

Five Keyboard Sonatas: R. 48, 50, 60, 106 and 114 by Antonio Soler

Arranged for Two Guitars

by

Jonathan Crissman

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved March 2014 by the
Graduate Supervisory Committee:

Frank Koonce, Chair
Jonathan Swartz
Kay Norton

ARIZONA STATE UNIVERSITY

May 2014

ABSTRACT

Arrangements of music from other instruments have always played a key role in expanding the guitar repertoire. This project investigates the life and work of eighteenth-century composer Antonio Soler (1729-1783), specifically his sonatas for solo keyboard. This study carries out a formal inquiry on Soler's influences, including a background of Soler's life and training, his connection with Domenico Scarlatti (1685-1757), and an overview of the eighteenth-century sonata in Spain. Timbres, articulations, tessitura, and other aspects of Spanish folk music are discussed as related to Soler's composition style. Five sonatas are analyzed in connection to Spanish folk music, and part of this study's focus was arranging the sonatas for two guitars: R. 48, 50, 60, 106 and 114. An overview of the current arrangements of Soler's sonatas for guitar is included in Appendix A.

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CHAPTER 1

INTRODUCTION

Arrangements of music originally written for other instruments have always played a key role in the repertoire of the guitar and its predecessors. In the Renaissance, lutenists arranged masses and motets for solo lute and, in the Baroque, popular songs and dance tunes were arranged for the five-course guitar. Guitarists of the nineteenth century made arrangements of popular opera themes, such as in Giuliani's *Rossinianas* and Mertz's *Opera Revues*. Similarly, guitar arrangements of the twentieth century began to include non-guitar music, arranged for both one and two guitars.

The first guitar duo to become established on the international stage was the Presti/Lagoya Duo, which was formed in 1950 in France.¹ Ida Presti (1924-1967) and Alexandre Lagoya (1929-1999), a husband and wife duo, arranged pieces from all epochs for two guitars, including works by Scarlatti, Bach, Haydn, Falla, Debussy, and Granados. Their formidable body of work set the standard of arranging for two guitars, and many guitar duos throughout the rest of the twentieth and twenty-first centuries have continued the tradition that they started. Aside from a handful of concert pieces written

¹ S. Patrick Flynn, "The Revival of the Classical Guitar Duet Medium through Ida Presti and Alexandre Lagoya," (DMA dissertation, University of Memphis, 2005), 29-31. The three guitar duos from the twentieth century that preceded Presti and Lagoya were Francisco Tárrega and Daniel Fortea; Miguel Llobet and Maria Luisa Anido; and Emilio Pujol and his wife Mathilde Cuervas. None of these duos approached the international success of Presti and Lagoya, perhaps because by the 1950s Segovia had already brought the guitar to the concert stage.

in the nineteenth century, the bulk of the repertoire for the guitar duo is limited to pieces commissioned since 1950 and arrangements of other non-guitar pieces for two guitars.²

This project continues the well-received tradition of arranging music for the modern guitar duo by arranging five sonatas written by the Spanish composer Antonio Soler (1729-1783), and in so doing explores his compositional style, era, and work. Soler was most active during the third quarter of the eighteenth century, a period of great transition in musical instrument design and performance.

I chose to concentrate on Soler for several reasons. In looking at the repertoire for guitar duo, there is a noticeable gap in the availability of challenging and engaging music that dates from 1750-1800, as evidenced by the scarcity of publications from this period. This could be in part because the guitar during this time was undergoing major physical changes, transforming from being an instrument of five courses (five pairs of strings) into one of six courses, and then eventually having only six single strings. Meanwhile, written notation for the guitar was also changing from tablature, a graphic representation of the strings and frets, to a standard five-line staff in treble clef. This was a time of transition for the solo keyboard as well, as the harpsichord was gradually superseded by the fortepiano. With all of these factors, this period of time is crucial for setting the stage for the Classical era, and should warrant more research from guitarists.

² Fernando Sor, Mauro Giuliani, Napoléon Coste, Antoine de Lhoyer, and Johann Kaspar Mertz wrote substantial works for two guitars from the nineteenth century. Other pieces arranged for the guitar duo in the early twentieth century were by Miguel Llobet and Emilio Pujol, both Spanish guitarists with international careers and contemporaries of Andrés Segovia.

In 2008, Javier Suárez-Pajares organized many of the compositions of late-eighteenth-century guitarists in his book *Antología de Guitarra*, and here is his description of some of the guitarist-composers and their works.

Antonio Abreu's work, together with those by the other composers represented here – Fernando Ferandiere, Isidro Laporta, Salvador Castro de Gistau, Federico Moretti, Miguel Carnicer, Buenaventura Bassols, José María Ciebra, Luis López Muñoz, Leopoldo de Urcullu, Florencio Gómez Parreno, and Trinidad Huerta – spans a chronological period difficult to define but serves to represent the milieu of the two great maestros of the Spanish guitar of the first half of the nineteenth century: Fernando Sor and Dionisio Aguado.³

Much of the biographical information and pieces of these guitarist-composers has been lost, and as a result, modern guitarists often overlook this time period altogether.

This paper accompanies five of Soler's sonatas arranged for two guitars, Rs. 48, 50, 60, 106, and 114. Since a renewal in scholarship about Soler's life was undertaken in the 1950s, the composer's music has gained some interest in the modern guitar community, and part of the current study outlines all known guitar arrangements either published or recorded. This paper is divided into six sections and includes a summary of the current state of research on Antonio Soler, an introduction to Soler's life, the evolution of sonata form in eighteenth-century Spain, an overview of the sonatas selected, a description of the arranging process, and a conclusion. It is my hope that this project will provide an important link in the guitar duo repertoire that was previously missing, and begin the conversation about other pieces and composers whose music can be added to the guitar duo repertoire.

³ Javier Suárez-Pajares, *Antología de Guitarra* (Madrid: Instituto Computense de Ciencias Musicales, 2008), 2.

CHAPTER 2

CURRENT STATE OF RESEARCH

Only twenty-seven of Soler's works were published during his lifetime; the rest were kept in manuscript, which are now stored at several locations in Spain, including the Benedictine monastery of Santa Maria de Montserrat, El Escorial, Biblioteca Central in Barcelona, and several private collections.⁴ In his dissertation, Hayk Arsenyan wrote that eighteenth-century publishing opportunities in Spain were limited for those without patrons.⁵ Limited scholarship and publications by Soler before the twentieth century were remedied in part due to the research of three men: Joaquín Nin, Samuel Rubio, and Frederick Marvin.

The Cuban musicologist Joaquín Nin published fifteen of Soler's sonatas in two collections (1925 and 1928) of Spanish keyboard music. In keeping with editorial standards of the time, these editions were heavily decorated with articulation and dynamic markings to be realized on the modern piano, but were still important first modern editions of Soler's music.⁶

The priest, organist, and musicologist Samuel Rubio was ordained at El Escorial in 1940, and later contributed to the research on Soler's life and works. In addition to his extensive research into the musical activities of El Escorial, Rubio led the research on

⁴ Hayk Arsenyan, "Performance Guide to Three Keyboard Sonatas of Antonio Soler," (DMA dissertation, University of Iowa, 2009), 1. Lord Fitzwilliam published 27 of Soler's sonatas along with two volumes of Scarlatti's sonatas in 1772.

⁵ Arsenyan, "Performance Guide," 13.

⁶ Enrique Igoa, *20 Sonatas*, (Valencia: Piles, 2012): 61.

Soler by publishing seven volumes containing 120 of Soler's sonatas for keyboard between 1957 and 1972.⁷ To date, Rubio's edition is the most comprehensive collection of Soler's sonatas; his efforts are evident in the "R" numbers now used to discuss Soler's sonatas.

Frederick Marvin, a concert pianist based in the United States, began to research Soler's music at the same time as Rubio. Marvin published 44 sonatas between 1957 and 1982, and another set of eighteen sonatas in 1993. His cataloging system, unrelated to Rubio's, is demarcated by "M" numbers.

