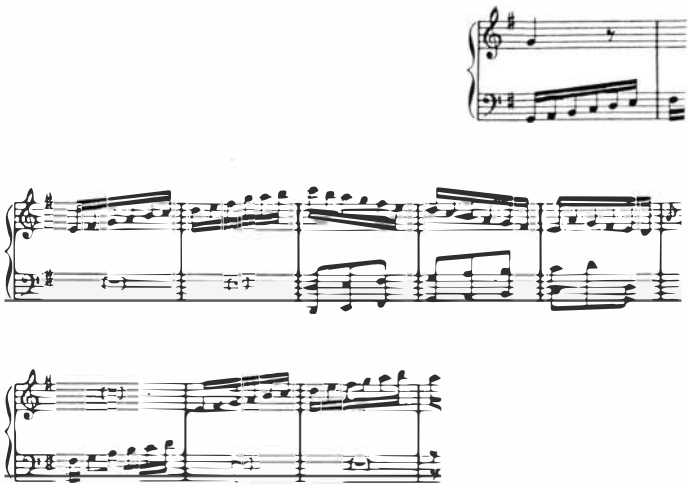


Example 19 (Sonata No. 17, bars 1-4)

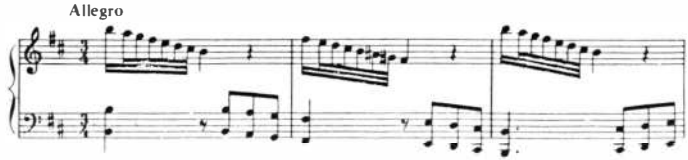


Example 19) and the division of scales between two hands (see Example 20) to rippingly fast scales (see Examples 21 and 22).

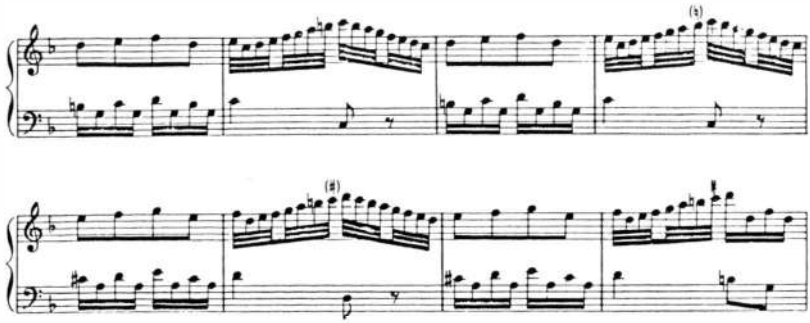
Example 20 (Sonata No. 35, bars 13-24)



Example 21 (Sonata No. 10, bars 1-3)



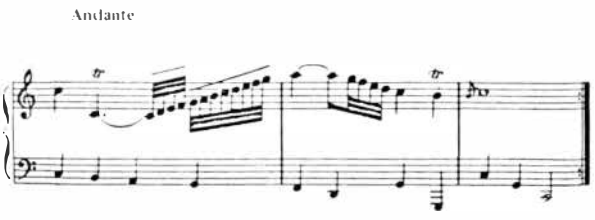
Example 22 (Rondó No. 59, bars 27-37)



Example 22 (continued)

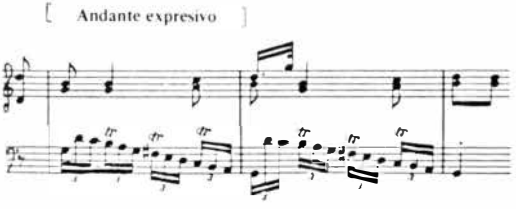
Even the glissando is demonstrated (see Example 23).

Example 23 (Sonata No. 75, bars 48-50)

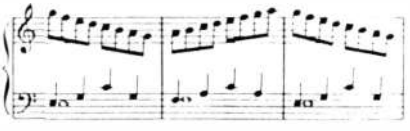


An example each of decorated scales (see Example 24) and scales in "waves" (see Example 25) may conclude the demonstration of the more straightforward manner of scale-writing found in Soler's sonatas.

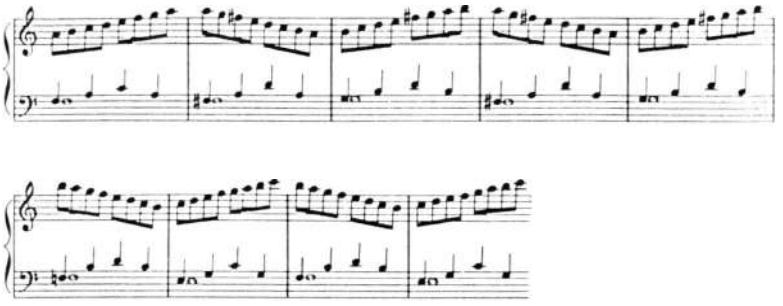
Example 24 (Sonata No. 66 I, bars 27-29)



Example 25 (Sonata No. 70, bars 9-20)

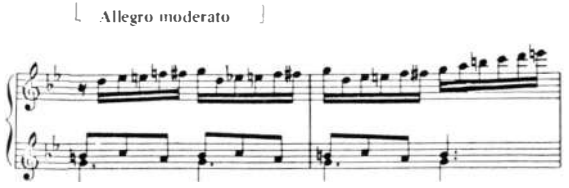


Example 25 (continued)

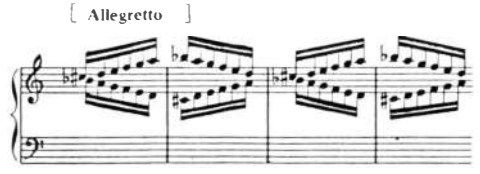


Soler used the chromatic scale only fragmentarily (see Example 26), and scales in contrary motion (see Examples 27 and 28) are relatively

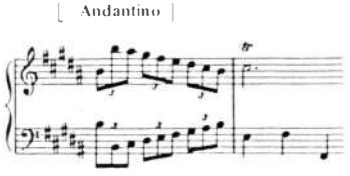
Example 26 (Sonata No. 19, bars 62-63)



Example 27 (Sonata No. 15, bars 16-19)



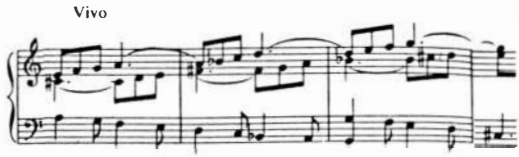
Example 28 (Sonata No. 11, bars 11-12)



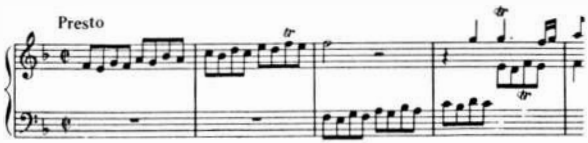
infrequent.[10]

Other, yet more complicated types of scale writing are, however, well exemplified in Soler's sonatas. So we find scales in interrupted motion (see Example 29), and innumerable instances of complete or fragmentary scales in steps, be they in diatonic seconds (see Examples 30 and 31), thirds (see Examples 32, 33 and 34), or even in sixths (Examples 35 and 36).

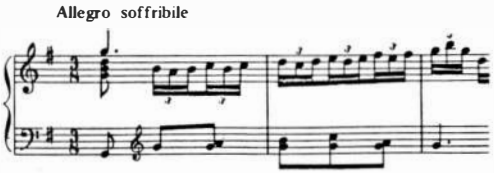
Example 29 (Sonata No. 30, bars 80-83)



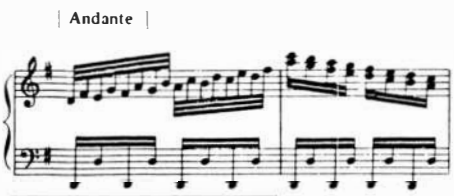
Example 30 (Sonata No. 6, bars 1-5)



Example 31 (Sonata No. 43, bars 1-3)

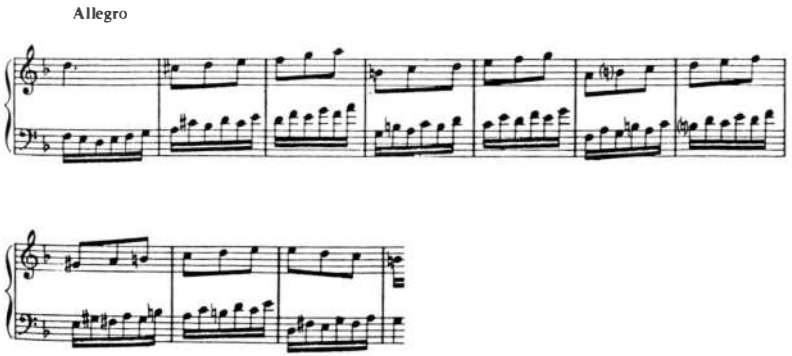


Example 32 (Sonata No. 58, bars 36-37)

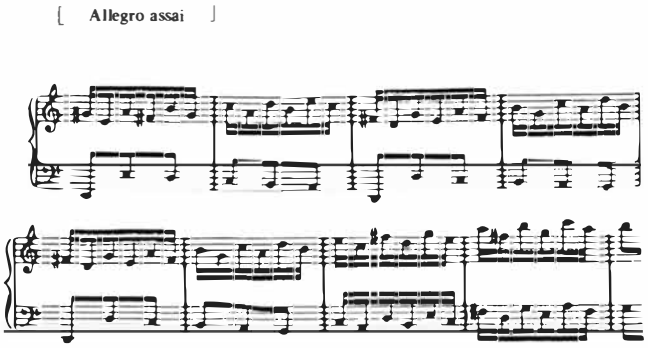


10. But apart from Example 27 see also Examples 29 and 48.

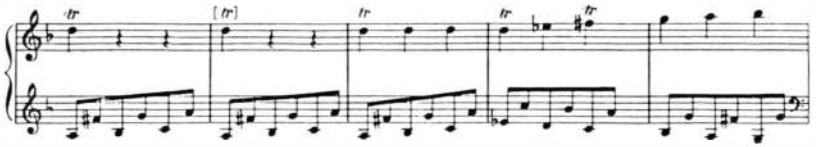
Example 33 (Sonata No. 83, bars 23-33)



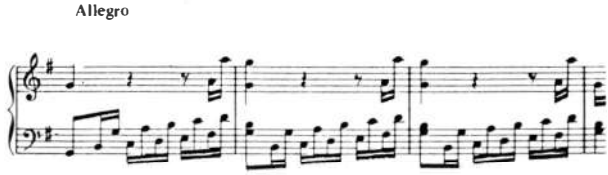
Example 34 (Sonata No. 29, bars 12-20)



Example 35 (Sonata No. 57, bars 119-123)

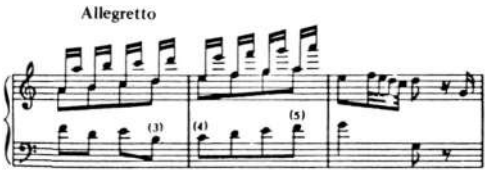


Example 36 (Sonata No. 4, bars 5-8)

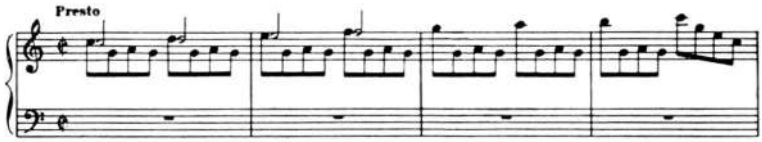


Scales in octave-steps[11] are also found with some frequency (see Example 37), and there is also one instance of an accompanied scale for one hand alone (see Example 38).

Example 37 (Sonata No. 61 II, bars 100-102)



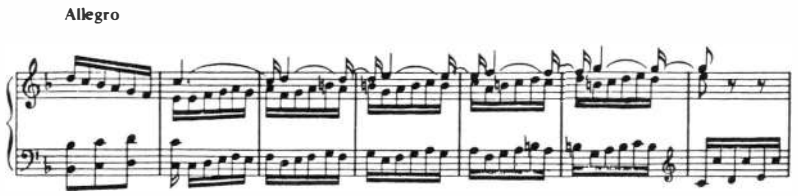
Example 38 (Sonata No. 9, bars 1-4)



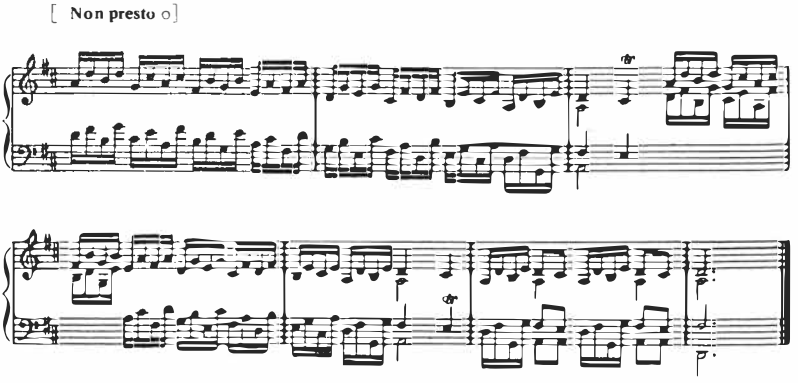
That Soler did not stop at presenting problems of scale playing singly, but also combined the separate problems to form a complex pattern with the purpose of exacting synchronised play of both hands, is shown in Examples 39, 40, 41 and 42.

11. We have chosen this Example from many others to illustrate Soler's use of extreme pitch (cf. Chapter IV of this treatise).

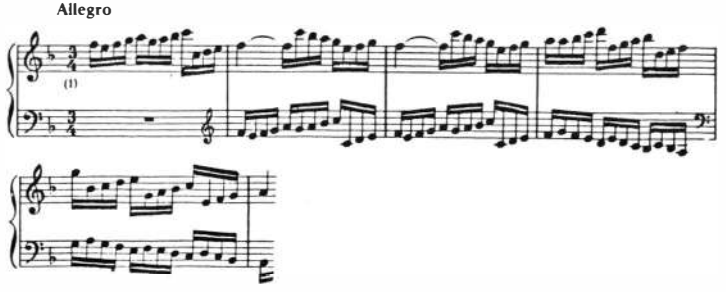
Example 39 (Sonata No. 89, bars 46-52)



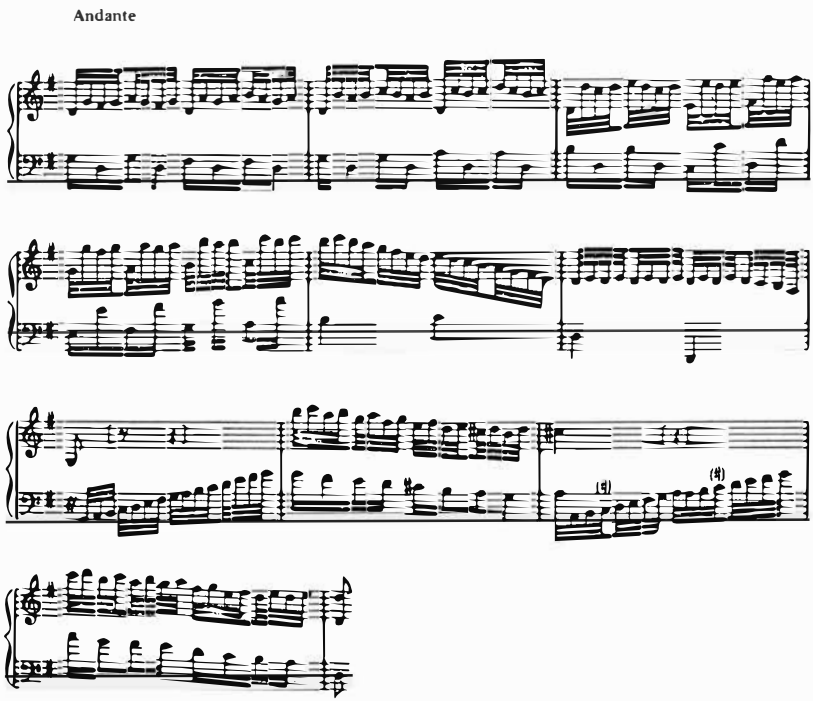
Example 40 (Sonata No. 67, Intento, bars 125-131)



Example 41 (Sonata No. 76, bars 1-6)

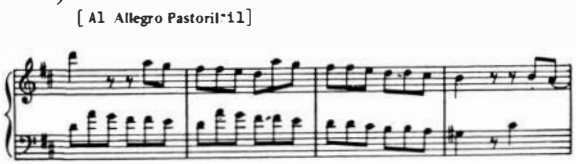


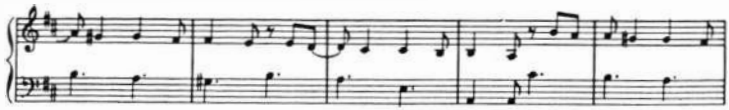
Example 42 (Sonata No. 58, bars 75-92)

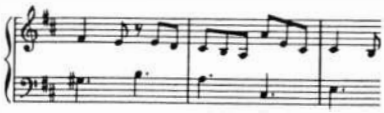


A curious instance of scale-writing with repeated notes, first straightforward and then syncopated, appears in the last movement of sonata No. 92 (see Example 43).

Example 43 (bars 26-37)



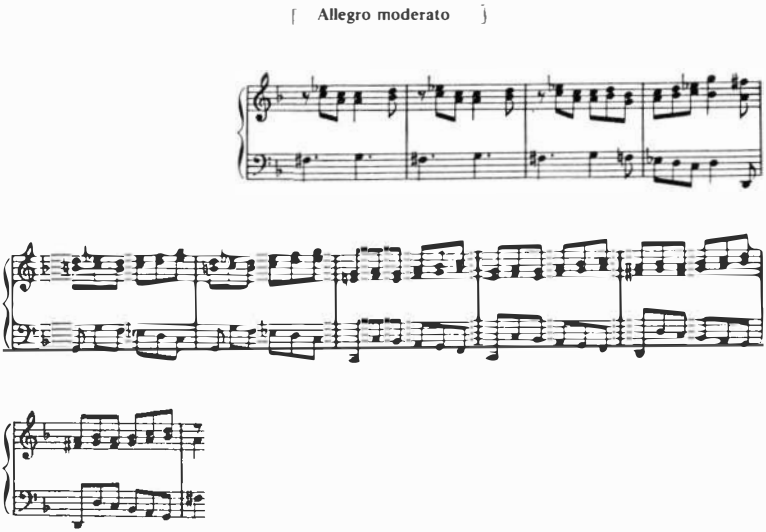




III. TWO PARTS IN ONE HAND

Like Scarlatti, Soler demonstrated the technique of playing in thirds very frequently in his sonatas. In Examples 13 (Chapter V) and 32 (present chapter) we have already shown instances of thirds in one hand. In Example 44 such thirds are practised through ten bars. More difficult

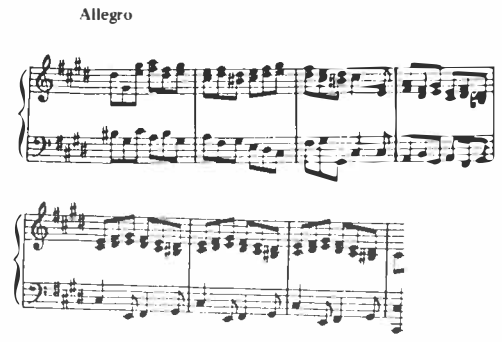
Example 44 (Sonata No. 30, bars 189-199)



exercises in thirds are found in sonatas Nos. 17 and 21 (see Examples 45 and 46).

Example 45 (Sonata No. 17, bars 6-9)

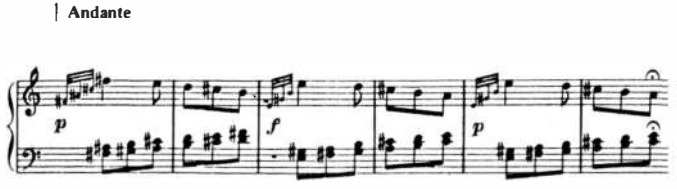
Example 46 (Sonata No. 21, bars 9-16)



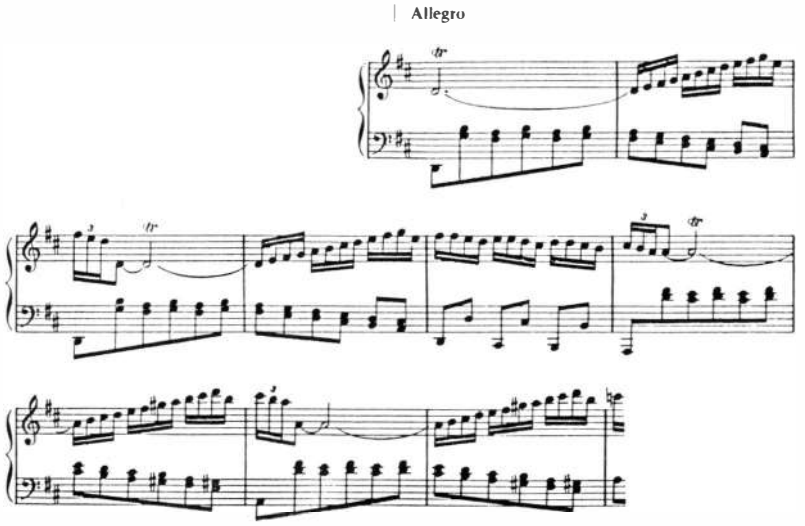
So far, the thirds were all for the right hand.

In sonatas Nos. 8 and 73 the left hand is exercised in the playing of thirds (see Examples 47 and 48).

Example 47 (Sonata No. 8, bars 110-115)



Example 48 (Sonata No. 73, bars 7-16)

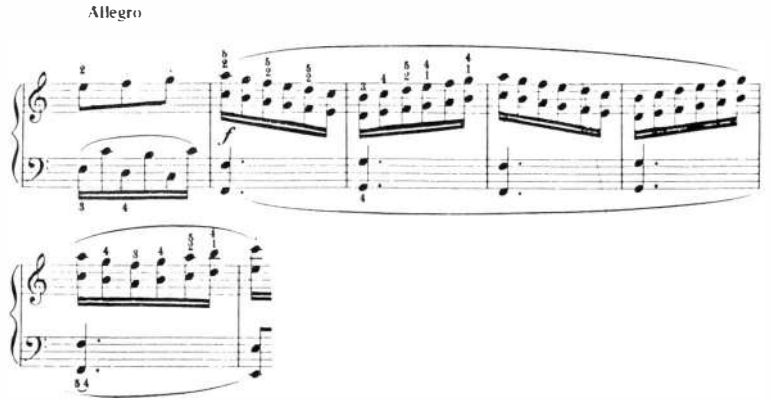


It must be said, however, that thirds for the left hand are rare in Soler's sonatas and, in most cases – particularly in the Intentos – rather slower than in the innumerable instances where thirds are written for the right hand.

Sixths in either the left or the right hand are much more scarce in Soler's sonatas than in those by Scarlatti. In this – and in the use of octaves, as we shall show below – we find the striking difference between the great virtuoso Scarlatti and the, in this respect, less generously equipped Soler. Nowhere in Soler's keyboard works do we find a passage such as this (see Example 49): [12]

12. Ex. 49 is quoted from: Longo, A., *Scarlatti, Opere Complete*, Milano, G. Ricordi & Co., 1951, vol. IX, p. 16.

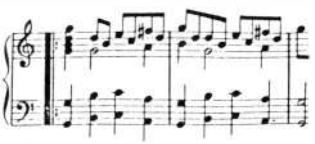
Example 49 (Sonata CBIV, bars 85-90)



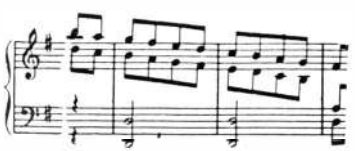
(From A. Longo, *Scarlatti, Opere Complete,* G. Ricordi & Co., Milano Reprinted through permission of the publisher.)

To the above compare some of the examples of sixths we have found in Soler's sonatas (see Examples 50, 51, 52, 53 and 54).

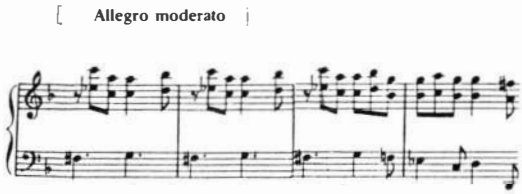
Example 50 (Sonata No. 7, bars 53-55)



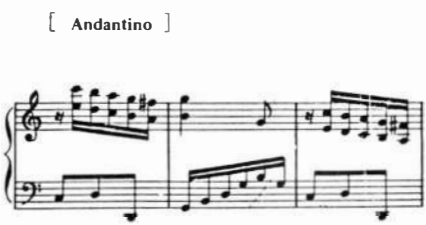
Example 51 (Sonata No. 64, In tento, bars 87-90)



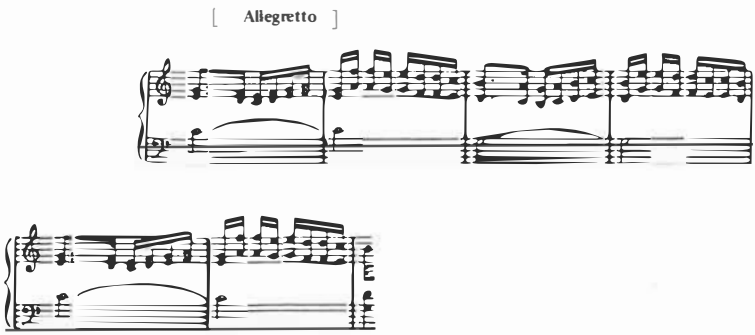
Example 52 (Sonata No. 30, bars 185-188)



Example 53 (Sonata No. 44, bars 51-53)

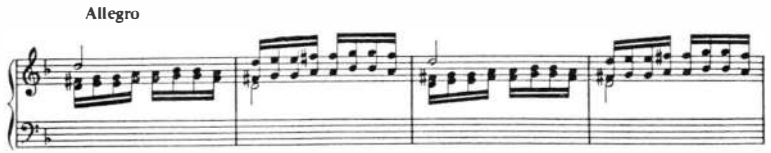


Example 54 (Sonata No. 61II, bars 26-32)



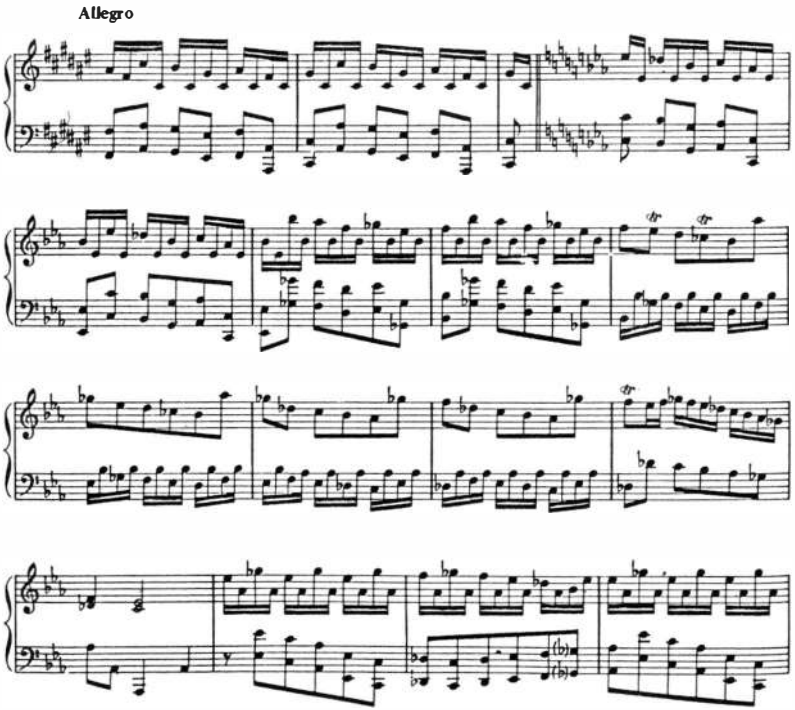
For the sake of completeness we quote an instance where the rare thirds for the left hand are mixed with the almost equally rare sixths for the right hand (see Example 55).

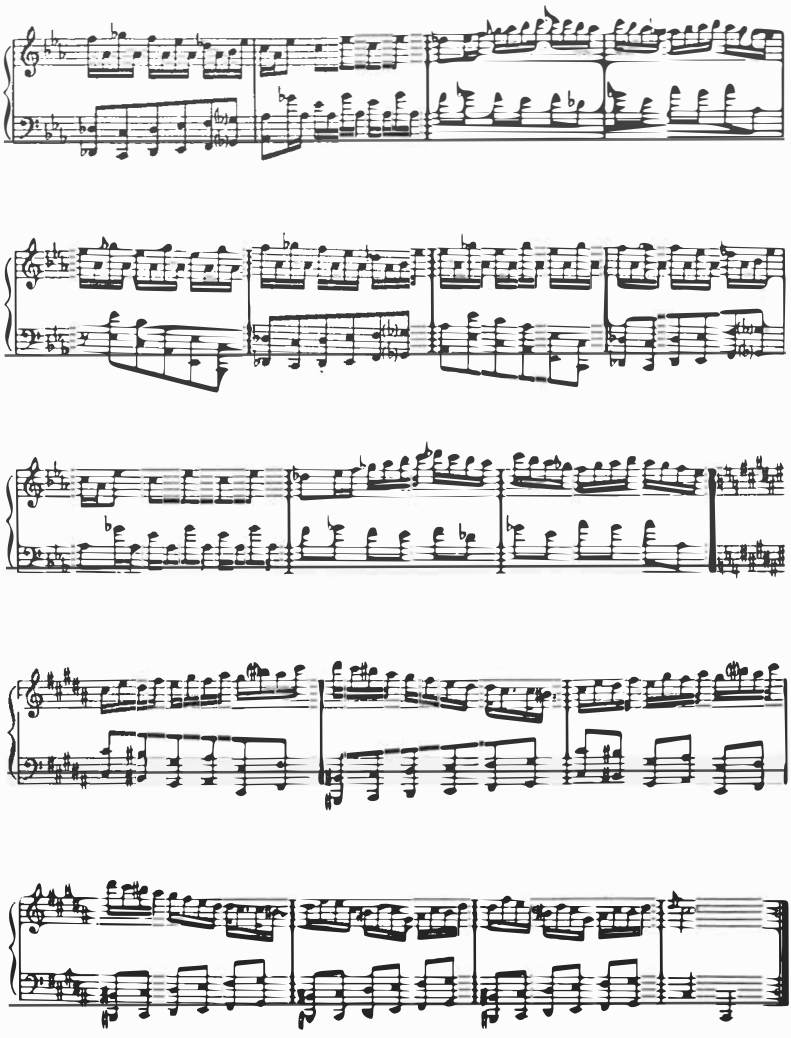
Example 55 (Sonata No. 32, bars 80-83)



This difference in technical astuteness between Scarlatti and Soler is also evident in their employment of passages in octaves. If one compares Scarlatti's octaves (see Example 9 in Chapter V) to those of Soler, the former's technical superiority cannot be in doubt. Soler's technically most advanced example is found in the sonata No. 79 (see Example 56), and even that is far from making a fetish of octave-technique as is the case in the above-mentioned example by Scarlatti.

