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A COMPARISION OF THE KEYBOARD SONATAS OF DOMENICO SCARLATTI AND ANTONIO SOLER

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ABSTRACT

The main objective of this study is to investigate the relationship between Domenico Scarlatti and Antonio Soler through a comparison of their backgrounds, a discussion of various influences on their works, and their placement within the historical context of the development of the keyboard sonata. Among their most prominent similarities are their inspirations found in the use of national Spanish elements in their compositions and also their modification of and experimentation with formal structure. Both composers' sonatas were composed using structural practices already in place. However, it was through experimentation and modifications, which resulted in increased virtuosity in others, that they bridged the gap between the Baroque and the Classical periods, and contributed profoundly to the development of the keyboard sonata.

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INTRODUCTION

Antonio Soler (1729-1783) was born in the same year that Domenico Scarlatti (1685-1757) arrived in Madrid as part of Princess Maria Barbara's musical entourage. According to some sources, he was eventually to become Scarlatti's pupil, and to continue his traditions. Whether they enjoyed a definite teacher-pupil relationship has, however, been much debated and Frederick Marvin, in an interview with Eliot Fisk, questioned the existence of this relationship:

> It's quite common to read that Soler studied with Scarlatti for five years, yet this has never been proven. There is only a single piece of evidence supporting that statement: when Soler met Lord Fitzwilliam in 1772, he asked him to take twenty-seven of the sonatas to London to get them published because he could not find a Spanish publisher. Fitzwilliam writes that Soler was a 'disciple' of Scarlatti. But that is exactly what you would say in Spanish if you meant that he was an admirer of Scarlatti. In his *Llave de la modulación,* which was written in 1764, Soler speaks for all his teachers, but there is no word of Scarlatti. He uses examples of Scarlatti's music, but he does not mention him as a teacher. He knew the works of Scarlatti and was obviously influenced by him, just as Beethoven was influenced by Haydn and Mozart. There's nothing wrong with that. But if Soler did have personal contact with Scarlatti, it could only have come during the one month a year which was usually in October when the Royal Family came to El Escorial (Fisk, 1983:12).

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But while Marvin, thus, acknowledges that it is by no means certain that Soler was a student of Scarlatti, Philip Radcliffe seems to indicate otherwise when he writes that "it is natural that a composer of Scarlatti's peculiarly marked individuality should have exercised a strong influence on his pupil, and it can be seen at once in the design, texture and to some extent the spirit of many of Soler's sonatas." (Radcliffe, 1973:579.)

There are several parallels between these two composers' careers; foremost among those is that Soler is almost exclusively known for his keyboard sonatas which were composed for his royal patrons, as was the case with Scarlatti. The parallel between the two extend even further in that both composers' sonatas were first published in

London. It must, however, be stated that while there are many parallels between these two composers in terms of their historical circumstances, there are also many characteristics in their works that make them stand apart: for example, more of Soler's sonatas are in moderate tempo than those of Scarlatti, who indulged in acciaccaturas while Soler seldom used them: Scarlatti also appeared less interested in the use of Alberti bass while Soler employed them often in his late sonatas. To underscore both the similarities and differences between the two further, Stevenson writes that their similarities include "a virtuoso technique, syncopations that run riot, a fondness for ostinato, and frequent use of Iberian dance rhythms like the bolero, the polo and the jota," while "Soler's phrases, usually of irregular length, consist of mosaic of repeated one- or two- bar motifs." (Stevenson, 1980:450) in contrast to Scarlatti's more symmetrical, balanced phrases.

The main objective of this work is to study the relationship between Scarlatti and Soler, compare their different backgrounds, discuss the various influences in their works, and to place them in the historical context of the development of the keyboard sonata. Chapter one will briefly summarise their biographies. Chapter two will compare these two composers and their works along the following lines: the historical orientation of their sonatas; issues relating to their publication, sources and classification; social background and function; instruments; structural aspects of their sonatas; stylistic and pianistic traits; and finally, the legacy and influence of these composers.

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CHAPTER 1

BIOGRAPHIES OF DOMENICO SCARLATTI AND ANTONIO SOLER

Domenico Scarlatti

Domenico Scarlatti was born in Naples on 26 October, 1685 as the sixth child of Alessandro Scarlatti and Antonia Anzalone, in the same year Alessandro Scarlatti was appointed as *maestro di cappella* at the Spanish Viceroy of Naples (Kirkpatrick, 1953:4). While little is known about Domenico's early life in Naples, it is presumable that he received a broad musical education from his father (Kirkpatrick, 1953:11).

On 13 September, 1701 Domenico Scarlatti accepted his first professional employment as an organist and composer at the royal chapel of Naples where his father was also employed (Sheveloff, 1980:568). During this time, Alessandro Scarlatti became increasingly pessimistic about the politics of Naples: the patronage of Spanish viceroys became uncertain and a take-over by Austria increasingly possible. Also, Alessandro's hope that his son would succeed him in his post was not realised. Domenico, under his father's pressure, then moved to Venice in 1705, where many employment opportunities were available in the musical world (Kirkpatrick, 1953:20). Venice at this time boasted a total of four *ospedali* institutions, which provided "underprivileged girls and young ladies" with a music education of high standard (Boyd, 1986:13). However, there is little evidence documenting Domenico's employment in Venice: archival sources do not reveal his activities, and there is no evidence that supports

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Mark Pincherle's (a music historian) statement that Domenico was employed at any one of the Venetian *ospedali* (Boyd, 1986:15).

In 1709 Scarlatti entered the service of Queen Maria Casimira of Poland in Rome writing sacred and secular music for her private theatre. During this time, Cardinal Ottoboni, the son of a noble Venetian, established an important gathering of musicians in Rome called the *Accademie Poetico-Musicali,* which hosted weekly chamber music recitals (Sheveloff, 1980:568). It was here that Scarlatti met virtuosos and composers such as Corelli and Handel, and established a friendship with a young Irishman, Thomas Roseingrave (1690-1766), who became one of his principal admirers. It was Roseingrave who became instrumental in the publication of Scarlatti's vocal and keyboard music in Britain from 1718 onwards (Sheveloff, 1980:568).

Scarlatti secured an appointment in Rome as assistant *maestro* of the Cappella Giulia at St. Peter's in 1713 (Boyd, 1986:25) and in the following year he worked for the Marquis de Fontes, who was the Portuguese ambassador to the Vatican, and for whom he composed music for secular occasions (Sheveloff, 1980:568). All this time Alessandro maintained a strong influence over the life and career of his son. In fact, a legal document dating back to 28 January 1717, suggest that this influence had become intolerable to Domenico (Boyd, 1986:26).

In August 1719, Scarlatti left his position at the Vatican and became *maestro di cappella* of the Royal chapel in Lisbon where he remained until 1729. Part of his duties here included teaching King John V's daughter, the Princess Maria Barbara and

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her younger brother Don Antonio (Sheveloff, 1980:569). This was an important appointment as it marked the beginning of the creation of his sonatas.

When Princess Maria Barbara married the Spanish Prince Fernando in 1729, Scarlatti followed her to Spain, and was to spend the last twenty-eight years of his life at the Spanish Court (Sheveloff, 1980:569). At this court, he shared his duties with Carlos Broschi (1705-1782), better known as Farinelli, the famous castrato. Farinelli was retained at the Spanish Court by King Philip V at a huge salary, roughly about £1500 which was the same as what he had received for an opera season in London. He renounced his public career and sang only for the king's pleasure, a service he continued rendering to Ferdinand VI after the death of Philip V. Farinelli's influence increased during the reign of Ferdinand VI, and he became a political personality who took charge of the musical life of the court (Mank, 1985:14). In contrast, Scarlatti, who like Farinelli was retained by Maria Barbara, did not interfere with the politics of the musical life of the court.

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During his life time, Scarlatti returned twice to his native land, once on a brief visit to his sickly father in Naples in 1724, and the second time to marry Maria Catalina Gentile in 1728 (Boyd, 1986:102). Scarlatti was knighted in 1738 under the sponsorship of King John V of Portugal (Sheveloff, 1980:569) to whom he dedicated his first collection of harpsichord pieces. The following year saw the publication of his *Essercizi per gravecembalo* in London. These two events, the granting of a knighthood and the publication of the *Essercizi*, were among the highest moments in his career (Boyd, 1986:141).

After his wife Maria's death, Scarlatti married Anastasia Marxarti Ximenes, a native of Cadiz, in 1742 (Boyd, 1986:141). Scarlatti died in Madrid on 23 July, 1757 at his house in Calle de Leganitos where he had lived since his second marriage. The following year marked the death of Queen Maria Barbara (Kirkpatrick, 1953:129).