In his critical study *20 Sonatas*, Enrique Igoa points out many errors and inconsistencies in Rubio's and Marvin's editions. Igoa describes a possible competition between the two men to release the "first authentic, complete edition" of Soler's sonatas, which may have led to many of the mistakes made in both sets of editions.⁸ Some of these mistakes include Rubio's inclusion of works by Couperin and Scarlatti in his edition, separating multiple movement sonatas into different sonata numbers, inclusion of other works into the sonata numbering system, and an inconsistency in numbering that ultimately led some of Soler's sonatas to be excluded from the complete edition.⁹ Igoa's research shows the need for more exacting standards for scholarship on Soler's life and

⁷ Samuel Rubio, *Catálogo del Archivo de Música del Monasterio de San Lorenzo el Real de El Escorial*, (Cuenca: Instituto de Música Religiosa, 1976). Rubio wrote several books documenting the musical life of El Escorial, including a complete catalogue of the musical archive at El Escorial in two volumes.

⁸ Igoa, *20 Sonatas*, 65.

⁹ Igoa, *20 Sonatas*, 64-65. Several of the works included in the sonata numbering are the *Six Concertos for Two Organs*, the *Fandango*, and other works for solo organ.

works, including a new edition of the sonatas with new numbers that reflect a more systematic approach to the composer's work.

Four academic research projects have focused specifically on Soler's sonatas, beginning with Dieckow's 1971 dissertation on their form and style.¹⁰ A few years later, Marestaing wrote an overview of Soler's life accompanied by a complete analysis of one work, Sonata 67.¹¹ Vera's dissertation in 2008 is similar in many ways to the present study; he arranged, for two guitars, Sonata 84 and the *Fandango* attributed to Soler.¹² The final dissertation, a performance guide to three of Soler's sonatas, was written by Arsenyan.

Inspired by Igoa's comprehensive research of Soler's sonatas, this project expands the repertoire of the guitar by arranging new sonatas not previously arranged for guitar, and in the process remains as faithful to Soler's intentions as possible. Four of the sonatas chosen for this study, Sonatas 48, 50, 106, and 114, are kept in manuscript form at the library of the Montserrat monastery.¹³ While Rubio and Marvin distinguished between Soler's original writing and their own musical choices in their editions, this study relied on the manuscript versions of the sonatas in order to remain as faithful to Soler's original intent as possible.

¹⁰ Almarie Dieckow, "A Stylistic Analysis of the Keyboard Sonatas of Antonio Soler," (PhD dissertation, Washington University, 1971).

¹¹ Graciela Marestaing, "Antonio Soler: A Biographical Inquiry and Analysis of a Keyboard Sonata," (master's thesis, California State University Fullerton, 1976).

¹² Fernand Toribio Vera, "Selected Harpsichord Sonatas by Antonio Soler: Analysis and Transcription for Classical Guitar Duo," (DMA dissertation, University of North Texas, 2008).

¹³ The monastery library graciously copied these manuscripts for the present study.

CHAPTER 3

FATHER ANTONIO SOLER

Soler's life has been documented through a number of dissertations and scholarly articles over the past five decades.¹⁴ While Soler was once considered an obscure composer in music history, he is now the best-regarded Spanish composer of the late eighteenth century.¹⁵ An overview of Soler's life provides a foundation for exploring his sonatas, including influences on his compositional process.

Antonio Francisco Javier José Soler Ramos was born in 1729 in Olot, a small Catalan town near the Pyrenees.¹⁶ Antonio was born into a musical family; his father, Marcus Mateo Pedro Soler, was a musician in a military band.¹⁷ When he was six years old, Antonio was enrolled at the Escolania of Santa Maria de Montserrat, a famous Catalan music institution.¹⁸ Even after he graduated and moved away from the school,

¹⁴ Other scholars not mentioned in the previous chapter include Carroll, Espinosa, Crouch, Shipley, Moore, and Ceballos. See References for bibliographic information.

¹⁵ Frederick Marvin, "Antonio Soler," *Grove Music Online, Oxford Music Online*, Ed. (Oxford: Oxford University Press).

¹⁶ Arsenyan, "Performance Guide," 4.

¹⁷ Marestaing, "A Biographical Inquiry," 6.

¹⁸ The Escolania at the Montserrat monastery is famous for educating many of the leading composers over its centuries of existence, including the most famous guitarist one generation removed from Soler, Fernando Sor. This school began in the thirteenth century, and would have been both extremely competitive and life-shaping for young Antonio.

Montserrat continued to influence Soler's life, since he vacationed and visited there on a regular basis.¹⁹

After his time at Montserrat, biographers have put Soler in two separate cities before taking up a position at El Escorial. The first was as a *maestro de capilla* at the Cathedral in Lleida, and the second was at the Seo de Urgel Cathedral, where Soler was ordained as a sub-deacon. He held that position for a few months, until, in 1752, he became an organist at the Real Monasterio de San Lorenzo de El Escorial, a short distance from Madrid.²⁰ Completed in 1583, El Escorial was a place where the church and the monarchy came together in the same complex. According to Hollis, El Escorial at that time was a four-hour journey by mule cart from Madrid.²¹ Every fall, the Spanish court resided at El Escorial for three months, often to the chagrin of visiting aristocracy who were accustomed to the art and culture of Madrid.²² Soler remained there for the rest of his life, becoming the *maestro de capilla* of the monastery after the death of Gabriel de Moratilla in 1757.²³ As Rowland describes, this position would have required

¹⁹ George Hollis, "El Diablo Vestido de Fraile': Some Unpublished Correspondence of Padre Soler," in *Music in Spain in the Eighteenth Century*, ed. Malcolm Boyd and Juan Carreras (Cambridge: Cambridge University Press, 1998), 204.

²⁰ Frederick Marvin, "Antonio Soler." Soler took his official vows on September 29, 1753.

²¹ Hollis, "El Diablo Vestido," 193.

²² Hollis, "El Diablo Vestido," 194. The English visitor Joseph Townsend wrote of his visit to Escorial in 1786 as being "far from pleasant...destitute of shade, it has no local charms at any season of the year."

²³ Gilbert Rowland, *Padre Antonio Soler: Sonatas for Harpsichord*, vol. 13, Gilbert Rowland (harpsichord), Naxos, B000REGIVY, 2007, liner notes. It is not certain the

Soler to conduct the choir at El Escorial, compose for special events, and be occupied for much of the day with other monastic, musical, and administrative activities other than composing.²⁴ Despite his busy schedule, Soler taught keyboard lessons and composed a variety of large- and small-scale works, including 10 masses, 132 villancicos, over 150 sonatas for solo keyboard, 6 concertos for two organs, and many other mixed ensemble pieces.²⁵

Soler was not only a hard worker, but also a shrewd negotiator, becoming known as “El Diablo vestido de fraile” (The Devil dressed as a priest).²⁶ This shrewdness is evident in his correspondence with the Duke of Medina Sedonia, in which Soler asks for favors and plays a political game with the duke.²⁷ This lobbying would have aided in the

exact date that Soler became *maestro de capilla*, but most scholars concur that it happened after the death of his predecessor, Gabriel de Moratilla.

²⁴ Rowland, *Padre Antonio Soler*.

²⁵ Juan Cuesta and Beryl Kenyon de Pascual, “El Infante Don Gabriel (1752-1788): Gran Aficionado a la Música,” *Revista de Musicología* 11, No. 3 (1988): 775. Soler was the teacher of the Infante Gabriel, the second son of Carlos III. As Cuesta points out, this was an unusual case for the royal family to hire Soler as Gabriel’s instructor, as Soler was not a member of the Royal Chapel, one of the royal court musicians, or part of a royal family. Cuesta compares Soler’s relationship with Gabriel to Scarlatti’s relationship with his patro, María Bárbara.

