1975

Spanish Chamber Music of the Eighteenth Century.

Richard Xavier Sanchez

Louisiana State University and Agricultural & Mechanical College

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SPANISH CHAMBER MUSIC OF THE EIGHTEENTH
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The Louisiana State University and Agricultural
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Music

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SPANISH CHAMBER MUSIC OF THE

EIGHTEENTH CENTURY

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

Richard Xavier Sanchez
B.A., Tulane University, 1964
M.M., Louisiana State University, 1969
December, 1975
TABLE OF CONTENTS

LIST OF TABLES ................................................................................................. iii
LIST OF MUSICAL EXAMPLES ........................................................................... iv
ABSTRACT .............................................................................................................. xi

Chapter
I. POLITICAL AND HISTORICAL BACKGROUND OF EIGHTEENTH-CENTURY SPAIN ................................................................. 1
II. THE ITALIAN PRESENCE IN SPAIN ......................................................... 11
III. THE STATE OF CHAMBER MUSIC IN SPAIN FROM 1750 TO 1800 ...... 23
IV. LIVES AND WORKS OF KNOWN SPANISH CHAMBER MUSIC COMPOSERS ........................................................................... 39
V. THE GENERAL STYLE OF THE CLASSICAL PERIOD .......................... 76
VI. DISCUSSION AND ANALYSIS OF SELECTED WORKS ................. 99
VII. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS ................. 269
APPENDIX ........................................................................................................... 273
SELECTED BIBLIOGRAPHY ........................................................................... 283
VITA ..................................................................................................................... 297
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Forms of <em>Sonatas</em> /Longman by Pla, (?)</td>
<td>179</td>
</tr>
<tr>
<td>2. Forms of <em>Quartetos</em>, Op. III by Canales</td>
<td>204</td>
</tr>
<tr>
<td>3. Forms of <em>Duos de violin y viola</em> by Canales</td>
<td>224</td>
</tr>
<tr>
<td>4. Forms of <em>Seis duetos</em> by Canales</td>
<td>239</td>
</tr>
<tr>
<td>5. Forms of <em>Solos</em> by Ximénez, N.</td>
<td>253</td>
</tr>
</tbody>
</table>
### LIST OF MUSICAL EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Haydn, Joseph, <em>String Quartet in A Major</em>, Op. 20, No. 6, 2nd movement, bars 1-8 (1st violin part only)</td>
<td>88</td>
</tr>
<tr>
<td>4. Herrando (Herrando), <em>Solo p. violino</em>, Sonata III, 2nd movement, bars 5-8 (violin part only)</td>
<td>102</td>
</tr>
<tr>
<td>9. Herrando, <em>Tres duos nuevos</em>, No. 1, 1st movement, double bar</td>
<td>111</td>
</tr>
<tr>
<td>10. Herrando, <em>Tres duos nuevos</em>, No. 1, 1st movement, bars 1-8</td>
<td>113</td>
</tr>
<tr>
<td>12. Herrando, <em>Tres duos nuevos</em>, No. 1, 2nd movement, bars 1-5</td>
<td>117</td>
</tr>
<tr>
<td>13. Herrando-Nin, <em>Classiques Espagnols</em>, No. 6, bars 1-12</td>
<td>122</td>
</tr>
<tr>
<td>14. Herrando-Nin, <em>Classiques Espagnols</em>, No. 6, double bar</td>
<td>123</td>
</tr>
<tr>
<td>15. Herrando-Nin, <em>Classiques Espagnols</em>, No. 1, bars 1-9</td>
<td>125</td>
</tr>
<tr>
<td>16. Manalt, <em>Obra harmónica</em>, Sonata VI, 2nd movement, bars 1-31 (violin part only)</td>
<td>129</td>
</tr>
<tr>
<td>17. Manalt, <em>Obra harmónica</em>, Sonata IV, 3rd movement, bars 1-30 (violin part only)</td>
<td>130</td>
</tr>
<tr>
<td>No.</td>
<td>Composer</td>
</tr>
<tr>
<td>-----</td>
<td>----------</td>
</tr>
<tr>
<td>18.</td>
<td>Manalt,</td>
</tr>
<tr>
<td>22.</td>
<td>Soler,</td>
</tr>
<tr>
<td>23.</td>
<td>Soler,</td>
</tr>
<tr>
<td>24.</td>
<td>Soler,</td>
</tr>
<tr>
<td>25.</td>
<td>Soler,</td>
</tr>
<tr>
<td>26.</td>
<td>Soler,</td>
</tr>
<tr>
<td>27.</td>
<td>Soler,</td>
</tr>
<tr>
<td>29.</td>
<td>Soler,</td>
</tr>
<tr>
<td>30.</td>
<td>Soler,</td>
</tr>
<tr>
<td>31.</td>
<td>Pla, (Manuel?),</td>
</tr>
<tr>
<td>32.</td>
<td>Pla, (Manuel?),</td>
</tr>
<tr>
<td>33.</td>
<td>Pla, (Manuel?),</td>
</tr>
<tr>
<td>Example</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>34. Pla, (Manuel?), <em>Six Duets</em>, Duet I, 3rd movement, bars 20-23</td>
<td>158</td>
</tr>
<tr>
<td>35. Pla, (Manuel?), <em>Six Duets</em>, Duet I, 3rd movement, bars 22-24</td>
<td>158</td>
</tr>
<tr>
<td>36. Pla/Karlsruhe, Trio I, 2nd movement, double bar, 2nd flute tacet</td>
<td>163</td>
</tr>
<tr>
<td>37. Pla/Karlsruhe, Trio I, 1st movement, bars 1-12</td>
<td>164</td>
</tr>
<tr>