Antonio Soler

Antonio Soler was born in Olot in the Spanish province of Gerona on 3 December 1729, the son of Mateu Soler and Teresa Ramos. Like Scarlatti, he grew up in a musical environment as his father was a musician in the military band of the Numancia Regiment. But unlike him, Soler did not travel much and spent his entire life within the borders of Spain. The impact of his choice of lifestyle on the profile he leaves to history is perhaps best described by Heimes , who writes that "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." (Heimes, 1965:1.)

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In 1736, at the age of seven, Soler entered the Escalonia (singing school) at Montserrat where he studied music, particularly, composition and organ. According to Stevenson, among the works he must have learnt during this time are keyboard compositions by Juan de Cabanilles, Miguel López and organ pieces in all the major and minor keys by José Ellías (Stevenson, 1980:449). In 1744 he was appointed organist at the cathedral in Seo de Urgel.

In 1750 Soler became *maestro di cappella* at Lerida,, where he was ordained as a subdeacon two years later. At this time he joined the Escorial community of Jeronymite monks and completed his first eight-voice *villancico* (Stevenson, 1980:449). He took his vows on 29 September, 1753 and composed a V*eni creator* for the same ceremony. Soler's dedication to the church, and his disciplined life-style is noted by Stevenson who writes that "the Escorial capitular act noted his command of Latin, his skill as organist and composer, his flawless conduct and his indefatigable dedication to music." (Stevenson, 1980:449.) In 1757 he succeeded Gabriel de Moratilla as the *maestro di cappella.*

Each autumn the royal family, including Ferdinand VI and Maria Barbara, resided at the Escorial with their musical entourage (Stevenson, 1980:449). During the royal stay Soler taught the talented Prince Gabriel (1752-88) for whom he composed many sonatas, six string quintets with organ, and six concertos for two organs. In order to please Gabriel, Soler started to work on a small, square, stringed instrument which he called *Afinafor* or *Templante* which demonstrated the difference between the smaller and larger semitones and tones (Stevenson, 1980:450).

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Apart from his musical compositions, Soler also made valuable contributions to theory. José Nebra (1702-1768), Nicola Conforto (1718-1788), and Jaime Casellas (1690-1764) inspired him to write and publish his important theoretical work, *Llave de la modulación* (Key to Modulation and Musical Antiquities) in 1762 (Stevenson, 1980:449). In this publication Soler demonstrated how to move quickly from any major or minor key. Due to its forward-looking ideas, it was reviewed critically in 1764 by Antonio Roel del Rio, then *maestro di capella* at Mondoñedo Cathedral. In

1765 Soler replied in the *Satisfacción a los reparos precisos*, citing as evidence in support of his theories examples by Morales, Palestrina, Gesualdo, Christopher Simpson, Valls, Elías, Domenico Scarlatti and Manalt among composers, and Zarlino, Cerone, Kircher, Nassarre and Martini among theorists (Stevenson, 1980:449). Of other controversy in which Soler was involved, Stevenson writes:

> In 1765 he was anonymously accused, in *Diálogo critico reflexivo*, of misunderstanding Alonso Lobo's canons and making other mistakes; he replied with *Carta a un amigo* (1766). That same year the Catalan maestro Bruguera y Morreras attacked in *Llave* in a *Cartra apologetica* published at Barcelona; Soler was exonerated in José Vila's *Respuesta y dictamen* (Cervera, 1766), which closed the controversy (Stevenson, 1980:449).

By this time Soler had composed four books of keyboard sonatas and he started correspondence with Padre Martini, seeking opinion and advice on his *Canto Ecclesiastico*, a book on the history of church music (Heimes, 1965:7).

Soler also contributed in areas other than music in his writings: in 1771 he wrote a book inspired by mathematics dedicated to Charles III and indicating conversion values for Castillian and Catalan currency. Additionally, he also had expertise in organ construction and was asked to draw up specifications for a new organ installed in the Malaga Cathedral in 1776. Further, Soler's opinion was also sought in other disputes: in 1778 he wrote in defence of the new organ built by José Casas for the Seville Cathedral (Stevenson, 1980:450).

Soler, 44 years younger than Scarlatti, had as his contemporaries Friedemann Bach, C. P. E Bach, Wagenseil, and Boccherini. He can, then, certainly be placed more closely within the late Baroque and early Classical period. Further, he was only two years

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older than Christian Cannabich of Mannheim fame, three years older than Joseph Haydn, six years older than J. C. Bach, and ten years older than Dittersdorf (Heimes, 1965:1). Soler died at the Escorial on 20 December, 1783.

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CHAPTER 2

THE KEYBOARD SONATAS OF D. SCARLATTI AND A. SOLER

Soler is often regarded as a secondary figure to Scarlatti. This is so because of the similarities of their styles, but perhaps more so because of historical circumstances that leave Scarlatti, generally, more widely known than Soler. As mentioned earlier, there is little evidence that supports the belief, held by some scholars, that Soler was a pupil of Scarlatti's. Furthermore, it is extremely difficult to determine precisely how Scarlatti influenced Soler, and one should be careful not to over emphasise such presumed influence since the period of their contact could not have been longer than five years, that is from 1752 to 1757. Furthermore, the Italian style had dominated Spanish music long before Scarlatti came to Spain, and Soler himself must have been aware of these Italian influences which are readily recognised in the works of Scarlatti (Heimes, 1965:12).

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Historical Orientation

The war of Spanish Succession ended in 1713 with the Treaty of Utrecht, ending two centuries of the Habsburgs' claim to the Spanish throne (Boyd, 1986:130). While Spanish musicians invaded Italy during the sixteenth century, the eighteenth century saw a change wherein Italian musicians instead flocked to Spain. This was largely due to the change in the politics of Spain, as described by Gilbert Chase:

> The house of Austria became extinct with the miserable and sickly Carlos II, who died in 1700 without issue, reluctantly naming as his heir the grandson of Louis XIV, the Duc d'Anjou. The latter consequently ascended the Spanish throne in 1701 as Philip V, a youth of seventeen, entirely ignorant of the country and its languages. To make matters worse, he at once proceeded to marry a thirteen year-old Italian princess, Marie Louis of Savoy, whose ignorance of Spain was as complete as his own. She died in 1714, but Philip immediately enmeshed himself still more deeply in the trammels of Italianism by marrying Elizabeth Farness, Duchess of Parma, a forceful and ambitious woman who quickly became the real ruler of Spain (Chase, 1959:106).

In 1725, the engagement of Princess Maria Barbara of Portugal to Fernando VI, then Crown Prince of Spain was announced, and they eventually married in 1729. During this time a chain of events influenced Scarlatti's musical development and personal life while he lived in Portugal: he married a young bride of seventeen, his father Alessandro died in 1725, and Scarlatti followed Maria Barbara to Spain as her music master (Mank, 1985:13). Consequently, Scarlatti retired from his public career, and continued his musical activities as one of Maria Barbara's court musicians.

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Scarlatti's career can be divided into approximately two periods of equal length: the first covers the period of about twenty-seven years in two countries from his first appointment as an organist at the Royal Chapel in Naples in 1701, to his final departure from Portugal with the royal entourage in 1729 to take up permanent residence in Spain; the second period covers the twenty-eight years from his arrival in Spain where he remained until his death (Unger, 1976:27).

A study of Scarlatti's and Soler's social circumstances, which must have had marked influences on their careers, reveals several contrasts. Scarlatti was born as the son of a famous opera composer while Soler's parentage was less privileged, even though his

father was a musician. Scarlatti was widely travelled and remained in close contact with the secular music world of the time and its accompanying and influential society, while Soler, on the other hand, entered a Monastery school and became a monk. The latter circumstance indeed reveals an important difference in their exposures to different countries and musical developments.

Scarlatti's and Soler's works are best placed in a historical context when perceived and compared with other keyboard compositions of their time. Notable among these are J. S. Bach's *Clavierübung,* volumes 1 (1726-1731) and 2 (1735); Couperin's *Pièces de Clavecin,* volumes 3 (1722) and 4 (1730); Guistini's *Sonata da Cembalo di Piano e forte* (1732); Rameau's *Nouvelles Suites de Pièces de Clavecin* (1736); Alberti's Sonatas (before 1740); Carl Philipp Emanuel Bach's Prussian Sonatas (1742); Rutini's Sonatas op. 1 (1748); Galuppi's Sonatas Op. 1 (1756); and some of Haydn's early sonatas. Also written during their life times are two important treatises: Francois Couperin's *L'Art de Toucher le clavecin* (1716) and Carl Philip Emmanuel Bach's *Versuch über die wahre Art das Clavier zu spielen* (1753).