Frederick Marvin, “Antonio Soler.” An anonymous writer noted of Soler after his death that he would stay awake late every night composing and still wake up for the morning mass and prayers at 4:00 every morning. Some question the veracity behind this description of Soler that he seemingly did nothing wrong.

²⁶ Hollis, “El Diablo Vestido,” 197.

²⁷ Hollis, “El Diablo Vestido,” 197-206. The duke sponsored a young boy from Catalonia to study with Soler at El Escorial, and Soler used this student as a leverage point with the duke to gain gifts of a gold watch, tobacco, and money which he used towards publishing his treatise.

publishing of his treatise, *Llave de la Modulaci3n (The Key to Modulation)* in 1762. In it, Soler wrote detailed instructions on how to modulate to a variety of keys, and, although it was received with mixed reviews, this publication demonstrates Soler's interest in exploring principles of music theory.²⁸

The Guitar in Spain during Soler's Time

As a composer living in Spain during the eighteenth century, Soler would have been familiar with guitar music. In her research, Ceballos discusses the eighteenth century as a time when the French asserted their influence on the Spanish court, and while some in Spain embraced this influence, the Spanish began to insert their national identity into every form of cultural expression.²⁹ The guitar at this time also was undergoing a dramatic change in character, from the five-course baroque guitar used by Gaspar Sanz and Santiago de Murcia to the six (single) string guitar of Fernando Sor and Dionisio Aguado.³⁰ While research has not yet uncovered guitarists of international fame

²⁸ Hayk Arsenyan, "Performance Guide," 20. In addition to his interest and treatise on modulations, Soler was also interested in the mathematical concepts of intonation, and even devised a keyboard instrument called the *Afinador o Templante* that divided every half step into nine microtonal steps, bringing to mind the inventions of Harry Partch of the twentieth century.

²⁹ Sara Ceballos, "Keyboard Portraits: Performing Character in the Eighteenth Century," (PhD dissertation, UCLA, 2008), 101. This insertion of Spanish-isms into culture included putting the Spanish twist on French dance, using terms such as *minuetos afandangos*. Ceballos also writes that this was the beginning of the *majismo* culture of later in the century.

³⁰ For a detailed explanation of this transitional process, see Javier Su3rez-Pajares's chapter, "The Rise of the Modern Guitar in Spain," in *Music in Spain during the Eighteenth Century* (Cambridge: Cambridge University Press, 1998).

during this transitional period, there were a number of guitarists and publications based in Madrid that indicate the guitar was a thriving element of the Spanish musical culture.

One guitarist with whom Soler spent a great deal of time was Don Gabriel Borbón, one of the sons of King Charles III. Gabriel had an interest in a variety of different areas, including music, and was a collector of all types of items, including musical instruments.³¹ Since Gabriel was Soler's student, the latter wrote some of his sonatas and chamber music works to showcase the prince's talent.³² Gabriel owned at least one guitar by the luthier Lorenzo Alonso, and he bought several other guitars throughout his life.³³

Even though the eighteenth-century guitar in Spain was experiencing a physical transition, research by Copeland shows that music for the guitar continued to be published.³⁴ Copeland compiled several of the instructional manuals published from

³¹ Sara Ceballos, "Keyboard Portraits," 133-135. Ceballos compares Gabriel to an *ilustrado*, and cites various items he obtained, including hot air balloons, camera obscuras, paintings by Bruegel, and a variety of musical instruments.

³² Ceballos, "Keyboard Portraits," 140. As with his other areas of interest, Gabriel wanted to immerse himself in musical performance, and even built the Casita de Arriba, a small palace near El Escorial that housed his musical instruments and served as a performance space.

³³ Cuesta, "El Infante Don Gabriel," 788.

³⁴ Jeffrey Copeland, "Ornamentation in Eighteenth-Century Guitar Music: An Examination of Instruction Manuals from 1750-1800," (DMA dissertation, Arizona State University, 2012), 149-154. The publications in Spain of most importance to Soler's life would have been Pablo Minguet y Yrol's *Reglas, y advertencias generales para acompañar sobre la parte con la guitarra, clavicordo, organo, arpa, cithara...* published in Madrid in 1752, and Andres de Sotos' *Arte para aprender con facilidad, y sin Maestro, á templar y tañer rasgado La Guitarra, de cinco órdenes o cuerdas, y tambien la de quatro o seis órdenes, llamada Guitarra Española, Bandurria y Vandola, y tambien el Tiple* published in Madrid in 1760.

1750-1800, six of which were published in Spain. Bordas describes the consumer market for these publications as “middle-class amateurs...intended for those who wish to read music and tablature for various instruments.”³⁵ Both the number of instructional manuals and guitar advertisements from a variety of luthiers in *La Gaceta* indicate the demand for the guitar in Madrid.

Many of the known Spanish guitarists during Soler’s time played another primary instrument; for example, the Madrid-based Isidro Laporta played organ as well as guitar. Other guitarists who were active during late eighteenth-century Spain include Juan de Arizpachoga, Antonio Abreu, and Miguel García, who also was known as Father Basilio. A Cistercian monk, Father Basilio is the most recognizable of these today, as he is known to have been teacher to Queen Maria Luisa, Dionisio Aguado, Fernando Ferandiere, and Federico Moretti.³⁶ While there is not a record of the guitar being a part of the musical life at El Escorial, Soler may have come in contact with these and other guitarists on his trips to both Madrid and Barcelona throughout his life.

³⁵ Cristina Bordas, “Musical Instruments: Tradition and Innovation,” in *Music in Spain during the Eighteenth Century* (Cambridge: Cambridge University Press, 1998), 188.

³⁶ Richard Savino, “The Enigmatic Miguel García, or, Padre Basilio Part II: Newly Discovered Works and a Dilemma for the Modern Transcriber,” *Soundboard* 38, No. 4 (2012): 26. In a recent article in *Soundboard*, Richard Savino acknowledges all that has been attributed to Father Basilio, and questions its authenticity, citing only two mentions of Father Basilio in records of any kind. Savino suggests that Father Basilio’s fame may have become sensationalized over time, and this is an area that requires further research in the guitar community.

CHAPTER 4

THE EIGHTEENTH-CENTURY SONATA

The sonata form in the eighteenth century underwent radical changes. By exploring the sonata form as it evolved, Soler's life and music can be better placed within the overall understanding of the form. Isabel Izard Granados describes Soler's sonatas as a "bridge between the forms of the Baroque suite and the formal structure that was to become the mature classical sonata."³⁷ The sonata can be traced back to Italian instrumental versions of chansons and other vocal works, and the term "sonata" was interchangeable with other terms of instrumental works in the early Baroque.³⁸ As noted in Mangsen's article on the sonata, Michael Praetorius tried to distinguish between the sonata and the canzona: "Sonatas are composed in a stately and magnificent manner like motets, but the canzonas have many black notes and move along crisply, gaily, and fast."³⁹

By the beginning of the eighteenth century, Corelli's sonatas for one and two violins with continuo had taken Europe by storm.⁴⁰ The Italian composer Domenico Scarlatti brought the Italian sonata to the Iberian Peninsula when he came to be the personal tutor to María Bárbara in 1733. Significantly, he fused the sonata form laid out

³⁷ Miyuki Yamaoka, *Antonio Soler Sonates* (Barcelona: La Má de Guido, 2000), liner notes by Isabel Izard I Granados.

³⁸ Sandra Mangsen, et al., "Sonata," *Grove Music Online, Oxford Music Online*, (Oxford: Oxford University Press, N.D.).

³⁹ Sandra Mangsen, "Sonata."