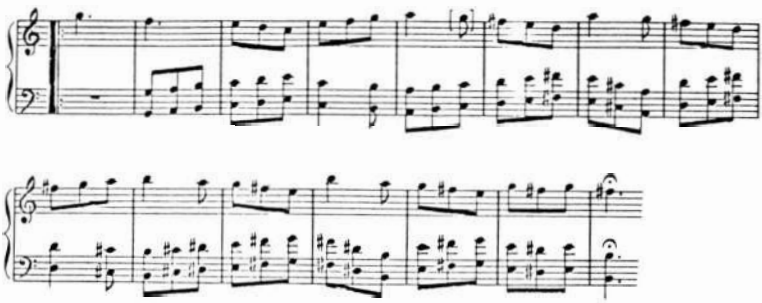
Example 56 (Second movement, bars 13-45)



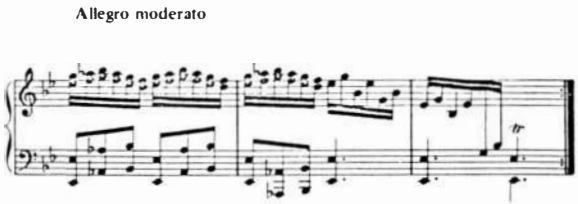


All other instances demand even less dexterity, as will be clear from a reconsideration of Example 10 (in Chapter V) and from the two passages quoted below (see Examples 57 and 58).

Example 57 (Sonata No. 38, bars 79-93)

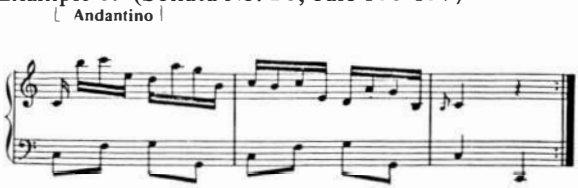


Example 58 (Sonata No. 19, bars 42-44)

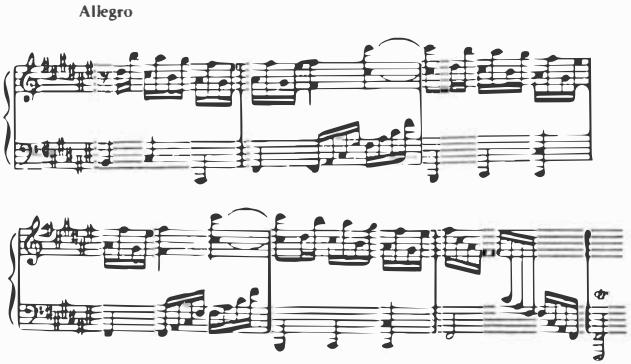


As certain types of broken sixths and octaves can be regarded as implied two-part writing, some such cases are demonstrated below. In Examples 35 and 36 we have already quoted some instances of broken sixths in connection with scale-writing. Other interesting examples read as follows (see Examples 59 and 60):

Example 59 (Sonata No. 28, bars 135-137)

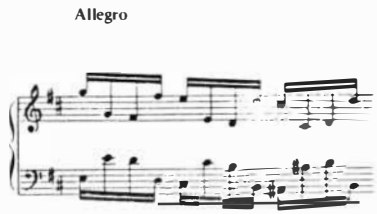


Example 60 (Sonata No. 90, bars 4-10)

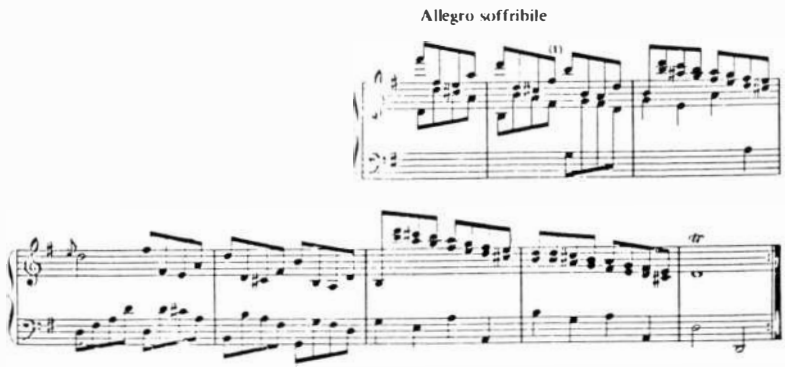


Broken octaves, apart from simpler ones already shown in connection with scale writing (see Example 37), take various forms, of which these five examples here are representative (see Examples 61, 62, 63, 64 and 65):

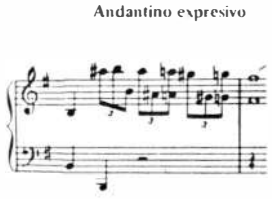
Example 61 (Sonata No. 10, bar 7)



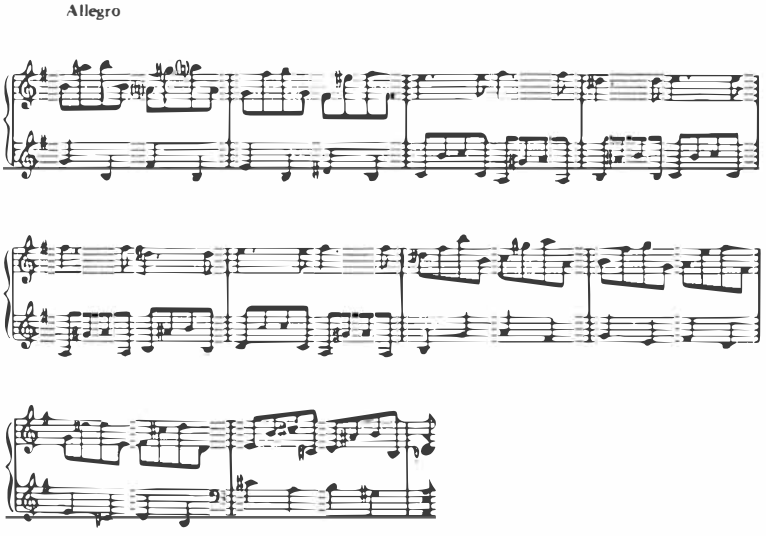
Example 62 (Sonata No. 13, bars 44-51)



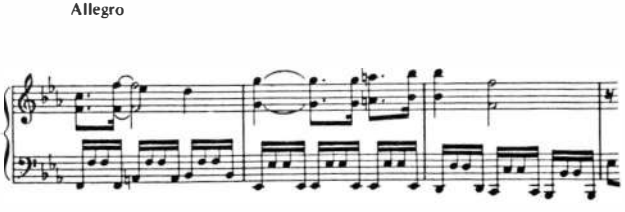
Example 63 (Sonata No. 26, bars 44-45)



Example 64 (Sonata No. 27, bars 5-15)

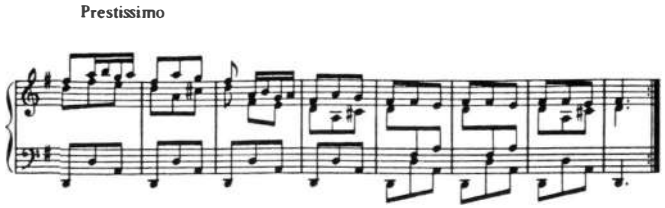


Example 65 (Sonata No. 17, bars 45-48)



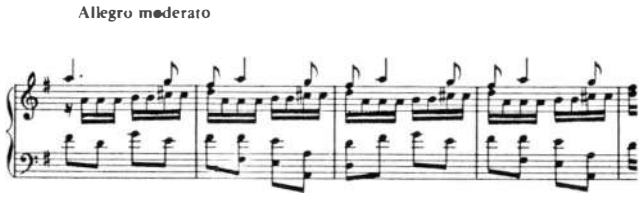
Two parts in one hand are, of course, not restricted to pure thirds, sixths and octaves, and there are numerous phrases in Soler's sonatas in which he mixes all three (see Example 66).

Example 66 (Sonata No. 31, bars 41-48)



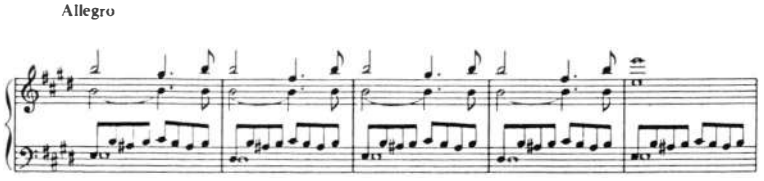
An interesting mixture of thirds, fifths, sixths and octaves is, for instance, found in the sparkling sonata in G major (see Example 67).

Example 67 (Sonata No. 30, bars 34-38)



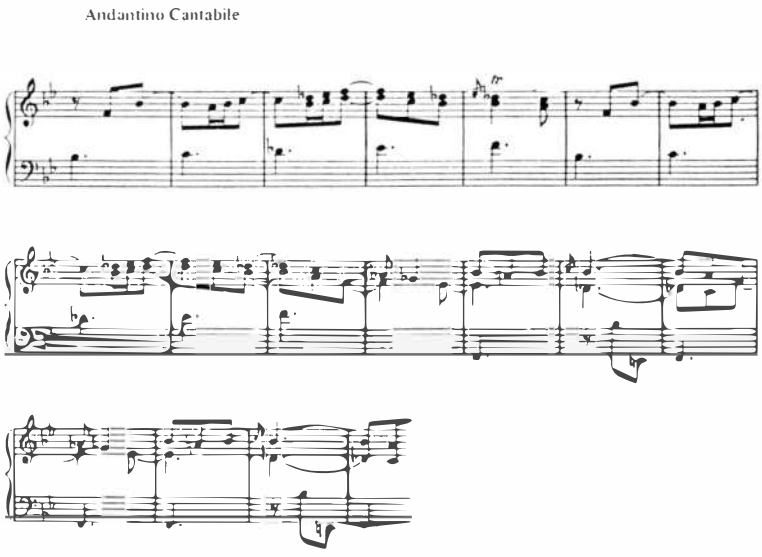
Two-part accompaniments for the left hand can also be found; the particular phrase shown below (see Example 68) illustrates a mild form of hand stretch with one arrested finger.

Example 68 (Sonata No. 34, bars 38-42)



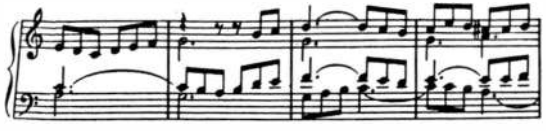
That Soler was aware of the usefulness of two parts in one hand for the purpose of demonstrating delicate suspensions can be judged from Example 69.

Example 69 (Sonata No. 24, bars 140-157)

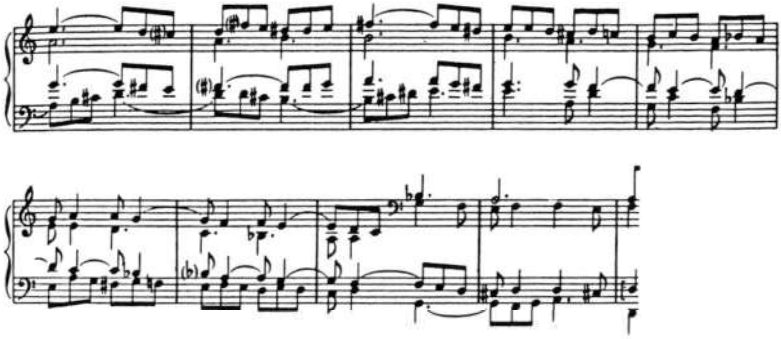


While Soler has so far appeared much less demanding in technical versatility than Scarlatti, there is one aspect of writing two parts for one hand, in which Soler is definitely superior to Scarlatti, and that is in his polyphonic writing.[13] While Soler never comes anywhere near the complexity of J.S. Bach's fugue-writing, his Intentos contain phrases which make quite a study of multivoiced legato-playing (see Examples 70 and 71), and this is the only relic of true organ style remaining in Soler's sonatas.[14] Scarlatti did not employ polyphonic legato-playing to this extent.

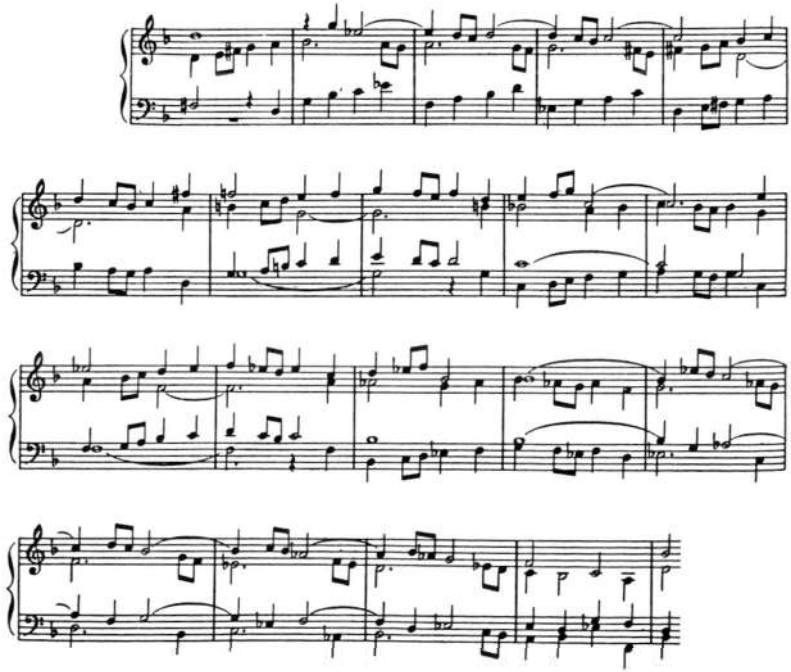
Example 70 (Sonata No. 65, Intento, bars 50-63)



13. Keller, H., *op. cit.*, p. 46.
14. See Chapter V of this treatise.



Example 71 (Sonata No. 63, Intento, bars 48-67)



There are only six Intentos among the ninety-four sonatas available at present, and their small number as well as the fact that they are unquestionable stylistic misfits within the framework of the sonatas to

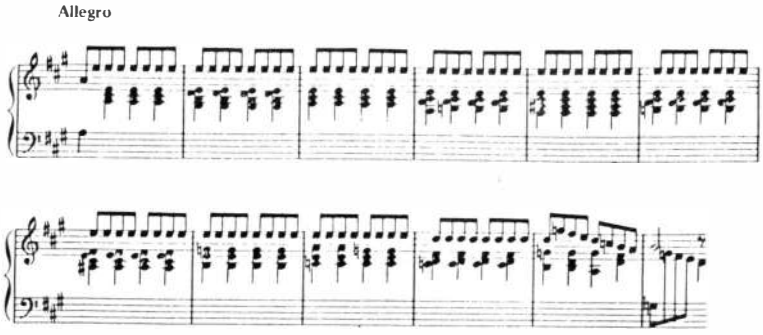
which they form the concluding movements (sonatas Nos. 63 to 68), leads one to believe that they appear in this context solely for tutorial purposes, i.e. to exact polyphonic legato-playing and to promote the understanding of that particular form of musical discipline (see Chapter VIII (iv) of this treatise).

IV. TONE REPETITIONS

If it can be said that Soler had a preference for any particular aspect of keyboard technique, then it surely was that of tone repetitions. Rightly so, not only because it requires a capable performer to realise them, but because they are – notwithstanding their having become a Europe-wide mannerism since about 1700 –[15] originally a feature typical of the musical idiom of the Spanish *vihuela*.[16] Scarlatti, too, made use of tone repetition, extravagantly so, but in this respect Soler was quite his equal, and certainly not his plagiarist: Soler's tone repetitions are one of those features in his keyboard music which look Scarlattian, but are truly Spanish, belonging to Soler by rights of original national ownership.[17]

Soler made use of tone repetitions in many different ways, from the comparatively slow and insistent repetition of the same note throughout ten consecutive bars (see Example 72), over faster repetition-patterns of

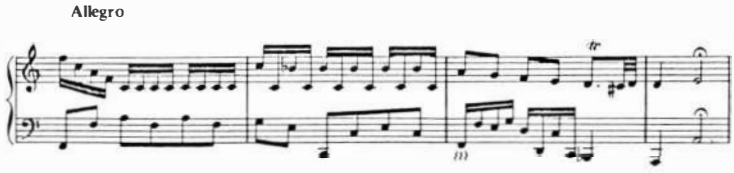
Example 72, (Sonata No. 1, bars 57-67)



15. Keller, H., *op. cit.*, p. 51.
16. Kastner, M.S., "Randbemerkungen zu Cabanilles, Claviersatz", Separata del *Anuario Musical*, vol. XVII. Barcelona, 1962, p. 6.
17. Cf. Chapter II of this treatise.

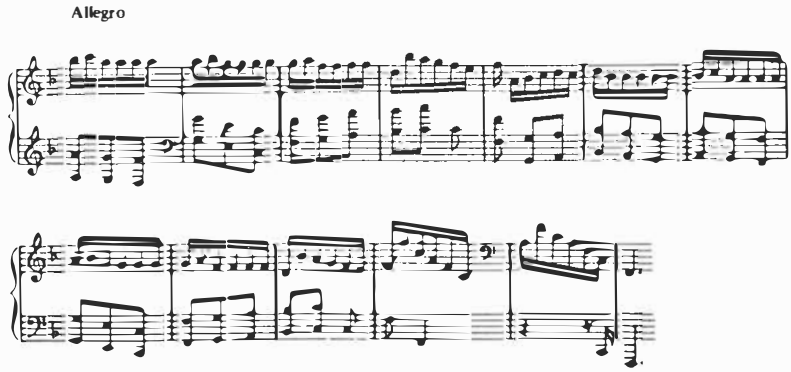
eight notes (See Example 73), and five, four and six notes (see Examples

Example 73 (Sonata No. 4, bars 15-20)

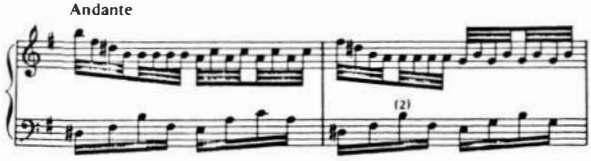


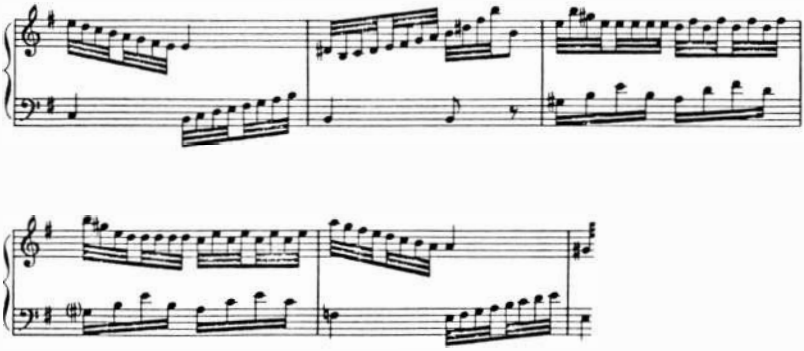
74 and 75) to those of two notes, which latter are the most interesting

Example 74 (Sonata No. 89, bars 19-31)



Example 75 (Sonata No. 58, bars 97-104)



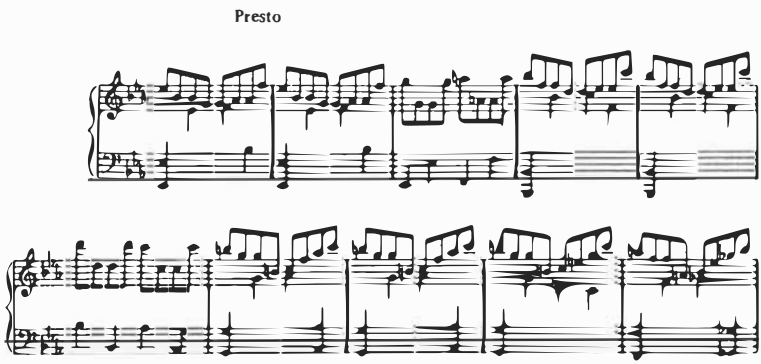


from the "pianistic" point of view (see Example 76), particularly when

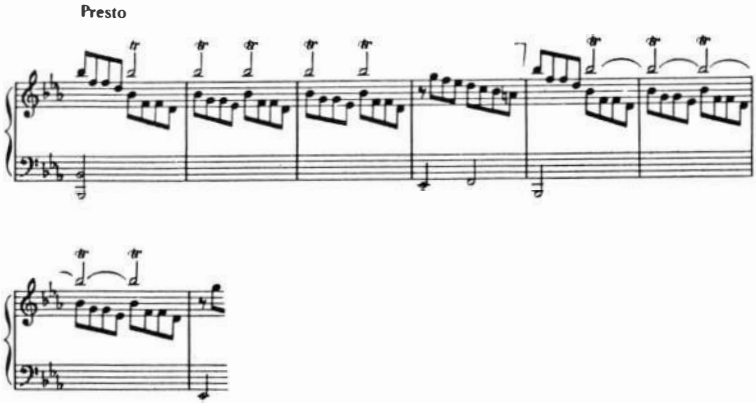
Example 76, (Rondó, No. 59, bars 40-41)

they are used in combination with other technical problems (see Examples 77, 78, 79 and 80).

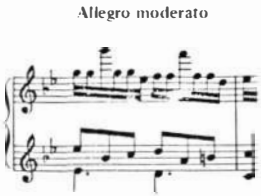
Example 77 (Sonata No. 2, bars 16-25)



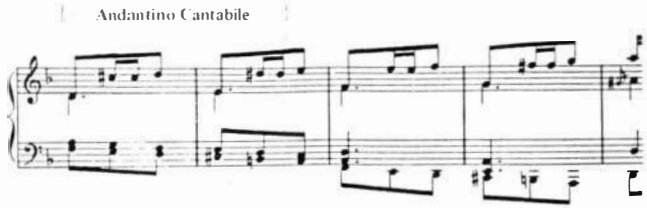
Example 78 (Sonata No. 2, bars 38-46)



Example 79 (Sonata No. 19, bars 58-59)

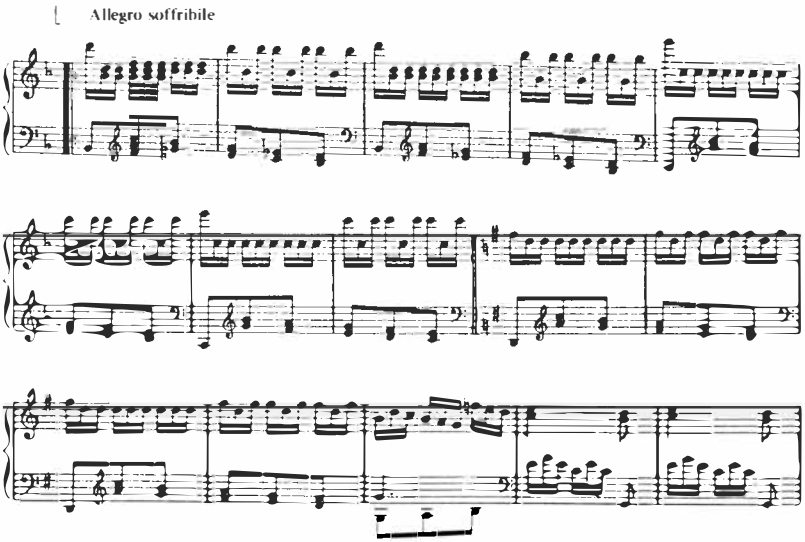


Example 80 (Sonata No. 24, bars 208-212)



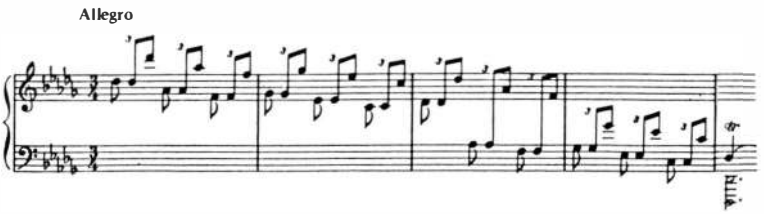
One of the most striking passages in which Soler combined tone repetition with octave-technique, leaps, and harmonic speculations appears in sonata No. 43 (see Example 81).

Example 81 (bars 39-53)

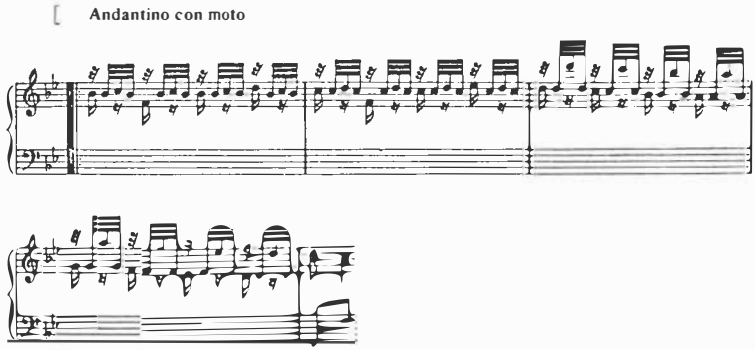


Another instance of tone repetition in connection with octave playing, this time for the left hand, has already been quoted in Example 65. Tone repetitions involving both hands are shown in Examples 82 and 83.

Example 82 (Sonata No. 88, bars 1-5)



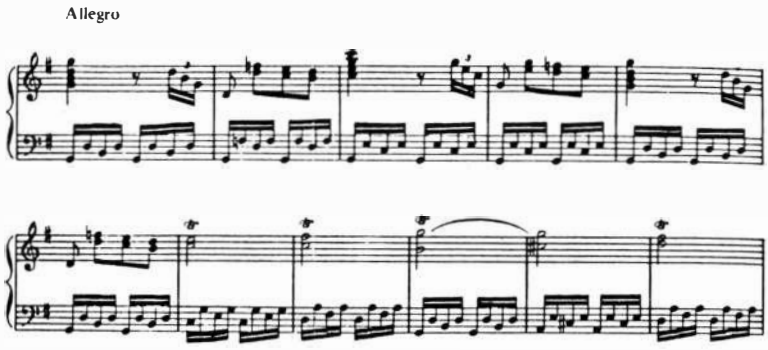
Example 83 (Sonata No. 62 I, bars 84-88)



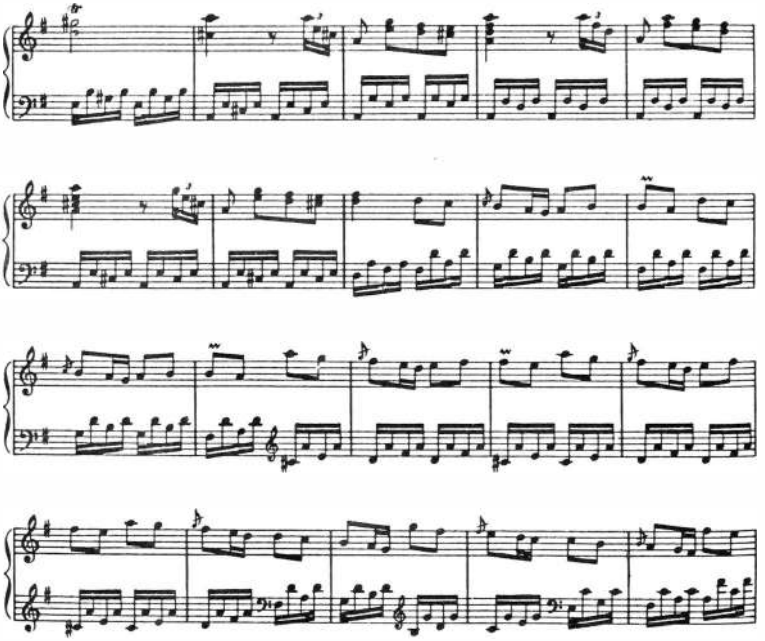
V. BROKEN CHORDS

Unlike Scarlatti, who avoided Alberti-basses,[18] Soler used this poor device of "pianistic" harmonisation on many occasions. Particularly in his later multi-movement sonatas, which in many ways indicate the style shift from Galant to Classic principles,[19] Alberti-basses and similar patterns are frequent. They are, however, not totally absent in the single-movement sonatas, as shown in example 84, which represents one of the least inspired pages of Soler's keyboard music.