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Publication, Sources and Classification

There are no surviving autographs of any of the keyboard sonatas of Scarlatti or Soler, and Boyd writes that "the primary sources of most Scarlatti's sonatas are contained in two valuable sets of manuscript volumes copied in Spain between 1742 and 1757, probably under the composer's supervision." (Boyd, 1986:148.) While it is certain that one of these volumes was definitely compiled for Queen Maria Barbara, it is not clear whether the other was compiled also for her, or for Farinelli. Farinelli took both sets to

Italy in 1759 at which point they became separated; they are now located now in Venice and in Parma (Boyd, 1986:148).

The Venice set was placed at the Biblioteca Nazionale Marciana in 1835. It consisted of fifteen volumes of which the earliest containing sixty-one pieces, is dated 1742. The second volume of forty-one pieces is dated 1749. Boyd identifies Sebastian Albero as the copyist for both the 1742 and 1749 volume, and writes that an unidentified copyist was responsible for the other volumes, which were intended as a set and numbered 1 to13, date from 1752 to 1757 (Boyd, 1986:149). Of these volumes, all contain thirty sonatas each, except for volume 10 which contains thirty-four sonatas:

Venice set (15 Volumes):

Vol. 1 (1742)	61 sonatas	Sebastian Albero (copyist)
Vol. 2 (1749)	41 sonatas	Sebastian Albero
Vols. 1-9	270 sonatas each (30 x 9)	Not known
Vol. 10	34 sonatas	Not known
Vol. 11-13	90 sonatas each (30 x 3)	Not known
Total	496 sonantas	

Boyd commenting on the set's connection to the Royal family, says that the " external appearance of the volumes reflects the purpose for which they were copied. The pages have coloured borders and the bindings are of leather, tooled in gold with the Spanish and Portuguese coats-of-arms." (Boyd, 1986:149.)

The Parma set, bought by the Biblioteca Palatina in 1899 from a Bolognese antiquarian bookshop, also consists of fifteen volumes which were copied by a Venice copyist who may have been Antonio Soler, whose "time at the Escorial coincides with the period when the copies were made." (Boyd, 1986:149.) This supposition suggests that Soler

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knew Scarlatti's works quite extensively. Each volume of the Parma set contains thirty sonatas with the exception of volume 7 which has thirty-one, and volume 15 which has forty-two. Copied between approximately 1752 and 1757 (the same time as the Venice set), the contents and dates do not match exactly those of the Venice set. The Parma set contains 463 sonatas in total of which nineteen are not included in the Venice set, and it is bound in a much less elaborate and decorative manner than the Venice set:

Parma set (15 volumes):

Vols. 1-6	30 sonatas each (180)	Antonio Soler (copyist)
Vol. 7	31 sonatas	
Vols. 8-14	30 sonatas each (210)	
Vol. 15	42 sonatas	
Total	463 sonatas	

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The Venice set has been accepted as the basis of Alessandro Longo's complete edition of 1906-08 with his numbering system, Kenneth Gilbert's edition of 1971-84, and for Kirkpatrick's edition, with its generally accepted numbering system. However, this evident preference for the Venice set has, as Joel Sheveloff argues, little to do with its content, but rather its external appearance and the fact that it contains thirty-three pieces more than the Parma set (Boyd, 1986:150).

Of secondary importance to these above-mentioned manuscripts are two collections of Italian origin housed in libraries in Münster and Vienna. Both of these collections came from the library of Fortunato Santini, a Roman bibliophile. The Münster collection is comprised of five volumes of 352 sonatas. Boyd quotes Sheveloff, who suggests that the Parma manuscripts served as the main source for the Münster copies, which include three sonatas not found in either of the principal Spanish manuscripts (Boyd, 1986:150). The Library of the *Gesellschaft der Musikfreunde* in Vienna

contains six volumes with a seventh volume once owned by Brahms. Sheveloff also points out that the first six volumes were copied from the Münster collection (Boyd, 1986:150). Another minor eighteenth-century source is a volume at the British Library, which contain forty-four sonatas. This is most interesting since the last three sonatas in this volume are accepted as genuine by Kirkpatrick while Gerstenberg and Sheveloff express doubt, mainly because of their stylistic features (Boyd, 1986:151).

A further two volumes of Scarlatti's sonatas were acquired in Madrid in 1772 by Lord Fitzwilliam and are now housed at the Fitzwilliam Museum at Cambridge. Of these volumes, the first contains thirty-one pieces which are included in all the previously named sources, while the second volume contains twenty-four pieces of which two are the subject of dispute. Further again, there exist newly discovered manuscript sources (1971) collected by Joseph DuBeine which are held at library of the *Gesellschaft der Musikfreunde* in Vienna. While they do not include any unknown works, they shed important light on other manuscript sources and on the early printed editions. Also, this underlines the importance of the Austrian capital as a centre for the cultivation and dissemination of Scarlatti's keyboard music during the second half of the eighteenth century. While all the previously mentioned sources are in countries other than Spain, the ones found in Spanish archives include the Valladolid manuscript, Montserrat manuscript, Tenerife manuscript, Aranjuez manuscript and the Madrid manuscript.

The only printed edition of sonatas in which the composer participated is the *Esssercizi per gravicembalo*, first published in 1738 by Roseingrave. Only about seventy-three of Scarlatti's 550 sonatas were published during his lifetime, mostly in London and Paris, and none in Italy or Spain. By the eighteenth century, the number of Scarlatti's sonatas

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available in print had doubled to about 125 due to editions published in London by Muzio Clementi (1791) and Robert Birchall (1807). In the nineteenth century, the initiative passed from publishers in London and Paris to ones in Vienna, where Czerny and Tobias Haslinger published them in 1839. Alessandro Longo edited Scarlatti's sonatas as published by Ricordi of Milan in 1906-08. Ralph Kirkpatrick, in turn, published Scarlatti's sonatas in 1971, and Kenneth Gilbert of Paris published them from 1971-84, with the Venice manuscript as his main source. The latest edition, edited by Emilia Fadini and published by Ricordi since 1978, is nearly complete, with eight of a projected ten volumes in print.

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The practice of performing Scarlatti's sonatas in pairs is an issue that is often debated today. Kirkpatrick argues that the order of the sonatas copied into the Venice and Parma volumes corresponds in general with the order in which they were composed, and this led him to conclude that most of the sonatas date from the very last part of Scarlatti's life, and mainly from 1752. It was Kirkpatrick who first drew attention to the arrangement of the sonatas in pairs, even though they are numbered independently. He further believes that the sonatas were not only paired to make a neatly ordered collection, but also with the intention that the two sonatas of a pair should be performed consecutively which arrangement was the common practice of Spanish and Italian composers of that period (Kirkpatrick, 1953:143). There is, however, no autographic evidence to support this claim.

As is the case with Scarlatti's keyboard works, none of Soler's autographic sources have survived. The manuscript copies of Soler's sonatas are spread over eight different libraries and collections. There are four identically printed volumes of twenty-seven

sonatas held by the British museum, the Fitzwilliam museum, the Hamburg library and Library of the Conservatoire at Brussels (Heimes, 1976:15). The full title of the only early publication of Soler's sonatas published by Birchall (undated) states: *XXXVII Sonatas para Clave, Por el Padre fray Antonio Soler. Que ha impreso Robert Birchall. Nro. 133 New Bond Street, Price 15s.*

Thirteen years after Soler's death, some of his sonatas were published in London. Despite this, Soler and his sonatas were forgotten for nearly eleven decades, and the first person to take notice of them again was Robert Eitner, who included the Birchall publication of the sonatas in his *Quellen Lexicon*, in 1908. Next to discover them was Felipe Pedrell who published a discussion of Soler's life and work in the *Revista Musical Catalana* in 1908. In 1920 Rafael Mitjana, interested in the Birchall publication of the sonatas, analysed the style and form of some of the sonatas. J. Nin edited and republished the sonatas and added new ones from additional sources in 1925-1928, and in 1933, Monsénor Angles provided a most valuable biographical summary and comprehensive list of Soler's music. Marcario Santiago Kastner continued this work and published Soler's six concertos for two organs in 1952, as well as newly discovered sonatas. It was he who discovered Soler's correspondence with Father Giambattista Martini and firmly placed Soler as an important Spanish composer in the eighteenth-century. In 1957, Frederick Marvin and Samuel Rubio independently began work on complete editions of Soler's sonatas (Heimes, 1976:17).