⁴⁰ Denis Arnold, "Sonata," in *The Oxford Companion to Music* (Oxford: Oxford University Press).

by Corelli with the popular folk music and rhythms of Spain. While much of Europe used keyboard instruments as the primary ensemble instrument for continuo, Spanish composers used the guitar and vihuela well into the eighteenth century.⁴¹ This usage would influence Scarlatti in his compositional process, which in turn would influence Soler.⁴²

When discussing sonata form, many scholars throughout the nineteenth and twentieth centuries did not include Scarlatti's sonatas because of their bipartite form. Instead, historians have focused on the tripartite form that would be found in sonatas of the Classical and Romantic periods.⁴³ Campbell and other scholars have now shown the importance of Scarlatti's form in linking the Baroque sonata with the Classical and Romantic versions of the genre. Soler's use of the sonata was clearly influenced by Scarlatti, but Soler was even more experimental, modulating to more remote keys than Scarlatti in developmental sections and incorporating a variety Spanish folk music. Scholars believe that in addition to studying with Nebra, Soler also likely studied with Scarlatti at some point in their overlapping years in Madrid, and there is no question that the younger Soler had a great respect for Scarlatti and his work. In her dissertation, Shipley cites two references that support Soler being a student of Scarlatti: the title page

⁴¹ Arsenyan, "Performance Guide," 16. Arsenyan discusses the minimal use of the keyboard in instrumental works on the Iberian Peninsula, in contrast to its central role throughout the rest of Europe.

⁴² Linda Shipley, "An English Translation of Antonio Soler's 'Llave de la Modulacion,'" (PhD dissertation, Florida State University, 1978), v.

⁴³ Alan Campbell, "The Binary Sonata Tradition in the Mid-Eighteenth Century: Bipartite and Tripartite "First Halves" in the Venice XIII Collection of Keyboard Sonatas by Domenico Scarlatti," (PhD dissertation, McGill University, 2000), 3.

of a collection of Soler's sonatas, which states that Soler was a "discepolo de Domenico Scarlatti;" and the collection of sonatas of both composers published by Lord Fitzwilliam, which included the following, written by Fitzwilliam: "The original of these harpsichord lessons were given to me by Father Soler at the Escorial, 14th February, 1772; Father Soler had been instructed by Scarlatti."⁴⁴ While most of Soler's sonatas are a single movement, there are a few multi-movement sonatas as well, which shows influence from other parts of the continent.

Scarlatti's sonata form from the first half of the eighteenth century had the following characteristics: binary form, modulation to the dominant or relative major key by the end of the first half, and some element of development in the second half before returning to the tonic by the end of the second half. Kirkpatrick describes the development section of the one movement sonata of mid-eighteenth century as an "excursion," and Soler would use this section to modulate to a variety of keys before returning to the tonic.⁴⁵

Many of Soler's sonatas are didactic in nature, including some of the pieces arranged as part of this project, such as Sonatas 50, 114, and 106. Others are virtuosic and may have been intended for performances at El Escorial or elsewhere. Sonata 60 in this collection is a two-part sonata that features a wide variety of suspensions, key changes, and other complexities, and would have been written for a skilled performer.

⁴⁴ Shipley, "An English Translation," v.

⁴⁵ Ralph Kirkpatrick, *Domenico Scarlatti: A Famous Harpsichordist's Study of the Life, Times, and Works of One of the Greatest Composers for His Instrument*, (New York: Princeton University Press, 1968): 251-279.

CHAPTER 5

OVERVIEW OF SOLER'S SONATAS

Soler wrote at least 150 sonatas for solo keyboard, making the choice of sonatas for this project a difficult task.⁴⁶ In their arrangements of Soler's sonatas for two guitars, Pujadas and Labrouve started at the beginning of Rubio's catalogue to systematically work their way through the sonatas. They published a book of ten in 1976, and chose Sonatas 1-10. Their next publication showed that, because of the editor's questionable chronology, proceeding straight through the Rubio groupings might not be the most effective way to continue.⁴⁷ Even Gilbert Rowland's recordings of Soler's sonatas were not in Rubio's order, but rather were grouped thematically. In a similar way, the sonatas that were chosen for the present study had only one common thread: their relation to the guitar.

Method of Sonata Selection

While many of Soler's sonatas have been arranged for one or two guitars, these arrangements vary widely in timbre, tessitura, and playability on the guitar. With the growth of school guitar programs around the world, more intermediate-level music for two guitars is needed to provide a variety of material from which to choose to teach the

⁴⁶ While there is evidence that Soler may have written more than 150 sonatas, many manuscripts have been lost over time.

⁴⁷ Estela Pujadas and Jorge Labrouve, *Seis Sonatas para Guitarra* (Madrid: Unión Musical Española, 1977). In their next publication, Pujadas and Labrouve arranged six of Soler's sonatas: Rs. 104, 101, 113, 112, 115, and 118. As indicated earlier, the Rubio system of categorization was arbitrary and not based on a systematic method.

nuances of different time periods. In preparation for choosing which sonatas should be included in this current study, the first step was to determine which of Soler's sonatas have already been arranged for the guitar. A search was made by using the online resources Worldcat, Proquest, and Ebsco. The results are listed below, as organized by their Rubio number (Appendix A).

The Madrid-based publishing company Unión Musical Española (UME) was the first to publish Soler arrangements for guitar, beginning with an edition by Venancio G. Velasco in 1962.⁴⁸ Over the next seventeen years, Velasco, along with José de Azpiazu and Duo Pujadas-Labrouve, published arrangements of 24 sonatas, making UME the most active publisher of Soler's guitar arrangements. Other notable companies are Tuscan Publications with five arrangements, Guitar Solo Publications with three, and Productions d'Oz with three. Overall, there are 39 guitar duos and only 19 guitar solos. The guitar trio arranged by Grahame Klippel and published by Embercourt in 1984 is the only trio arrangement of Soler's sonatas found by the present study. This research shows that out of a total of 59 arrangements, only 34 individual sonatas by Soler have been arranged for guitar. The next step was to decide which of the 115 others to choose for this project.

The entire collection of sonatas needed to be analyzed in order to develop an understanding of the character and breadth of Soler's keyboard sonatas, which was done by listening to the Soler collection as recorded Gilbert Rowland. Captured in a thirteen

⁴⁸ Founded in the 1890s by Ernesto Dotesio Paynter, Unión Musical Española was a dominant force throughout the century, publishing works by many Spanish national composers such as Rodrigo, Albeniz, Turina, Falla, and Granados.

CD set on the Naxos label, Rowland recorded every sonata currently known to have been written by Antonio Soler, including several that were not assigned Rubio numbers.⁴⁹ The goal was to develop an understanding of the character and breadth of Soler's keyboard sonatas. Details were noted about each sonata, including key characteristics and possible influences, as one of my goals was to highlight sonatas arguably influenced by the guitar. As discussed earlier, Soler would have come in contact with the guitar in eighteenth-century Spain; through his childhood in Catalonia, his time at the monastery at Montserrat, and his life at El Escorial near Madrid, the guitar would have been present wherever Soler found himself. Pieces were chosen from Soler's canon that feature harmonies and rhythms of traditional Spanish folk dances, similar to those found in sonatas by Domenico Scarlatti. Of these, the elements of influence from the guitar are discussed below.

Overview of Sonatas

Sonata 50

Sonata 50 may have been intended as a didactic work for one of Soler's young keyboard students at El Escorial. Two notable guitaristic features of the work are the triplets in mm. 3-4 and 7-8, figures that are commonly played as left-hand slurs on the guitar, and the use of chords to end each half of the piece. The triplets, as shown in Figure 1, bring to mind left-hand guitar technique in which the first note under a slur is plucked with the right hand, and the following notes are articulated by the left hand

⁴⁹ Antonio Soler, *Sonatas for Harpsichord*, Gilbert Rowland (Harpsichord).

alone. This technique was (and still is) part of performance practice for guitarists, and a stylistic feature that Soler wanted to imitate.⁵⁰

The image shows a musical score for two guitars. The top system is labeled 'Guitar 1' and 'Guitar 2' with a circled 'D' below the second staff. The key signature is one sharp (F#) and the time signature is 2/4. The score includes slurs, triplets, and tremolos. The first system covers measures 1-6, and the second system covers measures 7-11. Measure 7 is marked with a '7' above the staff.