Example 84 (Sonata No. 33, bars 28-58)

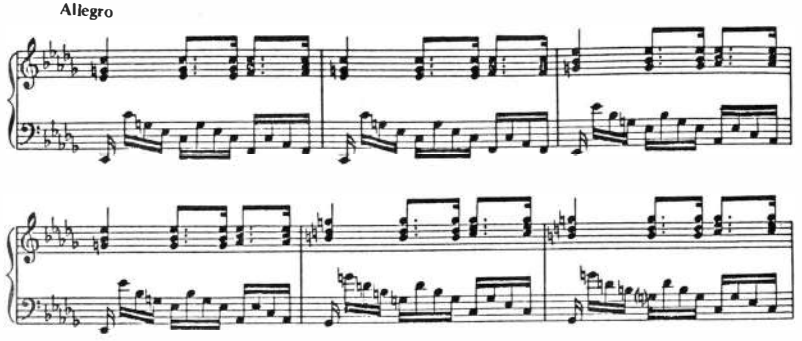


18. Keller, H., *op. cit.*, p. 44.
19. Cf. Chapter IV of this treatise.

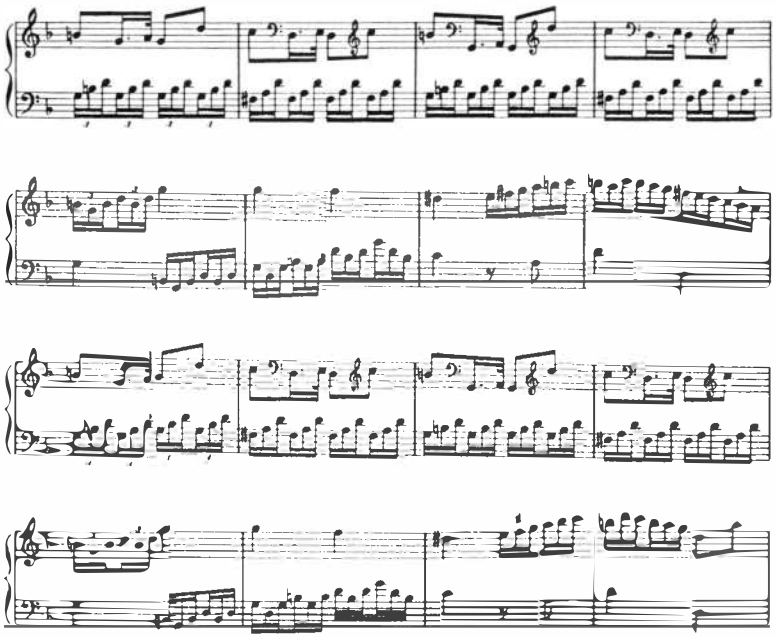


In spite of their relative frequency, it cannot be said that Alberti-basses are a predominating feature of Soler's harmonisations. Examples 85, 86, 87 and 88 show Soler's use of various other forms of accompaniment based on broken chords:

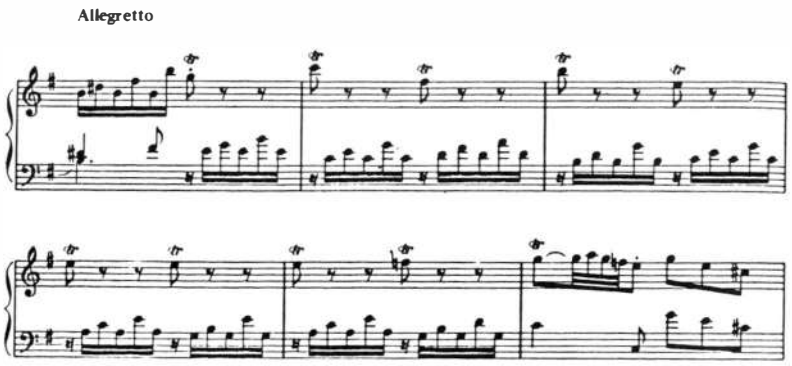
Example 85 (Sonata No. 23, bars 23-28)

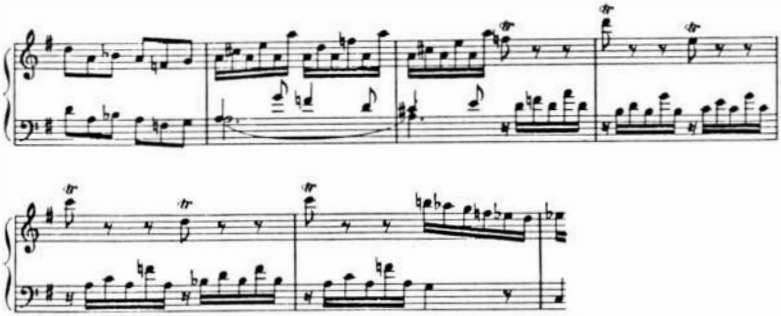


Example 86 (Rondó No. 59, bars 88-103)

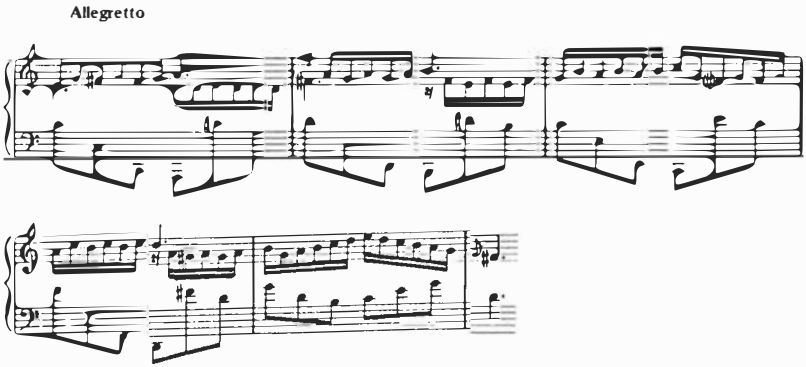


Example 87 (Sonata No. 64 I, bars 53-65)



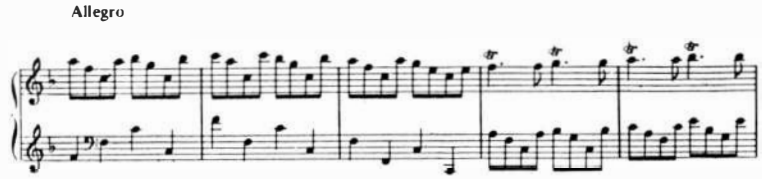


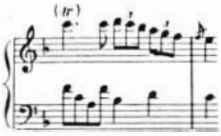
Example 88 (Sonata No. 99, Rondo, bars 44-49)



Naturally, Soler's employment of broken chords is not restricted to the left hand. Example 89 shows an instance where a pattern of broken chords is used both as the leading "melody" and as accompaniment.

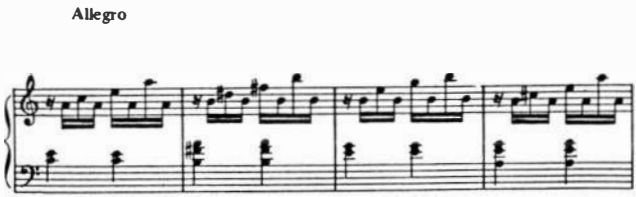
Example 89 (Sonata No. 5, bars 5-11)



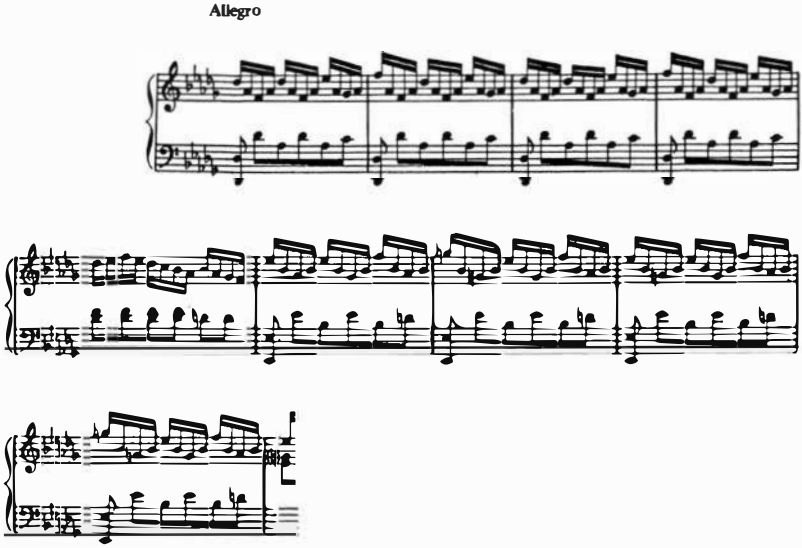


Broken chords as "melodic" patterns are found often (see Examples 90 and 91), and Soler also has a preference for using downward broken chords as conclusion of a phrase or sentence (see Examples 92 and 93).

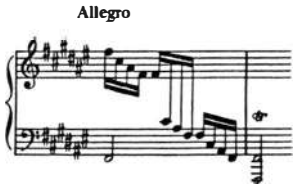
Example 90 (Sonata No. 61 IV, bars 74-77)



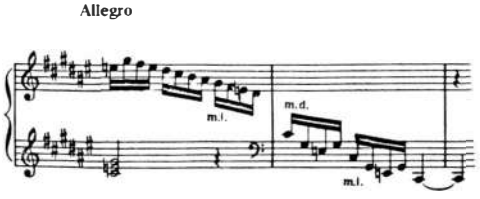
Example 91 (Sonata No. 23, bars 11-20)



Example 92 (Sonata No. 90, bars 9-10)

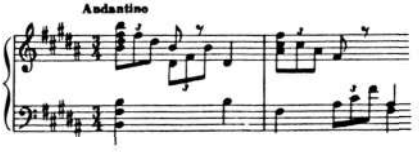


Example 93 (Sonata No. 90, bars 19-21)

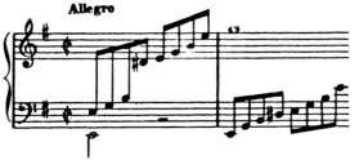


Sometimes the opening statement of Soler's sonatas takes the form of broken chords (see Examples 94 and 95), and Examples 96 (a) and (b) illustrate a case where such an opening statement is made thematic by its return after the double barline, thereby establishing the form of a "closed sonata".

Example 94 (Sonata No. 11, bars 1-2)



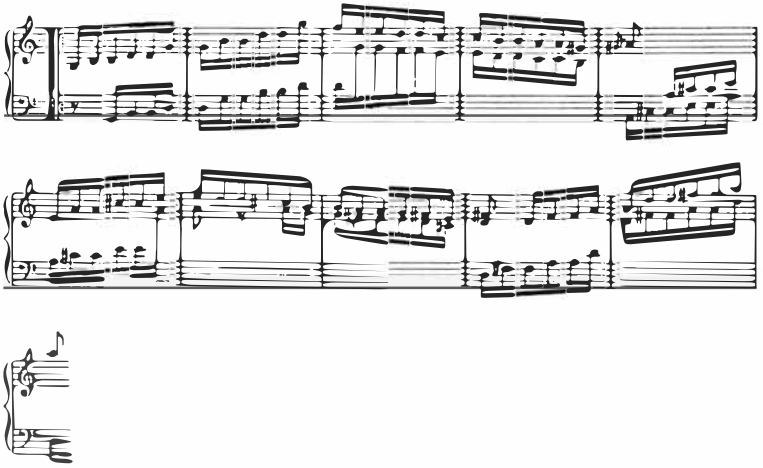
Example 95 (Sonata No. 27, bars 1-2)



Example 96 (Sonata No. 29; (a) bars 1-4; (b) bars 36-46)

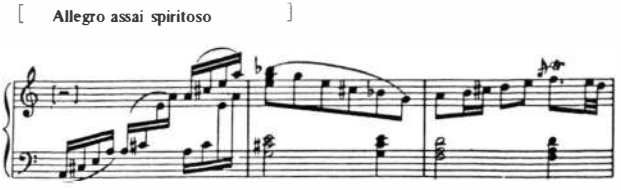
(a)

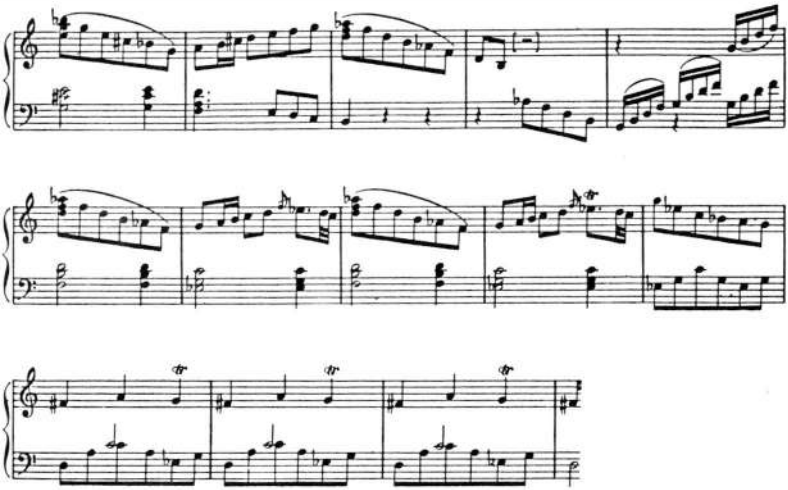
(b)



Occasionally, a large section of a movement consists in broken chords (see Example 97).

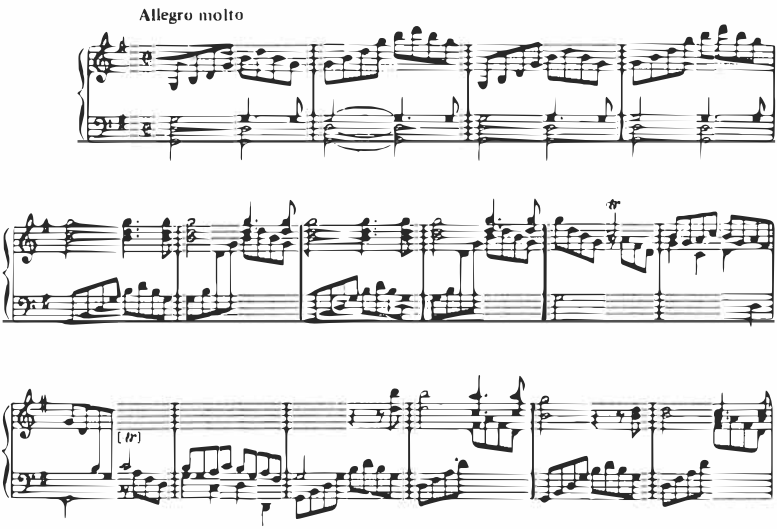
Example 97 (Sonata No. 66 II, bars 30-46)

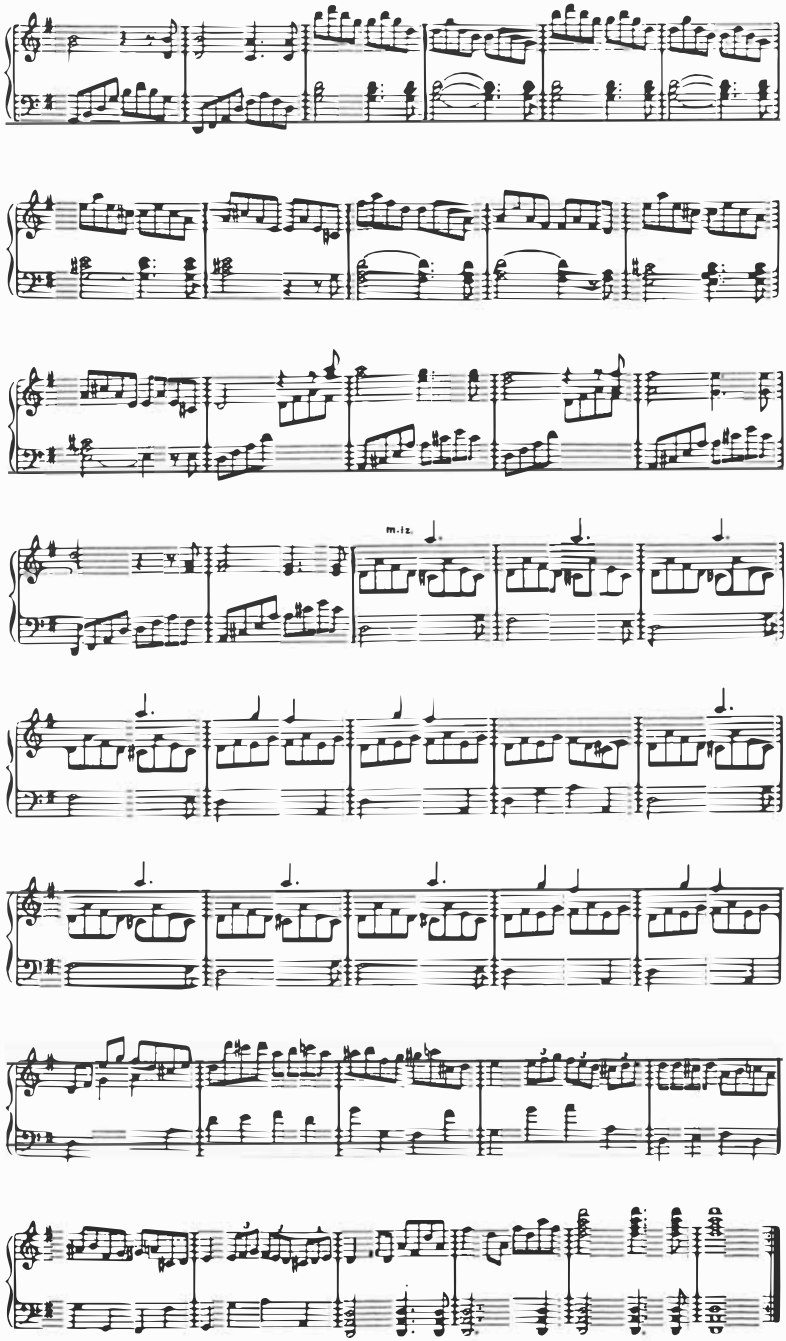




Soler's sonata No. 12, of which we quote the first two pages here (see Example 98), is almost entirely based on various forms of broken chords.

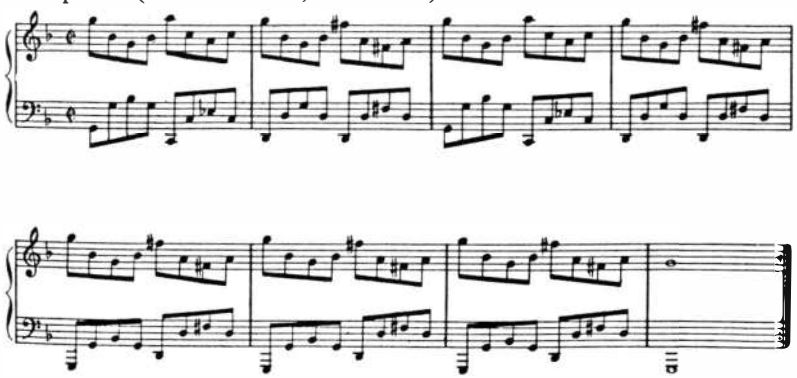
Example 98 (bars 1-58)



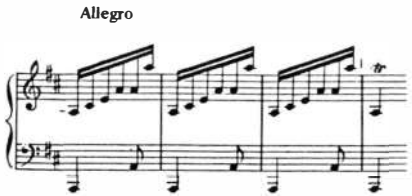

m.i.z.

A smooth performance of patterns of broken chords makes particular demands on the ability of a player, and that Soler rather stressed this aspect of keyboard technique is indicated by the instances quoted above, and further illustrated by the following tricky passages (see Examples 99, 100, 101, 102, 103 and 104):

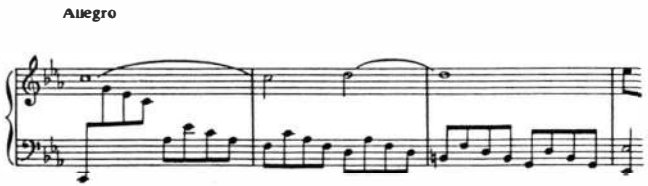
Example 99 (Sonata No. 81, bars 81-88)



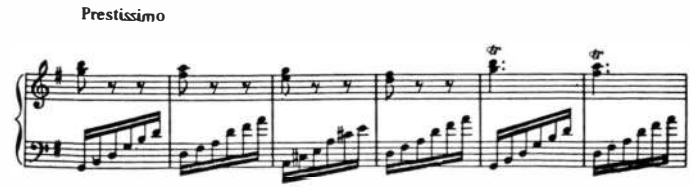
Example 100 (Sonata No. 84, bars 51-54)



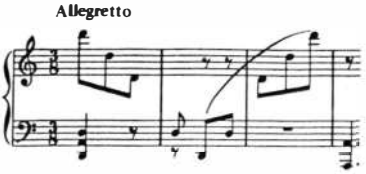
Example 101 (Sonata No. 72, bars 41-44)



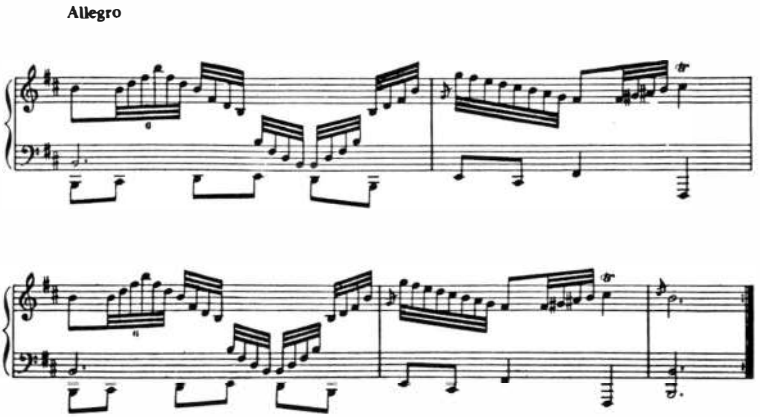
Example 102 (Sonata No. 31, bars 34-39)



Example 103 (Sonata No. 15, bars 1-4)



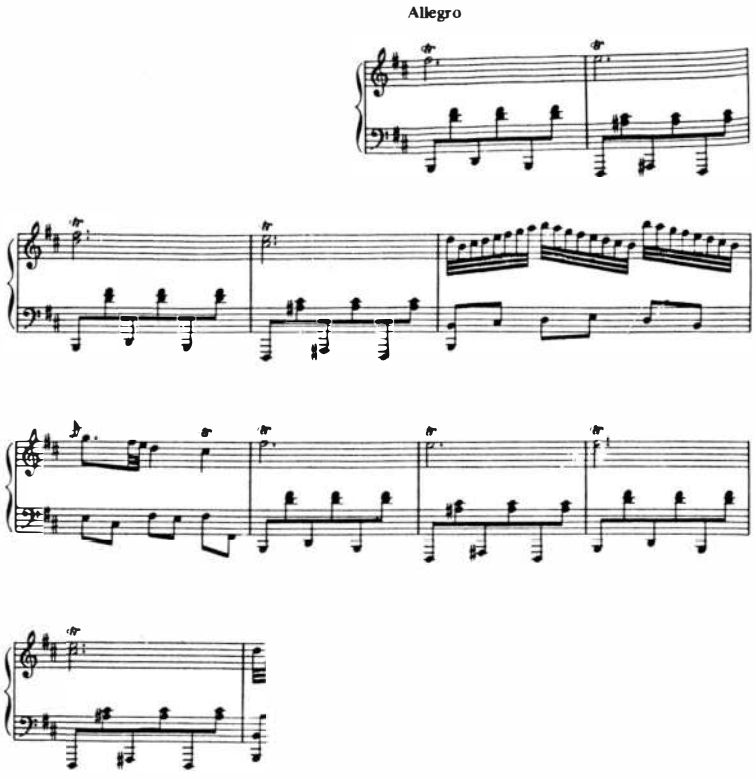
Example 104 (Sonata No. 10, bars 150-154)



VI. LEAPS

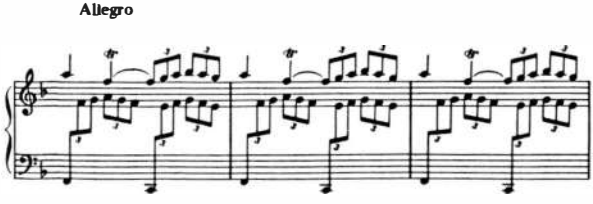
One of the most precarious tricks on the keyboard is the leap. Scarlatti and Soler, both being contemporary to a period which was preoccupied with the writing of idiomatic instrumental music and which saw such music triumphantly established next to vocal compositions, performed this particular feat in a way nowhere equalled in the keyboard music of the Classic period. Scarlatti, as usual, was more daring than Soler, but some instances in Soler's sonatas are nevertheless truly remarkable, as the following startling example will show (see Example 105).

Example 105 (Sonata No. 10, bars 138-148)

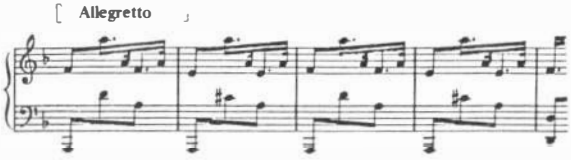


Other instances, not quite so difficult, but still demanding a very secure performer, are shown in Examples 106, 107 and 108.

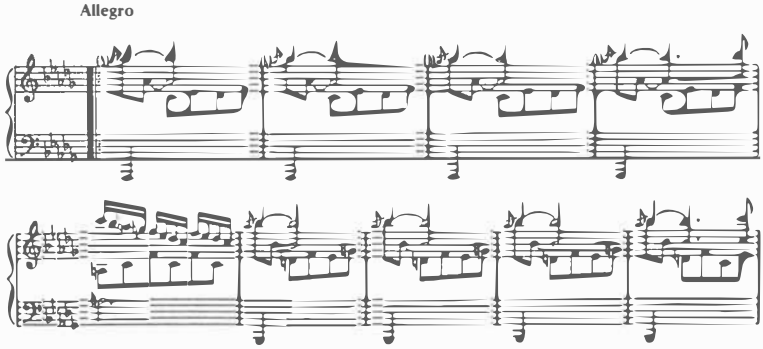
Example 106 (Sonata No. 5, bars 93-95)



Example 107 (Sonata No. 80, bars 56-60)

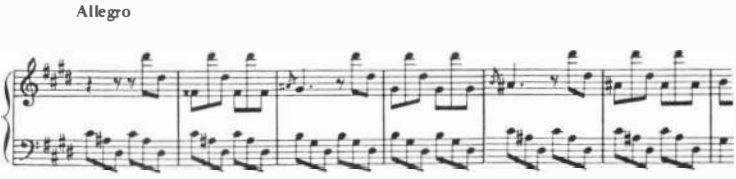


Example 108 (Sonata No. 23, bars 62-70)

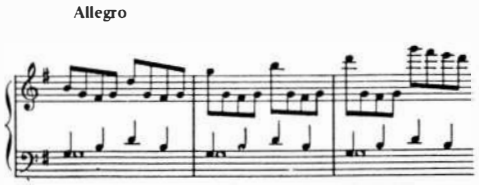


Exercises in leaps for the right hand are also found, and we quote two such cases in Examples 109 and 110.

Example 109 (Sonata No. 21, bars 41-47)



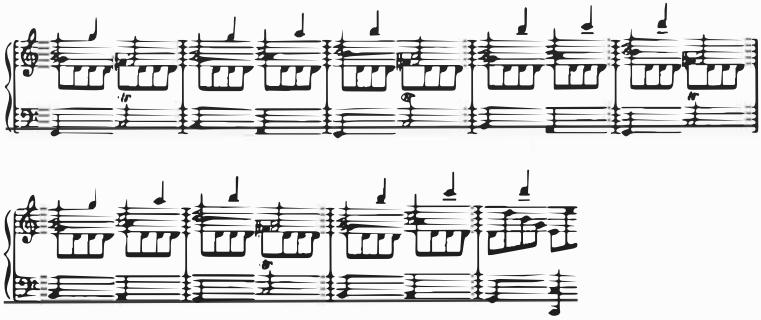
Example 110 (Sonata No. 27, bars 33-35)



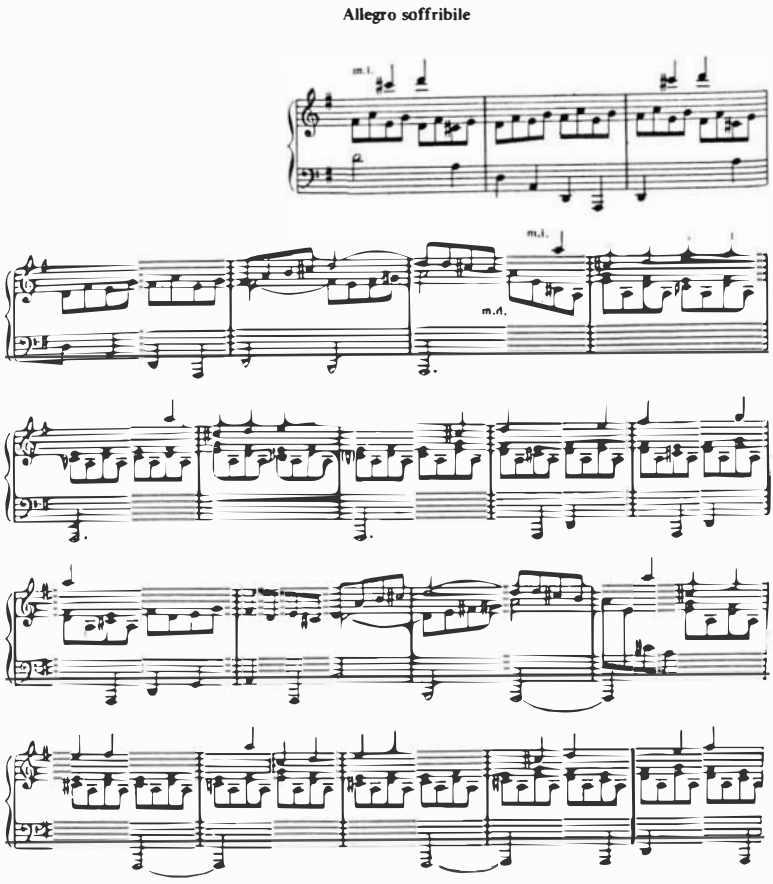
VII. CROSSING OF HANDS

The crossing of hands is another technical feat rarely employed by composers of the high Classic period, and never, so to speak, for its own sake. Scarlatti and Soler exercised great ingenuity in writing such passages. Two such instances have already been quoted in Examples 5 (Chapter V) and 98 (present chapter). From numerous similar passages we select the following two, which may be regarded as typical (see Examples 111 and 112).

Example 111 (Sonata No. 7, bars 33-41)

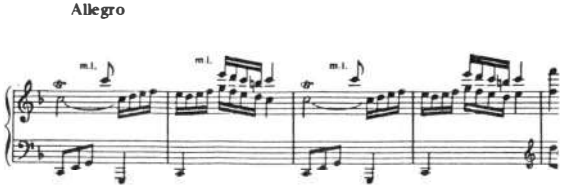


Example 112 (Sonata No. 13, bars 21-41)



A striking combination of the crossing of hands and the leap is shown in Example 113.

Example 113 (Sonata No. 76, bars 25-29)



VIII. SUMMARY

The foregoing discussion and illustration of the technical and tutorial aspects of Soler's sonatas shows that he was truly a master of the keyboard, versed in the most advanced "pianistic" techniques of his epoch and, for this reason, a teacher of consequence.

CHAPTER VIII

THE PROBLEM OF FORM

I. THE SONATA MOVEMENT[1]

As we have mentioned in Chapter VI, the title "sonata" on Soler's keyboard works is not a definition of the structural form of those pieces, i.e. it does not point to a form which, since the high-Classic period, one has rightly or wrongly come to regard as typical. Even if, for our purposes, we would dislodge the term "sonata" from its historical context and reduce its meaning to no more than a "sonata by Soler", the term would still not indicate a typical Soler-form, because the structural aspects are never quite the same from one sonata to the next. Although one can certainly say the same of the sonatas by Haydn and Mozart, whose ingenuity in musical architecture cannot at all be done justice by the "model" first-movement form which was deduced from their works, Soler's case is different again, because his sonatas are striking documents of an evolution from the concise suite-like binary form (No. 37) to the almost fully fledged ternary design complete with first and second themes, development section, and partial recapitulation (No. 95 I).

While this circumstance makes an analysis of Soler's sonatas most desirable for any student who is aware of the advantage of finding the most crucial part of the evolution of the sonata form represented in the work of one composer, it also makes the choice of terminology rather difficult.

The reason for this is that the existing terminologies, that of Hadow[2] for the first-movement form, and that of Kirkpatrick[3] for the binary sonatas by Scarlatti, do not really fit the variety of forms we have to deal with in the case of Soler.

To explain: a crucial point in sonata-analysis is always the question of what happens to the musical material of the very first bars. In Soler's sonatas four things may happen to it:

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1. As this section of Chapter VIII aims to compare various binary designs to various ternary designs, the term "sonata movement" here has to include all these forms.
2. Scholes, P.A., *The Oxford Companion to Music*, London, Oxford U.P., ninth edition, 1955, p. 373.
3. Kirkpatrick, R., *Domenico Scarlatti*, Princeton U.P., 1953, pp. 261-265.