No conclusive chronology of Soler's sonatas can be established, and the many dates which appear on the sonatas were added posthumously, which only confirms the uncertainty surrounding their original completion date. Plausible dates can be deducted

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from the opus numbers, provided that they are consistent, which means that they are only really valid for his late sonatas. Another way to arrive at dates would be to examine the stylistic criteria of the sonatas, such as contrapuntal texture and their multi-movement structures, as well as the keyboard range of the sonatas. However, it must be said that none of these methods provides clear, unambiguous answers.

Both Scarlatti's and Soler's sonatas were published in London through Lord Fitzwilliam, and for both no autographic sources survive. Scarlatti's sonatas were first published by Roseingrave in 1728, during his lifetime and subsequently by Fitzwilliam in 1772, after his death. Soler's work was forgotten for decades while Scarlatti's was continually rediscovered and studied. A further point of interest is that neither of the composers' sonatas were published in Spain, where the composers lived. Scarlatti's sonatas crossed more international boundaries than Soler's, and even today, they enjoy a firm foot-hold in the piano repertoire while Soler's sonatas are only beginning to enjoy the same stature.

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Social Background and Function

The creation of the keyboard sonatas of Scarlatti is a direct result of his lifelong relationship with Queen Maria Barbara. At the great courts, the members of the Royal family were usually active musicians themselves, and naturally, the professional musicians attached to these court were meant to instruct them as part of their duties. The result was a flow of new compositions written for them, and the dedication to them of sets of relatively easy pieces for pedagogic purposes. Maria Barbara was, then, the

inspiration behind Scarlatti's sonatas, and his later output was composed and dedicated solely to her.

Clark points out that when Scarlatti left Lisbon, he left success, opportunity and the magnificent court of King John V for the less grand position that he took in Spain. Here, with the changes of atmosphere in the Spanish court during its temporary residences in Andalusia, he was faced with teaching only two pupils, which left him a great deal of free time to compose. It was probably during this time of his exposure to the music of Andalusia, and to the exciting and complex folk music of Iberia, that he composed his most "original and happy freaks" as Burney called these sonatas (Clark, 1997:24).

Despite the differences in their lives, Antonio Soler's sonatas came to existence under similar circumstances. In 1752, he secured a permanent post of organist and choirmaster at the Escorial near Madrid and his duties included composing, teaching, performing and serving as a private instructor to Prince Gabriel of Bourbon, the son of Carlos III (Heimes, 1965:2). Soler indicated on some manuscripts that these sonatas were intended for the "enjoyment and edification" of the Prince. It can be assumed that he was appointed to keep the Prince occupied and to insure his musical development. This appointment appears to have lasted a number of years, from 1760 to 1768, and was seasonal, since the court was only in residence the Escorial for parts of the year (Heimes, 1965:55). Considering these duties, and Soler's devotion to his church, it is remarkable that he had any time to compose. Rowland quotes from an anonymous obituary of Soler, that "he survived on only four hours of sleep most nights, retiring at midnight or one o'clock in the morning before rising at four to say mass. He often

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resented leaving his cell when duty called, and even during recreation periods he often took all his writing material with him so that he could continue composing. Mention is also made of his religious devotion, compassionate nature, scholarly interests and excessive candour." (Rowland, 1996:4.) It is interesting to note that the Escorial, where Soler spent most of his life, was built at the time of Philip I to function as a palace, monastery, church and burial place for kings and queens, which in Marvin's view must have had a profound impact on Soler's work and he states that "yet the gaiety in the music of Soler certainly belies this." (Fisk, 1984:10.)

Instruments

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It is important to clarify here for which instrument these sonatas were written, and also, on which instrument they were performed. While there is little trace of any keyboard instruments owned by Scarlatti, Madrid's Bibliteca del Palacio Real contains the last will and testament of Maria Barbara drawn up in 1756 (Sheveloff, 1986:90). It includes an inventory of keyboard instruments in her possession, which would have been the instruments for which Scarlatti composed his sonatas and on which the Queen would have performed them (Kirkpatrick, 1953:178). The Queen owned twelve keyboard instruments distributed among the palaces of Buen Retiro (Madrid), Aranjuez and San Lorenzo (Escorial). They include seven harpsichords and five pianofortes, which were of Italian as well as Spanish origin, and it is interesting to note that she had two Italian pianofortes converted into harpsichords (Russell, 1979:117):

> 1. A keyboard instrument of the pianoforte type (*clavicordio de piano*), made in Firenze (*Florencia*), the interior all of cypress, the case of black poplar painted the colour of *palosanto* [a shade of dark green], the keys or

boxwood and ebony, with 56 keys and turned legs of beechwood.

2. Another keyboard instrument of walnut, with five registers and four sets of strings for plucking, the keyboard with 56 keys of ebony and mother of pearl, legs of pine in three columns adorned with carving.

3. Another quilled keyboard instrument, the case of white poplar and its interior of cedar and cypress with 61 keys of ebony and mother of pearl, with turned legs of beechwood.

4. Another quilled keyboard instrument that previously was a piano made in Firenze, its interior of cypress and its exterior coloured green with 56 keys of ebony and bone on turned legs of beech.

5. Another keyboard instrument of the same kind and green colour made also in Firenze, originally a piano and now plucked, with 50 keys of ebony and bone on turned legs of beech.

6. Another keyboard instrument of walnut with three sets of strings to pluck with 58 keys of ebony and bone, on turned legs of beech.

7. Another made in Flanders, the case darkly lacquered with three sets of strings plucked, keyboard of ebony and bone on turned legs of beech.

8. Another keyboard instrument of walnut with three sets of strings of plucking, keyboard with 56 keys of ebony and bone on turned legs of beech.

9. A *clavicordio de piano*, made in Firenze, of cypress, case coloured pink, keyboard of boxwood and ebony with 49 keys on turned legs of beech; it is at Aranjuez.

10. Another, its exterior of white poplar and its interior of cedar and cypress with two sets of strings to pluck, keyboard of ebony and mother of pearl, with 61 keys on turned legs of beech, that is also at Aranjuez.

11. Another pianoforte of green coloured cypress, keyboard of boxwood and ebony, with 54 keys and turned legs of beech that may be found in the Royal Estate at San Lorenzo.

12. Another plucked keyboard instrument, the case of white poplar, and its interior of cedar and cypress, keyboard of ebony and mother of pearl, with 61 keys on turned legs of beech that also is in the estate at San Lorenzo (Sheveloff, 1986:91).

While the largest of these instruments had fifty-six keys (or four and half octaves), most of the late sonatas demand a full five octave range. Therefore the only instruments in the Queen's possession that could have been used to compose and

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perform Scarlatti's sonatas were the three Spanish harpsichords with sixty-one keys, and these were housed at the Escorial, and palaces at Aranjuez and Madrid. The range of these five-octave instruments were F1 to f3, or G1 to g3. Some of the late sonatas of Scarlatti call for a g3 (as in the case of Soler's), which suggests that the harpsichords at the Escorial were at the disposal of both composers. Whether or not these harpsichord had one or two manuals is of little importance since all of Scarlatti's sonatas can be played on one keyboard. It is interesting to note that the earliest keyboard music published for the pianoforte was the collection of sonatas by Giustini di Pistoia in 1732, and it was only between 1760 and 1770 that the piano began to compete with the harpsichord (Kirkpatrick, 1953:184).

Kirkpatrick believes that the pianoforte was used at the Spanish court largely to accompany singing, such as the performances of Farinelli, while the harpsichord was used for solo music (Kirkpatrick, 1953:184). Sutherland, on the other hand, states that "the diffusion of Cristofori's pianos (and of his action design) is largely congruent with the geography of Scarlatti's career, suggesting that Scarlatti himself was the agent of the diffusion." He goes on to say that "we may therefore conclude that Maria Barbara's instrument list represents, for all practical purposes, Scarlatti's *instrumentorium*, and that the Florentine piano was central to his music-making." (Sutherland, 1995:250.)

Stylistically, it is difficult to draw a line between mid-eighteenth century harpsichord music and music for the early piano, and one must be aware of the fact that even in the early works of Haydn and Mozart the exact time of the transition from harpsichord to pianoforte is difficult to clearly identify. At the same time, only a very few of

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Scarlatti's sonatas suggest that they were written for the organ, and there is no evidence that he ever used the clavichord (Kirkpatrick, 1953:185).