Figure 1. Soler, *Sonata 50*, mm. 1-11, Guitar Version.

Soler uses a technique in mm. 18-25 and 52-59 in which a constant note is alternated with a scale to provide a pedal point (Figure 2). This type of writing is common in both plucked and bowed stringed instruments, and Soler possibly drew on these influences during these passages.⁵¹

⁵⁰ Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 2004), 168. Brown discusses slurs in performance practice of the eighteenth century, noting that slurred notes “reproduced the effect of melismas on a vowel sound [in vocal music].”

⁵¹ In guitar, this is known as tremolo, and in bowed strings, it is called *bariolage*. Either may have influenced Soler.



Figure 2. Soler, *Sonata 50*, mm. 19-23, Guitar Version.

The chords at the end of each half of *Sonata 50* both sound and feel like chords strummed on the guitar in the *rasgueado* style. In 1674, Gaspar Sanz described two types of guitar music in Spain: the *punteado* (plucked) style and the *rasgueado* (strummed) style.⁵² The chords that close each half of *Sonata 50* point to the *rasgueado* style commonly used by guitarists.

Sonata 48

This is the only sonata in the present study that has previously been arranged for guitar.⁵³ *Sonata 48* contains examples of possible influence from guitar and Spanish folk music. The opening rhythmic motive in the upper voice brings to mind once again left-hand slurs on the guitar; however, this time they are descending slurs. The opening scale in mm. 2-5 includes a raised seventh, creating a harmonic minor scale, a scale commonly associated with Spanish folk music. In mm. 10-19, Soler employs a B Phrygian tonality,

⁵² Robert Strizich, *The Complete Guitar Works of Gaspar Sanz: Transcribed and Edited for Classical Guitar* (Saint-Nicolas, Québec: Éditions Doberman-Yppan, 1999), 21.

⁵³ Richard Long, *Sonata in E minor*, (Tampa: Tuscany Publications, 1983). Long published an arrangement of R. 48 in 1983 for two guitars.

which again evokes the sound of Spanish folk music.⁵⁴ He also uses tremolo, another common practice in guitar technique in mm. 20-28 and 75-90 (Figure 3).

The image displays three systems of musical notation for a guitar duo. Each system consists of two staves: Guitar 1 (top) and Guitar 2 (bottom). The key signature is one sharp (F#) and the time signature is 3/8. The first system (mm. 1-8) features a melodic line in Guitar 1 with some grace notes and a bass line in Guitar 2. The second system (mm. 9-17) shows Guitar 1 with a tremolo effect (tr) and a bass line in Guitar 2. The third system (mm. 18-24) continues with Guitar 1 using tremolo and Guitar 2 providing a bass line.

Figure 3. Soler, *Sonata 48*, mm. 1-24, Guitar Version.

Lastly, Soler syncopates the rhythm by accenting the second beat of the measure in mm. 32-36, 40-44, 94-98, and 102-106, giving the music a dance-like quality reminiscent of the *chacón* or *zarabanda*, both of which are found in Spanish folk music (Figure 4).⁵⁵

⁵⁴ Israel J. Katz, "Flamenco: Cante Flamenco," *Grove Music Online, Oxford Music Online*, Ed. (Oxford: Oxford University Press).

Figure 4. Soler, *Sonata 48*, mm. 31-44, Guitar Version.

Sonata 106

Sonata 106 starts with imitation that, while not influenced directly by guitar, could be immediately realized in an arrangement for two guitars, as shown in Figure 5.

Figure 5. Soler, *Sonata 106*, mm. 1-8, Guitar Version.

⁵⁵ Rita Vega de Triana, *Antonio Triana and the Spanish Dance: A Personal Recollection* (Newark: Harwood Academic Publishers, 1993), 77.

Soler uses thematic material later in Sonata 106 that is idiomatic to the guitar, such as the run of 6ths in mm. 20-27 and 65-72 (Figure 6). This sonata is similar in style and texture to the two-part inventions by J. S. Bach, and possibly was composed as a didactic work for one of Soler's young students at El Escorial.

Figure 6. Soler, *Sonata 106*, mm. 21-29, Guitar Version.

Sonata 114

Sonata 114 does not feature many guitaristic qualities, but rather highlights the *galant* style that is difficult to find in the guitar repertoire.⁵⁶ Soler creates variety in the melodic line by writing diverse rhythms, supported by a consistent chordal texture for left hand. This melody/chordal-accompaniment approach to composition is consistent with

⁵⁶ Peter Lynan, "Galant," *The Oxford Companion to Music*, *Oxford Music Online* (Oxford: Oxford University Press). According to Lynan, *galant* is "a term used to describe the elegant style popular in the eighteenth century, not only in music but also in literature and the visual arts." In music, this type of elegance was created by emphasizing the melody over a simple accompaniment.

the evolution of the Sonata form in the Classical period, as music became more homophonic and simplified in nature.⁵⁷ Sonata 114 is distinctive because of diverse rhythms in the melodic line that change between duple and triple groupings, and dotted rhythms throughout the piece. One of the examples of this continuously-changing writing is found in mm. 22-29, where Soler alternates between the triple and dotted duple meter, as shown in Figure 7. Brown discusses this style of writing, and cites several examples of composers contemporary with Soler intending for the rhythms to be aligned.⁵⁸ There are not places in Sonata 114 where Soler writes a triple meter over a duple meter; instead, Soler seems to focus these changes on the melodic line, with a simple chordal accompaniment.

The image displays a guitar score for measures 22-31 of Soler's Sonata 114. It is organized into two systems. The first system covers measures 22-26, and the second system covers measures 27-31. Each system consists of two staves: Gtr. 1 (top) and Gtr. 2 (bottom). In the first system, Gtr. 1 features a melodic line with triplets and dotted rhythms, while Gtr. 2 provides a simple chordal accompaniment. The second system continues this style, with Gtr. 1 playing more complex melodic figures and Gtr. 2 playing sustained chords.

Figure 7. Soler, *Sonata 114*, mm. 22-31, Guitar Version.

⁵⁷ Rohan Stewart-MacDonald, “Keyboard Music from Couperin to Early Beethoven,” in *The Cambridge History of Eighteenth-Century Music* (Cambridge: Cambridge University Press, 2009), 472-475.

⁵⁸ Brown, *Classical and Romantic Performing Practice*, 613.

The chordal accompaniment starting in m. 51 features chord shapes that are played with ease on the keyboard and are not typically found in guitar music; the texture adds considerably to the accompaniment. Therefore, all of the chords were transcribed without alteration (Figure 8).

The image displays a musical score for two guitars, labeled 'Gtr. 1' and 'Gtr. 2'. The score is divided into two systems. The first system covers measures 48 to 51. In measure 48, Gtr. 1 has a melodic line with eighth notes and a dotted quarter note, while Gtr. 2 has a bass line with quarter notes. A double bar line with repeat dots follows. The second system covers measures 52 to 58. Gtr. 1 plays a series of chords, and Gtr. 2 plays a melodic line with eighth notes and triplets, indicated by a '3' below the notes.

Figure 8. Soler, *Sonata 114*, mm. 48-58.