(a) this material may be completely discarded and never return during the run of the sonata (Nos. 7, 57 and 86);

(b) it may be alluded to or even restated after the double barline in any other but the original key (Nos. 23, 25 and 27);

(c) it may be stated twice at the beginning of the sonata, both times in the original key, and then in addition be treated after the double barline just as under (b), which gives the listener the impression of dealing with a fully fledged theme (Nos. 10, 15, 20 and 28). This is the nearest approach of the binary form to the ternary first-movement form as regards thematic *effect;*

(d) it may be restated in the original key after the return-modulation at the far side of the double barline (No. 91 II). This, of course, is the ternary first-movement form.

From the above it is clear that the term "first theme", which is used in the analysis of the Classic sonata, can only apply to (d), and not at all to (a). Neither can it apply to (b) and (c) because, although the musical material may deserve to be called "thematic" by reason of a reappearance, such thematic material is not a "theme" unless it has a definite function in the tonal arch of the sonata as a whole. Kirkpatrick's decision to call this material just "the opening", because it often serves "merely to indicate the tonality",[4] is plausible only in the case of (a), and the limited usefulness of this description is implied in his diagram, which places the opening again as "optional" behind the double barline,[5] where its reappearance does, however, actually establish another *type* of the binary sonata.

Seeing that the existing terminology is not descriptive of the varying further treatment of the musical material of the first bars, it is necessary to decide on new terms which, for the purpose of this treatise, can serve to delimit the differing functional status of the initial opening statements.

We suggest the following:

for (a): *Announcement,* because in this case the first bars do, indeed, merely announce the key (or tonality) of the sonata;

for (b): *Thematic Announcement,* because here not only the tonality is announced, but also musical material which will further be alluded to after the double barline or, in fact, be restated there in any but the original key;

4. *Ibid.*, p. 261.
5. *Ibid.*, p. 254.

for (c): *Principal Announcement*, because the reinforcement of the opening phrase or sentence by its immediate and exact – or nearly exact – reiteration gives it all the appearance of a "main idea", even though the allusion to it immediately after the double barline or its restatement there is not in the original key;

for (d): *Theme*, because here the terminology of the first-movement form is justified, as the restatement (after the digression at the far side of the double barline) is in the original key.

That the relationship of musical material to degrees of tonality is another crucial point in sonata-analysis, has to some extent been anticipated in our discussion of the varying opening statements, in fact, the decision whether a sonata is ternary of binary rests mainly on the tonality in which these opening statements are restated.

Nevertheless, if abstracted from the musical material which it governs, the over-all tonal progression of the binary sonata is identical with that of the ternary sonata: in both forms the dominant tonality[6] supercedes the original key by a modulation somewhere around the middle between the opening statement and the double barline, and is then sustained until the double barline is reached. At the other side of the double barline more unusual keys may be touched upon, either after a short complimentary bow to the dominant tonality (Nos. 21, 23 and 28), or without more ado (Nos. 24 and 32). After that, another modulation takes place, this time back to the original key, in which the sonata ends.

As regards the tonal structure of the sonata movement, then, two points are of primary importance in the binary and in the ternary forms, namely the modulation to the dominant tonality before the double barline, and the modulation after the double barline back to the original key. These two points are constants. Kirkpatrick, when analysing Scarlatti's sonatas, called them "the Crux".[7]

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6. The dominant tonality has not necessarily the fifth of the tonic as root: for instance, one of Soler's sonatas (No. 40) starts in G-major and its dominant tonality is B♭-major. Soler's sonatas in *Modo Dorico* usually have the dominant minor as dominant tonality (No. 36), and the relative major is, of course, common in many sonatas in a minor key (No. 27), although the dominant major is also found (No. 21). In No. 6. the dominant tonality is the relative minor, and the sonata ends in the tonic minor.

7. Kirkpatrick, R., *op. cit.*, p. 255.

But in spite of the parallelism of the tonal structure of the binary and ternary forms, and in spite of the inevitableness of the "Crux" in both, there is one essential difference between the two concepts of form: the points of modulation govern different material. In the binary forms of Soler and Scarlatti the musical material following the points of modulation on both sides of the double barline is in the overwhelming majority of cases exactly the same, i.e. what appeared after the modulation to the dominant tonality in the first half of the sonata is either literally restated in the tonic after the modulation in the second half (Nos. 22, 23, 27, 29, 34 and 36), or restated with very slight changes (Nos. 21, 35, 37, 39 and 40), which latter do not, however, impair tonality or succession of material. It is, in fact, the only material which we can with reasonable certainty expect to be restated intact in the binary sonata: the musical material after the two points of modulation forms, as it were, a "Tonal Plateau" at the end of both halves of a sonata, which does neither allow departures from the established key nor from the material after the point of modulation.

In the ternary first-movement form, on the other hand, the points of modulation govern different material: the first point of modulating rings in the second theme in the dominant tonality, the second point of modulation brings about the restatement of the first theme in the original key. Accordingly, the predictability of restatement is much greater in the ternary sonata than in the binary sonata. A balance between musical material and tonal structure is achieved in the ternary sonata which is altogether different from the balance attained in the binary form.

As, in the binary and ternary forms, the points of modulation have such a different function with regard to the musical material with which they are connected, and as Kirkpatrick's "Crux" is associated only with the binary form[8] and the restatement of "post-Crux" material, it seems best to define the points of modulation by some other terms.

We suggest the following: *Vertex*[9] for both points of modulation governing the Tonal Plateaux, and *Apex*,[10] for the point of modulation in the ternary form which brings about the restatement of the first theme in the original key after the double barline.

If, then, for the sake of orientation, we take it upon ourselves to devise a diagram for the analysis of Soler's sonatas – as posterity

8. Scarlatti's keyboard sonatas are in binary form (cf. Kirkpatrick, R., *op. cit.*, p. 252), with the possible exception of Longo No. 104 (K. 159).
9. The meeting point of two converging lines.
10. Peak.

deduced one from the works of the Classic period, and Kirkpatrick could not avoid doing in analysing Scarlatti's works –[11], this is how far our discussion has brought us: Table II, below, shows the main pillars of the tonal structure of the sonatas.[12]

TABLE II

The Tonal Structure of the Sonatas

	Type A	Type B	Type C	Type D	
Tonality	Open Sonata	Closed Sonata	Closed Sonata	First movement Form	Tonality
Original Key	Announcement	Thematic Announcement	Principal Announcement	First Theme (usually repeated)	Original Key
Dominant Tonality	(Vertex) Tonal Plateau	(Vertex) Tonal Plateau	(Vertex) Tonal Plateau	(Vertex) Second Theme	Dominant Tonality
Free	Digression	Allusion or Restatement in other than Original Key. Digression	Partial or Complete Restatement in other than Original Key. Digression	Development	Free
Original Key	(Vertex) Tonal Plateau	(Vertex) Tonal Plateau	(Vertex) Tonal Plateau	(Apex) First Theme (usually single statement) Second Theme	Original Key

There is one term in the above diagram which remains to be explained, i.e. the Digression: it is that part of the binary sonata which, in the ternary first-movement form, represents the Development. Its

11. Kirkpatrick, R., *op. cit.*, p. 254.
12. In "ghosting" such a diagram, we are aware of the futility of trying to press music into rationalised "schemes": the true content, charm, and variety of the music cannot be systemised, and if it could, that would be poor evidence of our composer's ingenuity. – The term Open Sonata refers to works which, after the double barline, do not restate the first few bars of the work; the term Closed Sonata refers to those which do.

place in the formal structure of the sonata is, therefore, between the double barline and the Vertex which re-establishes the original key. It can fill this allotted space to the full, as it must in the case of a sonata of the Announcement type (No. 55), or it can, in the case of the sonatas with a Thematic Announcement or a Principal Announcement, first give room to Allusion (No. 1) or partial Restatement (No. 31) and then take its course after such Allusion or Restatement is concluded. Wherever its exact location after the double barline may be, whether it is rather extended (No. 55) or extremely short (No. 38), the character of the Digression is always modulatory, hence its name: it digresses from the dominant tonality with which the first half of the sonata closed at the double barline. This departure from an established tonality[13] is the only predictable aspect of the Digression, whether it goes far afield in degrees of tonality (No. 23) or stays within the limits of related keys (No. 52), and there is no way of anticipating on what musical material it will be based.

In the sonata No. 55, the Digression is based on entirely new material, but in the majority of Soler's sonatas the modulatory function of the Digression is projected on material already stated in the first half of the work, so that the Digression becomes, in fact, indistinguishable from musical material which, by this modulatory restatement, actually becomes thematic. Such modulatory Restatement of the first bars of a sonata is, indeed, the very reason why we had to devise the terms Thematic Announcement and Principal Announcement, as opposed to the mere Announcement. There are cases even in which the Digression restates nothing but the material of the Thematic Announcement (Nos. 28 and 38). But far more often the Digression is completely (No. 22) or partly (No. 35) based on material which, in the first half of the sonata, originally appeared between the Announcement (of any type) and the Vertex of the dominant tonality.

What then is this material between the Announcement and the Vertex? In many of Soler's sonatas this material is shaped in degrees of tonality which are as far removed from the original key as those of the Digression (Nos. 23 and 57); in other sonatas it contains the best musical thought of the work (No. 21), and in yet others it forms the nucleus of energy which is the propellant of the whole sonata (No. 48). As this section shows such surprising and unexpected features of tonality and material,[14] the term best suited to it is perhaps "Invention".

13. See particularly Nos. 78 and 90.
14. See particularly Nos. 15 and 90.

Also as regards its component parts, the Invention is unpredictable: it may consist of three distinct ideas which are stated at length (No. 23) or it may take the shape of a number of sequences (No. 9); it may even be so short as to be hardly distinguishable from the Thematic Announcement (No. 52). In all cases, however, the Invention either includes (No. 29) or leads up to (No. 36) the pre-Vertex, i.e. that passage which finally modulates either directly to the dominant tonality (Nos. 37 and 50), or to the dominant of the dominant tonality (Nos. 34, 36, 26, 23, 21), at which point the Vertex is reached and the non-modulatory expanse of the Tonal Plateau begins.

The completed diagram, in Table III below, again shows the four types of sonata movements, this time with all their component parts – at least with those which can claim a measure of consistency –[15] and with the numbers of a dozen sonatas each to exemplify the different types.

The Tonal Plateau is the static part of each half of the binary sonata, not only because it usually sticks to the tonality of its preceding Vertex, but because it consists in itself of several internal restatements.

First of all, there is in most sonatas, but not all (No. 3), what we have called the post-Vertex, which usually is a single phrase or sentence made up of repeats of one-bar or two-bar motifs (No. 5, bars 29-32; No. 7, bars 12-19). The post-Vertex leads to the Exercise,[16] which is in most cases a sizable musical idea (No. 7, bars 20-32), but sometimes a one-bar motif extended to four bars (No. 5, bars 33-36), in all cases, however, subject to immediate and literal repeat. It owes its name to the fact that in the majority of instances it features a particular technical trick.

Finally, we must consider the Cadential Confirmation. There are sonatas in which the cadencing of the Exercise is not reinforced by a separate Cadential Confirmation (No. 4), but usually there is at least one distinguishable Cadential Confirmation, which either consists of

15. In Type D we refrain from calling the material immediately following the First Theme an Invention, because in Soler's first-movement form there is generally no departure from the original key or closely related keys. This fact is in itself evidence of Soler's style shift.

16. See Chapter VII. This term is, of course, more valid in fast sonatas than in slower ones, although even in the latter real technical exercises are not rare (No. 3, Andante, bars 20-29, arpeggio study for the left hand; No. 22, Cantabile Andantino, bars 43-58, legato-octaves for the right hand; No. 26 Antantino expresivo (!), bars 21-35, various types of shake; No. 71, Antantino, bars 53-71, crossing of hands).

TABLE III

The Component Parts of the Sonatas

	Type A	Type B	Type C	Type D	
Tonality	Open Sonata	Closed Sonata	Closed Sonata	First movement Form	Tonality
Original Key	Announcement	Thematic Announcement	Principal Announcement	First Theme (usually repeated)	Original Key
(Free)	Invention (consisting of: extension, separate idea, transition, pre-Vertex)	Invention (consiting of: extension, separate idea, transition, pre-Vertex)	Invention (consisting of: extension, separate idea, transition, pre-Vertex)	Subsidiary material, extensions, transitional theme	(Free)
Dominant Tonality	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation) :‖:	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation) :‖:	(Vertex) Tonal Plateau (consisting of: post-Vertex Exercise, cadential confirmation, final cadential confirmation) :‖:	(Vertex) Second Theme Closing theme or themes Codetta :‖:	Dominant Tonality
Free	Digression	Allusion or Restatement in other than original key. Digression	Partial or complete Restatement in other than original key. Digression	Development	Free
Original Key	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation)	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation)	(Vertex) Tonal Plateau (consisting of: post-Vertex, Exercise, cadential confirmation, final cadential confirmation)	(Apex) First Theme (usually single statement) Second Theme Closing theme or themes Codetta	Original Key
Examples for sonata types	Nos. 3, 4, 7, 14, 18, 19, 80, 39, 21, 86, 53, 57.	Nos. 5, 13, 17, 23, 24, 25, 27, 29, 34, 37, 38, 69.	Nos. 10, 15, 20, 28, 31, (40), 61 last movement, 65 II, 74, 77, 83, (67).	Nos. 32, 33, 56, 61 II, 62 II, 62 last movement, 63 I, 64 II, 66 I, 91 I, 95 I, 99 I.	Examples for sonata types

the insistent reiteration of the same one-bar motif (No. 2, bars 46-49), or of a complete phrase which is then repeated in its entirety (No. 71, bars 75-80). Often two Cadential Confirmations are found; sometimes the second is derived from the first (No. 9, bars 59-67), in other cases each Cadential Confirmation is based on different motivic material (No. 10, bars 67-78; No. 19, bars 35-44). In some sonatas one could even make out a case for a third Cadential Confirmation, if one were to regard as such the unrelenting repeats of the final note or chord which, like a nail can still be hammered although it has already been completely driven home, reinforce the already more than sufficiently established tonality (No. 34, bars 72-74; No. 23, bars 60-61).

The level of tonality of the Tonal Plateau and its great number of internal restatements make it the most integrated part of the first half of the binary sonata. As the Tonal Plateau reappears in its entirety and with all its internal restatements after the second Vertex (now in the original key), the whole sonata may – from the diagram and the foregoing discussion of its component parts – seem "tail-heavy" and lacking in variety. This, however, does not prove the inferiority of the binary forms to any other formal structure, but merely makes us aware of the limitations of any schematic "explanation" of a musical organism: the diagram can well show the component parts which may be regarded as typical – and of which one or several may be left out at will (No. 37: all parts between Thematic Announcement and pre-Vertex are missing), or be so interlocked as to be indistinguishable (No. 31: the Vertex does not coincide with the musical material; according to the position of the Vertex, the Tonal Plateau is merely the Cadential Confirmation, but according to the material the Tonal Plateau begins nine bars earlier) – but it cannot show their treatment in all the possible cross-relations of the musical material.

In yet another diagram we attempt to show two Type A sonatas which, according to their component parts, belong to the same group, but which are entirely different in the outlay and treatment of the musical material (see Table IV).

The difference is striking: whereas sonata No. 43 evolves completely from the impetus of the Announcement and the Exercise, sonata No. 2 offers new or considerably reshaped material in all sections up to and including the beginning of the Digression, and the rest of the Digression then deals with four different sets of material from the first half. In spite of the extreme contrast in the treatment of the musical material, both sonatas are perfectly balanced as a whole, No. 43 because of its

TABLE IV

Comparison of Outlay and Treatment of Musical Material in Two Type A Sonatas

	Sonata No. 43		Sonata No. 2		
Sections	Component Parts	Musical Material	Component Parts	Musical Material	Sections
Opening Statement	Announcement bars 1-4 Partial repeat bars 5-7		Announcement bars 1-7		Opening Statement
Invention	Extension and pre-Vertex (overlapping) bars 8-13 (dominant tonality anticipated in pre-Vertex) (Vertex) bar 13	Material of Announcement and derivations thereof	Extension bars 8-15	New Material	Invention
			Separate Idea bars 16-32	New Material ended by Allusion to Announcement	
			Pre-Vertex bars 33-37 (Vertex) bar 37	New Material	
Tonal Plateau	Exercise bars 14-20 Repeat of Exercise bars 21-27	New material mixed with patterns from Announcement and pre-Vertex	Exercise bars 38-41 Repeat of Exercise bars 42-45	Reshaped Material from Separate Idea	Tonal Plateau
	Cadential Confirmation with repeat bars 28-33	New material mixed with patterns from Announcement and pre-Vertex			
	Final Confirmation with repeat, bars 34-38	Derived from pre-Vertex	Single Cadential Confirmation bars 46-49	New material	

	Sonata No. 43		Sonata No. 2		
Sections	Component Parts	Musical Material	Component Parts	Musical Material	Sections
Digression	Digression bars 39-59 (Vertex) bar 59 Exercise bars 60-67 Repeat of Exercise bars 68-75	Completely based on Exercise, mixed – as before – with patterns from Announcement and pre-Vertex	Digression Bars 50-77	New material bars 50-51; debatable derivation from Announcement bars 52-54; derivation from Separate Idea bars 57-64; reshaped material from Separate Idea and Exercise bars 65-74; debatable derivation from pre-Vertex bars 75-77	Digression
Tonal Plateau	Cadential confirmation with repeat bars 76-81 Final Confirmation with repeat bars 82-86	New material mixed with patterns from Announcement and pre-Vertex Derived from pre-Vertex	(Vertex) bar 77 Exercise bars 78-81 Repeat of Exercise bars 82-85 Single Cadential Confirmation bars 86-89	Reshaped material from Separate Idea New material (as in parallel)	Tonal Plateau

all-pervading rhythmical pattern which starts with the Announcement and ceases only momentarily at the Cadential Confirmation, No. 2 because every note of the Invention and the Exercise becomes thematic or semi-thematic during the Digression, the Announcement having already become semi-thematic by an Allusion at the end of the Separate Idea. Aesthetically, both sonatas are, therefore, equally satisfying, in spite of their great differences in the treatment of musical material.

Endless variation in the treatment of the musical material is possible between the extremes exemplified by the sonatas Nos. 2 and 43, and if we keep in mind that those two sonatas belong to the same group, i.e. Type A, and that the same limitless variation in treatment is possible in Type B (compare No. 37 with No. 38) and in Type C (compare No.10

with No. 65 II), we must realise that even in the binary sonata the scope for a composer's ingenuity as regards musical architecture is enormous.

Antonio Soler made such full use of this enormous scope, that frequently our of necessity generalised diagram of the component parts of the sonata types (see Table III) is put to shame: so is the pre-Vertex indistinguishable from the post-Vertex in Nos. 25 and 29, the idea of the "Tonal Plateau" defied by changes of mode or departures from the dominant tonality in Nos. 28 and 33, and the Principal Announcements of sonatas Nos. 11, 85 and 87 are left high and dry without Restatement, and neither the sonata No. 81 quoted in Example 2 (see Chapter IV), nor the sonata No. 30 (both halves of which are followed by an interpolated and added Gigue in the dominant minor and the tonic minor-major, respectively) can be subject to a generalised schematic analysis.

In the hands of Soler, therefore, far from being stereotype, the binary form was extremely pliable. His binary sonatas were, in fact, late and mature flowers of a form which was about to be swept away by the winds of stylistic change, just as Beethoven's ternary sonatas were *Spätblüten* of the Classic sonata, when that form, in turn, was about to be overtaken by yet another change in musical thought. If nothing else, Soler and Beethoven have this in common: they both actively took part in establishing the new forms of their period.

The new form of Soler's period was, of course, the ternary first-movement form exemplified in Table III, by Type D. The difference between the ternary first-movement form used by Soler and the ternary design of the Vienna Classic can be deduced from a comparison of the two in Table V.[17]

In the Exposition the difference is chiefly that of extent of material, particularly as regards the subsidiary material of the First Theme and the number of separate ideas between the Second Theme and the Closing Theme. The Coda is normally distinctly separable from the Closing Theme in the Classic sonata, while in Soler's ternary form the Codetta sometimes takes the form of a mere cadential repetition (No. 64 I) or cadential augmentation (No. 96 I). However, the essential difference between the two ternary forms is found after the Apex: the restatement

17. The diagram of the Classic ternary form is deduced from Mozart's sonatas as from 1777 (beginning with K. 279), i.e. from sonatas which we expect to have been written roughly during the same period as Soler's ternary sonatas.

TABLE V

Soler's Ternary Form Compared to the Classic Ternary Form

Type D	Classic Ternary Form
Exposition	Exposition
First Theme (usually repeated)	First Theme (usually repeated)
subsidiary material, extensions, transitional theme	extensions, extensive subsidiary material, transitional theme
(Vertex)	(Vertex)
Second Theme,	Second Theme or themes
Closing Theme or themes	Closing Theme or themes
(Codetta)	Coda
‖	‖
Development	Development
(Apex)	(Apex)
Partial Recapitulation	Recapitulation
First Theme (usually single statement)	First Theme (usually repeated)
Second Theme	extensions, extensive subsidiary material, transitional theme
Closing Theme or themes	(Vertex)
(Codetta)	Second Theme or themes
	Closing Theme or themes
	Coda

of the First Theme after the Apex is – except in one case (No. 95 II) – confined to a single appearance in Soler's ternary sonatas, in other words, it is only touched upon and not instantly repeated as normally happens[18] in the Exposition. There are even cases in which the First Theme is even begrudged this single appearance after the Apex and only

18. Single statements of the First Theme in the Exposition are found in the last movements of Nos. 94 and 97.

restated in abridged (No. 94 I) or incomplete form (No. 91, last movement). In yet other cases the restatement is questionable, because Apex and First Theme both form part of the Development (No. 95, last movement). As a rule, Soler also suppressed the subsidiary material, extensions, and the transitional theme after the Apex (Nos. 61 II, 62 II, 63 I, 64 I, 91 last movement, 93 last movement, 95 I), as a result of which he circumvented the most crucial feature of the Classic sonata, namely the second Vertex.[19]

It is then particularly the happenings between the Apex and the restatement of the Second Theme which make it obvious that Soler's ternary sonatas are just one step removed from the binary sonata on the one hand, and the high-Classic sonata on the other. The same hovering between two styles is also shown in Soler's development sections: we find the nearest approach to the dramatic tension of a Classic development section in No. 96 II, and in that case one cannot quite decide whether Soler is actually developing a portion of the Second Theme, or whether he is introducing new material; usually, however, Soler's docile "developments" have no more than digressional character, regardless of whether they allude to motifs of the Exposition (Nos. 91 I and 98 I) or offer entirely new material (No. 94 IV).

It must be emphasised again, though, that the diagram in Table V and the subsequent discussion reflect the characteristics of Soler's ternary sonatas merely by way of generalisation and cannot, therefore, account for some exceptions. These exceptions, however, warrant special mention, because they clearly indicate that Soler was more and more approaching the form of the Classic sonata. There are, for instance, attempts at enlargement of the material of the Exposition, as is apparent from the independence of the subsidiary material of No. 64 I, the two distinguishable Second Themes in No. 66 II, the large Transitional Theme in No. 95 II, and, in the same sonata movement, the repeated use of the unexpected "Coda" of the Transitional Theme as a catapult for the Second Theme. More important, however, are the few cases in which, following the attentuated restatement of the First Theme after the Apex, Soler does not blandly discard all the material that, in the Exposition, preceded the Second Theme. There is never a complete restatement of

19. See Mozart, K. 279, first movement, bars 63-74. – Soler's sense of symmetry sometimes led him to insert such suppressed material in the development-section. For instance, bars 18-21 of No. 93 I bring about the Vertex before the double barline. This material is suppressed after the Apex, but appears instead in the development section (bars 69-73).

all this material after the Apex, but sometimes there is part of it: in No. 98 I the subsidiary material is restated there, in Nos. 64 II and 66 II the last few bars of the Transitional Theme are restated, and No. 94 I even restates the Transitional Theme in full. These are exceptions, but they show, as we have said, that the evolution towards the fully fledged ternary first-movement form of Classic Design was well in progress. There is, however, only one ternary sonata by Soler which features a second Vertex, namely No. 61 II, but curiously enough, this second Vertex is brought about in spite of the suppression of the intermittent material between First and Second Themes.

In conclusion of this section of Chapter VIII we would like to mention that Soler's change from binary to ternary design was not merely a question of modernising a form,[20] but a complete change of style which, very crudely put, amounts to the supersedence of melody over pattern. This change is as striking as it appears to have been sudden: if there was a transitional period in Soler's method of composition, it is so very far insufficiently exemplified by the two sonatas Nos. 32 and 33 (a pair) which are ternary in form, but – particularly No. 32 – Scarlattian in style. With No. 56, the only other single-movement sonata in ternary form so far published, the "Scarlattian" cloak has already been shed. We are eagerly looking forward to the publication of Father Rubio's seventh volume of Soler's sonatas, to see whether it includes anything to allow conjecture about Soler's possible transitional period, and whether it may surprise us with a ternary form of the full complexity of the Classic sonatas.

II. THE SECONDARY MOVEMENTS

(a) ORIENTATION

So far, Father Rubio has published seventeen Soler sonatas in three and four movements.[21] To be exact, there are six sonatas in three movements (Nos. 63, 64, 65, 66, 67 and 68), and eleven in four movements (Nos. 61, 62, 91, 92, 93, 94, 95, 96, 97, 98 and 99). They all have one thing in common: all the movements of an individual sonata are in

20. It is one of the typical errors, caused by the earlier non-availability of a representative number of Soler's sonatas, that Soler was thought to have slavishly followed the forms handed down to him by Scarlatti (cf. Chase, G., *The Music of Spain,* Dover Publications, New York, 1959, p. 115).

21. Rubio, S., *P. Antonio Soler, Sonatas para Instrumentos de Tecla,* Union Musical Espagnola, Madrid, vols. IV and VI, 1958 and 1962.

the same key,[22] which means that Soler perpetuated a practice of suite-writing in these sonatas.

As regards the individual movements, all but one (No. 65) of these sonatas have at least one movement in ternary sonata form (Nos. 61, 63, 67), although usually there are two movements of that design in each sonata (Nos. 62, 64, 66, 68, 91, 92, 95, 96, 97, 98 and 99), and sometimes even three (Nos. 93 and 94), i.e. of the sixty-two movements contained in these eleven sonatas exactly thirty-one – that is, half of the total number – are written in the ternary sonata form illustrated as Type D in Table III, and discussed as such in Section I of this chapter. Apart from these thirty-one sonata movements of Type D, there are eight others which roughly conform to Type C (for instance, the Pastorils – dance-like movements in $\frac{6}{8}$ time which conclude the sonatas Nos. 91, 92, 95 and 96 – fall into this group).

Because of this overwhelming number of sonata movements conforming to Types D and C, and because of the suite-like key scheme mentioned above, one could perhaps assume that Soler's multi-movement sonatas are merely symposia of originally single movements. An inconclusive pointer in that direction is also the fact that some of these movements were, indeed, copied as single entities.[23] What speaks against the above assumption, however, is the fact that the individual movements do not seem to have been put together at random but according to considerations of contrasting character and tempo (see, for instance, the first and second movements of Nos. 91 and 93), i.e. if these sonatas are really symposia, then the very tasteful selection of the movements – leaving aside, for the moment, the placing of the Intentos –[24] points to the composer himself as being the originator of these symposia, in which case the whole question becomes a moot one. Santiago Kastner sees proof of the symposium theory in the fact that the individual movements show differences in compass, and this leads him to reason that these movements stem from different periods.[25] We cannot go along with this, because, after all, a composer is not compelled to use the extreme notes of the available compass in each and every movement, and, what is more, the remarkably great number of ternary sonata movements of Type D and – as we shall show below –

22. Except in the case of pairs of Minuets, in which the dominant, the relative minor, and the tonic minor appear.
23. Rubio, S., *op. cit.*, vol. III, "Foreword" (unnumbered).
24. See Chapter VII, section (iii), and the present chapter, section II (d).
25. Kastner, M.S., private information, 2nd May, 1965.

the presence of some pairs of ternary Minuets within a ternary Da Capo form definitely point to an identity of period.

As we have seen, thirty-nine of the sixty-two movements contained in Soler's multi-movement sonatas are sonata movements of Types D and C. That leaves the forms of another twenty-three movements to be accounted for: eleven of these are Minuets, six are Intentos, and six are entitled Rondo, although one of the latter – the second movement of No. 67 – is a binary sonata movement and not a Rondo at all. Each of these three forms will be discussed separately.

(b) THE MINUETS

Soler only used the Minuet in sonatas in four movements, but in those sonatas the Minuet appears without exception. In eight of eleven sonatas in four movements its place is just before the final movement (Nos. 61, 62, 91, 92, 93, 94, 95 and 96), and in the other three sonatas its place is just after the first movement (Nos. 97, 98 and 99).

Soler employed two principal types of Minuets: the single movement entitled *Minue di Rivolti,* and the well-known combination of a pair of Minuets in Da Capo form. The *Minue di Rivolti* appears only twice (in Nos. 61 and 62) and, as its name implies, is a merger of Minuet-rhythm and the structural principles of the Rondo. In spite of the obvious influence of the Rondo on both, the two Minuets show considerable differences: the restatements of the various sections[26] do not follow any fixed plan, as will be clear from a comparison of the layout of their musical material.

Minuet in No. 61: ABCDCDCBCA
Minuet in No. 62: ABCDEACBADEAB

The nine sonatas from No. 91 to No. 99 all feature pairs of Minuets, and invariably Minuet II is flanked on either side by Minuet I, i.e. we are dealing here with the ternary Da Capo form. While the Da Capo form of the Minuet pair is constant in all the sonatas mentioned above, character and form of the individual Minuets vary greatly.

The difference in character is brought about by Soler's use of two distinct methods of achieving contrast between Minuet I and Minuet II. In the Minuet pairs of the sonatas Nos. 91 and 95 such contrast is established by varying tempo (Maestoso - Allegro) and varying style, i.e. Minuet I is slow and usually full of decorations of Baroque ancestry,

26. The term "section" must serve here for any restated material, regardless of its length and independent of double barlines.

and Minuet II is a fast and clean-cut movement of Classic swing and spirit. In the majority of these cases both Minuets are in the same key, with the notable exceptions of the pairs in Nos. 93 and 94: in the former case Minuet I has the same key as the previous sonata movements, and Minuet II is based on their dominant; in the latter case it is Minuet II which is in the same key as the previous sonata movements, and Minuet I is based on their relative minor.

In the Minuet pairs of the sonatas Nos. 97 and 98 the contrast is brought about by a juxtaposition of major and tonic minor, i.e. Minuet II is a *Minore* to Minuet I. Here, no differences in tempo or style occur. Minuet II of No. 99 is again in the relative minor of Minuet I, also without difference in tempo or style.

As regards form, the Minuet combinations vary considerably, because of the many structural differences between the two individual movements within a combination. In No. 91, for instance, Minuet I is in binary form and Minuet II in ternary form, while in No. 98 the position is reversed so that we find a Minuet I in ternary form and a Minuet II in binary form. In Nos. 92, 93 and 99, both Minuets are ternary. In No. 95, Minuet I is in binary form, and Minuet II is progressive, i.e. its four repeated parts are all different and no restatement takes place. In No. 96, Minuet I is in true ternary first-movement form, while Minuet II is a Rondo in the dominant key of Minuet I. In No. 94, Minuet I is binary, and Minuet II a Rondo in the relative major of Minuet I.