The title pages of the various manuscript copies of Soler's sonatas rarely specify for which keyboard instrument they were written. The Birchall document refers to the *Clave,* which in Rubio's foreword is translated in English as "clavichord," while in French it is 'pour Clavecin', which is an entirely different instrument, namely the spinet (Heimes, 1965:35). The main question, therefore is whether these sonatas were written for the clavichord, harpsichord, virginal, spinet or organ. As the clavecin is almost identical to the harpsichord, and as the spinet's only difference to those lies in its restricted use of pitch, Heimes finds it acceptable to conclude that Soler wrote these sonatas for the harpsichord (Heimes, 1965:36).

Like Scarlatti's, Soler's sonatas do not require nor indicate the use of a second manual. Dissonant chords and acciaccaturas are far more effective on the harpsichord than they are on the pianoforte, and this explains the fact that Scarlatti used these devices more than Soler did. (Heimes, 1965:42). Additionally, Keller points out that the use of the octave passages are more effective on the pianoforte, which in turn explains Soler's more frequent use of them. Soler's use of sustained notes, which appear more frequently in his late multi-movement sonatas, further points to the influence of the pianoforte.

Heimes argues that the tempo indications Soler used in his multi-movement sonatas indicate his awareness of the new quality of tone production made possible by the pianoforte. Additionally, Soler's multi-movement sonatas avoid the disjunct

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rhythmical patterns of slow movements written for the harpsichord, and employ a more melodic continuity and a wider harmonic rhythm which are often written out by the use of drum-bass, Alberti-bass and so forth. All this points to a definite change in style, and suggests that Soler's late sonatas were composed for the pianoforte. However, there is no clear evidence that the pianoforte was the direct cause of this change in style on Soler's part (Heimes, 1965:48).

Furthermore, it is interesting to note some hints of the organ style in some of Soler's sonatas, where the use of pedal notes, so often used in organ compositions seem to be indicated. Again, Soler did not clearly distinguish for which keyboard instrument he wrote. A careful analysis of his style indicates that same of his sonatas were meant for the harpsichord, a few for the organ, and, later, some for the pianoforte. The Baroque practice of not specifying an instrument was changing in the time of Soler and his contemporary C. P. E. Bach (Heimes, 1965:49).

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Scarlatti was privileged in the sense that, while in the service of Queen Maria Barbara, he had access to the most modern instruments of his time. This must have enabled him to explore these instruments' possibilities while, at the same time, trying to please his authority's preferences. One may conclude that the Queen may have preferred the harpsichord to the pianoforte since she had two of her pianofortes converted to harpsichords. Another explanation could be that the Spanish instrument makers were unable to master the complexities of the new pianoforte actions (Sutherland, 1995:250). Soler, though, was engaged for only a part of the year. With his master being considerably younger, Soler had more freedom than Scarlatti ever enjoyed. If one compares, the ages and abilities of their respective pupils, it would inevitably leads to

conclusions about the scope within which the composers could and would have had to adapt to their pupils' development and interests. It seems that the instrument specifications were of less importance to Scarlatti, since his sonatas were mainly to be performed on the harpsichord. While Soler, too, does not concern himself with such specifications, his late multi-movement sonatas clearly point to the pianoforte. When Scarlatti died in 1757, Soler was living in a time of change that included the development of the piano, and even though Spain was less exposed to the rest of Europe, than other places, it seems natural that Soler would follow the continental trends.

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Structure

Scarlatti chose the term "sonata" for the approximately 555 binary-form pieces that make up his keyboard works. Only in a few cases is the term sonata replaced with terms such as *Toccata, Lesson, Pièce de clavecin* or *Caprice.* Still other pieces have dance titles, such as Minuet, Allamande (rarely), Gigue, Gavotte, and Sarabande. Binary structure is used in all but about a few of these: K.61(the only set of variations), four rondos; seven fugues; two organ voluntaries; one Aria (K. 32); a Capriccio; and three Pastorales. Further, nine of the sonatas have more than one movement (Newman, 1972:268). Kirkpatrick states that "the Scarlatti sonata is a piece in binary form divided into two halves by a double bar of which the first half announces a basic tonality and then moves to establish the closing tonality of the double bar in a series of decisive cadences and of which the second half departs from this tonic of the double bar eventually to re-establish the basic tonic in a series of equally decisive cadences making use of the same thematic material that was used for the establishment of the closing tonality at the end of the first half." (Kirkpatrick, 1953:252.)

Scarlatti's use of the basic tonal scheme of binary structure is often predictable but, at times, bold. It follows the basic idea of the late Baroque dance movement, the first half being in tonic and closing in a related key, with the second section returning to the tonic. The general alternative to the dominant for the central cadence in a major key is the mediant minor which is related to the function of the mediant minor in other Baroque forms such as the da capo aria (Boyd, 1986:170). However predictable Scarlatti might be, though, Hashimoto comments on his extraordinary use of harmonic progressions:

> The first half of K. 262 in B major ends in F sharp major, and the second half opens with F sharp seventh chords with acciaccaturas, the unsettled sound of which sets the stage for extensive modulations. As the fragmental motif keeps repeating, chordal progressions cover such a wide range of keys as D major, E major, F sharp minor, B minor, and even E minor and D minor, etc. No matter how they drift away, however, return to the home key is accomplished just as skilfully and quickly as was the departure. Similar examples are found in K. 248 in B flat major, K. 469 in F major, K. 485 in C major and K. 511 in D major (Hashimoto, 1985:14).

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Many writers have studied Scarlatti's application of binary structure. Kirkpatrick is much credited for his innovative analysis of Scarlatti's sonatas, which avoids using terminologies associated with the Classical sonata form by creating entirely new ones, and he determines similarities and differences in these binary forms (Newman, 1972:270). Gerstenberg divided the binary design into three groups: firstly, monothematic and usually symmetrical sonatas; secondly, those that are polythemathic and often asymmetrical; and thirdly, those that show the earliest beginnings of Classic sonata form with a return only in the later portions of the exposition. Rita Benton tries to establish a hierarchy of the binary forms by classifying them as follows: firstly, the

simplest binary form that makes the most basic use of themes and tonality, and which account for about six percent of Scarlatti's sonatas; secondly, the sonatas that implicate a second theme, which make up about ten percent; thirdly, those that have a definite contrasting second theme (82 percent); and finally, the remaining two percent that are difficult to classify (Newman, 1972:269). All these studies point out that Scarlatti was moving towards a new era in the development of the sonata form. Kirkpatrick finds evidence of this in Scarlatti's late sonatas, with their thematic flexibility, growth, interaction and developing fusion of unity and variety, all of which underlie the principles of the classical sonata (Kirkpatrick, 1953:279).

Soler wrote over one hundred single-movement sonatas, three two-movement sonatas, eleven four-movement sonatas and a set of six three-movement works. Like Scarlatti, he almost always uses the basic binary design with repeats, but with endless varieties within this sonata design. The typical tonal outline include a modulation to the related key in the first half, and a restatement of the opening idea in the longer second half. Soler often applied his principles of key relationships as described in his book *Llave de la modulación*, such as the abrupt versus the gradual shift, and stepwise modulation (Newman, 1972:282).

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Soler's three-movement sonatas are written with the movements usually titled Cantabile, Allegro, and Intendo (Fugue). His four-movement sonatas typically open with an Andante followed by an Allegro, a Minuet and an Allegro Pastoral or presto, while some substitute a Rondo as a third movement. His output of multi-movement sonatas is greater in quantity than Scarlatti's, as it constitutes about a third of his entire sonata output.

Attempts to classify Soler's sonata structures present similar difficulties as experienced with Scarlatti's. Heimes states that Soler's sonatas represent an evolution from the Baroque suite binary form to the ternary design, complete with first and second themes, a development section, and a partial recapitulation (Heimes, 1965:101). Heimes explains that the crucial point in sonata-analysis lies in the use of the musical material of the first bars, and he summarises the four things that can happen in a Soler sonata:

> (a) this material may be completely discarded and never return during the run of the sonata;
> (b) it may be alluded to or even restated after the double barline in any other but the home key;
> (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 (a), which gives the listener the impression of dealing with a fully fledged theme;
> (d) it may be restated in the original key after the return-modulation at the far side of the double bar. This, of course, is the ternary first-movement form (Heimes, 1965:102).

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Heimes emphasises the relationship between musical material and degrees of tonality. The decision whether a sonata is ternary or binary rests on the tonality of the restated opening statement. If the musical material is not restated later in its original key, the over-all tonal progression is identical to the binary sonata. In spite of the parallels between binary and ternary form, the crucial difference, then, lies in "the points of modulation governing different material." (Heimes, 1965:104.)