<td>38. Pla/Karlsruhe, Trio III, 2nd movement, bars 1-8, violin part tacet</td>
<td>166</td>
</tr>
<tr>
<td>39. Pla/Karlsruhe, Trio III, 3rd movement, bars 1-8</td>
<td>167</td>
</tr>
<tr>
<td>40. Pla/Karlsruhe, Trio III, 1st movement, bars 1-13</td>
<td>169</td>
</tr>
<tr>
<td>41. Pla, Sonatas/Hardy, Sonata II, 1st movement, bars 1-14</td>
<td>171</td>
</tr>
<tr>
<td>42. Pla, Sonatas/Hardy, Sonata II, 3rd movement, bars 1-8</td>
<td>173</td>
</tr>
<tr>
<td>43. Pla, Sonatas/Schott, Sonata II, 1st movement, bars 1-9</td>
<td>175</td>
</tr>
<tr>
<td>44. Pla, Sonatas/Schott, Sonata IV, 2nd movement, bars 1-8</td>
<td>176</td>
</tr>
<tr>
<td>45. Pla, Sonatas/Schott, Sonata VI, 1st movement, bars 13-15</td>
<td>177</td>
</tr>
<tr>
<td>46. Pla, Sonatas/Longman, Sonata I, 1st movement, bars 1-6</td>
<td>180</td>
</tr>
<tr>
<td>47. Pla, Sonatas/Longman, Sonata VI, 2nd movement, bars 1-17</td>
<td>182</td>
</tr>
<tr>
<td>48. Pla, Sonatas/Longman, Sonata II, 3rd movement, bars 1-17</td>
<td>183</td>
</tr>
<tr>
<td>49. Oliver y Astorga, <em>Six Sonatas</em>, Sonata I, 1st movement, bars 1-9</td>
<td>188</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>50. <strong>Oliver y Astorga, Six Sonatas</strong>, Sonata V, 1st movement (first treble part only), a) bars 1-5, b) bars 62-66, c) bars 73-84</td>
<td>190</td>
</tr>
<tr>
<td>51. <strong>Oliver y Astorga, Six Sonatas</strong>, Sonata II, 2nd movement, bars 1-10</td>
<td>192</td>
</tr>
<tr>
<td>52. <strong>Oliver y Astorga, Six Sonatas</strong>, Sonata IV, 3rd movement, bars 1-8</td>
<td>193</td>
</tr>
<tr>
<td>53. <strong>Oliver y Astorga, Six Sonatas</strong>, Sonata II, 3rd movement, bars 1-17</td>
<td>194</td>
</tr>
<tr>
<td>54. <strong>Oliver y Astorga, Six Sonatas</strong>, Sonata III, 2nd movement, bars 1-12</td>
<td>196</td>
</tr>
<tr>
<td>55. <strong>Oliver y Astorga, Six Sonatas</strong>, Sonata I, 3rd movement, bars 17-24 (1st treble part only)</td>
<td>198</td>
</tr>
<tr>
<td>56. <strong>Oliver y Astorga, Six Sonatas</strong>, Sonata III, 1st movement (treble parts only), a) bars 43-47, b) bars 110-114</td>
<td>198</td>
</tr>
<tr>
<td>57. <strong>Oliver y Astorga, Six Sonatas</strong>, Sonata VI, 1st movement, bars 42-53</td>
<td>201</td>
</tr>
<tr>
<td>58. <strong>Canales, Six Quartettos</strong>, Op. III, Quartet I, 1st movement, bars 1-9</td>
<td>207</td>
</tr>
<tr>
<td>59. <strong>Canales, Six Quartettos</strong>, Op. III, Quartet IV, 1st movement, bars 1-10</td>
<td>209</td>
</tr>
<tr>
<td>60. <strong>Canales, Six Quartettos</strong>, Op. III, Quartet II, 3rd movement, bars 1-11 (1st violin part only)</td>
<td>212</td>
</tr>
<tr>
<td>61. <strong>Canales, Six Quartettos</strong>, Quartet VI, 4th movement, bars 1-19 (1st violin part only)</td>
<td>212</td>
</tr>
<tr>
<td>62. <strong>Canales, Six Quartettos</strong>, Op. III, Quartet IV, 3rd movement, bars 1-6</td>
<td>214</td>
</tr>
<tr>
<td>63. <strong>Canales, Six Quartettos</strong>, Op. III, Quartet I, 1st movement, bars 10-13</td>
<td>215</td>
</tr>
<tr>
<td>64. <strong>Canales, Cuarteto . . . de dos cavatinas</strong>, No. 1, bars 1-10</td>
<td>216</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>65. Canales, <em>Cuarteto ... de dos cavatinas</em>, No. 1, bars 21-25</td>
<td>217</td>
</tr>
<tr>
<td>66. Canales, <em>Cuarteto ... de dos cavatinas</em>, No. 2, bars 1-8</td>
<td>221</td>
</tr>
<tr>
<td>67. Canales, <em>Duos de violín y viola (Duos vn. va.</em>), Duo V, 2nd movement, bars 1-11</td>
<td>226</td>
</tr>
<tr>
<td>68. Canales, <em>Duos vn. va.</em>, Duo III, 1st movement, bars 1-4</td>
<td>227</td>
</tr>
<tr>
<td>69. Canales, <em>Duos vn. va.</em>, Duo IV, 2nd movement, bars 1-5</td>
<td>228</td>
</tr>
<tr>
<td>70. Canales, <em>Duos vn. va.</em>, Duo III, 1st movement, a) bars 5-6, b) bars 15-16</td>
<td>228</td>
</tr>
<tr>
<td>71. Canales, <em>Duos vn. va.</em>, Duo II, 1st movement, bars 1-6</td>
<td>229</td>
</tr>
<tr>
<td>72. Canales, <em>Duos vn. va.</em>, Duo III, 2nd movement, bars 1-7</td>
<td>230</td>
</tr>
<tr>
<td>73. Canales, <em>Duos vn. va.</em>, Duo III, 2nd movement, bars 21-24</td>
<td>230</td>
</tr>
<tr>
<td>74. Canales, <em>Duos vn. va.</em>, Duo III, 1st movement, bars 26-40</td>
<td>231</td>
</tr>
<tr>
<td>75. Canales, <em>Duos vn. va.</em>, Duo IV, 1st movement, bars 19-26</td>
<td>233</td>
</tr>
<tr>
<td>76. Canales, <em>Duos vn. va.</em>, Duo IV, 1st movement, bars 5-8</td>
<td>234</td>
</tr>
<tr>
<td>77. Canales, <em>Duos vn. va.</em>, Duo V, 1st movement, bars 1-4</td>
<td>235</td>
</tr>
<tr>
<td>78. Canales, <em>Duos vn. va.</em>, Duo V, 1st movement, bars 17-23</td>
<td>236</td>
</tr>
<tr>
<td>79. Canales, <em>Seis duetos</em>, Dueto IV, 1st movement, bars 1-6</td>
<td>242</td>
</tr>
<tr>
<td>80. Canales, <em>Seis duetos</em>, Dueto III, 2nd movement, bars 1-12</td>
<td>243</td>
</tr>
</tbody>
</table>
Example