From this it is obvious that Soler exercised great ingenuity in the composition of Minuets, some of which are equivalent to the best which Classic composers have written in this form.

(c) THE RONDOS

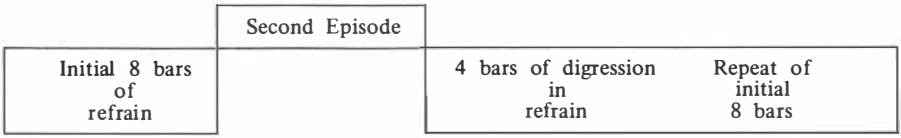
As is the case with the Minuets, the Rondos, too, are only found in the four-movement sonatas.[27] Their position within the sonata is either the first movement (Nos. 61 and 62) or the third movement (Nos. 97, 98 and 99). They are all in the form of the so-called Simple Rondo; only one of them features three episodes (No. 61), and even in that case the incomplete restatements of the Rondo-theme and the difference in material of episodes one and three deny it the status of a Sonata-Rondo.

In the other four Rondos the theme appears three times, so there is room for only two episodes, the general scheme being A^1 B A^2 C A^3.

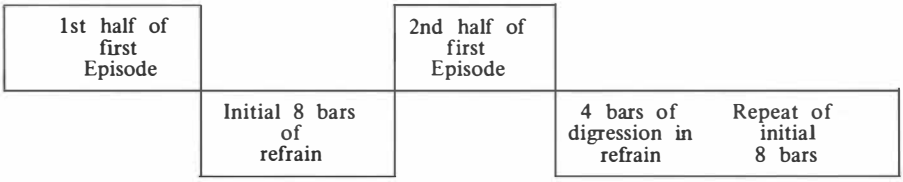
27. We have already pointed out that the "Rondo" in No. 67 carries its title without justification, as it is a binary sonata movement.

The refrain of the Rondo, A^1, may be an eight-bar sentence consisting of two nearly identical four-bar phrases (No. 97); it may consist of two fully independent sentences of eight bars each (No. 61), or it may be of simple ternary design, in which case an eight-bar phrase is followed by a four-bar phrase of diverging material and/or key, after which the initial eight-bar phrase is fully or partially repeated (Nos. 98 and 99). The ternary design of the refrain of No. 62 is in principle the same as that of Nos. 98 and 99, but with this difference: the initial eight-bar phrase is augmented to twelve bars by means of interpolation (bars 7 and 10), and its restatement, after a four-bar digressional phrase, is again augmented to fifteen bars by yet more interpolations (bars 22 to 26, and bar 29).

The restatements of the refrain, i.e. A^2 and A^3, are complete and conjunctive only in the cases of Nos. 62 and 97. In No. 61 only the first sentence of the refrain is restated, while its second sentence drops out completely. In No. 98 the whole second episode is interpolated between the two "halves" of the ternary theme:



In No. 99, on the other hand, the initial eight bars of the refrain are interpolated between the two halves of the first episode:



The episodes, always considerably larger than the refrain, usually do not follow any fixed structural plan and are, therefore, mostly free inventions. The notable exceptions here are the two episodes of the Rondo in No. 62, both of which are – like the refrain – in ternary form. Often, the musical material of the episodes is based on

some motoric pattern which, at first sight, gives the misleading impression of variation technique – see particularly the first episodes in Nos. 97 and 98. Departures from the original key are most common in the second episodes: in No. 97 it is in the relative minor, in No. 99 in the tonic minor, and in that of No. 98, we find some internal modulations.

In view of the fact that the two single Rondos Nos. 58 and 59 are indicated as being part of Soler's opp. 7 and 8,[28] and – belonging to the same period as the sonatas Nos. 97 to 99 – might in future turn out to be part of so far undiscovered multi-movement sonatas, it is perhaps expedient to touch upon their structural aspects in the context of this chapter.

No. 58 is entitled Sonata-Rondo which, according to present-day usage of the term, is a misnomer, because neither does the key-scheme fulfil the necessary requirements, nor is there a restatement of the first episode. The reason for the application of the term Sonata-Rondo is probably merely the size of the work as a whole and also the length of its individual sections. The refrain is a sizable ternary form, as is the first episode, while the second episode is a large binary form.

The theme of No. 59 is also ternary, but the layout of material in this work differs considerably from that of the other Rondos:

A (ternary)
Episode I (large)
A (complete)
Episode II (large)
A (incomplete: initial eight bars suppressed)
Episode III (small *minore*)
A (complete)

(d) THE INTENTOS

We have remarked in an earlier chapter, that Soler's Intentos – i.e. Fugues – are stylistic misfits in the context of his keyboard sonatas.[29] As the finale to a Galant or early Classic sonata, a fugue is not only unexpected but, indeed, by its very nature unable to "round off" the work, or to provide it with a suitable climax. One cannot help being reminded here of another composer, who – although belonging to a different stylistic period and commanding incomparably greater resources of expression – also repeatedly attempted to crown his key-

28. Rubio, S., *op. cit.*, vol. III, "Fuentes de Nuestra Edicion" (unnumbered). See also Chapter IV of this treatise.
29. See Chapter VII, section (iii)

board sonatas with a final fugue: Beethoven's fugues in opp. 101, 106 and 110 consistently leave performer and listener with a vague uneasiness – caused by a feeling of a problem left unsolved –, and that prompted Newman to classify them (particularly the fugue of op. 106) as Beethoven's "magnificent failures".[30]

However, there is nothing magnificent about Soler's Intentos. Comparing them to the unquestionable profundity of Bach's fugues and to the at least profound struggle in those by Beethoven, it must be acknowledged that Soler lacked both the intensity of Beethoven's expression and the conciseness of Bach's: we will even go so far as to say that Soler's keyboard fugues fail to stimulate the listener's interest.

Having acknowledged that, we must immediately point out that, while the chosen criteria of the above comparison are justified in delimiting Soler's place as a writer of keyboard fugues in the history of that particular discipline of composition, they are completely unjustified in evaluating Soler in his own period and as a Spanish composer: even before Soler:s time, Spain had not accepted the strict form of the fugue as an aesthetic principle in the way it had been accepted in Northern Europe,[31] and that the Galant inclinations towards grace and ease in Soler's own time were unlikely to foster a deep interest in fugue-writing, needs no further argument. That Soler's polyphonic texture compares favourably with that of other Southern composers of his period, particularly D. Scarlatti, has already been mentioned,[32] and it is perhaps a further redeeming feature that quite possibly Soler wrote his keyboard fugues for purely tutorial purposes, i.e. to illustrate to his royal pupil, Don Gabriel, the "workings" of fugal counterpoint.[33] This seems to be the only plausible reason for the existence of these fugues in their context, and the variety of problems posed in such a small number of fugues – six in all, if one consents to call the last

30. Newman, W.S., *The Sonata in the Classic Era,* North Carolina U.P., 1963, p. 530.
31. Kastner, M.S., "Randbemerkungen zu Cabanilles, Claviersatz", Separata del *Anuario Musical,* vol. XVII, Barcelona, 1962, p. 83.
32. See Chapter VII, section (iii).
33. See Chapter VII, sections (i) and (iii).

movement of sonata No. 67 a fugue –[34] also points to the possibility of tutorial intent.

Let us look at the problems Soler illustrated in these fugues: in the fugue of sonata No. 63 a subdominant Answer is deliberately substituted for a quite feasible Answer at the dominant; in No. 64 we find a double fugue, i.e. a fugue with two Subjects entering simultaneously, and this double fugue consists of three nearly autonomous parts: part I is a complete fugue on the first Subject (the second Subject drops out after its initial entry), part II is an incomplete fugue (i.e. no final section) with an Exposition based – in *stretto* – on the second Subject, and part III is yet another fugue in which both Subjects are again combined in the Exposition; in the fugue of sonata No. 65, the Answer is an inversion of the Subject, the Answer having a regular Countersubject, and the Subject appearing with three different counterpoints; in No. 66 the Answer of the fugue is the Subject in retrograde motion, with the entries in *stretto*; No. 67 having been discussed above,[35] the fugue of sonata No. 68 again brings a deliberate subdominant Answer, plus a Counterexposition with the succession of Answer, Subject, Subject, Answer, and a genuine four-in-one canon in the Final Section.

If one keeps in mind that Bach's "48" contain only one double fugue,[36] and no fugues with Answers by inversion or retrograde motion at all, the concentrated array of problems in these few fugues by Soler seems as unusual as it must have been purposeful. But highly scholarly as Soler's set fugal problems may appear from their brief description in the previous paragraph, the workmanship applied to their solution is often less satisfactory. Thus the fugue in No. 63 has no Countersubject, while the Subject itself offers little material for development; the two-part *stretto* in bars 67-71, which involves only the first

34. That movement is not labelled "Intento". It begins with a regular four part fugal Exposition (though there is no Countersubject) but after the completion of this at bar 19, there is no further entry of the subject in its complete form until bar 94, where there is an entry of the Answer followed by a Subject at bar 100. In what *might* be regarded as an abnormally long Episode (bars 19-94), considerable use is made of portions of the Subject, but this work nevertheless remains a hybrid form, because of its return to the style of the keyboard sonata as from bar 89 onwards. This hybrid form is the best proof of the incompatibility of the two styles Soler was trying to merge.

35. See footnote (34) of this chapter.

36. Fugue No. 18 in book II of "Das Wohltemperierte Klavier".

three notes of the Subject, is most elementary, and the whole work suffers from a disequilibrium of material and extent.

The obvious quarrel with the double fugue in sonata No. 64 is that the second Subject – after its initial entry – disappears completely in part I of the fugue: – the reason for this and also for the fact that the second Subject lies almost without exception below the first Subject even in part III of the fugue, is the unsatisfactory double counterpoint produced by the two Subjects; in addition to this, the first Subject is sometimes divided between the voices (bars 16-19), and the counterpoint in the Episodes is so unimaginative as to become tiring.

In sonata No. 66, the Subject makes few reappearances – either direct or retrograde – throughout the fugue, leaving room for a multitude of sequential figures and thereby giving the whole work an improvised character after the first thirty bars; in this fugue, too, the Answer is sometimes divided between the voices (bars 24-25).

The fugues in sonatas Nos. 65 and 68 are more convincing, the former because its rhythmical energy survives its length, the latter because of its quite masterly final canon and its lack of improvisatory latitude. In Table VI we give a detailed analysis of the fugue in Soler's sonata No. 68.

Summarising Soler's position as a composer of keyboard fugues, it must be said that he had the virtue of spontaneity, and that he also had mastered the secret of continuity which so often eludes those composers, whose gifts are more suited to other aspects of composition. Unfortunately, Soler's faults are anchored in these virtues: his spontaneity tended to make his sequential patterns trite and to give some of his fugues the stamp of improvisation;[37] his sense for continuity led him to prolixity, which is fatal in the exacting discipline of fugal writing,[38] and which, in Soler's case, stands in curious contrast to the conciseness of the majority of his other sonata movements.

37. As Soler rarely provided a Countersubject, his Episodes had little material to build upon.

38. Soler persisted in continuing to digress after he had arrived at the tonic from a middle section of adequate length; consequently, the fugues do not reach a satisfactory climax.

TABLE VI

Analysis of Fugue from Sonata No. 68

Bars	Material	Remarks
1-38	Exposition	Intento à 4
$1\text{-}9^{1}$	Subject (Soprano), E major	Subdominant Answer is deliberately used: Answer at dominant is possible.
$8\text{-}15^{2}$	Tonal Answer in subdominant (alto), overlapping subject	The Answer is shorn of its last note. This often happens in this fugue in the interests of continuity. There is no Countersubject.
$15\text{-}22^{2}$	Subject (Tenor), E major, overlapping Answer	
22-29	Answer (Bass) (tonal, as before), overlapping previous entry	A cadence bar is added (31)
$32\text{-}61^{1}$	Counterexposition	
$32\text{-}39^{2}$	Tonal Answer (Soprano)	
$39\text{-}46^{2}$	Subject (Alto) in tonic, overlapping Answer	
46-53	Subject (Tenor) in dominant overlaps	The order of entry is A,S,S,A not unusual in a Counterexposition
$53\text{-}61^{1}$	Real Answer (in Bass)	
$62^{2}\text{-}167$	Middle Section	
$61^{2}\text{-}85$	Episode I	$61^{2}\text{-}68^{1}$ are repeated twice in sequence. The passage exploits thirds in contrary motion. Four imitative bars are added as a link.
86-91	Subject (Bass) incomplete	This is really the beginning of a new Episode
$89\text{-}119^{1}$	Episode II	
	(a) $88\text{-}97^{1}$	Imitative passage on portion of Subject
	(b) $97^{2}\text{-}110$	4 bars $2\frac{1}{2}$ times repeated
	(c) 111-119	Sequence based on a two-note figure
$119^{2}\text{-}126^{2}$	Subject (Alto) A major	
126-133	Tonal Answer (Soprano) overlaps	Modified to allow Tenor entry in *stretto*
$129\text{-}136^{2}$	Subject (Tenor) A major overlaps	Makes partial *stretto* with soprano
134-135	Codetta	
136-143	Subject (Bass) E major	

Bars	Material	Remarks
144-153	Episode III	Mostly based on three-note figure
154-161[2]	Tonal Answer (Soprano) F minor	
161-168[2]	Tonal Answer (Tenor) B minor	
168-175[2]	Tonal Answer (Soprano) F major above some dominant harmonies	
175[3]-189	Episode IV	On part of Subject treated sequentially
190-197	Subject (Tenor) A major	
197-204	Subject (Bass) E major	Overlapped
205-244[1]	Episode V	On figure from Subject treated sequentially
205-224	*Stretto* on Subject	Perhaps better regarded as two separate partial *stretti* (two parts in each) 228-235 and 235-244
244-267	Episode VI	Sequential passages on figures from Subject, ending with a conventional cadence
268-326	Final Section	
268-313[2]	Canon four in one on a theme derived from the Subject	This is a genuine canon, as can be seen if written out in open score. The parts cross freely, which makes them difficult to follow in short score. Occasionally a part leaps an octave, but that is done for the sake of playability. The canon is maintained to the end, although the last Bass entry (bar 309) is incomplete
313-326	Coda	Six bars repeated, ending first with an interrupted, then with a perfect cadence.

CHAPTER IX

PHRASING

The limitless variety of formal structures, which Soler achieved by an ingenious manipulation of the component parts of his sonata movements, is equalled by the quite unpredictable shape of the smaller elements within those component parts: Soler was a past-master of a mosaic technique of phrase construction, i.e. his phrases are usually short-winded (No. 8, bars 1-10), even asthmatic (No. 1, bars 1-8), more often than not quite irregular (No. 15, bars 1-7), and very frequently merely consisting of just so many repeats of a one-bar motif (No. 23, bars 1-4) or a two-bar motif (No. 36, bars 1-4). This brings about that a sonata-movement, which as an entity has the appearance of perfect symmetry, may on closer examination turn out to consist of more irregular than regular phrases (No. 2).

There can be no doubt that the textbook "norms" of four-, eight- and sixteen-bar phrase-lengths are, very refreshingly, even less predominant in Soler's sonatas than in Mozart's.[1] To illustrate: we find three-bar phrases (No. 17, bars 27-29; No. 15, bars 75-77; No. 96 IV, bars 1-3), five-bar phrases (No. 93 I, bars 1-5; No. 48, bars 1-5; No. 49, bars 1-5; No. 99 I, bars 1-5), six-bar phrases (No. 14, bars 38-43; No. 17, bars 43-48; No. 11, bars 38-43; No. 47, bars 1-6; No. 56, bars 1-6) in Soler's music, along with phrases of seven bars (No. 12, bars 35-41; No. 15, bars 1-7; No. 18, bars 8-14; No. 96 IV, bars 1-7), of nine bars (No. 98 I, bars 1-9), even of ten (No. 90, bars 1-10) and of thirteen bars (No. 28, bars 1-13; No. 36, bars 1-13), and aside from these straightforward cases of irregular phrasing[2] there are, of course, numerous instances of overlapping phrases, i.e. where the last strong beat of a phrase is also the first beat of the next phrase.[3]

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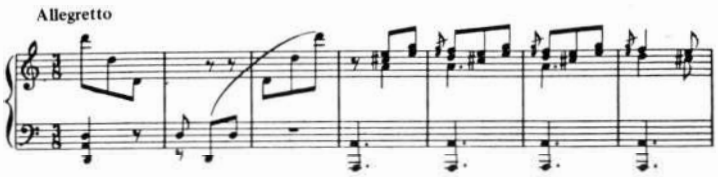
1. Keller, H., *Domenico Scarlatti,* Peters, Leipzig, 1957, p. 81.
2. The examples we have indicated for each type of phrase are selected from a vast number of similar instances which cannot possibly be listed here.
3. See, for instance, the three-bar phrasing of the First Theme of No. 92 I, the Thematic Announcement of No. 51, and the six-bar phrasing of the Principal Announcement of No. 9.

One is forced to seek reason and method in the face of so much irregularity, but while some of Soler's irregular phrases are easily explained by textbook rules – namely various types of phrase-extensions (several instances in No. 71, bars 1-22), interpolation (No. 99, bars 2 iv-3 iv), cadential augmentation (No. 16, bar 44) and last, but in Soler's case not least, simple repetition of two-bar motifs –[4] there are many instances of irregular phrases which are conceived and presented as indivisible entities, like the Announcements of Nos. 48 and 49. This means that such "odd-sized" phrases represent Soler's spontaneous musical thought, which in its pithiness is not subject to textbook reasoning or considerations of petty formalistic methods.

In spite of the lack of symmetry, however, Soler's phrasing is anarchic only on paper, because of the composer's keen sense of musical balance. If the fact that symmetry and musical balance are not necessarily synonymous needs to be illustrated at all, the first seven-bar phrase in the Announcement of No. 15 is an excellent example (see Example 114).

Example 114 (bars 1-7)

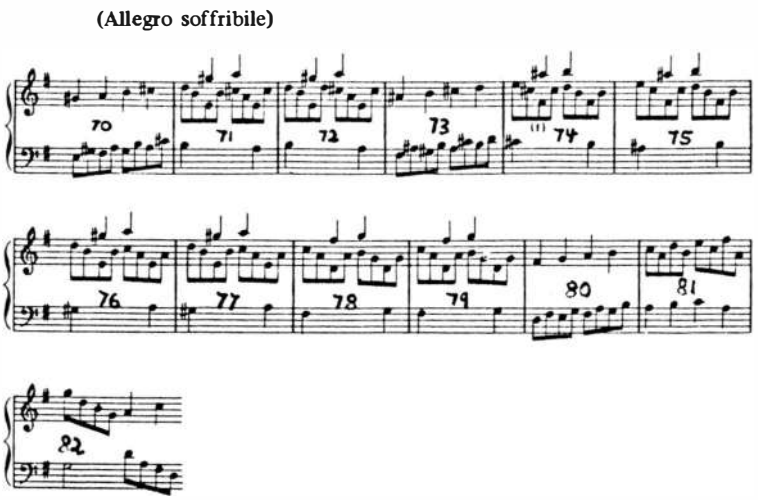


This phrase would be completely symmetrical if bar six had just been left out, i.e. the phrase would in that case consist of two complementary three-bar motifs. Why then did Soler postpone the cadence by interpolating an exact repeat of the fifth bar, thereby making the phrase asymmetrical? The reason is that the sensitive ear is not deceived by an apparent symmetry of lengths and numbers, but demands a balancing of the kinetic forces within a phrase: the kinetic force of the octave pyramids in the three-bar motif is such that it *needs* four bars of horizontal movement in the complementary motif before it can find rest in a cadence, as can easily be proved by an experiment at the keyboard.

4. The irregular phrases quoted in Nos. 11, 14 and 17, are so constructed.

All this does not mean, however, that Soler was blind to the aesthetic value of symmetry as such: there are many cases in his sonatas where originally suppressed bars are later-on added merely for the sake of symmetry. One such case is found in No. 13 (see Example 115).

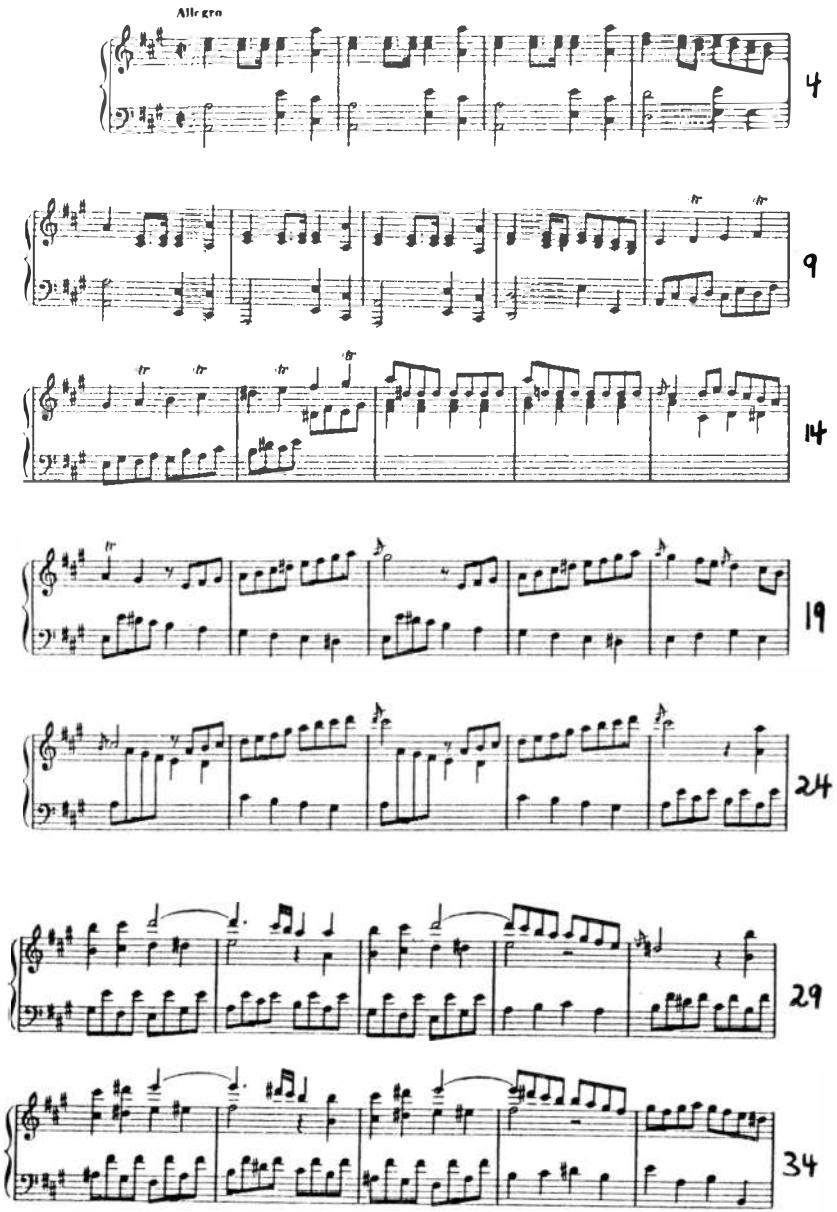
Example 115 (bars 70-82)

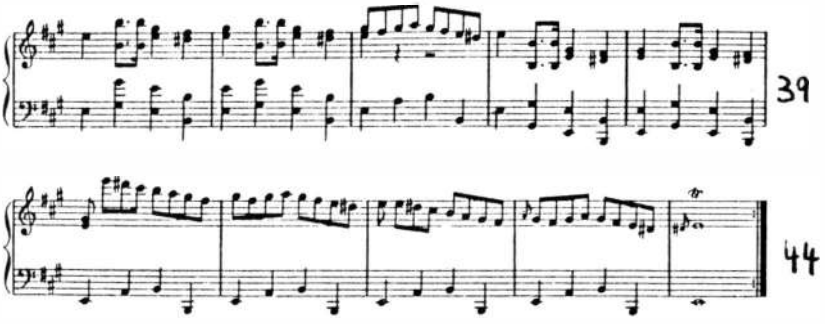


Bars 70 to 75 represent two three-bar phrases, and bars 76 to 79 are their abridged sequences. Both these sequences are shortened by the initial bar of the three-bar phrases (bars 70 and 73), and Soler made up for this suppression by a *post scriptum* of two bars similar to those he had just left out (bars 80 and 81). That these two added bars are non-functional from all points of view except that of symmetry, is clear from the fact that even the smallest alteration on the last beat of bar 79 would have sufficed to lead immediately to the new material of bar 82.

But just as easily as Soler added two harmonically non-functional bars for the sake of symmetry in the above case, he added harmonically functional bars in other cases – in spite of the resulting irregularity of phrasing. This happened in several places right in the first sonata (see Example 116).

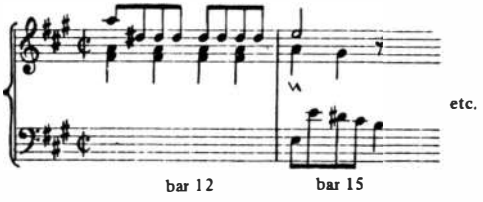
Example 116 (Sonata No. 1, bars 1-44)





Bars 13 and 14 interrupt the overlapping five-bar rhythm, established up to then, and produce an irregular phrase in this context. The function of these two bars is modulatory, i.e. bar 13 serves to disestablish the tonality reached in the preceding part of the phrase, and bar 14 serves to re-establish it. This appears whimsical at first sight, because there seems to be no compelling reason for the existence of these two bars, because both the fluency of phrasing and the harmonic progression would have remained intact by simply writing thus (see Example 117):

Example 117 (arbitrary linking of bars 12 and 15)



Soler's two additional bars cease to seem whimsical, however, when viewed in the context of the whole sonata movement: the striking insistence in bars one to eight on the reiteration of the tonic chord by a threefold repetition of the initial one-bar motif,[5] calls for modulatory relief, and the whole charm of the sonata lies in the subsequent "cat-

5. Such threefold repetitions of one-bar and two-bar motifs are very frequent in Soler's sonatas. Cf. No. 14, bar 20 ff; No. 17, bar 43 ff; No. 4, bar 5 ff and 21 ff; No. 5, bar 33 ff; No. 11, bar 76 ff.

and-mouse-play" with the dominant tonality beginning with bar 9 and ending only in bar 35, when the dominant tonality is at last – and unusually late – "permanently" established in the Closing Theme. This chasing of the dominant tonality also explains other irregular bars in this sonata movement, namely bars 19 and 28, which serve to bring about delaying modulations, and whose non-existence would make the entire work pointless and deadly dull.

From these discussions two facts emerge; firstly, that Soler's musical thought has the soundness of mastery and, secondly, that he shaped his phrases to serve the momentary needs of the musical organism as a whole. The latter means that one cannot expect to deduce any hard and fast rules from Soler's music as regards the relation between the phrase-types and the larger formal components. What can perhaps be attempted, and even that only in a very general way, is to show certain tendencies in this respect. So it can be said, tentatively, that irregular phrasing is more likely than regular phrasing in the Announcements[6] (Nos. 26, 28, 38, 71, 74, 80) and in the Inventions (Nos. 4, 11, 13, 15, 18, 28), that the Exercise consists usually of regular four- and eight-bar phrases which are very frequently made up of repetitions[7] of one-bar and two-bar motifs (Nos. 27, 28, 30, 70, 76, 87), that the Cadential Confirmation often consists of two-bar and four-bar phrases with similar motivic repetitions (Nos, 18, 19, 20, 51, 52, 57), and that the Final Confirmation is likely to show two-bar phrases (Nos. 7, 8, 21, 23, 26, 33).

But even if the relation between the phrase-types and the larger formal components could be fixed more definitely, we doubt whether that in itself would reveal a stylistic criterion of major importance. Essential, however, is the fact that Soler's phrases – whether regular or irregular – most frequently consist of an astonishing amount of internal repetition of one-bar and two-bar motifs. It is this feature which gives Soler's music its personal stamp, making it even more angular and short-winded than Scarlatti's.[8] To realise the full extent of Soler's practice of motivic repetition it is opportune to submit one of his sonata movements to detailed examination. From the great number of sonata movements which would serve to illustrate this point, we choose

6. For an exception see, for instance, Sonata No. 4 as analysed in Table VII.
7. See Chapters VII and VIII.
8. Kastner, M.S., private information, 7th February, 1965; "Scarlatti's or Seixas's forms are far more twisted or "built up", much more "durchkonstruiert".

a sonata with *bolero* rhythm, namely No. 4. In Table VII, below, a bar-for-bar account of motivic repetition is offered and, in addition, we have indicated the consecutive motivic material by a letter code (capital letters for two-bar motifs, small ones for one-bar motifs) which will help to identify and compare this material at both sides of the double barline.

TABLE VII

Motivic Repetition in Sonata No. 4.

Bars	Description	Code
1-2	Two-bar motif	A
3-4	Repetition of two-bar motif	A
5	One-bar motif	b
6	Repetition of one-bar motif	b
7	Second repetition of one-bar motif	b
8	One-bar motif	c
9	Imitation of one-bar motif	c
10	Repetition of one-bar motif	c
11	Repetition of imitation of one-bar motif	c
12-14	Free Cadence	
15-16	Two-bar motif	D
17-18	Repetition of two-bar motif	D
19-20	Free Cadence	
21	One-bar motif	e
22	Repetition of one-bar motif	e
23	Second repetition of one-bar motif	e
24-27	Four-bar Cadence	
28	One-bar motif	e
29	Repetition of one-bar motif	e
30	Second repetition of one-bar motif	e
31-34	Repetition of four-bar Cadence	
	‖:	
35	One-bar motif	c
36	Imitation of one-bar motif	c
37	Repetition of one-bar motif	c
38	Repetition of imitation of one-bar motif	c
39	Interpolated Bar	
40	One-bar motif	b
41	Repetition of one-bar motif	b
42	Repeat of interpolated bar	
43	One-bar motif	b
44	Repetition of one-bar motif	b
45-47	Two-bar motif	D
50-51	Repetition of two-bar motif	D
52-53	Free Cadence	
54	One-bar motif	e
55	Repetition of one-bar motif	e
56	Second repetition of one-bar motif	e
57-60	Four-bar Cadence	
61	One-bar motif	e
62	Repetition of one-bar motif	e
63	Second repetition of one-bar motif	e
64-67	Repeat of four-bar cadence	

From the above diagram it is clear that sonata No. 4 is in its entirety based on no more than five motifs, three of them of one-bar length and the two others of two-bar length, i.e. the whole sonata evolves from seven bars of motivic material.