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 majority of the cases, the same, or only slightly changed. In ternary form, the points of modulation govern different material, the first point of modulation being the second theme in the dominant key, and

the second point of modulation restating the first theme in tonic. This being the case, the expectation of a restatement is greater in ternary form than in binary form. This is a crucial difference in the forms of Scarlatti and Soler's sonatas: while Scarlatti does imply the tonal activity of the Classical sonata, even with an indication for three-part feeling, he avoids such fixation and retains the essential balance of the two halves. As a result, Scarlatti's sonatas are mostly in equal halves and, if not, the first half is longer. In Soler's sonatas, on the other hand, the second half tends to be longer which further points to the Classical sonata structure.

Scarlatti's use of melody, which begins to move away from the endless "spinning-out" of motives of the Baroque, points to his beginning to move toward the Classical era. Often the four-bar phrases serve as a standard, but are not used to construct symmetrical sixteen-bar melodies as found in the Classical period. Repetition, sequence, contraction, expansion and the interlocking of phrases often result in a continuation which is more familiar in the Baroque than the Classical period (Boyd, 1986:174). Soler's use of phrases is, on the whole, deceptively symmetrical, and only close examination shows their irregularity. These short repeated motives generate more angular and short-winded expression than Scarlatti's (Heimes, 1965:126). Soler's works and their ambiguities show that he, too, was not firmly rooted in either the Baroque or Classical traditions. If Scarlatti took one step towards modernising binary structure, then it seems only natural that Soler should have taken two.

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Stylistic and Pianistic Traits

Soler's sonatas are characterised by the frequent use of Spanish dance elements which, combined with the lyrical expansions of the Italian style, gives his music a pronounced and unique 'Spanish' flavour. Soler outlived Scarlatti by 26 years, and his style is representative of the Style Galant as well the Spanish Rococo (Kastner, 1956:ii). Scarlatti, on the other, hand must have been influenced by his Italian contemporaries and immediate predecessors such as Alessandro Scarlatti, Bernardo Pasquini, and Domenico Zipoli, and he was more closely associated with the Baroque style. The aforementioned composers have in common "the preference for two-part textures, predominantly violinistic figuration and imitative opening, often with left hand answering the right." (Boyd, 1986:179.) Scarlatti's mature style, then, reflects the assimilation of his Italian background with his Iberian environment.

Jane Clark suggests that Scarlatti spent much of his time in Andalusia, where he came into contact with its folk music (Clark, 1997:23). Examples of the influence of folk music include the insistent drum beats, the appoggiaturas and vocal melismas associated with the *Saeta*, and an arrow-song from the Holy Week processions (ex. 1a). Following the Holy week, the procession give way to the festive dance, the *Seguililla Sevillana* (ex. 1b). The *Buleria* (ex. 1c) shares the rhythms, figurations and tunes of a dance that began in the 1730s, and the *Penetera* (ex. 1d) uses the rhythms of a dance by the same name (Clark, 1997:23):

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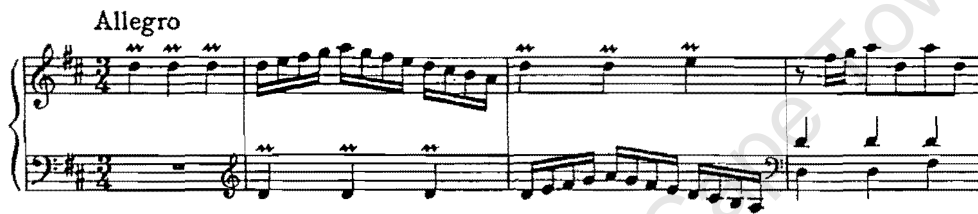
Example 1a: D. Scarlatti, Sonata, K. 490, bb. 1 – 4: (*Saeta*)

Example 1b: D. Scarlatti, Sonata, K. 491, bb. 1 – 4: (*Seguilla Sevillana*)



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Example 1c: D. Scarlatti, Sonata, K. 492, bb. 10 – 14: (*Buleria*)

Example 1d: D. Scarlatti, Sonata, K. 502, bb. 1 – 2: *(Penetera)*

It is important to note that Scarlatti also drew on forms from the Italian style, such as the concerto and sonata. Further, he was fond of using dissonance, which he often created through adding unessential notes to ordinary diatonic chords (ex. 2a). Other example of dissonance include the use of acciaccaturas (ex. 2b) and mordents (ex. 2c). This use of dissonance may have been a result of the influence of his teacher, Gasparini, who in 1708 described it in his treaty, *L'armonico pratico al cimbalo*. Additionally, it could also be an imitation of a strumming technique of guitar playing called *rasgueado,* as seen in the left hand of example 2d, and *chanterelle,* in the right hand which involves the rapid alteration of fingers on the highest string of the guitar (Boyd, 1986:183):

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Example 2a: D. Scarlatti, Sonata, K. 175, bb. 27 – 32: (unessential notes)

Example 2b: D. Scarlatti, Sonata, K. 215, bb. 1 – 4: (acciaccaturas)

Example 2c: D. Scarlatti, Sonata, K. 174, bb. 4 – 7: (mordents)

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Example 2d: D. Scarlatti, Sonata, K. 141, bb. 1 – 5: (*rasgueado* and *chanterelle)*

While Scarlatti and Soler seemingly used similar tempo indications, a closer look reveals Soler's preference for moderate, and Scarlatti's for quicker ones. Further, Soler, more frequently than Scarlatti, includes expressive directions such as *Allegro expressive non presto*, as found in R. 95 II. Scarlatti used 3/8 time for 32% of his

sonatas while Soler applied it in only about 17%. Soler (24%) also preferred 3/4 time while Scarlatti used it much less often (14.6%), and from this we can deduct Soler's preference for an uneven number of pulses in a bar. They both often employ the *alla breve*, and they hardly ever use the larger compound time of 9/8 or 12/8 (Heimes, 1965:159).

A study of the two composers' applications of rhythm reveals not only their differences, but also point to some similarities. In slower tempi Scarlatti favours a jerky rhythm, with scalic upbeats, in imitation of the French style, as can be seen in the following example:

Example 3: D. Scarlatti, Sonata, K. 217, bb. 3 – 6: (French style)

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Scarlatti's sonatas of the faster variety often use syncopations (ex. 4a) and hemiolas (ex. 4b), and both composers use syncopations in conjunction with other rhythmical groupings:

Example 4a: D. Scarlatti, Sonata, K. 233, bb. 50 – 56: (syncopations)

Example 4b: D. Scarlatti, Sonata, K. 233, bb. 57 – 63: (hemiolas)

Soler uses syncopations at times in a melodic and harmonic context (ex. 5a) and he also employs different rhythmic patterns over a short space of four bars, a characteristic of eighteenth-century chamber music (ex. 5b) (Heimes, 1965:162):

Example 5a: A. Soler, Sonata, R. 86, bb. 15 – 18: (syncopations)

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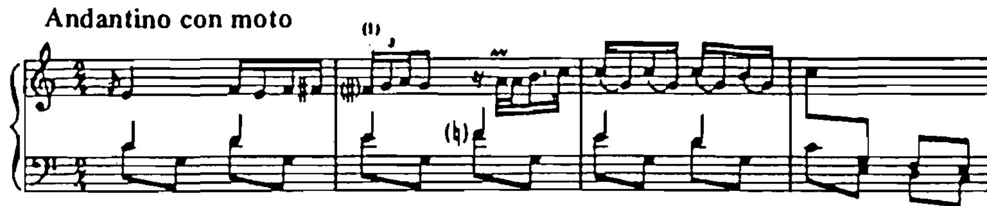
Example 5b: A. Soler, Sonata, R. 91, bb. 1 – 4: (rhythmic patterns)



Heimes quotes Gilbert Chase who states that the "Iberian peninsula is richer in folklore than any other region in the world. This is mainly due to the strong musical individuality developed and retained by the various provinces, and strong Moorish and Gypsy influences left on the musical way of the people." (Heimes, 1965:163.) The traditions of provinces such as Andalusia, Castile, Aragon and Catalonia are widely accepted as representative of the Spanish idiom. Although Soler was a recluse within the Escorial, his music is nevertheless highly reflective of this national style (Heimes, 1965:163). For example, he uses a rhythm from the *polo* to form the Andalusian *seguiriya gitana* (ex. 6a), as well as one that alternates between 3/8 and 3/4 (ex. 6b). Further characteristics that can be seen here include the use of the ostinato basses and some appoggiaturas:

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Example 6a: A. Soler, Sonata, R. 71, bb. 1 – 9: *(seguiriya gitana)*

Andantino

Example 6b: A. Soler, Sonata, R. 69, bb. 20 – 24: (alternating time)