Sonata 60a and 60b

This sonata is the longest and most challenging of the present collection for two guitars. This two-part sonata starts with a slower *Cantabile* that is full of suspensions and dissonances, followed by a lively *Allegro* that includes elements of influence from folk music. Although not originally included in Rubio’s collection of 120 sonatas, this single sonata is divided between numbers 23 and 24 of Marvin’s collection and has become incorporated within Rubio’s numbering system as R. 60a and 60b. The *Cantabile* begins with a 9-8 suspension in m. 2 of the opening phrase, which is then imitated in the second voice in mm. 5-6 (Figure 9). This chromatic opening sets the stage, as Rowland describes, for “one of Soler’s most heartfelt and poignant examples [through]...the

prolific flow of lyrical melodies and the unmistakably Spanish idiom of its numerous ideas.⁵⁹

The image displays a musical score for two guitars, labeled 'Guitar 1' and 'Guitar 2' in the first system, and 'Gtr. 1' and 'Gtr. 2' in the second system. The music is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The first system (measures 1-8) shows Guitar 1 with a melodic line featuring eighth-note patterns and some grace notes, while Guitar 2 provides a rhythmic accompaniment with chords and eighth notes. The second system (measures 9-17) continues this texture, with Gtr. 1 playing a more active melodic line and Gtr. 2 maintaining the bass accompaniment. The score includes various musical notations such as beams, slurs, and grace notes.

Figure 9. Soler, *Sonata 60a*, mm. 1-17.

The *Allegro* was the main reason this sonata was chosen for the present study, since there are influences from the guitar and from Spanish folk music throughout, the most obvious of which is another form of tremolo. Soler builds the texture of the entire piece over repeated bass notes, similar to the effect created when playing open strings and moveable chord forms on the guitar (Figure 10).

⁵⁹ Rowland, *Padre Antonio Soler: Sonatas for Harpsichord*, liner notes.

Figure 10 shows the first nine measures of the guitar version of Soler's Sonata 60b. The score is written for two guitars, labeled 'Guitar 1' and 'Guitar 2'. The key signature is one sharp (F#). Guitar 1 starts with a circled '6' and a 'D' below it, indicating a specific fingering or tuning. The music consists of chords and melodic fragments in the upper register. Guitar 2 plays a rhythmic accompaniment of eighth notes in the lower register.

Figure 10. Soler, *Sonata 60b*, mm. 1-9, Guitar Version.

The other theme comprises running scales in each hand, moving in contrary motion to the limits of the instrument. This procedure results in a theme that is effective both visually and aurally (Figure 11).

Figure 11 shows measures 21-31 of the guitar version of Soler's Sonata 60b. The score is written for two guitars, labeled 'Gtr. 1' and 'Gtr. 2'. The key signature is one sharp (F#). Both hands play rapid, ascending and descending scales, moving in contrary motion. Measure numbers 21, 27, and 31 are indicated at the beginning of their respective systems.

Figure 11. Soler, *Sonata 60b*, mm. 21-31.

CHAPTER 6

ARRANGING PROCESS

Arranging music for plucked instruments such as the lute and vihuela can be traced back to intabulations of masses, motets, and popular songs and dances during the Renaissance. Continuing that tradition, guitarists of the nineteenth, twentieth, and twenty-first centuries have looked to keyboard music for additional music to be played on the guitar. Guitarists over the years have arranged some of the greatest keyboard works for the modern guitar, including pieces by Schubert, Chopin, Granados, Albeniz, and many others.⁶⁰ The effectiveness of the arrangement depends on the arranger's skill in choosing the most suitable tessitura, key, timbre, and voicing to make the music idiomatic to the new instrument, without changing the spirit of the original.

Tessitura and Choice of Key

The guitar has a wide range of timbral and expressive possibilities, but has a limited range of less than four octaves. With harmonics, the range is extended but, for the solo guitar, it becomes difficult to have complex harmonies while focusing on specific natural and right-hand harmonics.⁶¹ When arranging keyboard music for the guitar, one of the first considerations should be how the range of the original piece will

⁶⁰ A survey of the variety of keyboard arrangements for guitar can be found in the Guitar Solo Publications catalog: *The GSP Reference Catalog* (San Francisco: Guitar Solo Publications, 2002).

⁶¹ The two types of harmonics played on the guitar are natural and right-hand harmonics. Natural harmonics are played by touching the string at a nodal point on the string with the left hand while simultaneously plucking with the right hand. Right-hand harmonics use the same principle as natural harmonics, but are created by pressing down on a specific fret on the fingerboard and finding the nodal points along the altered string length.

adapt to the guitar. As discussed earlier, the eighteenth-century keyboard that Soler used when conceptualizing these sonatas had a range of at least five octaves with sixty-one keys, and some of his later works even required sixty-three keys.⁶²

Directly related to the issue of range is the choice of key for the arrangements. Each arrangement in this collection is in a different key than its original, the choice of key having been determined by best placement on the guitar fingerboard. It is important to consider the choice of key as it relates to the use of open strings and the timbral quality of the key on the guitar. Sound quality varies, depending on the left-hand finger position, string choice, and right-hand articulation. Table 1 below illustrates the original keys of each of the sonatas in this study together with the key in which the sonatas were arranged for two guitars.

Sonata Rubio Number	Original Key	Key of Arrangement
48	C Dorian	E Minor
50	C Major	G Major
60	C Minor	E Minor
106	E Minor	A Minor
114	D Dorian	A Minor

Table 1. Key Signature Chart of Sonatas.

⁶² Marvin, “Antonio Soler.” According to Marvin, “It is not always clear for which keyboard instrument Soler’s works were intended. He had at his disposal an organ, harpsichord, and pianoforte, and wrote for all three instruments. Most sonatas, however, demand a five-octave keyboard of 61 keys, and some later works required 63 keys – a span greater than that available to Mozart on his fortepiano.”

Sonatas 48 and 114 have unusual key signatures: Sonata 48 was written in C Dorian, but throughout the sonata, Soler lowered practically every A to A-flat.⁶³ In a similar way, Sonata 114 was to be in D Dorian, but Soler wrote in accidentals to lower the B to B-flat throughout the piece. It is unclear why Soler indicated these pieces to be in the dorian mode. Other sonatas in Soler's collection are in dorian mode, and perhaps Sonatas 48 and 114 were intended to be paired and performed with others in related keys. The present arrangement changes the key signatures to E and A minor, but notes the differences in the score.

Timbre

One difficult aspect of the arranging process is the timbral differences between a keyboard instrument such as the harpsichord or fortepiano and the plucked strings of the modern classical guitar. The guitar cannot replicate the narrow, acute sound produced by most harpsichord plectra, and in fact, the guitar's structure produces a richer, more resonant sound. While there is a marked difference, it is this researcher's belief that the arrangements for two guitars highlight the complexity of Soler's writing through the use of multiple colors on the guitar that are otherwise difficult to produce on the harpsichord or fortepiano. For example, Sonata 114 requires a delicate lightness, and this can be explored to a great extent with the attack and right-hand articulation on the guitar.

⁶³ The only B natural is in m. 78.

Additional Notes

As stated previously, one of the goals of this project was to make the pieces fit well on the fingerboard for the performer, and the arrangements in the present study make certain changes to make the pieces work well for two guitars. Appendix B lists all of the changes from the original edition, and these can be organized into the following categories: displacing notes an octave higher or lower, thinning the texture, filling out the texture with implied harmonies, adding and taking away octave doublings, and modifying written-out ornaments.

Notes Displaced an Octave Higher or Lower

As discussed previously, the guitar's limited range restricts the ability to literally transcribe most music for keyboard onto one or even two guitars. The guitar sounds one octave lower than the pitches written on a treble clef. Displacing bass notes up an octave often better reflects the sound quality of the original keyboard music. Of the 72 alterations made in the five sonatas of the present study, 38 are octave changes.

Octave displacement is most apparent in Sonata 48, where nearly the entire left hand of the keyboard score has octaves outside the range of the guitar. While octaves on Soler's instrument would have been used to create contrast and intensity, a single bass note on the guitar can create a similar type of intensity when played *apoyando* ("rest stroke") with the thumb.⁶⁴ To stay as close to the manuscript as possible, octaves are included whenever they make musical and technical sense. With the exception of mm. 7-

⁶⁴ *Apoyando* literally translated means "resting," and this right-hand articulation is created by following through with the finger to the next adjacent string.

9, 35-39, and 43-53, the entire left-hand part of the first half in Soler's original are in octaves. The guitar arrangement retains as many as possible; however, most are changed to a single note (Figure 12).