We feel that these peculiarities of Soler's phrase-construction are even more indicative of his personal style than the overall construction of the sonata movements as discussed in Chapter VIII. The conciseness of the motivic material and its frequent repetition gives Soler's sonatas their individuality not merely by reason of size, but by reason of the effect of this type of phrase-construction on the harmonic and aesthetic aspects of the music: it is just the shortness of motivic material which promotes an unusual amount of cadencing which, in turn, almost necessitates Soler's modulatory escapades[9] for the sake of tonal variety; and it is just the insistent repetition of this short motivic material which often results in irregular phrasing because of problems of musical balance –[10] the flow of the music is obstructed, dammed up, as it were, and often finds its equilibrium only after an "outlet"-cadence of greater size than the whole complex of motivic repetition itself –[11], and it is the irregularity of phrasing, in turn, which gives Soler's sonatas their scintillating effect, sustaining the listener's interest in spite of the fact that the music neither strives towards elaborate development nor astonishing climax.

These characteristics of Soler's phrasing pertain to the great majority of his single sonata movements, but it must be emphasised that the style shift, which led Soler to the ternary form,[12] had its effect also on problems of phrasing. While irregular phrases are by no means absent in the multi-movement sonatas (Themes of Nos. 93 I, 94 I, 95 I and II), motivic repetition is much less in evidence here – particularly in the Themes – than in the single-movement sonatas. When such repetition takes place, we usually find the motivic material – notwithstanding some notable exceptions –[13] to be longer than before (No. 91 II, bars 1-7; Nos. 92 I, bars 1-5), i.e. the phrase is now an entity and does not usually consist of one-bar repetitions as, for instance, in the case of sonatas Nos.

9. Particularly in the Inventions (see Chapter VIII). The degree of tonality in bars 15-20 of Sonata No. 4, analysed in Table VII, is a perfect example; see also Sonata No. 23, and Chapter X of this treatise.
10. Again we draw attention to bars 15-20 of Sonata No. 4.
11. Bars 21-34, also from Sonata No. 4, serve to illustrate this point.
12. See Chapter VIII.
13. Sonata No. 96 II, bars 1-2; also some bars of guitar-idiom yet to be mentioned.

1 and 23. In the multi-movement sonatas, especially as regards the First Theme, a more continuous melodic line covering a whole phrase (No. 91 I, bars 1-9; No. 95 I, bars 1-7; No. 99 I, bars 1-5) has taken over the often asthmatic pattern we found so characteristic of the single-movement sonatas. The result is a wider harmonic rhythm and, wider harmonic rhythm giving much less opportunity to intermittent cadencing, there is no necessity for the frequent modulating found in the earlier sonatas,[14] and it is an interesting fact that virtually none of the multi-movement sonatas indulge in far-reaching modulatory experiments.

We are not suggesting, however, that Soler ceased to be true to himself when the style shift in his music took place, or that his idiom became un-Spanish. We have shown in this and the previous chapters that Soler was by no means a plagiarist of Scarlatti, and we must needs point out here that he neither became a plagiarist of the then current mid-European idiom: in all types of Soler-sonatas, whether they are binary or ternary, single or multiple, early or late, we come across curious but most enchanting reminiscences of typically Spanish guitar-idiom,[15] i.e. one-bar or two-bar motifs based on a short *ostinato* (No. 25, bar 24 ff; No. 56, bar 42 ff; No. 98 I, bar 25 ff) or on alternating semitones (No. 26, bar 24 ff; No. 44, bar 76 ff; No. 85, bar 7 ff; No. 90, bar 21 ff; No. 93 IV, bar 66 ff), which are immediately repeated after the manner of motivic repetition discussed elsewhere in this chapter. Sometimes, the bass-line of alternating semitones is varied by the inclusion of an additional major second (No. 95 II, bar 77 ff) or even other notes (No. 19, bars 45-52), but in all these cases the semitone is given much prominence and the bass-line sounds as though freshly transcribed from the fretts of a guitar. The melody fragment above such a bass-line is always arresting and usually makes much of a melodic semitone (No. 56, bar 42 ff), which sometimes occurs in contrary motion to that of the bass-line (No. 26, bar 24 ff), even to the extent of forming a French augmented sixth (No. 44, bar 76 ff). Example 118, below, shows an instance of such Spanish idiom in Soler's Sonata No. 2, where guitar-style, curious melody-forming – which appears modal, but in fact, is not –, and a harmonic progression with an Italian augmented sixth are strikingly combined.

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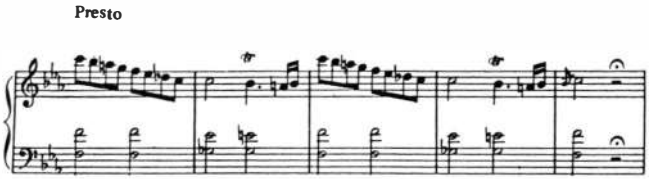
14. Compare footnote (9).
15. See Chapter II. – They rarely occur at prominent points of the sonata movements and are usually a secondary feature of the Invention, Digression or Development.

Example 118 (bars 33-37)



From the discussions in this chapter it is clear, then, that Soler's phrase-construction is one of the most important, perhaps even the most vital aspect of his method of composition, and that Soler did not lose his identity as a Spanish composer in spite of the obvious style shift indicated by the form and texture of his multi-movement sonatas.

CHAPTER X

LA MODULACIÓN AGITADA

In the previous two chapters we have repeatedly pointed to Soler's use of striking and even startling modulations. It is well worth devoting a separate chapter to this particular feature, because the frequency of modulatory experiments in Soler's sonatas, and the fact that he actually wrote a book on the subject, make it clear that our composer was, indeed, much preoccupied with this aspect of harmony.

The book we have just mentioned is, of course, Soler's *Llave de la Modulación,*[1] and it is necessary to discuss at least some aspects of this book to find an appropriate approach to the modulatory progressions encountered in the sonatas. In chapter ten, Soler explained at length why he attached such importance to modulation. He wrote: "In the time of the famous Zarlino, who (as can be gathered from Cerone) was so influential during the last years of the 16th century, composers already used to write such modulations as are still to-day employed by composers whom one may (as the saying goes) call cheap ... And to prove our assertion, we refer you to Zarlino, book 2 of his Harmonic Demonstrations, and you will agree. There are excellent masters of music to-day, who modulate their work so superbly that the result is truly a masterpiece of sonority: this is the latest musical discovery, and surpasses the rest."[2]

Evidently, then, Soler was prepared to evaluate a composition according to the amount and suavity of modulation therein – being, in 1762, just as militant about the "latest" musical discovery as, in another frame of reference, Pierre Boulez in 1952.[3] This militant "modernism" of Soler is even more strongly expressed in the following: "It is necessary to be well versed in the definition [technique of modulation], in

1. Soler, A., *Llave de la Modulación,* Madrid, 1762. – The English equivalent of this title would be "Key to Modulation". – See also Chapter I of this treatise.
2. *Ibid.,* pp. 79-80. – This translation from Old Spanish into English was prepared by Mrs J. de Ferretti. – It is opportune to point out here that extant copies of Soler's *Llave* are extremely rare, and that we were only able to get hold of the text by the great courtesy of Prof. M.S. Kastner of Lisbon, who went to the trouble of having photostats of his own copy made for our use.
3. Boulez, P., "Schönberg is dead", *The Score,* No. 6, May 1952, p. 21: "... all composition other than twelve-tone is *useless.*"

order to answer those who would have composition confined to the use of regular progressions, with the result, of course, that an uninspired composition is the outcome. This is the opinion of an authority in the matter, who surpasses (let that be known in this Faculty) any of those who have written music,[4] and I add that if a composition has no modulation, it will lack perfection altogether."[5]

Soler's expostulation that "it is necessary to be well versed in the definition" was no mere verbiage, because in chapter ten of his *Llave de la Modulación* he outlined and exemplified[6] a method of modulation, called by him *la modulación agitada,*[7] by which one can proceed from and to any key[8] within three or at the utmost within four bars. Soler's Latin definition of this type of modulation reads: *"Modulatio agitata est illa, que de remoto loco brevissime ad proprium pervenit."*[9]

The four Rules governing these modulations are as ingeniously simple as they are practical. To show their practical side first, it is interesting to note that Soler's versatility in modulation apparently stemmed from his long experience as organist; he wrote: "Whenever the music is wandering away from its original key, in which it must perforce end, and a sudden close is called for, as happens to the organist who is signalled to stop playing an Offertory ..., it does not follow that he must stop suddenly in the middle, but that he must pass with agility and smoothness back to the original key of the work, because it is proper that the end should be precisely in that key, and not in the one he might happen to be in at that particular moment..."[10]

The basic simplicity of Soler's Rules is best shown by quoting them:

No. 1.

"It is unwise to pass from one key to another when they are not interrelated by notes which are mutual to both – unless one uses a tie."[11]

4. It is not quite clear to whom Soler is referring here as the authority.
5. Soler, A., *op. cit.*, p. 80.
6. *Ibid.*, pp. 81-127.
7. Agitated or Fast Modulation. Cf. Soler, A., *op. cit.*, p. 80.
8. See Table VIII in this chapter. Soler's final key is always E♭ major, and other keys can be arrived at by simple transposition. C♯, G♭, and G♯ major are missing from the list of departure keys, but only a little mental arithmetic is needed to make them serviceable via enharmonic change. See Examples 129 and 130 in this chapter.
9. Soler, A., *op. cit.*, p. 80.
10. *Ibid.*, pp. 80-81.
11. At another place (cf. *op. cit.*, pp. 82-83) Soler adds to this that a sudden juxtaposition of unrelated keys is possible when a pause (𝄐) is inserted.

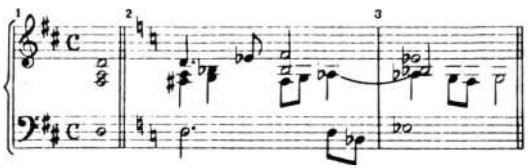
No. 2.
"In order to achieve sonorous modulations it is necessary to employ the dominant."

No. 3.
"If any key seems repugnant to the one aimed at, use the opposite".[12]

No. 4.
"The modulation will be more beautiful if it is brought about by alternating movement of the outer voices."[13]

Such as they are, these Rules may even seem too simple to make it credible that they do, indeed, embrace a complete system of modulation. A closer look at what these Rules imply will show, however, that they are really serviceable. Take, for instance, the modulation which Soler called the first Termino, i.e. the progression from D major to E ♭ major, which he exemplifies as follows (see Example 119):

Example 119 (transcription to modern notation of example I on page 86 of Soler's *Llave de la Modulación.*)



This modulation is done according to Rule 1 and – as nearly always – to Rule 2. Soler himself gave a detailed account of this particular

12. Soler explained this more clearly on pp. 83-84 of his *Llave:* "This general rule indicates that when the original key seems repugnant to the key to be approached, because the former has sharps and the latter has flats, then flats may be used instead." In other words: enharmonic notation is required.

13. On this, too, Soler enlarged on p. 84 of his *Llave:* "This rule commands that the voices should not move together, but alternate in such a way that all the principal movements of parts should be concentrated in the outer voices. The reason is that the ear hears these two parts better than those in the middle. For in all modulation it will be observed that the voices in the middle, i.e. Alto and Tenor, serve only to accompany in accordance with the consonance that is to be produced."

modulation:[14] "If I want to wander away from the said key, I make use of a natural [perfect] fourth and a minor third [sixth, above the bass]; that is the first step ... Raising the voice [soprano] from the octave above the bass to the minor third [tenth], the fourth will pass to the octave below the said minor third [will pass to the minor third, forming an octave with the soprano], rising gradually to find the false [diminished] fifth of the bass. With appropriate movement in the bass we then pass to the desired interval [dominant of the final key]. The reason why instead of dissonance we find good harmony, is that the minor sixth on the second beat is the perfect fifth of what is to come, i.e. the dominant of where the bass is to settle and simultaneously consonant with the bass of the original key; and as the minor sixth [!] is accompanied by the natural [perfect] fourth, this presupposes Gsolreut[15] with a minor third [G minor] ... and as each key admits a flat, the soprano goes orderly to E♭ major. – Thus it is necessary to use the minor third [sixth] which calls for the key of B♭ major and, adding to that another flat, we obtain an A♭ where the tenor takes over. Here the bass must move from its place to reach the interval which was indicated [to reach the dominant of the final key]. From this it can be deduced ... why this type of modulation is called Fast Modulation ...".[16]

Rule 2 is a plausible factor in most modulations (although in Example 120, for instance, modulation is brought about *without* a clear dominant), and need not be discussed at length. Rule 3, however, turns out to be an enlargement of Rule 1 because, essentially, Rule 3 merely stresses that the mutual note or notes of two chords are dependent only on pitch, and not on notation, i.e. Soler elevated the enharmonic change to a legitimate harmonic resource, as will be clear from the modulation which Soler called Termino 18 (see Example 120):

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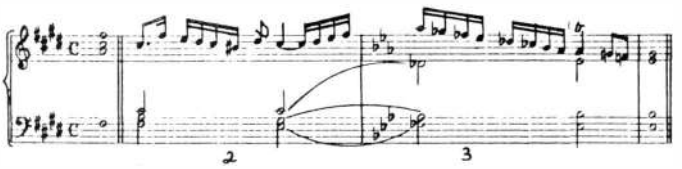
14. It will be observed that Soler's terminology is archaic and, to the 20th century reader, not immediately clear and systematic; we therefore give in brackets[ ] whatever term would apply in modern usage.
15. The terminology of the Guidonian hexachords is used throughout Soler's *Llave*.
16. Soler, A.,*op. cit.*, pp. 85-86.

Example 120 (Copy of example 2 on page 107 of Soler's *Llave de la Modulación.*)



The "opposite" mentioned by Soler in Rule 3 is, of course, D♭ as against C♯, A♭ as against G♯, F♭ as against E (see Bass, Tenor, and Alto in bars 2 and 3 of Example 120). It goes without saying that the enharmonic change depends on Equal Temperament, and it is therefore obvious that in Soler's time Equal Temperament was common usage in Spain.

Rule 4 has two aspects. Firstly, there is the stylistic one, which has a bearing on the harmonic texture of the keyboard music of Soler, Scarlatti, and pre-Classic *clavier*-composers in general:[17] the outer voices not only carry most of the rhythmical and melodic action of a composition, but also imply an harmonic framework to which the middle-parts usually add no more than a dab of colour here and there. This – together with its consequences, namely the "random" dropping and introduction of parts, and the often resulting harmonic ambiguities (see Example 127) – is a legitimate development following the emancipation of idiomatic keyboard music (see Chapter VI).[18]

Secondly, there is the modulatory aspect of Rule 4, which is nothing but an application of the stylistic aspect to the needs of a preconceived harmonic situation to which Soler's Rules 1 and 3 cannot spontaneously respond, i.e. a situation where the original key is so far removed from the desired key that a pivot according to Rules 1 and 3 – even on notes which are mutual to some of the cadence-chords – must be carefully prepared. Take, for instance, Termino 8 (see Table VIII), i.e. the modulation from B minor to E♭ major, which Soler exemplified as follows (see Example (121):

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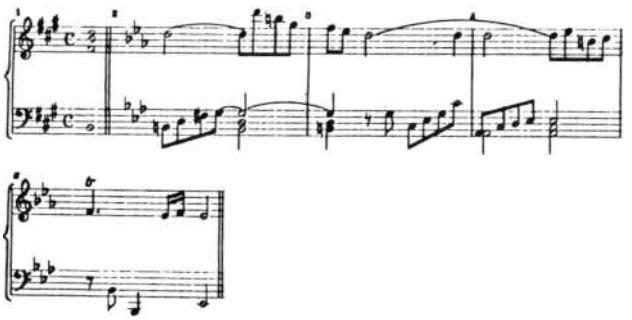
17. Cf. Kirkpatrick, R., "Domenico Scarlatti's Harmony", *The Score,* No. 5, August 1951, p. 46.
18. Compare footnote (13), above, for Soler's reasoning about the principality of the outer voices.

Example 121 (Copy of example 1 on page 97 of Soler's *Llave de la Modulación.*)



Soler's own explanation of this modulation reads: "Termino eight you will solve by Rule four, ... and the reason [for its application] is that there are no voices which give consonance [that there are no mutual notes]. With the above Termino you must find the note which gives the order of Rule 1. Therefore, if you choose the [minor] sixth [of the original root], it will be the third of the desired key. As you alternate the movement of the outer voices, they will modulate promptly and smoothly."[19]

That the outer voices do, indeed, move alternately is quite obvious in Example 121 – as is the "random" introduction of parts we have mentioned in connection with the stylistic aspects of Rule 4.[20] Also clear is the first tentative introduction of the sixth (G) in the "bass", and how Soler never abandons it while the top-most part moves to establish this G first as $\frac{VI}{6}$ in B minor (second half of bar 2), and then as $\frac{V}{6}$ of C minor (first half of bar 3). Then the "bass" takes over the movement again against the static insistence on the D in the "soprano", which latter helps to make the C minor arpeggio ambiguous enough to be accepted – in retrospect – as VI of E♭ major (as soon as IV of E♭ major is established in the first half of bar 4) – from where the top-most part takes over again to introduce the final cadence. The function of the

19. Soler, A., *op. cit.*, p. 96.

20. The texture of Example 121 changes successively from two parts to four parts, to two parts, to three parts, to four parts and finally, back to two parts.

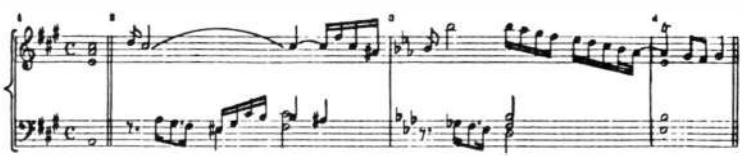
outer voices is, therefore, to "gradually" establish an harmonic frame of reference in which the pivot note (in this case G) can become plausible and functional.

Speaking about suspensions at the time, Soler made a remark that is equally fitting to the proceedings of Rule 4: "... [This] is necessary so that the ear may not get lost on the round-about way which leads it to the desired end, while distracting it from the original path it was treading."[21]

Actually, the modulation in Example 121 can be explained in another way, though still according to Rule 4: the minor third (D) of the original key is also the leading-note (or the major third of V) of the desired key. The D is being retained (or always returned to – note that there is not even a half-bar in the whole Example without this D, until the final cadence) in its original position, while the alternating movement of the outer voices establish an harmonic frame of reference in which this D can proceed to E♭ as an accented passing-note (second half of bar 4, prepared by the same interval in the "tenor" in the first half of that bar) in IV of the desired key.

Whichever way one wants to see it, Rule 4 still applies. To avoid any misunderstanding about this Rule, we should mention that its function is not confined to the preparation of a point of departure for Rule 1 – as may be erroneously deduced from Soler's quoted explanation of Termino eight. The following Example of Termino eleven should make it clear that Rule 4 may also prepare the way for Rule 3 (see Example 122):

Example 122 (Copy of example 2 on page 100 of Soler's *Llave de la Modulación*. The wrong note values in bar 2 are original.)



All these modulatory progressions are, of course, taken for granted by the 20th century reader, and it is perhaps opportune to give our appreciation an additional incentive by pointing out again that the

21. Soler, A., *op. cit.*, p. 80. May the mixed metaphor be excused.

year of Soler's publication was 1762. In his time, the above progressions were not at all taken for granted, in fact, they caused a learned paper-war between Soler, A. Roel del Rio, and Gregori Diaz.[22] But even to-day the student of music, who wishes to be proficient in modulation and improvisation, could hardly do better than to work his way through the *Llave de la Modulación:* once one has come to terms with the archaic nomenclature, Soler's treatise stands out as an explicit and impressive document of musical scholarship. The full scope even of chapter ten of Soler's book can only be very insufficiently demonstrated by a list of Soler's modulations – numbered in descending chromatic order – and an indication of the Rules by which they are governed (see Table VIII). We may add that each Termino is illustrated in Soler's book by four independent examples of the type we have discussed in Examples 119 to 122 and, in addition, by eight specially composed Preludes.

TABLE VIII

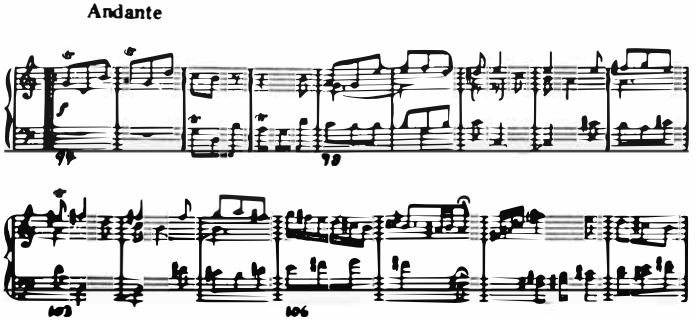
Summary of Soler's Key to Modulation in Chapter Ten of his *Llave de la Modulacion*

Termino	Proceeding from this original key	to this final key	by means of these Rules
1	D major	E♭ major	1+2
2	D♭ minor	E♭ major	1+2
3	D♭ major	E♭ major	1+2
4	C♯ minor	E♭ major	2+3
5	C major	E♭ major	1+2
6	C minor	E♭ major	1+2
7	B major	E♭ major	2+3
8	B minor	E♭ major	2+4
9	B♭ major	E♭ major	1+2
10	B♭ minor	E♭ major	1+2
11	A major	E♭ major	2+4
12	A minor	E♭ major	1+2
13	A♭ major	E♭ major	1+2
14	G♯ minor	E♭ major	2+3
15	G major	E♭ major	2+4
16	G minor	E♭ major	1+2
17	F♯ major	E♭ major	2+3
18	F♯ minor	E♭ major	3+4
19	F major	E♭ major	1+2
20	F minor	E♭ major	1+2
21	E major	E♭ major	2+3
22	E minor	E♭ major	2+4

22. Cf. Chapter 1 of this treatise, footnote (24).

How are all these aspects of Fast Modulation reflected in Soler's keyboard sonatas? As the Rules and Terminos set out in the *Llave de la Modulación* are the result of Soler's practical musicianship, it is only to be expected that his sonatas are even more striking illustrations of his theories than the examples in his book. Take for instance Rule 1, which advises to make modulatory progressions plausible by a discriminate use of mutual notes or, if so desired, to create such mutual notes by a tie.[23] In Example 123 we show a passage in Soler's sonata No. 8, where an elaborate combination of mutual notes and ties brings about a modulation from an implied C major to the dominant of B minor:

Example 123 (Sonata No. 8, bars 94-109)



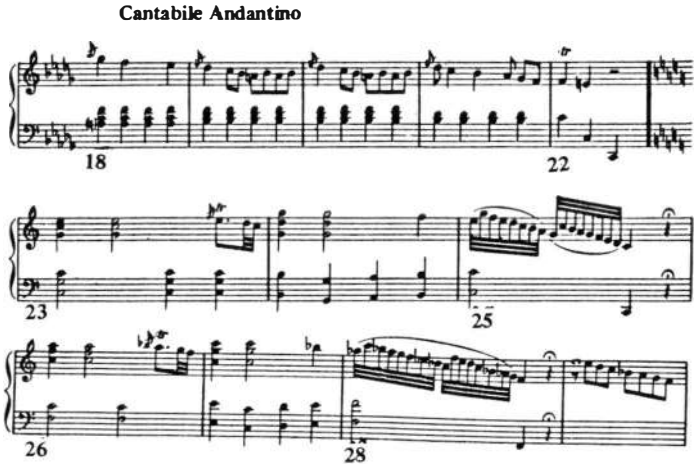
Bars 94 to 99 are occupied by a restatement of the Thematic Announcement and the preparation of $\frac{V}{7}$ to C major but, as from bar 100, mutual notes and ties – in the form of continuations and reiterations – lead the way over A major-minor (bar 101), $\frac{V}{7}$ of D major (bar 102), D major (bar 103), B minor-major (bar 104), $\frac{V}{7}$ of E minor (bar 105), to the imperfect cadence in B minor (in bars 106 and 107). What with syncopations and accented chromatic passing-notes in addition to the technique of modulation according to both aspects of Rule 1, this passage proves that Soler – in spite of the soundness of his Rules – was by no means a dry theorist. It is very important to realise that Soler's modulations in live compositions are very fluid and not at all as static as his examples in the *Llave* needs had to be. That is something one

23. The word "tie" does not merely mean "suspension" here, because continuations, inner and outer pedals, and reiterations can have the same function of carrying over elements of a previous chord to the next.

easily overlooks when merely studying Soler's book – although the eight Preludes at the end were probably written just to avoid such misunderstanding – and we have quoted bars 108 and 109 in the above Example particularly to demonstrate one of the most frequent means by which Soler kept his modulatory cadences from becoming distressingly final: the implied dominant (of B minor) in bar 107 is especially marked with a *Fermate*, bringing about an undecided intake of breath in harmonic mid-sentence, so to speak, and is then in bar 108 not followed by the tonic – which a dry theorist would have been sure to write – but by a renewal of the same dominant, which then, in bar 109 – when finality has been successfully circumvented – allows the tonic to be mentioned in passing...

Imperfect cadences just before the end of a modulatory progression – as in the case above – are most frequent in Soler's sonatas and always effect a fluid and often ambiguous harmonic colour-scheme, as Example 124 will confirm:

Example 124 (Sonata No. 22, bars 18-29)



Bar 22 is not in C major, as bars 23 to 25 would have us believe, but actually in F minor-major, because in bar 21 the B♭ minor chord becomes – in retrospect – the subdominant of F by reason of the passing Neapolitan sixth on the fourth beat, bringing about an imperfect cadence with C as dominant. Bars 23 to 25 are but a colourful and

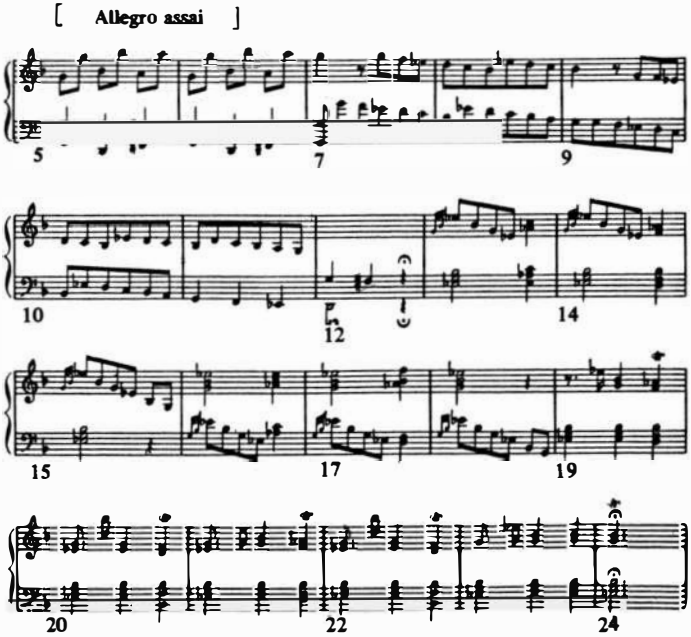
ambiguous interpolation, before the tonic F – not without some oscillating between major and minor – claims its rights as from bar 26.

May it be noted, too, that the dominant C in bar 22 is brought about by the application of the second aspect of Rule 1, i.e. the tie (in this case the carrying over of the note F from bar 21 to bar 22 by reiteration).

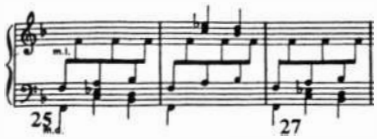
The pauses (𝄐) in bars 25 and 28 bring to mind another matter, which we have already mentioned in connection with Rule 1,[24] namely that the juxtaposition of unrelated keys should be buffered by the insertion of a pause. There again, reading it in the *Llave de la Modulación*[25] gives one no idea what truly remarkable effects can be achieved by such juxtapositions. Soler used this device very frequently for the purpose of colourful fluidity, and more often than not he used it in conjunction with the imperfect cadences mentioned above.

In Examples 125, 126 and 127, we give three instances where unexpected keys are suddenly embarked on after a pause or rest.

Example 125 (Sonata No. 57, bars 5-27)



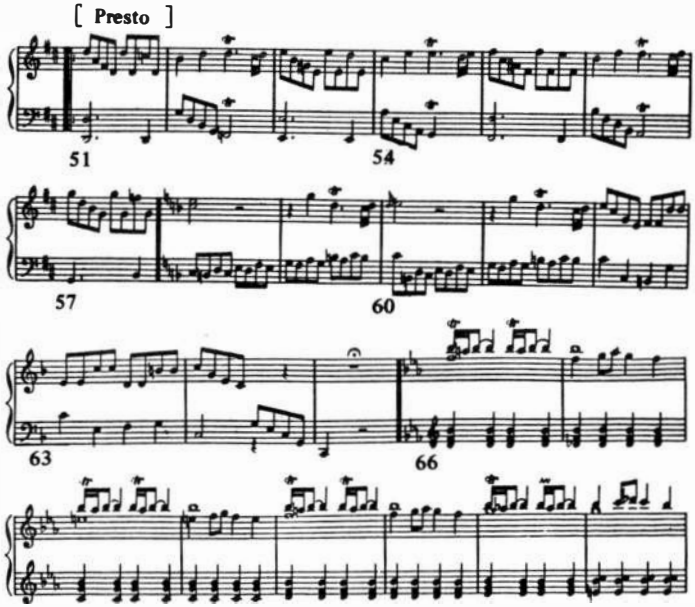
24. See footnote (11).
25. Cf. pp. 82-83.



In bar 12 of the above Example an imperfect cadence in G minor is followed by a pause and then, as from bar 13, by an interlude in E♭ major which, in bars 24-25, leads back not to the key of G minor but to its relative major.

In Example 126, we quote sonata No. 6 as from the beginning of the Digression to show the key-scheme prior to the pause, and it should be mentioned that this sonata begins in F major and ends in F minor. In bar 65, the dominant of the final key is established.[26]

Example 126 (Sonata No. 6, bars 51-73)

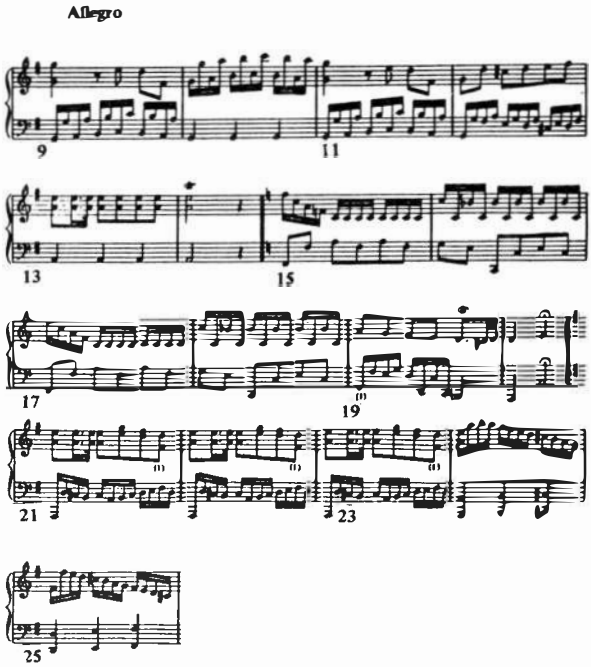


Instead of proceeding with the tonic minor, a pause is inserted and followed by a new motif in what appears to be an unprepared B♭ major, which then eventually modulates to $\frac{V}{7}$ of the final key.