The *jota*, which comes from the province of Aragon, is in quick triple time with an underlying harmony that alternates between dominant and tonic, often over four bars, accompanied by guitars and bandurrias (a kind of mandolin) in strummed chords, and its application can be seen in examples 7a and b:

Example 7a: A. Soler, Sonata, R. 48, bb. 16 – 23: *(jota)*

Example 7b: D. Scarlatti, Sonata, K. 159, bb.: 1 – 3: *(jota)*

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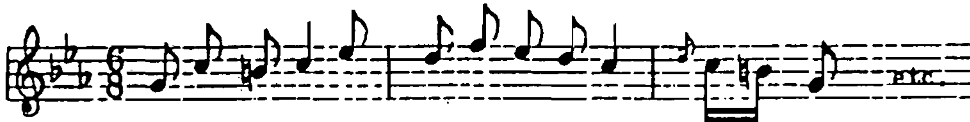
Another Iberian folk music rhythm is that of the *charrada* (ex. 8a*)* from the province of Salamanca. It is interesting to note Soler's modification (ex. 8b):

Example 8a: A fragment of an original *charrada*



Example 8b: A. Soler, Sonata, R. 21, bb. 16 – 19: *(charrada)*

Allegro

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An obviously dance-like pattern of 6/8 is used in the Allegro pastoril (ex. 9), which is derived from the *sardana*, one of the most popular dance rhythms from Catalonia. (Scarlatti also employs this popular Catalonian rhythm.)

Example 9: A. Soler, Sonata, R. 92, bb. 9 – 13: (allegro pastoril)

[Allegro pastoril]

The best known Iberian rhythm is the *bolero* (ex. 10a and 10b), which is in a moderate triple meter with idiomatic writings of castanets:

Example 10a: A. Soler, Sonata, R. 4, bb. 21 – 24: (*bolero*)

[Allegro]

Example 10b: D. Scarlatti, Sonata, K. 380, bb. 27 – 29: (*bolero)*

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Scarlatti further uses the *tango gitano* consisting of obsessive rhythms and concealed folk tunes (ex. 11a) of Seville (Clark, 1997:23). Example 11b contains the harmonic sequence of the Andalusian vocal fandango which imitates a slow plaintive gypsy melody in a minor key:

Example 11a: D. Scarlatti, Sonata, K. 450, bb. 1 –2: (tango)

Example 11b: D. Scarlatti, Sonata, K. 516, bb. 21 –30: (fandango)

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The traces of Iberian characteristics are not only to be found in rhythm, but also in melody. This is demonstrated by the frequent use of certain basic formulae, such as short motivic repetition, short phrases, dropping or skipping of a motif or phrase to the endnote, all of which are characteristic of the *charrada, jota, vira* and *polo* (Heimes, 1965:169). This often involves a feminine ending signalled by the delay of the end note (ex. 12a). Sometimes a syncopation is used as a means of delay as seen in

example 12b, or at times the delay is achieved by gliding over the third of the scale (ex. 12c):

Example 12a: A. Soler, Sonata, R. 80, bb. 13 – 15: (feminine ending)

Example 12b: A. Soler, Sonata, R. 44, bb. 16 – 18: (*rueda)*

Example 12c: A. Soler, Sonata, R. 43, bb. 12 – 13: (gliding third)

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Another feminine ending is found in Castilian folksongs where the beat is subdivided into smaller note values, with the final note falling on the weak second beat. This is a typical Spanish characteristic, which both Scarlatti and Soler used (ex. 13a). The strong beat divided at the beginning or end of a motif or a phrase implies the vocal glissando found in gypsy music (ex. 13b):

Example 13a: A. Soler, Sonata, R. 6, bb. 35 – 37: (ending)

[Presto]

Example 13b: A. Soler, Sonata, R. 19, bb. 48 – 50: (glissando)

[Allegro moderato]

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The use of the augmented second (ex. 14a), and the Phrygian mode (ex. 14b) both derive from Byzantine style, which left an impression on Iberian music, and, in turn, on both Scarlatti (ex. 14c) and Soler:

Example 14a: A. Soler, Sonata, R. .5, bb. 14 – 20: (augmented seconds)

[AAllegro]

Example 14b: A. Soler, Sonata, R. 4, bb. 19 -20: (phrygian mode)

[Allegro]

Example 14c: D. Scarlatti, Sonata, K. 116, bb. 1 – 6: (phrygian mode)

Allegro

Soler further uses the Aeolian mode (ex. 15a) and imitates Semitic chanting. (ex. 15b) (Heimes, 1965:175):

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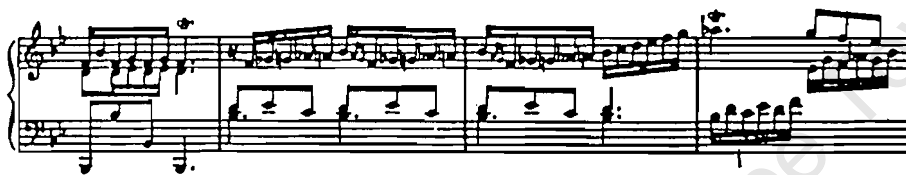
Example 15a: A. Soler, Sonata, R. 21, bb. 1 – 4: (aeolian mode)

Example 15b: A. Soler, Sonata, R. 19, bb. 24 – 27: (Semitic chanting)



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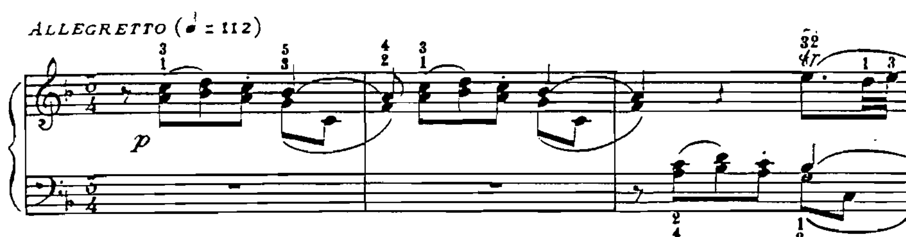
The idiomatic writing found in these composers' sonatas is a direct result of the music which was performed at the Spanish court, and it include imitations of bells and trumpets used in fanfares for royal processions, horn calls (ex. 16a), fireworks at Aranjuez (ex. 16b), and castanets (ex. 16c). It also reflects the repeated notes, arpeggios and dissonances of guitar playing (ex. 16d), as well as pedal points (ex. 16e):

Example 16a: D. Scarlatti, Sonata, K. 542, bb. 1 – 3: (horn calls)



Example 16b: D. Scarlatti, Sonata, K. 525, bb. 9 – 12: (fireworks)

f p f p cres. f

(10)

Example 16c: D. Scarlatti, Sonata, K. 435, bb. 1 – 3: (castanets)

ALLEGRO (♩=126)

f

Example 16d: D. Scarlatti, Sonata, K. 460, bb. 1 – 6: (guitar)

Allegro

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Example 16e: D. Scarlatti, Sonata, K. 26, bb. 31 – 36: (pedal points)

Scarlatti also imitates the Italian bagpipes called *Zampognari* with their droning basses and Christmas tunes, the strumming of repeated notes on the mandolin (ex. 17a), and the guitar music he heard in Naples (ex. 17b) (Kirkpatrick, 1953:205).

Example 17a: D. Scarlatti, Sonata, K. 298, bb. 27 – 29: (mandolin)

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Example 17b: D. Scarlatti, Sonata, K. 298, bb. 1 – 3: (guitar)

Soler gave his sonatas a pronounced Spanish flavour especially in his use of rhythms and intervals associated with certain modes. Scarlatti, on the other hand, came into the Spanish court, and succeeded in imitating what he heard throughout his stay on the Iberian Peninsula, moulding it into an Italian form thus popularising it universally.