The figure displays three systems of musical notation for two guitars. Each system consists of two staves: Guitar 1 (top) and Guitar 2 (bottom). The first system covers measures 1 through 8, the second system covers measures 9 through 17, and the third system covers measures 18 through 24. The music is written in G major (one sharp) and 3/8 time. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and trills. The guitar arrangement simplifies the original piano texture by reducing complex chords and octaves to single notes where possible.

Figure 12. Soler, *Sonata 48*, mm. 1-24, Guitar Version.

Texture

Soler's affinity for music theory and modulations may be the reason he made extensive use complex harmonies and rich textures; as a result, the texture of the original sonatas at times needed to be thinned in order for it to be playable on the guitar. One example of this texture thinning takes places in Sonata 106 m. 54, in which Soler writes a

chord cluster for each hand, with a total of nine notes. This would be a difficult texture to re-create on two guitars, so the notes are dispersed between the two parts and the doubled notes are removed (Figure 13).



The image shows two musical staves side-by-side. The left staff, labeled 'Keyboard Version', shows a dense texture with multiple notes in both the upper and lower staves, including some double notes. The right staff, labeled 'Guitar Version', shows a more dispersed texture with notes spread across both staves, and some notes are marked with a sharp sign (#).

Keyboard Version

Guitar Version

Figure 13. Soler, *Sonata 106*, m. 54.

In other instances, some of Soler's sonatas are written with a simple texture for the left hand, possibly to make the pieces more manageable for students. For the present guitar arrangements, sometimes adding an octave or another chord tone to a single-note bass line thickens the texture of the piece. An example is found in Sonata 50, mm. 35-49. By trying to keep the arrangement at an intermediate level, the simple bass line seems to be too easy at times for the guitar part. Instead, as shown in Figures 14 and 15, octaves are added to fill out the bass part and create a richer texture.

The image shows two systems of musical notation for a keyboard version of Soler's Sonata 50. The first system begins at measure 35 and the second at measure 45. The notation includes a treble clef and a bass clef. The music consists of eighth and sixteenth notes in the treble part, often beamed together, and a bass line with longer note values and some accidentals. There are repeat signs and dynamic markings throughout the piece.

Figure 14. Soler, *Sonata 50*, mm. 35-53, Keyboard Version.

The image shows two systems of musical notation for a guitar version of Soler's Sonata 50. The first system begins at measure 34 and the second at measure 42. It features two staves labeled 'Gtr. 1' and 'Gtr. 2'. The notation includes a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes in the upper staff, often beamed together, and a bass line with longer note values and some accidentals. There are repeat signs and dynamic markings throughout the piece.

Figure 15. Soler, *Sonata 50*, mm. 34-49, Guitar Version.

An important element of the present study is to identify influences of Spanish folk music on Soler's writing, and another example of this influence can be found in the

texture of his chords. A good example of this is the way Soler ends each half of Sonata 50, as shown in Figure 16.



Figure 16. Soler, *Sonata 50*, mm. 23-34, Keyboard Version.

Soler creates a percussive effect with the specific rhythm of the chords, a strumming rhythm commonly used in guitar playing. This percussive effect can be better realized on the guitar by adding in the missing chord tones to be able to strum full chords, as shown in Figure 17.

Figure 17. Soler, *Sonata 50*, mm. 29-41, Guitar Version.

Rearranging Notes and Chord Tones

In three instances in the present arrangements, chords needed to be re-voiced to the extent that they had little resemblance to the original voicing. In these instances, the arpeggios were re-formed, in an attempt to keep some connection to the original. In the Allegro of Sonata 60, mm. 79-85, this re-configuring was to accommodate having arpeggios move in the same direction, albeit the opposite direction of the original score (Figure 18 and 19).

Figure 18. Soler, *Sonata 60a*, mm. 74-85, Keyboard Version.

Figure 19. Soler, *Sonata 60b*, mm. 78-86, Guitar Version.

In other places where notes could not be re-voiced, substituting another chord tone was an alternative solution. For example, in *Sonata 106*, the unisons that Soler wrote in m. 30 and 33 are difficult as written for the left hand on the guitar. Substituting the second A for an E in this section provides a much easier realization on the guitar, while keeping the same A-minor tonality (Figure 20).

Keyboard Version

Guitar Version

Figure 20. Soler, *Sonata 106*, mm. 30-33.

Written out Ornaments

Soler often wrote out fast scalar passages to perhaps serve as a didactic tool to teach embellishments to his students. The mid-eighteenth century was a heyday for treatises on embellishment, and Soler would have wanted his students to properly understand their applications. In many instances, the figures Soler included into his sonatas are idiomatic solely to the keyboard, and do not translate well to the guitar. An example of such a figure is in Sonata 50, mm. 29-30 and 65-66. This quick five-note scale in the right hand of the keyboard would have been used to work on velocity. The guitarist only has four fingers to use on the left hand, and so an alternative is to simplify the passage to fit better on the guitar. This still preserves the didactic nature of the original, but makes it applicable to left-hand guitar technique (Figure 21).

29

The image shows a musical score for a keyboard instrument, specifically measures 29 and 30. The score is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). In measure 29, the right hand plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a sequence of chords: F#4-G4, F#4-G4-A4, F#4-G4-A4-B4, and F#4-G4-A4-B4. In measure 30, the right hand plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a sequence of chords: F#4-G4, F#4-G4-A4, F#4-G4-A4-B4, and F#4-G4-A4-B4.

Keyboard Version

29

The image shows a musical score for guitar, specifically measures 29 and 30. The score is written in two staves, labeled 'Gtr. 1' and 'Gtr. 2'. The key signature has one sharp (F#). In measure 29, Gtr. 1 plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Gtr. 2 plays a sequence of chords: F#4-G4, F#4-G4-A4, F#4-G4-A4-B4, and F#4-G4-A4-B4. In measure 30, Gtr. 1 plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Gtr. 2 plays a sequence of chords: F#4-G4, F#4-G4-A4, F#4-G4-A4-B4, and F#4-G4-A4-B4.

Guitar Version

Figure 21. Soler, *Sonata 50*, mm 29-30.

CHAPTER 7

CONCLUSION

The guitar is as relevant in today's society as it ever has been. In the United States, the growing number of programs in middle schools, high schools, community colleges, and universities reinforce the need to expand the guitar's repertoire, particularly in the intermediate level. The goal of this study was to focus on one composer who has been acknowledged as part of guitar history, but whose music has not yet found a place in the modern guitar repertoire. Because the mid-eighteenth century was a time of transition for the guitar, it is a period that is poorly represented in guitar repertoire; therefore, these pieces help bridge the gap between the Baroque and Classical eras.

This paper discusses five of Soler's sonatas in depth, but there are many other sonatas that have yet to be arranged for the guitar. Over the course of the last year, a total of twelve Soler sonatas were arranged for guitar for this project, including four for solo guitar and eight for guitar duo. I chose the sonatas in this study for their elements of Spanish folk music, and because most are newly arranged for the guitar. While this study continues the work of the many guitarists over the past half-century who have arranged Soler's works, it also demonstrates the large amount of work influenced by, but not yet played on the guitar itself. It is my hope this project will inspire further research on Antonio Soler and his contemporaries who have been largely neglected by guitarists and guitar historians.