In Example 127, below, we find an imperfect cadence in D major

26. That Soler did not regard C as an independent tonic – in spite of the B♮ – is proved by the key-signature in bar 58.

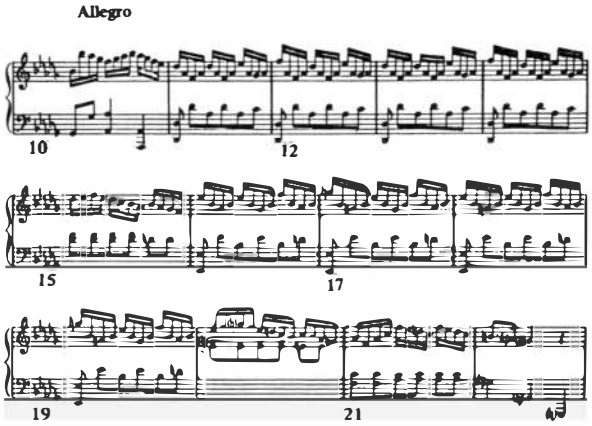
Example 127 (Sonata No. 4, bars 9-25)



and the significant rest in bar 14. In bar 15 we find ourselves suddenly in F major, instead of in D major: a six-bar interlude in F ending on V of D (bars 15 to 20) again separates the dominant from the tonic (first appearance of the tonic on the third beat of bar 21, and quite finalised only in bar 25). It is interesting to note that Soler merely wrote a rest in bar 14 instead, of the usual pause. That is not an oversight, because in this case a mutual note (A) actually exists between the opposing keys. In spite of this mutual note, the ear would still baulk at a direct juxtaposition of A major and F major, and it is for that reason that Soler suppressed the third in bars 13 and 14: an experiment at the keyboard will show that the introduction of a major third in bars 13 and 14 would ruin the sudden change to F major in bar 15, while the introduction of a minor third in bars 13 and 14 would be equally unacceptable in the light of the C♯ in bar 12. Hence the ambiguous open fifth, in which the ear takes the missing C♯ as implied in bars 13 and 14, and in which it acknowledges the same C♯ as having been absent when bar 15 is played.

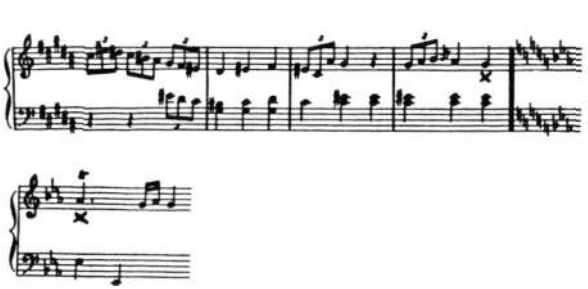
Soler's Rule 2, i.e. the desirability of modulating via the dominant of the final key, needs little comment. We have seen that even Soler's juxtaposition of keys is usually concerned with such a dominant. For some straightforward modulations via the dominant see the progressions from bar 10 to bar 11, 15 to 16, 16 to 17 and 20 to 21, in Example 128:

Example 128 (Sonata No. 23, bars 10-22)

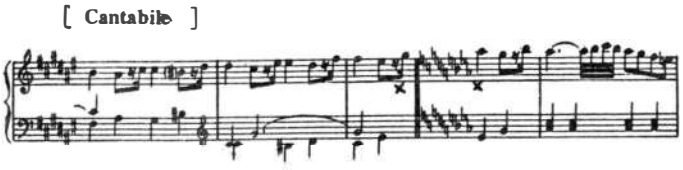


Instances of the application of Rule 3, i.e. the enharmonic change, can be found in abundance in Soler's sonatas. In Examples 129 and 130 below, we quote two passages in which the top-most part literally adheres to Soler's Rule of using "the opposite" of an already sounded note (the two opposites are marked by X):

Example 129 (Sonata No. 11, bars 22-26)

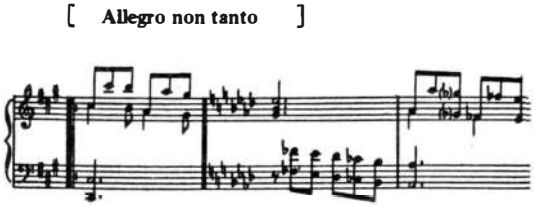


Example 130 (Sonata No. 79, bars 12-15)



Modulation by enharmonic change is, of course, not confined to using "the opposite" of a note already sounded. In Example 131, below, we show an instance where a melodic-rhythmical pattern slides very slickly over the point of enharmonic change:

Example 131 (Sonata No. 78, bars 68-70)

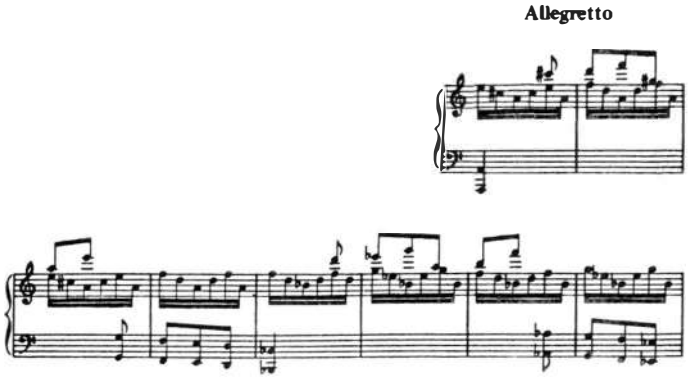


While the modulation from C♯ minor to A♭ major in the above Example is a transposed (up a fourth) illustration of Soler's Termino 14, it may have been noted that the modulations in Examples 129 (C♯ major to E♭ major) and 130 (F♯ major to A♭ major) have no equivalent in the Terminos listed in Table VIII. F♯ major to A♭ major in Example 130 is, of course, merely a transposition (again up a fourth) of the key-relationship found in Example 129. Soler did not list C♯ major as a departure-key in the examples to his twenty-two Terminos. He listed D♭-major, but the modulation from D♭ major to E♭ major follows Rule 1, and not Rule 3. It would seem, therefore, that Soler's harmonic resources were less limited in composition than in theory – although it must be said that Soler was consistent inasmuch as he never used more than six sharps as a full key-signature, being satisfied to note additional accidentals where needed (cf. bars 28-29, sonata No. 79). The same applies to the keys of G♭ major and G♯ major. They are not exemplified

in the *Llave*, nor can their full key-signatures be found anywhere in the sonatas.

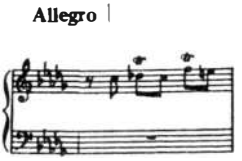
Rule 4, modulation by alternating movement of the outer voices, is conveniently exemplified in sonata No. 15, where a modulation from A major (with minor subdominant) to E♭ major proceeds exactly as prescribed for Termino 11 in the *Llave* (see Example 132):

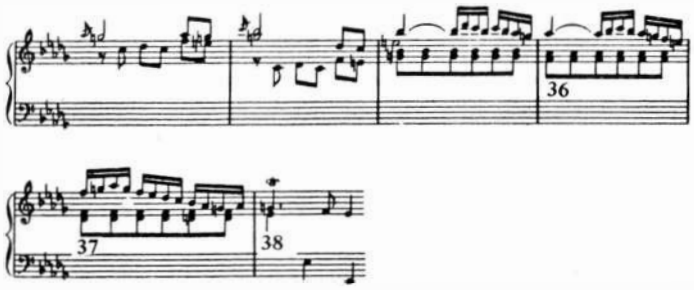
Example 132 (Sonata No. 15, bars 87-94)



While showing that all of Soler's Rules for Fast Modulation are, indeed, reflected in his sonatas, we have already pointed to a number of literal or transposed illustrations of the Terminos to which the individual Rules are applied. Those are not the only instances in which the Terminos appear in the sonatas. Although we have seen, in Examples 129 and 130, that an application of the Rules for Fast Modulation does not necessarily establish a Termino, it is still only natural that in most cases Terminos and Rules prove to be interdependent. So we find, for instance, a literal Termino 20, i.e. a modulation from F minor to E♭ major, in sonata No. 23 (see Example 133):

Example 133 (Sonata No. 23, bars 32-38)

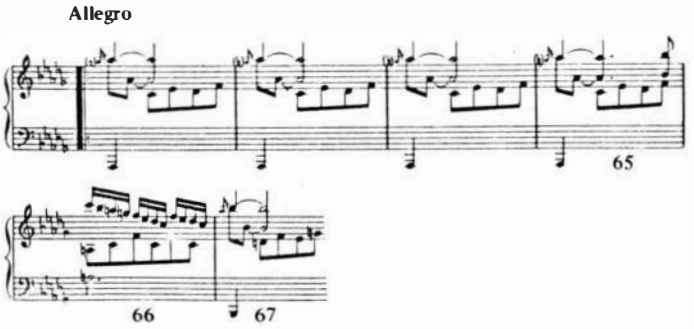




It will be noticed that once the key of F minor is definitely established (in bar 36), the note F is never abandoned until the key of E♭ major is arrived at via the dominant (3rd beat of bar 37). This modulation therefore, proceeds exactly as set out in Table VIII, namely by means of Rule 1 and Rule 2.

In the same sonata we also find Termino 3 exemplified, this time transposed up a fifth (see Example 134):

Example 134 (Sonata No. 23, bars 62-67)



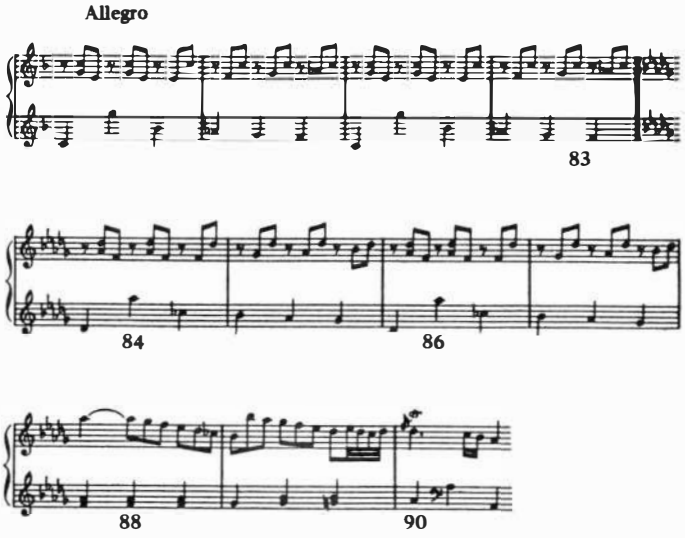
Soler himself described Termino 3 in these words: "This is very clear: you need only take away the flat of the bass and carry on with the false [diminished] fifth, after which you will find yourself in the desired key...".[27] The bass-line in bars 65 and 66 of the above Example answers this description in a most satisfactory manner, and the second semiquaver of beats two and three in bar 66 represents the "false"

27. Soler, A., *op. cit.*, p. 91.

fifth mentioned by Soler.[28]

In sonata No. 88 we find Termino 2 exemplified, immediately followed again by Termino 3 (see Example 135):

Example 135 (Sonata No. 88, bars 80-90)

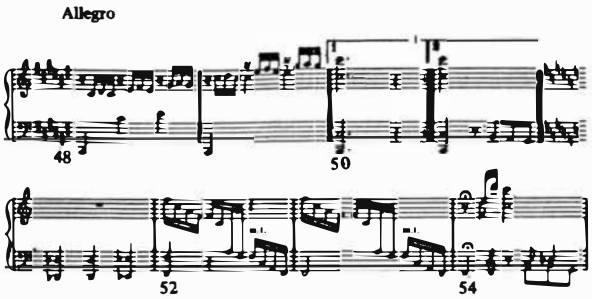


The modulation according to Termino 2 is transposed up a minor third, i.e. the progression from bar 83 to bar 85 is F minor to G♭ major. Termino 3 is transposed up a perfect fourth, as the modulation from G♭ major to A♭ major in bars 87 to 90 shows.

In this manner many of the Terminos could be exemplified by passages from the sonatas, but more important than the possibility of a tedious listing of traceable Terminos – which could only serve to make Soler suspect of schematic composition in spite of his original and "modern" concept of modulation – is the realisation that neither the Rules nor the Terminos are there by studied purpose, but by spontaneous inventiveness. Indeed, there are passages in the sonatas where the immediacy of inspiration led Soler to cast aside his own Rules. In Example 136, below, we show an instance where Soler established a key by merely insisting on its tonic chord:

28. We are aware of the A♭ in bar 67. It is non-functional, as the next key embarked upon is not E♭, but G major (compare bars 71 and 72 in the sonata itself). We are rather of the opinion that the editor overlooked a copyist's mistake in bar 67, after he had already corrected the same error in bars 62-65.

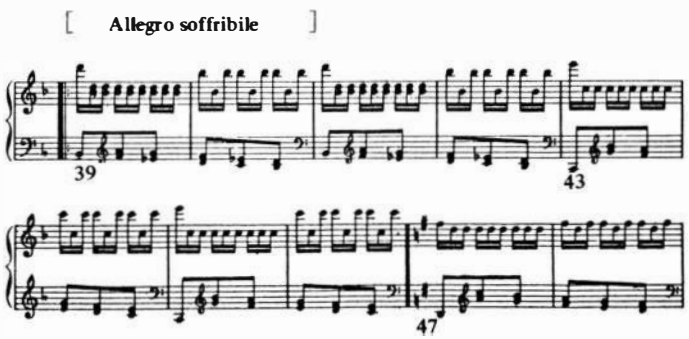
Example 136 (Sonata No. 90, bars 48-54)



It is obvious that the outburst into F major in bars 52 and 53 comes as a surprise in spite of the fact that D♭ major and F major have a mutual note (F) which, indeed, is used here not as a pivot, as it were, but as a hook on which to fasten the new key. It is also obvious that no real modulation takes place from D♭ major to F major, but that, in bar 54, the ear nevertheless accepts F major as already existing – merely on the strength of the insistent arpeggios in bars 52 and 53. It is also interesting to note that the pause (bar 54) appears this time *after* the juxtaposition of keys.

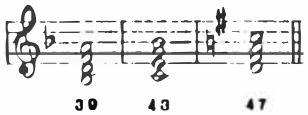
A string of seventh chords is quite a common – though not the best – feature of modulation, particularly when their roots stand in dominant-relation to one another. But how about a string of seventh chords with roots on ascending major seconds? That does not "lead" anywhere, and yet Soler used it in one of the most ingenious and provoking passages in his sonatas (see Example 137):

Example 137 (Sonata No. 43, bars 39-48)



Reduced to the essential harmonic content, this is the progression (see Example 138):

Example 138 (Example 137 reduced to its harmonic essentials, with indication of corresponding bars.)



This is beyond any of Soler's Rules and Terminos, but in spite of the most daring underlying harmony and the parading of the augmented fourth (bars 42-43) and the diminished fifth (bars 46-47), Soler not only managed to "put over" this passage, but to make it shatteringly impressive.

In conclusion of this chapter, then, we cannot help saying that in view of Soler's scintillating mastery of the technique of Fast Modulation – to say nothing of his already discussed abilities as regards musical architecture and phrase-construction (see Chapters VIII and IX) – we find it inexplicable that a man like R. Hill could stamp Soler as a "... minor talent...".[29]

29. Hill, R.S., "Antonio Soler", *Notes,* vol. 16, 1958 and 1959, p. 157. – See also Chapter II of this treatise.

CHAPTER XI

TEMPO, RHYTHM AND FOLKLORE

Suo Tempo and *Tempo suo,* i.e. "its pace", is the tempo indication on three of Soler's Minuets (in sonatas Nos. 61, 62 and 96). With such indications Soler acknowledged the axiomatic truth that a significant relationship exists between tempo and rhythm. But that even an axiomatic truth can sometimes escape recognition is proved by the often incongruent tempi chosen for performances of Scarlatti's sonatas – even by men whose life-long study of these works is of outstanding merit –,[1] and for this reason we must stress the fact – lest performers should also destroy the inherent pace of Soler's often folkloristic rhythms – that, in addition to the many differences between the two masters already pointed out previously, Soler's attitude towards tempo, too, was quite of another order than that of Scarlatti. In Table IX, Soler's tempo indications are listed and sorted into groups.

Scarlatti's tempo indications have been listed in a similar manner by Hermann Keller,[2] and if one compares his list to the one in Table IX and gives particular attention to the percentage of movements represented in each tempo group,[3] it becomes clear that Soler's distribution of tempi differs considerably from that of Scarlatti (see Table X).

Now, we do not believe that statistics always have the scientific significance their neatness suggests – and we hasten to point out that Scarlatti's movements outnumber Soler's very nearly by 4:1 –, but even so we have to accept the overwhelming evidence of Soler's comparative moderation in regard to speed: it is certainly no coincidence that in Group(d) Soler is represented with less than half of the percentage of Scarlatti, and that in Group(c) Scarlatti appears with

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1. Keller, H., *Domenico Scarlatti,* Peters, Leipzig, 1957, pp. 62 and 64.
2. *Ibid.*, pp. 62-63. Keller's groups "Normal bewegtes Tempo" and "Lebhaftes Tempo" are treated as one group parallel to our own grouping of Soler's sonatas.
3. In Table IX, we have put the tempo-indication "Andantino" in group (c), but it should be mentioned that "Andantino" was apparently a rather elastic term in Soler's usage: for instance, the sonatas Nos. 11 and 20 both carry this tempo-indication, although the "inherent" tempo of No. 20 – for musical and technical reasons – is about half of that of No. 11.

TABLE IX

Soler's Tempo Indications

Tempo-group	Number of movements falling into each group	Tempo Indication	Frequency of Tempo Indications
(a)Slow Tempo	6	Largo andante	1
		Andante largo	2
		Andante maestoso	1
		Maestoso	3
(b)Quiet Tempo	18	Cantabile	4
		Andante	5
		Andante cantabile	2
		Andante expressivo	1
		Andante amabile expressivo	1
		Cantabile con moto	1
		Andante con moto	3
		Andante gracioso	1
(c)Moderate to Moderately Quick Tempo	38	Andante gracioso con moto	1
		Andantino	7
		Cantabile andantino	1
		Andantino cantabile	1
		Andantino expressivo	1
		Andantino con moto	1
		Tempo suo [Minuets]	3
		Allegretto	10
		Allegretto expressivo	1
		Allegretto gracioso	1
		Allegro cantabile	1
		Allegro moderato	2
		Allegro non tanto	2
		Allegro non troppo	1
		Non presto	2
		Allegro non molto	1
		Allegro expressivo non presto	1
		Allegro ma non presto	1
(d)Quick to Lively Tempo	44	Allegro Pastoril	3
		Allegro	39
		Con espiritu	1
		Allegro spiritoso	1
(e)Very Lively Tempo	18	Allegro molto	4
		Allegro assai	4
		Allegro assai spiritoso	1
		Allegro soffribile	2
		Presto	4
		Presto assai	1
		Prestissimo	2
(f)Without Tempo Indications	18		18

TABLE X

Scarlatti – Soler : Comparison of Tempo Groups

Tempo Group	Scarlatti – Percentage of Movements in Tempo Group	Soler – Percentage of Movements in Tempo Group
(a) Slow Tempo	1.15 %	4.25 %
(b) Quiet Tempo	13.6 %	12.8 %
(c) Moderate to Moderately Quick Tempo	5.3 %	26.15 %
(d) Quick to Lively Tempo	65.0 %	31.2 %
(e) Very Lively Tempo	12.2 %	12.8 %
(f) Without Tempo Indication	2.75 %	12.8 %

less than a fifth of the percentage which represents Soler.[4] Obviously, then, Soler was less inclined towards the spectacular than was Scarlatti and, accordingly, his tempi should be treated with even greater care and even less flamboyancy. It should also be kept in mind that Soler seems to have become increasingly sensitive to the appropriateness of a chosen tempo, as can be deduced from such careful indications as *Allegro expressivo non presto* (No. 95 II).

There is more evidence that Soler's musical thought was projected on somewhat broader time elements than Scarlatti's: the latter's most beloved time signature was $\frac{3}{8}$, in fact just on 32% of his movements carry that time signature, which "... verbindet sich ... mit Dur-Stücken fröhlichen Charakters in einer fast stereotypen Weise";[5] Soler, too, wrote a number of sprightly movements in $\frac{3}{8}$ time, but it must be noted that there are also some rather slow movements in a minor key with this time signature,[6] and that only just below 17% of his movements – as against Scarlatti's 32% – are so marked. It is also quite striking

4. This evidence of Soler's moderation in speed would be further strengthened by a tempo-analysis of the movements without indications in Group (f), of which exactly half the number are Intentos and Minuets, i.e. of moderate tempo.

5. Keller, H., *op. cit.*, p. 75. The percentages relating to Scarlatti's use of time signatures are worked out on the basis of Keller's summary on the same page.

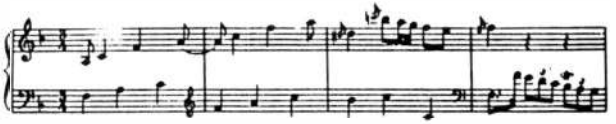
6. See very particularly sonata No. 24.

that the time signature of $\frac{3}{8}$ appears only five times in all the sixty-two movements of Soler's multi-movement sonatas, while it is used eighteen times in his earlier single-movement sonatas. It would seem, therefore, that Soler developed a definite preference for $\frac{3}{4}$ as against $\frac{3}{8}$ –: 24% of his movements make use of the former time signature. Scarlatti's use of $\frac{3}{4}$ time – in 14.5% of his movements – is even less frequent than Soler's use of $\frac{3}{8}$ time.

But whether their preference was $\frac{3}{4}$ or $\frac{3}{8}$, what Soler and Scarlatti had in common was their love for an uneven number of pulses in a bar, and they also shared a pre-occupation with the *alle breve*: with Scarlatti, the *alle breve* comes only second in frequency after $\frac{3}{8}$ time, and in Soler's case the *alle breve* and $\frac{3}{4}$ time are both represented by 24% each of the total number of movements. That, apart from the "odd" number of pulses, both composers found the "short" measure best suited to their requirements, is also shown by their rare employment of $\frac{4}{4}$ time (Scarlatti about 9%, Soler about 2%) and the scarcity of the larger compound measures: $\frac{9}{8}$ time is used by Soler only once, by Scarlatti not at all; $\frac{12}{8}$ time is used by Scarlatti in only twenty-two out of more than five hundred movements, and never by Soler.

More interesting than tempo indications and time signatures, however, is that all-important factor in musical texture they both serve to make intelligible: Rhythm. If one were justified in singling out any one characteristic of Soler's genius as particularly fascinating, we would without hesitation point to his acute awareness and brilliant handling of rhythm. His inventiveness in this sphere is excellently illustrated, for instance, by his patterns of syncopation.[7] So we find syncopation in conjunction with several other rhythmical groupings in sonata No. 55 (see Example 139), and the nine bars of the Cadential Confirmation of

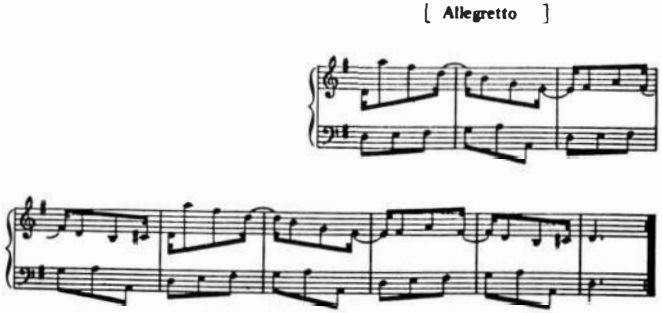
Example 139 (bars 1-4)



7. Here again the Examples are selected from a multitude of quotable instances. – Some Examples quoted in connection with Iberian folklore in the latter part of this chapter also show some striking syncopations.

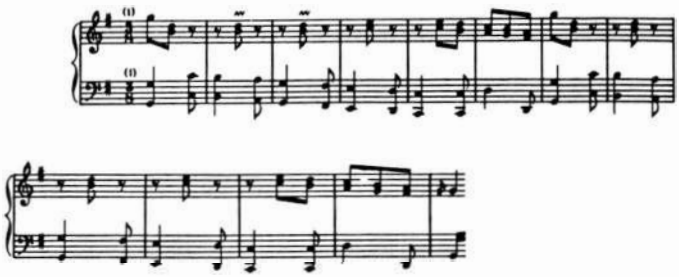
sonata No. 35 consist in their entirety of a string of syncopations (see Example 140).

Example 140 (bars 60-68)



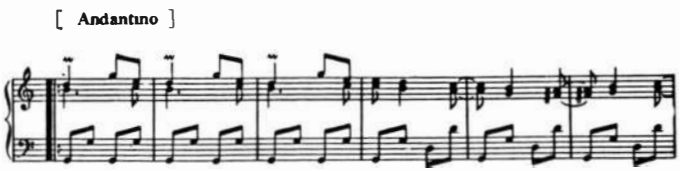
In the same sonata we also find the *ostinato* syncopations so favoured by Scarlatti (see Example 141), and the joy Soler found in exploring

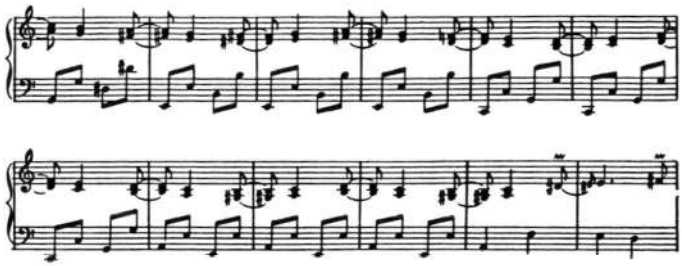
Example 141 (Sonata No. 35, bars 1-13)



such and similar patterns is illustrated by his extensive dwelling on syncopation in No. 28 (see Example 142).

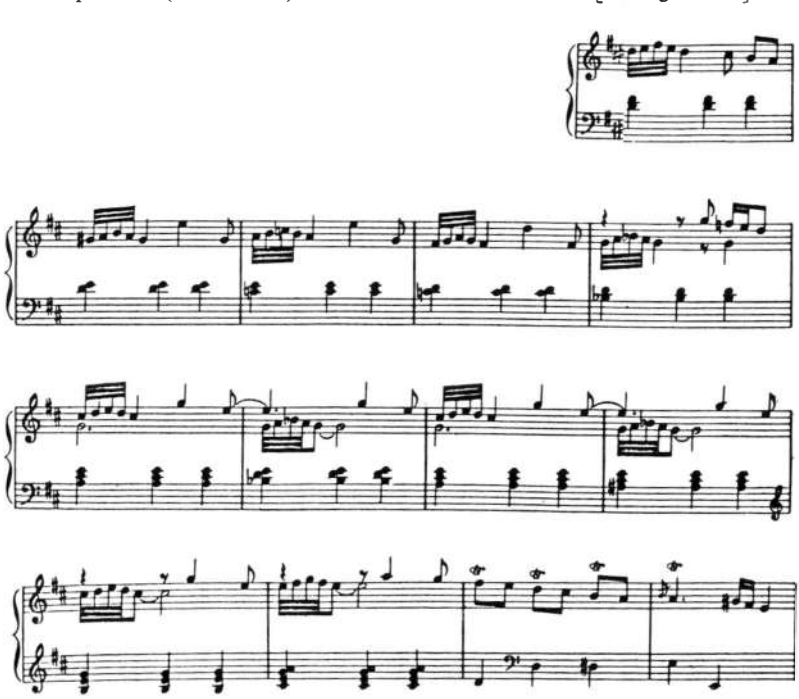
Example 142 (bars 68-85)





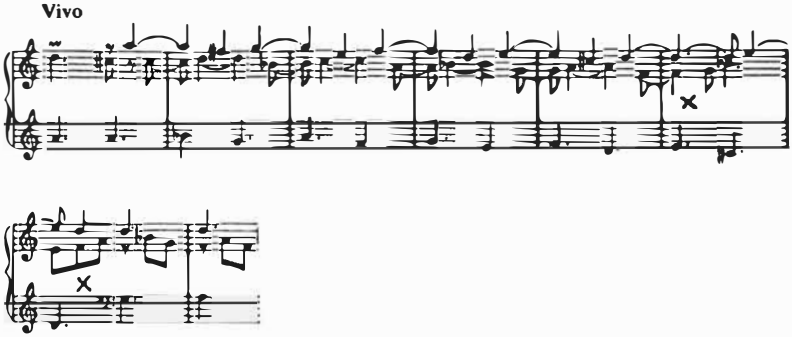
Another instance of syncopation, which is not only of interest rhythmically, but also as regards melody-forming and harmony, is found in sonata No. 86 (see Example 143).

Example 143 (bars 14-26)



The combination of two overlapping patterns of syncopation can be seen in Example 29 (Chapter VII), and in an even more striking form in Example 144, below.

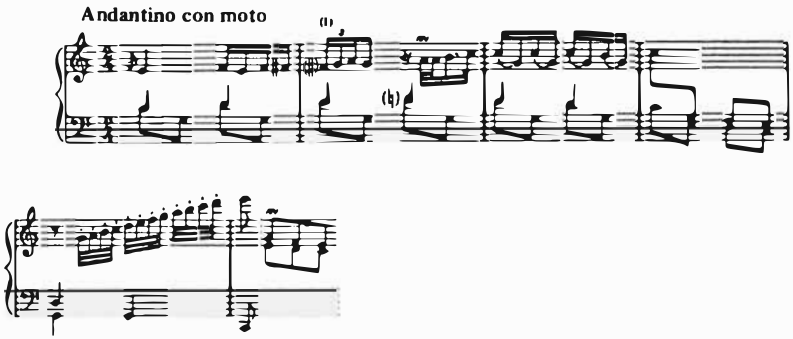
Example 144 (Sonata No. 30, bars 110-117)



The two bars marked (X) in the above Example show a particularly headstrong pattern, and it will also be noticed that, right through the Example, the syncopations in soprano and alto form independent patterns in $\frac{3}{4}$ time as against the compound duple time of the lowest part.

Apart from syncopations, Soler used and enjoyed all imaginable combinations of the rhythmical patterns characteristic of 18th century chambermusic, as is evident from a mere glance over the many Examples quoted throughout this treatise, and is again illustrated in the Theme of sonata No. 91: none of the first five bars of the Theme share the same rhythmical pattern, and the effect of the combination of these rhythmical patterns with a *cantabile* toneproduction – who will doubt that this is a piece for the pianoforte? – is that of infinite grace (see Example 145).

Example 145 (Sonata No. 91 I, bars 1-6)



Even more striking than Soler's inventiveness in this sphere is his assimilation of Iberian dance rhythms. We pointed out, in Chapter II, that one of the reasons why Soler's status next to Scarlatti was not always sufficiently appreciated, is found in the fact that both composers made use of the same ethnic idiom, namely Iberian folklore. We would like to emphasise again that Soler's status is in no way diminished by this because, far from making Soler an "Italian", the presence of Iberian folklore in Scarlatti's sonatas rather makes the latter a Spanish composer. It is, therefore, Soler's own heritage we shall meet in the Examples quoted below, which all reflect his spontaneous grasp of the Iberian idiom.