81. Canales, Seis duetos, Dueto I, 3rd movement, bars 27-31 244
82. Canales, Seis duetos, Dueto I, 1st movement, bars 1-9 245
83. Canales, Seis duetos, Dueto III, 1st movement, bars 9-28 246
84. Canales, Seis duetos, Dueto III, 2nd movement, bars 26-30 247
85. Canales, Seis duetos, Dueto IV, 1st movement, bars 21-26 248
86. Canales, Seis duetos, Dueto II, 3rd movement, "Trio" 250
87. Ximenez, N., Solos, Solo I, 1st movement, bars 1-8 (violin part only) 256
88. Ximenez, N., Solos, Solo I, 3rd movement, bars 1-22 257
89. Ximenez, N., Solos, Solo II, 4th movement, bars 1-12 (violin part only) 259
90. Ximenez, N., Solos, Solo III, 2nd movement, bars 1-13 260
91. Ximenez, N., Solos, Solo III, 2nd movement, end of piece 261
92. Ximenez, N., Solos, Solo I, 3rd movement, bars 93-96 261
93. Ximenez, N., Solos, Solo IV, 3rd movement, bars 6-31 262
94. Ximenez, N., Solos, Solo I, 3rd movement, end of movement 264
95. Ximenez, N., Solos, Solo IV, 1st movement, end of movement 265
96. Ximenez, N., Solos, Solo I, 1st movement, bars 84-88 (violin part reduced) 266
<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>97. Ximenez, N., <em>Solo</em>, Solo I, 3rd movement, bars 42-45</td>
<td>266</td>
</tr>
<tr>
<td>98. Ximenez, N., <em>Solo</em>, Solo II, 1st movement, bars 33-36</td>
<td>267</td>
</tr>
</tbody>
</table>
ABSTRACT