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APPENDIX A

LISTING OF SOLER'S SONATAS ARRANGED FOR GUITAR

Arranger	Rubio Number	Year Arranged	Publisher	Published as a set	Recorded	Arrangement for Guitar No.
Duo Pujadas-Labrouve	1	1976	Union Musical Española	Yes - 1-10	No	2
Venancio G. Velasco	2	1962	Union Musical Española	No	No	1
Duo Pujadas-Labrouve	2	1976	Union Musical Española	Yes - 1-10	No	2
Venancio G. Velasco	3	1962	Union Musical Española	No	No	1
Duo Pujadas-Labrouve	3	1976	Union Musical Española	Yes - 1-10	No	2
Duo Pujadas-Labrouve	4	1976	Union Musical Española	Yes - 1-10	No	2
Duo Pujadas-Labrouve	5	1976	Union Musical Española	Yes - 1-10	No	2
Duo Pujadas-Labrouve	6	1976	Union Musical Española	Yes - 1-10	No	2
Duo Pujadas-Labrouve	7	1976	Union Musical Española	Yes - 1-10	No	2
Grahame Klippel	7	1984	Embercourt	No	No	3
Duo Pujadas-Labrouve	8	1976	Union Musical Española	Yes - 1-10	No	2
Duo Pujadas-Labrouve	9	1976	Union Musical Española	Yes - 1-10	No	2

Duo Pujadas-Labrouve	10	1976	Union Musical Española	Yes - 1-10	No	2
Venancio G. Velasco	13	1962	Union Musical Española	No	No	1
Venancio G. Velasco	14	1962	Union Musical Española	No	No	1
Venancio G. Velasco	15	1962	Union Musical Española	No	No	1
Gordon Crosskey	33	1980	Boosey & Hawkes	No	No	2
Tory Kannari	37	1997	Editorial de Musica española contemporanea	No	No	2
Richard Long	48	1983	Tuscany	No	No	2
Marcos Vinicius	49	1997	Corda Music	No	No	2
Paul-André Gagnon	49	1994	Productions d'Oz	Yes - 118/49/90	No	2
Nicholas Hooper	61	1987	Oxford Music Associates	No	No	1
Eliot Fisk	67	1991	Guitar Solo Publications	Yes – M. 29/67/92	Yes	1
José de Azpiazu	69	1964	Union Musical Española	No	No	1
José de Azpiazu	71	1964	Union Musical Española	No	No	1
Rafael Andia	84	1974	Editions Musicales Transatlantiques	No	No	1
José de Azpiazu	84	1963	Union Musical Española	No	No	1

Marc Franceries	84	2008	Choudens	Yes - 84/90/118	No	2
Richard Long	84	1984	Tuscany	No	No	2
John Mills	84	1984	Waterloo	No	No	2
Fernand Toribio Vera	85	2008	Dissertation	Yes - 85/146	Yes	2
Rafael Andia	87	1973	Editions Musicales Transatlantiques	No	No	1
Marc Franceries	90	2008	Choudens	Yes - 84/90/118	No	2
Paul-André Gagnon	90	1994	Productions d'Oz	Yes - 118/49/90	No	2
Eliot Fisk	92	1991	Guitar Solo Publications	Yes – M. 29/67/92	Yes	1
Richard Long	92	1983	Tuscany	Yes - 92/94	No	2
Richard Long	94	1983	Tuscany	Yes	No	2
Duo Pujadas-Labrouve	101	1979	Union Musical Española	Yes - 104/101/113/112/115/118	No	2
Duo Pujadas-Labrouve	104	1979	Union Musical Española	Yes - 104/101/113/112/115/118	No	2
Duo Pujadas-Labrouve	112	1979	Union Musical Española	Yes - 104/101/113/112/115/118	No	2
Duo Pujadas-Labrouve	113	1979	Union Musical Española	Yes - 104/101/113/112/115/118	No	2
Duo Pujadas-Labrouve	115	1979	Union Musical Española	Yes - 104/101/113/112/115/118	No	2

Raymond Burley	118	1995	Schott	No	No	1
Marc Franceries	118	2008	Choudens	Yes - 84/90/118	No	2
Paul-André Gagnon	118	1994	Productions d'Oz	Yes - 118/49/90	No	2
Richard Long	118	1983	Tuscany	No	No	2
Duo Pujadas-Labrouve	118	1979	Union Musical Española	Yes - 104/101/113/112/115/118	No	2
Timothy Walker	146	1990	?	No	No	2
Julian Byzantine	146	2009	Bèrben	No	No	2
Fernand Toribio Vera	146	2008	Dissertation	Yes - 85/146	Yes	2
Joachim Bohnert	146	1981	Rossberg	No	No	2
Alexander Bellow	?	1965	F. Colombo	No	No	1
Theodore Norman	?	1969	G. Schirmer	No	No	1
Joseph Mayes	?	2001	Guitar Chamber Music Press	No	No	1
Eliot Fisk	M. 29	1991	Guitar Solo Publications	Yes – M.29/67/92	Yes	1
Lorenzo Palomo	?	2011	Boileau	Yes - ?	No	2
Lorenzo Palomo	?	2011	Boileau	Yes - ?	No	2
Lorenzo Palomo	?	2011	Boileau	Yes - ?	No	2

APPENDIX B

LIST OF NOTE DIFFERENCES IN ARRANGEMENTS

Sonata Rubio No.	Type of Change	Measure No. or Range w/part
48	displaced octave	1-53, part 2
48	displaced octave	47-53, part 1
48	displaced octave	57-58, part 1
48	add octave	74-75, part 1
48	add octave	77-78, part 1
48	displaced octave	97-98, part 1
50	displaced octave	20-22, part 1
50	thinned out texture	28-29, part 2
50	changed ornament	29-30, part 1
50	filled out chord	31, part 2
50	filled out chord	32-34, part 1
50	changed rhythm to match part 1	33, part 2
50	add octave	35-51, part 2
50	displaced octave	54-56, part 1
50	displaced octave	58-59, part 1
50	add octave	60-66, part 2
50	changed ornament	65-66, part 1
50	changed rhythm to match part 1	69, part 2
106	displaced octave	10-12, part 2
106	displaced octave	14-15, part 2
106	displaced octave	17-29, part 2
106	filled out chord	30, part 2

106	filled out chord	33, part 2
106	displaced octave	36-38, part 1 and 2
106	thinned out texture	39, part 1
106	displaced octave	43, part 1
106	thinned out texture	46, part 2
106	thinned out texture	52-54, part 1
106	displaced octave	55-56, part 1 and 2
106	displaced octave	59-60, part 1
106	displaced octave	65-74, part 1
106	switched note in order to keep original contour	73, part 1
106	filled out chord	75, part 1
106	filled out chord	78, part 1
114	changed key signature	1, part 1 and 2
114	thinned out texture	55-56, part 2
114	added tie to be consistent with previous articulation	86-88, part 2
60a	displaced octave	2-4, part 2
60a	displaced octave	16, part 2
60a	thinned out texture	17, part 2
60a	displaced octave	18-21, part 2
60a	thinned out texture	43, part 2
60a	thinned out texture, displaced octave	52-67, part 2
60a	thinned out texture, displaced octave	75-98, part 2

60a	displaced octave	100-106, part 1
60a	displaced octave	115-123, part 1
60a	thinned out texture	138, part 1
60a	thinned out texture, displaced octave	146-158, part 1
60a	switched note in order to keep original contour	160, part 1
60a	thinned out texture, displaced octave	169-193, part 1
60a	displaced octave	183-185, part 2
60b	displaced octave	23, part 1
60b	displaced octave	26, part 1
60b	displaced octave	37-40, part 2
60b	displaced octave	43-46, part 2
60b	displaced octave	51-54, part 2
60b	displaced octave	56-63, part 1
60b	thinned out texture	65-66, part 1
60b	displaced octave	68-75, part 2
60b	thinned out texture	77-78, part 2
60b	re-arranged note order of arpeggios	79-85, part 2
60b	thinned out texture	88-93, part 1 and 2
60b	displaced octave	93-95, part 1
60b	thinned out texture	98-102, part 1 and 2
60b	displaced octave	103-106, part 1
60b	displaced octave	109, part 1
60b	displaced octave	120-123, part 2
60b	displaced octave	126-129, part 2

60b	displaced octave	139-146, part 2
60b	displaced octave	151-158, part 1
60b	displaced octave	163-166, part 1 and 2

53

53