Gilbert Chase was certainly justified in pointing out that the Iberian Peninsula is richer in folklore than any other region in the world.[8] The reason for this is the strong musical individuality developed and for a long time retained by the various provinces,[9] and the very strong imprint Moorish and Gypsy influences left on the musical formulae of the people.[10] The collective musical tradition of the several provinces, like Andalusia, Castile, Aragon, Catalonia, is today accepted as the "Spanish" idiom. In this, too, consist the idiomatic traces found in Soler's works, i.e. his sonatas do not merely reflect the musical traditions of his native Catalonia, but that of other provinces as well.

We say that these traditions are *reflected* in Soler's music because, needless to stress, Soler was not a copyist or a collector of dance rhythms, but – although he was a recluse even within the Escurial –[11] he was a court composer by inclination of taste and royal favour and, therefore, his music and the national elements therein are highly stylised. We very much doubt whether Soler was consciously waving the national flag when composing his sonatas, and it is part of the inherent charm of his music that the Spanish "colours" do not appear in it by studied purpose, but by a spontaneous integration in Soler's personal style.

So, for instance, is the Thematic Announcement of No. 71 a rhythmical derivation from the *polo,* which in turn is a form of the Andalusian *seguiriya gitana* (see Example 146).

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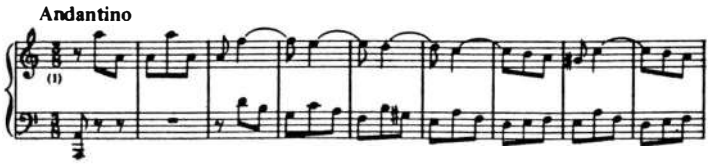
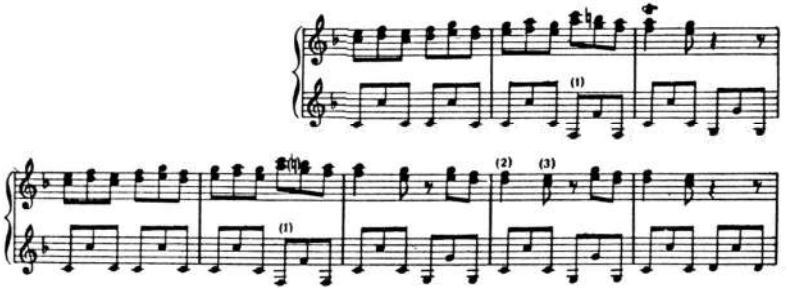
8. Chase, G., *The Music of Spain,* Dover Publications, New York, 1959, p. 222.
9. *Ibid.*, pp. 222-256.
10. Moslem domination in Spain lasted from 711 to 1492. The first Gypsies arrived in Spain in 1449 (cf. Chase, G., *op. cit.*, pp. 15-16, and 336: footnote (3).
11. Cf. Chapter I of this treatise.

Example 146 (Sonata No. 71, bars 1-9)



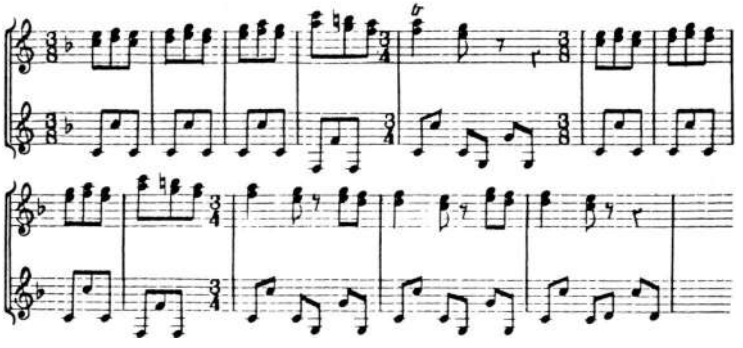
Another very striking rhythm, also of Andalusian Gypsy origin, is the alternation between $\frac{3}{8}$ and $\frac{3}{4}$ time. Now, Soler never allowed himself the "crudeness" of changing his time signatures from one bar to the next, but consider the following: sonata No. 69 contains several phrases in $\frac{6}{8}$ time like the one quoted in Example 147, below, which –

Example 147 (bars 17-24)



particularly on the harpsichord – sound sufficiently ambiguous to be interpreted thus (see Example 148):

Example 148 (alternating time signatures projected on the inherent rhythm of the previous Example)



If one compares this to Torner's transcription[12] of the *falsetas* of a typical *seguiriya gitana* (see Example 149) the proximity of the two

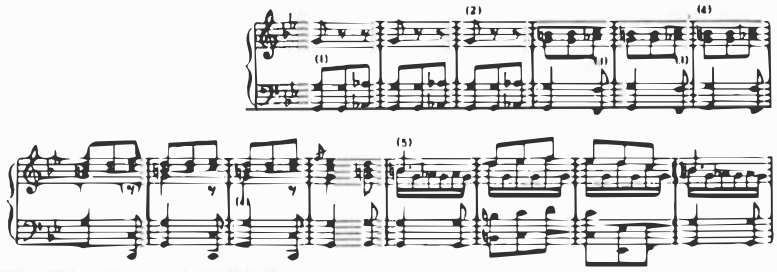
Example 149

(From Gilbert Chase, *The music of Spain,* Dover Publications, Inc., New York, 1941, 1959. Reprinted through permission of the publisher.)

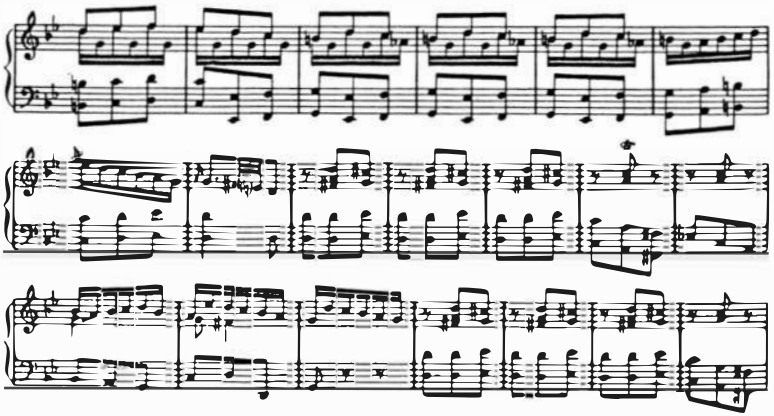
phrases – in pattern, *ostinato* basses, and some of the appoggiaturas – becomes impressive while, at the same time, it becomes clearly apparent just what we meant by stating that in Soler's music the national elements are highly stylised.

The *jota* comes from Aragon and, to quote Gilbert Chase, "... is in rapid triple time and the harmony alternates between dominant and tonic, usually four measures of each. Guitars of various sizes and *bandurrias* (a kind of mandolin) are the typical accompanying instruments, marking the rhythm strongly with strummed chords ...".[13] The following section of Soler's sonata No. 48 answers perfectly to that description, the only deviation being that the harmonic levels are more extended (see Example 150).

Example 150 (Sonata No. 48, bars 10-43)

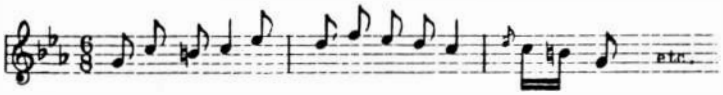


12. Chase, G., *op. cit.,* pp. 225-226.
13. *Ibid.,* p. 235.



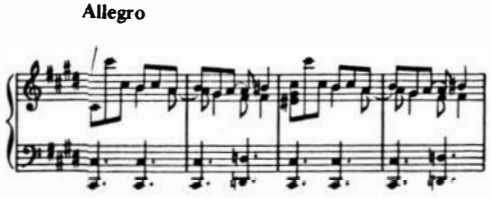
One of the most fascinating rhythmical patterns in Iberian folkmusic is the *charrada,* from the province of Salamanca. Compare the pattern of the fragment of an original *charrada*[14] (see Example 151) to a

Example 151



phrase from sonata No. 21 by Soler (see Example 152):

Example 152 (bars 16-19)

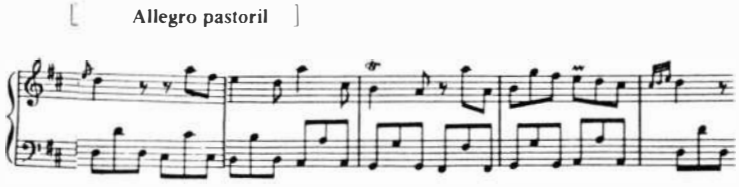


The rhythm is very nearly identical – although, of course, Soler added yet another syncopated part – and there can be no doubt that this is truly Soler's version of the *charrada.*

14. *Ibid.*, p. 231.

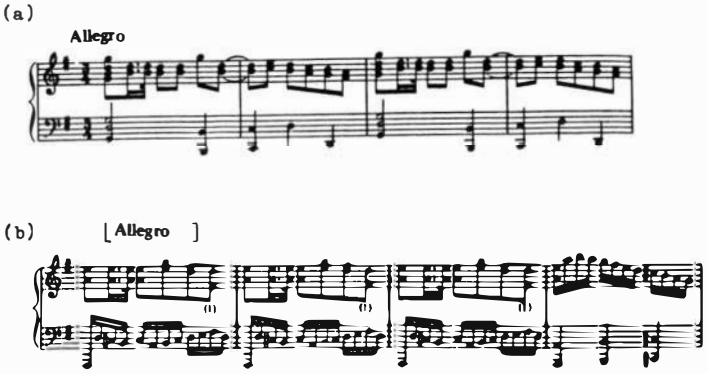
Very obvious dance patterns are also found in those movements which Soler called *Allegro pastoril.* In one of these movements we find a reflection of the *sardana,* one of the most popular[15] dance rhythms of Soler's native Catalonia (see Example 153).

Example 153 (Sonata No. 92 IV, bars 9-13)



The best-known Iberian rhythm – one which has also gained considerable popularity outside the Peninsula – is perhaps the *bolero.* Rafael Mitjana[16] already pointed to the *bolero* rhythm in sonata No. 4, which we quote in Example 154 (a) and (b).

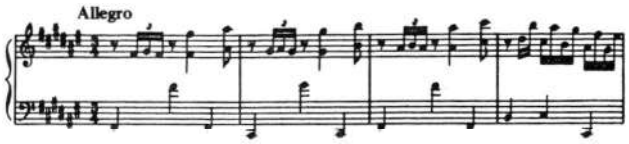
Example 154 (Sonata No. 4, bars 1-4, and bars 21-24)



There are, however, other instances of *bolero* rhythm in Soler's sonatas, such as the Announcement of sonata No. 90 (see Example 155),

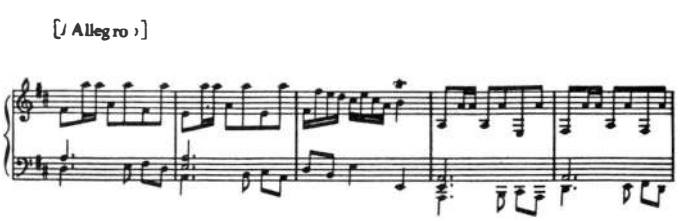
15. *Ibid.*, p. 237.
16. Mitjana, R., *Encyclopédie De La Musique et Dictionaire Du Conservatoire, Première Partie, Histoire De La Musique, Espagne - Portugal,* (ed. A. Lavignac) Paris, 1920, p. 2183.

Example 155 (bars 1-4)



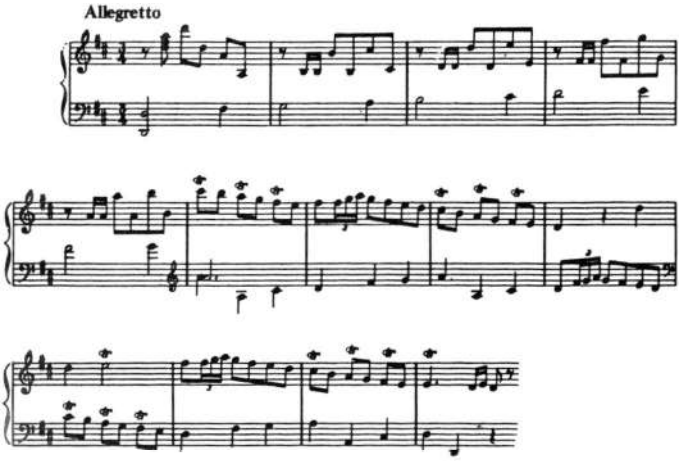
the Cadential Confirmation of sonata No. 73 (see Example 156), and

Example 156 (bars 57-61)



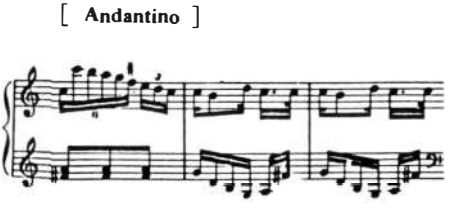
– in two different forms – the *bolero* rhythm also appears in the Announcement and Extension of sonata No. 86 (see Example 157).

Example 157 (bars 1-13)



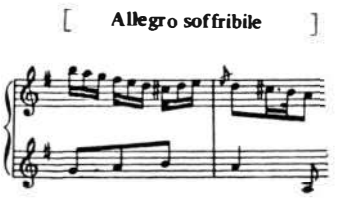
It is understood, of course, that the traces of folklore in Soler's sonatas are not confined to rhythmical patterns. The melodic characteristics of Iberian folkmusic are fully as strong as those of its rhythmical elements, and have left as strong an imprint on Soler's personal style. Again, the influences of traditional melody are much stylised in Soler's sonatas, and are not exemplified by a reproduction of, say, an Andalusian air or a sudden reference to a street ditty. Instead, these influences mostly make themselves felt by the frequent use of certain basic formulae. One of these formulae is, of course, the asthmatic motivic repetition and shortness of phrase discussed in Chapter IX, and another is the curious dropping or skipping into the endnote of a motif or phrase, which is characteristic of the melody-forming in most Iberian folkmusic, including the *charrada,* the *jota,* the *vira,* and the *polo.* This dropping or skipping into the endnote of a motif or phrase usually involves a feminine ending of some sort and, within this feminine ending, the endnote can either be advanced in time by means of syncopation, as is characteristic of the *rueda* and exemplified in Soler's sonata No. 44 (see Example 158), or it can be delayed by gliding over

Example 158 (bars 16-18)

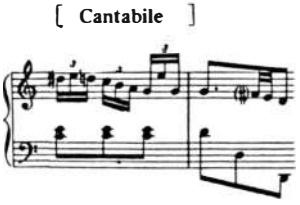


the third of the scale – which in contemporary mid-European style would almost invariably have been the endnote of the motif or phrase – to the root (see Examples 159 and 160).

Example 159 (Sonata No. 43, bars 12 and 13)

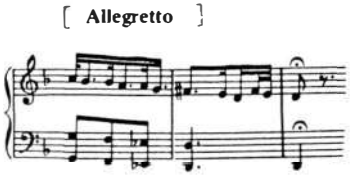


Example 160 (Sonata No. 46, bars 29-30)



Sometimes the delay of the endnote is such as to wilfully – but graciously – circumvent what is felt to be the genuine feminine ending (see Example 161).

Example 161 (Sonata No. 80, bars 13-15)

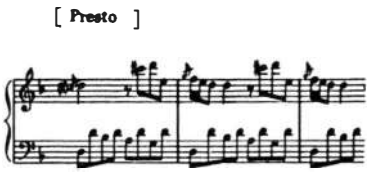


Yet another form of feminine ending – very popular in Castilian folksong –[17] is the subdivision of the strong first beat into small notevalues, with the endnote falling on the weak second beat, or even between two beats. This is a particularly "Spanish" characteristic, and it is interesting to note that Hermann Keller spoke of Scarlatti's[18] frequent employment of this specific melodic fragment. In Soler's sonatas such instances are innumerable and the four Examples quoted below must suffice to illustrate the typical (see Examples 162 to 165).

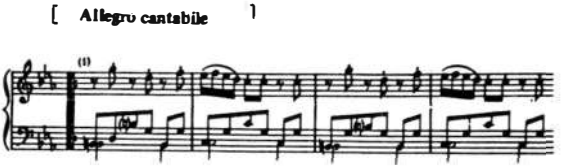
Example 162 (Sonata No. 21, bars 27-29)

17. Chase, G., *op. cit.*, p. 230.
18. Keller, H., *op. cit.*, pp. 66-67. This, along with other such idiomatic traits, shows to what extent Scarlatti had become a "Spanish" composer.

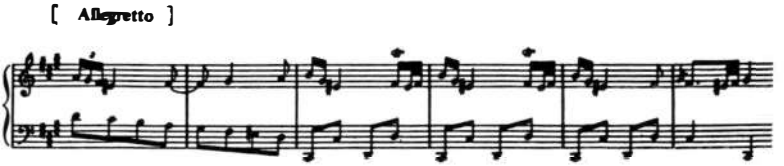
Example 163 (Sonata No. 6, bars 35-37)



Example 164 (Sonata No. 96 II, bars 65-68)



Example 165 (Sonata No. 85, bars 5-10)



The subdivision of a strong beat into small melodic particles is, of course, not restricted to the end of motifs and phrases, but also occurs at their beginning, as is evident from a reconsideration of Example 143, and from a glance at Example 166, below.

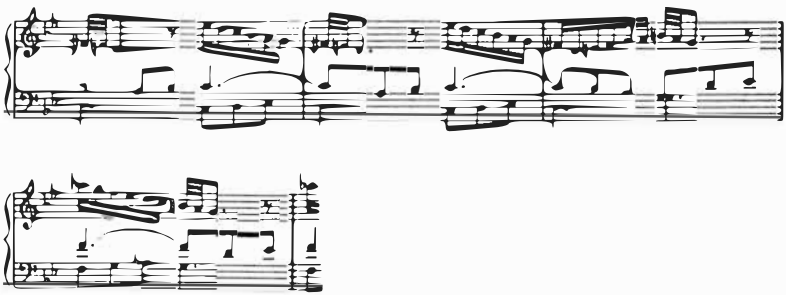
Example 166 (Sonata No. 49, bars 42-45)

Not infrequently the strong beats – at the beginning or at the end of a motif or phrase – are subdivided in such a way as to suggest the

vocal *glissando* of Oriental and Gypsy association.[19] The Example quoted below gives the impression that its needs conventional notation represents but a courtly "purification" of a vocal gliding through vacillating intervals (see Example 167).

Example 167 (Sonata No. 19, bars 48-52)

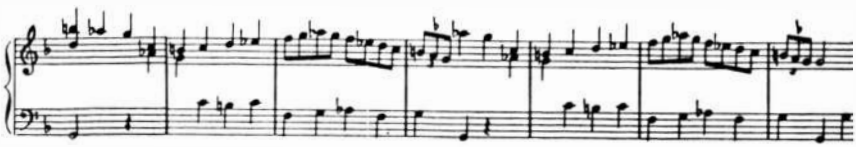
[**Allegro moderato**]



Melodic fragments of Byzantine origin – Moslem domination did, indeed, leave its mark on Iberian music – are also found in Soler's sonatas, as the frequent use of the interval of the augmented second in sonata No. 5 proves (see Example 168).

Example 168 (bars 14-20)

[**Allegro**]



While the Byzantine cadence – transposed to another pitch – reads A – G♯ – F – E, the Phrygian cadence reads A – G – F – E, and the implied bassline in the following Example clearly shows the influence of the Phrygian mode[20] (see Example 169).

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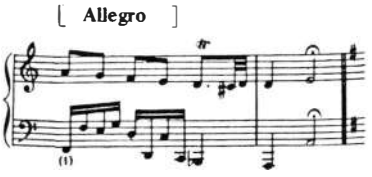
19. Chase, G., *op. cit.*, p. 224.
20. It is particularly the folksong of Castile which shows strong modal influence (cf. Chase, G., *op. cit.*, p. 230).

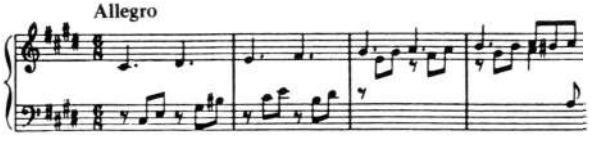
Example 169 (Sonata No. 4, bars 19-20)



It should be mentioned here that Soler's preference for the chord of the augmented sixth for certain harmonisations – as quoted in Chapter IX, Example 118 – also explains itself as a realisation of the bassline of the Phrygian cadence, because this chord makes the sinking cadential semitone available, while at the same time – most un-Phrygian, but very much in keeping with Andalusian chromaticism – offering the rising leading-note.

The insistence on a modal melodic line sometimes led Soler to interesting compromises in regard to harmony, as is illustrated in the Announcement of sonata No. 21, in which the higher part presents an unmodified ascending Aeolian tone-row, and the lower part alternately intones the sharpened and the natural seventh degree of the minor scale (see Example 170).

Example 170 (Sonata No. 21, bars 1-4)



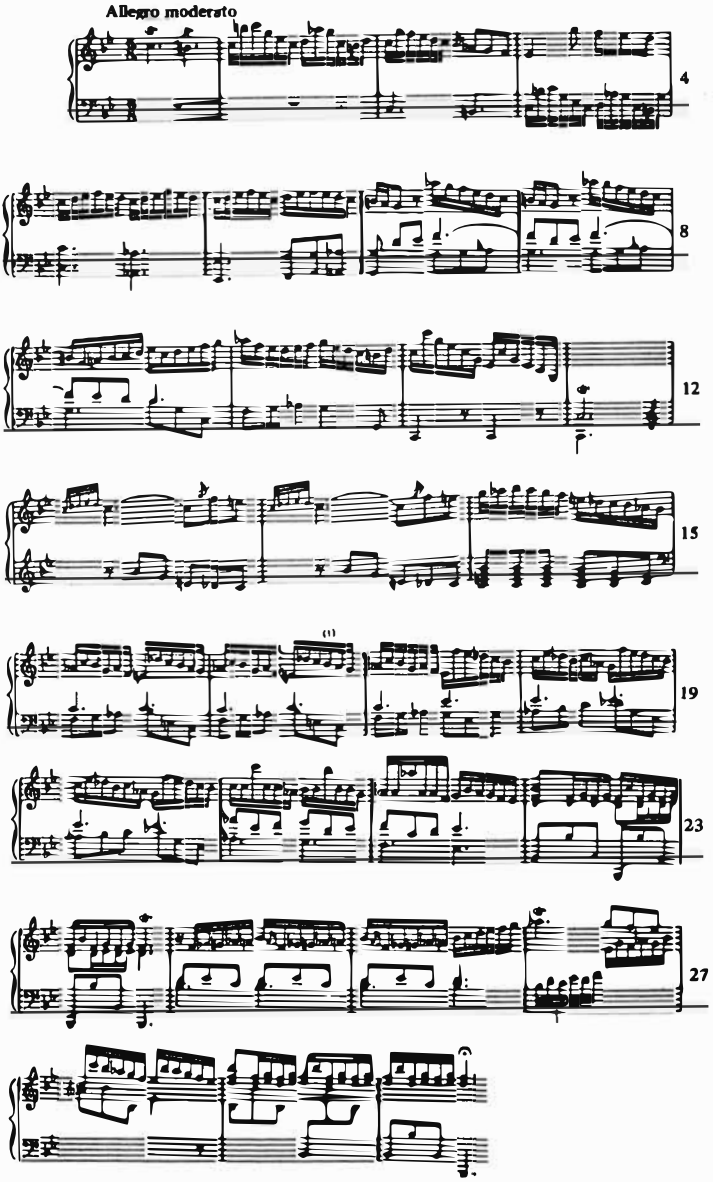
That the idiom of Iberian folklore in Soler's works is not always restricted to such fragments as we have quoted above, but sometimes pervades the texture of a whole sonata, was already mentioned by Mitjana, according to whom the sonatas Nos. 8, 10, 15, 19 and 23 "... procèdent directement des chansons andalouses ...", and who characterised No. 24 as "... bien flamenco (bohémien) par sa grâce mélancolique et son accent passionné ...".[21]

We would like to conclude this chapter by reproducing a larger

21. Mitjana, R., *op. cit.*, p. 2183.

section of one of the sonatas mentioned by Mitjana, namely No. 19, and to show how several of the characteristic traits we have discussed above appear in the context of this work (see Example 171).

Example 171 (Sonata No. 19, bars 1-30)



Apart from the short motivic repetition which is characteristic for both Iberian folklore and Soler's sonatas – and which is illustrated in the above Example in bars 7-8, 13-14, 16-17, 23-24 and 25-26 – we find in bars seven and eight a curious oscillating between the notes $A^{\flat}$ and $A^{\natural}$, and a similar oscillating – this time between $E^{\flat}$ and $E^{\natural}$ – is obvious in bars thirteen and fourteen. While the juxtaposition of $A^{\flat}$ and $A^{\natural}$ in the former case brings to mind the undulation of Semitic chanting,[22] the latter case makes one wonder whether one has to do with a mixture of Phrygian and Byzantine elements – in the lower part it is quite definitely only the latter, but in the upper part they seem to command separate half-bars – or whether one just faces a keyboard version of the indefinite intervals of the Gypsy wail. Bars 25 and 26 represent the very nearest approach to be found anywhere in Soler's sonatas to the gliding through the vacillating intervals of the Andalusian *canto jondo.*[23] The tortuous winding through the intervals of the now harmonic and now melodic minor scale in bars 2-4 and 15-18 is also suggestive of the Gypsy lament.

The cumulative effect of these melodic characteristics gives sonata No. 19 its Andalusian stamp – for it was particularly in Andalusia that Moorish and Gypsy traditions mingled –,[24] but in spite of these idiomatic characteristics No. 19 is still a keyboard sonata suitable for performance in the sophisticated surroundings of a Spanish court. As we remarked earlier, it is this spontaneous integration of "national" idioms in his personal style which makes Soler such an outstanding figure in the history of music.

From this enquiry into tempo, rhythm, and folklore in Soler's sonatas it becomes evident, then, that Soler was a composer of a strong individuality, a master in his own right, and firmly rooted in the musical traditions of his own country.

22. Chase, G., *op. cit.*, pp. 239-240.
23. *Ibid.*, p. 224.
24. *Loc. cit.*

EPILOGUE: STATUS REVIEWED

We have said, in Chapter II of this treatise, that as regards Soler's status in the history of music it seems best – at least as a point of departure – to rely on his assessment by musicologists who have made Iberian music their specialised field of study.[1] Our reason was that the very method of approach to a subject can to a great extent prejudice the result of an enquiry, and that of the two approaches previously tried –[2] i.e. the negative comparative one, which aspires to no more than showing up the *similarities* between Soler and Scarlatti, and the positive comparative one, which strives to establish Soler's *individual characteristics* – only the latter held any promise of giving a true picture of Soler's work. In our discussion of the nature of Soler's sonatas, we have, therefore, used this latter approach whenever it was justified.

We were able, accordingly, to show that Soler was not only a composer of strong individuality, but that the criteria of stylistic comparison are, in Soler's case, not exhausted with Scarlatti, and must at least partly be sought in the development of the mid-European pre-Classic and even Classic keyboard sonata. We have seen that Soler's individuality expressed itself in the use of instruments,[3] the development of form,[4] in phrasing,[5] tempo and rhythm.[6] We have also shown why the influences of Iberian folklore – great source of inspiration to both Soler and Scarlatti – cannot possibly make Soler suspect of plagiarism,[7] and that Soler's mastery of modulation – in theory and in practice – [8] puts him right into the first rank of 18th century composers. The fact that the musical texture of many of Soler's sonatas closely resembles Scarlattian formulae – and even that is restricted to the single-movement sonatas – will be seen in better proportion when one reminds oneself that Haydn and Mozart, too, shared the formulae of their day without, however, being accused of lacking individuality. It must be accepted, therefore, that Soler was not a "follower", but a creative composer in his own right.

1. M.S. Kastner and S. Rubio. See Chapter II of this treatise.
2. cf. Chapter II of this treatise.
3. cf. Chapter V of this treatise
4. cf. Chapter VIII of this treatise.
5. cf. Chapter IX of this treatise.
6. cf. Chapter XI of this treatise.
7. cf. Chapters II and XI of this treatise
8. cf. Chapter X of this treatise.

This established, the purpose of our treatise would be fulfilled, were it not for the realisation that proof of Soler's undoubted independence is by no means proof of his greatness. It is at this point that our positive comparative approach, developed from the assessment of Soler by Iberian musicologists, ceases to be helpful: greatness, unfortunately, cannot be measured by the inches, however precise, on the ruler of musicology – who can "explain" by comparison or otherwise, just why the Arietta-theme in Beethoven's last sonata is great, or why Schumann's F♯ major *Romanze* just fails to be that? – and so, for our final review of Soler's status, we must ask permission to leave the realm of scientific enquiry and to enter the rather subjective field of personal opinion.

Such permission granted, we must then point out that the best years of Soler's life fell somewhere between the best years of Scarlatti on the one hand, and those of Haydn on the other, and that the quality of Soler's musical thought fits this historical situation with an exactness which is too convincing to be coincidental: Soler's earlier single-movement sonatas *just* fall short – in spite of their spontaneous and original inventiveness as regards form, phrasing, rhythm and modulation – of the exhilarating boldness and vividness of Scarlatti's best works, and the later multi-movement sonatas *just* fail to combine the sure-footed grace with the personal warmth, which is the significant characteristic of Haydn's genius. This, we must emphasise, is an opinion, a matter of personal taste, but we must also point out that our reason for making such an assessment is not the fact that Soler did, indeed, write some poor sonatas (Nos. 33 and 53, to name just two examples). That Beethoven permitted himself to write a thing like *Wellingtons Sieg* does not make him less of a genius, and even Mozart was quite able to become trivial, as the very disappointing *Maggiore* in the Rondo of his Concerto in D minor (K. 466) will prove. No, even Soler's best sonatas in both style-groups (for instance Nos. 19 and 97) are eclipsed by Scarlatti's best on the one side, and Haydn's best on the other. Just what the quality is which Soler lacked, is impossible to define, and in any students' debate different answers could be sought and found, precisely because greatness – even though convincing when met – cannot be scientifically measured.

But – and this is important to remember – it takes Scarlatti's and Haydn's best to overshadow Soler, quite in the same way as it took J.S. Bach's best to overshadow some of the best works of Buxtehude, and as it took Mozart's best to overshadow some of the best works of the Mannheim School ...

It is in such company, then, that we would place Soler: in the company of truly outstanding musicians who, far from being "minor talents" or plagiarists, and far from having foregone the right to get an appreciative audience, merely had the misfortune to belong to a stylistic period which either just had produced or was yet about to produce the one towering genius, with whose work posterity would then be inclined to identify the whole creative output of that particular period.

It is our sincere wish that this treatise should help to encourage the performance of Soler's keyboard sonatas, which have so long and quite undeservedly been neglected. –

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Klaus Heimas.

Antonio Soler Kiebot

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