In the second half of the eighteenth century a flourishing of chamber music composition by native Spaniards occurred in Spain. Their musical activities and compositions were the subject of this study. The political history of Spain had a great bearing on several aspects of Spanish music. Therefore, a brief portrait of the history of Spain from 1700 (the establishment of the Bourbon monarchy) to 1809 (the entry of Napoleon's troops into Madrid) is presented.

From the early eighteenth century, the Italian wives of the Bourbon monarchs had been influential in bringing large numbers of Italian musicians and composers into Spain. An important diversion of Spanish nobility became Italian opera; sacred music also came under strong Italian influence. Three famous Italians who spent most of their professional life in Spain were Carlo Broschi Farinelli, Domenico Scarlatti, and Luigi Boccherini. Discussion is presented of the general presence of Italian musicians in Spain.

A few Spanish noblemen became interested in chamber music ca. 1750, and by 1760, in Madrid and a few other cities, the performance of chamber music became a diversion of the upper class. Both Italians and Spaniards were engaged in its composition and performance. Especially popular was the music of Haydn; but the
music of other Classical Period composers was also performed.

Circa 1750 the first known chamber music composition by a native Spaniard was written, and between that date and 1800 some thirty-five Spaniards composed quantities of chamber music. The principal categories were: solo sonatas, trio sonatas, duets for treble instruments, and string quartets. The significant composers were Manual Canales, José Herrando, Francisco Manalt, Juan Oliver y Astorga, the brothers Juan, José, and Manuel Pla, Antonio Soler, Antonio Ximenez, and Nicolas Ximenez. These men were also active performing musicians.

Only a paucity of composition by the Spanish composers is in twentieth-century editions; the remainder are either in manuscript form or in their original eighteenth-century edition. Much of the music was published outside Spain, in England, Italy, and France. Part of the original repertoire is lost because Spanish repositories have been destroyed, the inevitable result of the many wars Spain has endured.

A comprehensive description and definition of the classical style is presented, bringing into account as many characteristics of music as is practical. This standard is then used as a basis of comparison for the music by the Spaniards. Analyses of several compositions by nine different composers are given, and the music shows a close adherence to the prevailing style of the Classical Period. In some cases, the music exhibits a mixture of baroque and classical characteristics and a few unique style-
traits are also observed in the music of some composers. Nationalistic tendencies in the music, i.e., Spanish rhythms, guitar effects, and other devices associated with Spanish music appear sparingly. The prevailing characteristics in this music are not sufficiently consistent to warrant calling these composers a "Spanish school of composition" unique and different from other countries. Nonetheless, the music is compositionally interesting and pleasant to hear.