One must keep in mind that the sonatas of Scarlatti and Soler were written to serve a tutorial function, employing many technical aspects necessary for the mastering of keyboard technique. Scarlatti, who has been regarded as one of the foremost innovators of keyboard technique, employed single and double note scales and arpeggios using the whole range of the instrument, as well as glissandos, trills, octave passages, and rapidly repeated notes (Boyd, 1986:184). Soler, too, demonstrates the use of scales (ex. 18a), and glissandos (ex. 18b). (He also used scales in steps of diatonic seconds, thirds, and sixths):

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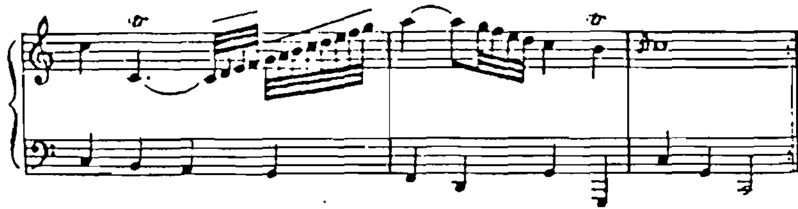
Example 18a: A. Soler, Sonata, R. 17, bb. 1 – 3: (scales)

Allegro

Example 18b: A. Soler, Sonata, R. 75, bb. 48 – 50: (glissandos)

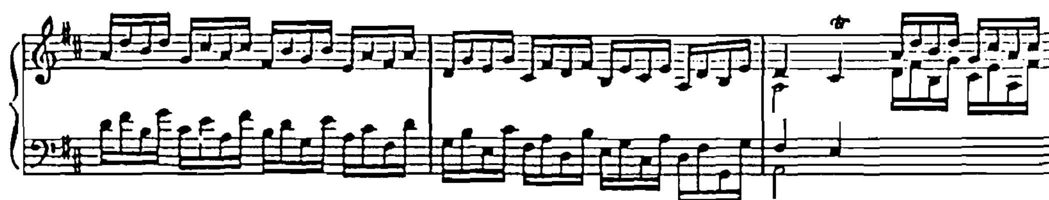


Octave-steps are more frequently used (ex. 19) by Soler, and with much more virtuosity than Scarlatti:

Example 19: A. Soler, Sonata, R. 79, bb. 13 – 15: (octaves)

Soler combined complex patterns to synchronise both hands (ex. 20):

Example 20: A. Soler, Sonata, R. 67, bb. 125 – 127: (synchronising)



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Soler also uses the keyboard technique of repeated notes (ex. 21). While both composed use alberti-basses (ex. 22a), Soler does so more frequently (ex. 22b), usually in his later multi-movement sonatas indicating the style shift from Galant to the Classical:

Example 21: A. Soler, Sonata, R. 1, bb. 57 – 62: (repeated notes)

Allegro

Example 22a: D. Scarlatti, Sonata, K. 533, bb. 11 – 13: (alberti-bass)

Example 22b: A. Soler, Sonata, R. 33, bb. 28 – 32: (alberti-basses)

Allegro

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One characteristic common to both Scarlatti and Soler is the use of leaps and the crossing of hands, a virtuosic technique commonly used in the high Classical period (ex. 23a, b, c, and d).

Example 23a: D. Scarlatti, Sonata, K. 299, bb. 5 – 9: (leaps)

Example: 23b: A. Soler, Sonata, R. 21, bb. 41 – 46: (leaps)

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Example 23c: D. Scarlatti, Sonata, K. 113, bb. 31 – 34: (hand-crossing)

Example 23d: A. Soler, Sonata, R. 76, bb. 25 – 29: (hand-crossing)

These sonatas make great physical demands on the performer. While it is not common to see the use of lateral and rotary arm movements in the eighteenth century, both composers require them, which suggests that they were very able performers themselves (Boyd, 1986:186). If Scarlatti was more at home composing for the harpsichord, it was Soler who understood the mechanics of the pianoforte better. Also, if Scarlatti was the master of employing repeated notes, crossing of hands and wide acrobatic leaps, Soler can be appreciated for his use of Alberti-bass and octaves. These technical components of their sonatas must have been the result of both composers' roles as teachers. Furthermore, Hashimoto states that these techniques were far beyond their time, and were only matched by nineteenth century composers such as Brahms, Chopin and Liszt (Hashimoto, 1985:14).

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According to Newman, Soler's sonatas are more emotionally subjective than those of Scarlatti's. They are often delicate and subtly display their similarities with the *empfindsam* style of C.P.E. Bach, which is closely related to the Galant style (Newman, 1972:285). Newman further states that the term galant underwent a change in its musical connotations, therefore making possible the identification of a first and second galant style (Newman, 1972:120). The first galant style concurred with the Rococo

style in music and painting of the late-Baroque Era and its most characteristic traits included refined ornamentations and motivic-plays. Its representatives include composers such as Couperin, Teleman, D. Scarlatti and Tartini. The second reached a peak between 1750 and 1760, has distinctly anti-Baroque characteristics, and includes composers such as Galuppi, Rutini, G.B. Sammartini, Boccherini, Soler, C.P. E. Bach, early Haydn and early Mozart. The main objectives of this second galant style were simpler and more natural melodies, and a two voice texture with relatively slow harmonic rhythm with a typical Alberti-bass accompaniment (Newman, 1972:121). Scarlatti's sonatas present these two-voice texture, rare use of Alberti-bass and little ornamentation, all exemplify the first galant style. Soler, on the other hand, distinctly speaks a later language through his use of short, separate, ornamented phrases with Alberti bass in a relatively slow harmonic rhythm, melodies with supporting basses, cadential trills, melodic appoggiaturas and feminine endings (Newman, 1972:283).

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Legacy and Influence

It is interesting to note that that while Italian music had a strong influence on the musical traditions of Spain, Spanish instrumental music, in turn, had a strong influence upon Italian composers. Chase explains this by writing that while the Spanish were not primarily singers, they were masters of guitar music, and their Spanish rhythms. Inevitably, this must have had a strong influence on the compositions of Scarlatti and Soler (Chase, 1959:117). These influences and their effects can readily be seen in both composers' use of Spanish folk music.

This tradition continued in the nineteenth-century with Albeniz, Ferrer, Granados, de Falla, Turina, Nin and the Halffter brothers, Ernesto and Rodolfo (Chase, 1959:113). Scarlatti also had a marked influence on the keyboard music of England, where Burney regarded Joseph Kelway as 'a leader of the Scarlatti sect' in London and while Clementi and Arne also show evidence of Scarlatti's style (Newton, 1939:151). Likewise, in Portugal, Carlos Seixas composed keyboard sonatas that resemble those of Scarlatti. It is, however, Soler that reveals Scarlatti's influence in the most marked manner. One cannot deny that Scarlatti brought Spanish music and its traditions, to universal awareness and that he became an inspiration to the Spanish composers who followed him (Mank, 1985:15).

Soler can be considered one of the most original eighteenth-century Spanish composers for keyboard instruments. Nin states that Soler "merely reclaimed his own property and re-introduced into his vocabulary the Spanish idioms borrowed by the Neapolitans." (Nin, 1930:101.) Chase, in turn, states that Nin was in many ways responsible for the revelation of Soler's keyboard pieces for he published a representative selection of similar works by eight of Soler's contemporaries and immediate successors which include names such as Albeniz, Ferrer, Angles, V. Rodriguez, Casanovas, F. Rodriguez, Galles and M. B. Nebra of whom nearly all were, like Soler, clerics from the province of Catalonia (Chase, 1959:117).

Unlike J.S. Bach and Handel, who followed the traditions of Baroque music, Scarlatti created a new keyboard style and technique that laid the foundations of modern keyboard music. Scarlatti's importance is that he was, in contrast to Soler, not so much

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a pioneer of the galant style, but a highly individual genius of keyboard writing (Newman, 1972:273).

Walter Starkie describes Scarlatti as "the founder of keyboard technique" and Pat Palmer says of him that as "a writer of etudes he was as resourceful as Chopin, and his music as idiomatic for harpsichord as Debussy's or Chopin's for piano," and that "[h]is virtuosity stands comparison with Paganini or Liszt." (Palmer, 1985:16.) Soler, on the other hand, is considered by Izumi as "a personality of the Age of Enlightenment" and further "as a 'Renaissance Man' of many talents - monk, priest, author, mathematician, inventor, innovator, student, teacher, and, of course, composer." (Izumi, 1996:3.)

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CONCLUSION

The main objective of this study was to study the relationship between Scarlatti and Soler through a comparison of their backgrounds, a discussion of various influences on their works, and their placement within the historical context of the development of the keyboard sonata. Whether or not Scarlatti was Soler's teacher is, in my mind, of minor importance. What is important is the fact that Soler must have known the sonatas of Scarlatti. This study reveals two independent composers, each with his own style, as well as diverse professional and social backgrounds. Perhaps the most prominent similarities in their sonatas, regardless of form and style, are reflected in their inspirations found in national Spanish elements. Their backgrounds which served as the foundations of their styles, seem almost incidental. One important fact to ponder is whether more frequent publication of Soler's sonatas would have made a greater difference in modern keyboard repertoire, and a greater awareness of his compositions on the part of the public.

Both composers' sonatas were composed using structural practices already in place. However, it was through experimentation and modifications, which resulted in increased virtuosity in others, that they bridged the gap between the Baroque and the Classical periods, and contributed profoundly to the development of the keyboard sonata.

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