An appendix is included giving the names of all the known Spanish chamber music composers, the names of their known works, and, where possible, present-day locations of the music.

For violinists, the skills required to perform this music range from minimal to a very advanced technique. Much of the repertoire would make suitable material for advanced student violinists. The technique generally demanded is moderate, and the works themselves are gratifying to perform.
The objective of this research project was to present a discussion of eighteenth-century Spanish chamber music. Considering that the political and socio-economic climate of Spain during that century had a direct bearing on music in Spain, a brief portrait of Spanish history is necessary in order to better understand its music.

With the advent of Phillipe de Bourbon [Phillipe of Anjou], grandson of Louis XIV of France, to the Spanish throne in 1700, Spain experienced more than the turn of a century. The power and prestige of the nation that had reconquered its home from the Moors, had colonized America, and had held European hegemony, was frittered away by the last of the Spanish Habsburgs through exhaustive foreign wars and domestic misgovernment. The Bourbons brought to Spain what it possibly needed most, personal attention. The three kings who ruled in the next eighty-eight years, Phillipe, who ascended the Spanish throne as Philip V, and his two sons, Fernando VI and Carlos III, were moved by a sincere desire to improve their country. Under them it made remarkable moral and material progress. Its population increased, it again showed signs of prosperity, its colonial empire received much needed reform, and before the end of the century it once more had weight in international affairs.¹

Thus does the historian Richard Herr provide a concise overview of the significant changes that occurred in Spain in the

eighteenth century. Throughout much of the seventeenth century, the European powers had given their daughters in marriages, had made alliances, and had engaged in wars of succession in hopes of wresting the Spanish crown from the Habsburgs. With no Habsburg heir to claim the throne upon the death of the Spanish King Charles II, the Bourbon claimant, Phillippe of Anjou, grandson of Louis XIV of France, was ready to be made king. In December of 1700, Phillippe of Anjou was crowned Felipe V (Philip V), King of Spain. The French Bourbons, who had long coveted the Spanish throne, had now realized one of the goals of their foreign policy.

Philip was seventeen at the time of his coronation. He left France for Spain, taking with him several personal French advisors and his father's admonition "to be a good Spaniard, but never to forget his French birth." France, which previously had little representation in Spain, now gained great influence there.

Philip's general nature and disposition is of some historical significance. He was a man of weak will, given to fits of depression, and easily influenced by his advisors. His marriage in 1702 to an Italian princess, Maria-Louisa of Savoy, opened the way to Italian influence at the Spanish court. In 1714 Maria-Louisa died and Philip soon married another Italian princess, Isabel Farnesio (Elizabeth Farnese) of Savoy, a woman of strong will and great

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3 Livermore, Spain, pp. 325-26.
ambition. Correctly evaluating Philip's character, Elizabeth arrived in Spain prepared to be its queen and absolute ruler.

During Philip's fits of melancholy, which sometimes lasted for days, no one, not even his ministers, was permitted to see him. Thus, Elizabeth's power and influence increased at the Spanish court, and more Italians were admitted into official positions.

Throughout forty years of Philip's forty-six year reign, Spain was involved in wars with claimants to the Spanish crown who had steadfastly refused to accept the Bourbons as the rightful heirs to the Spanish monarchy. These wars depleted the country's financial resources and fanned a discontent among some elements of the Spanish population who felt that Philip was more concerned with preserving his crown than with solving internal problems. This native discontent was aggravated by the presence of so many foreign ministers—Italian and French—at the Spanish court. Ironically, despite his concern to preserve his throne, Philip did show great concern for Spain and the Spanish people, which was in sharp contrast with the decadent Habsburgs who had allowed Spain to slip to a low ebb, economically, politically, and socially. He chose for important posts capable Spaniards who effected many internal changes in Spain, changes which in some instances led to renewed interest in the Spanish heritage itself. ¹

The Royal Academy of Language and the Royal Academy of History were founded in 1738, and the Royal Academy of Noble Arts was

instituted in 1744. Under government auspices, other organizations were established for the specific purpose of rekindling interest in native Spanish crafts, art, music, etc.5

Philip died of apoplexy in 1746 and was succeeded by his fourth and eldest surviving son from his first marriage to MaríaLouisa, Ferdinand VI (reigned, 1746-1759). He had been Prince of Asturias, and in 1729 had married Barbara of Braganza, daughter of Jão V, King of Portugal.6

His bellicose step-mother [Elizabeth] had kept him in the background during his [Ferdinand's] lifetime, and Ferdinand desired only harmony. He and his wife were united and childless: Their single passion was music and their favorite singer, Farinelli.7

(The composer-harpsichordist Domenico Scarlatti was music teacher to Barbara of Braganza, and he accompanied her to Spain from Portugal [see Chapter II, p. 19]).

Ferdinand, like his father, was a shy, retiring man also prone to depressed states. He did foster a policy of peace and resisted entangling alliances. Under Ferdinand, Spain continued to place its internal affairs in better order. Although not a particularly gifted leader, he chose able ministers who made national recovery their primary concern. Mining, commerce, and agriculture all progressed under their guidance. Also, foreign artists and musicians were

5Livermore, Spain, p. 333.

6Note that the reign of Ferdinand VI coincides with the beginning of the time period covered in this research project, i.e., ca. 1750.

7Livermore, Spain, p. 332.
admitted into Spain in large numbers.8

Upon the death of his wife Barbara in 1758, Ferdinand
lapsed into a state of melancholy. He died ten months later, never
having regained his self-composure. The seeds of reform planted
during his reign would bear fruit under his successor and half-
brother, Carlos III.

Carlos III (reigned, 1759-88) was the eldest son of Eliza-
beth Farnese. He had been Duke of Parma and King of Naples and was
married to Maria-Amalia of Saxony. Carlos and his queen had six
children, the second of whom would succeed him as king. Since he
had lived outside Spain, away from the influence of the Spanish
court, Carlos brought with him, upon his coronation, a fresh out-
look. His position as King of Naples had given him experience in
government and knowledge of political affairs, and his exposure to
the Italian people had given him a broad heritage from which to
draw.9

In Carlos III, Spain was to have its most resplendent ruler
of the century. Though not a particularly handsome man, he was a
person of poise with a friendly demeanor. Having become king at the
relatively late age of forty-three, he possessed the necessary matu-
rity to rule wisely. Carlos was totally dedicated to the affairs of
government and to the improvement of life for the Spanish people.
Taxes were lightened, industry was strengthened, new roads were

9Livermore, Spain, p. 336.
built, and governmental agencies were improved. In short, Carlos III brought about vast reforms badly needed in Spain.  

Maria-Amalia died only a year after Carlos’ accession to the throne. He never remarried nor seemed to take interest in other women. The Spanish court reflected Carlos’ high moral standards, standards of which his countrymen were aware and for which they respected him.  

Carlos carried out the affairs of state in much the same way he handled his personal life, almost to the point of compulsion. His daily habits were entirely predictable, beginning each morning with a hunt at approximately 6:00 a.m., regardless of weather conditions. The rest of the daily schedule was followed punctually. Unlike his predecessor, he did not care for elegant affairs, such as banquets, dances, or concerts; he preferred simpler diversions. He did, however, encourage his son and successor, Carlos IV, to become interested in the arts, in dancing, and in music.  

As a reformer of domestic government and politics, Carlos attempted a number of radical changes. Among his primary concerns was to weaken the strength of the papacy in Spain, which he felt had too much influence on the government. By various means he succeeded in making the crown more powerful than the church.  

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12 Ferrer del Río, Carlos III, 2:257.  
13 Ferrer del Río, Carlos III, 2:385.
He was also interested in learning and science and he aided institutions that would spread new ideas to the people. Universities were reorganized and The Society of Friends and the Society of the Press were formed. The latter two groups were granted permission, by royal privilege, to meet and discuss science, politics, and mathematics. By the edict of the Council of Castille in 1770, university curricula were revised and new textbooks were adopted.14

On matters touching more immediately the day-to-day life of his subjects, Carlos tried to narrow the gap between the very rich and the very poor. He provided jobs for beggars and vagabonds, in some cases by placing them in the army and navy; church officials were also ordered to find work for the poor. The sick and aged were put into hospitals or homes where they could be cared for properly.15

The reign of Carlos III was by far the most progressive and stable of any eighteenth-century Spanish monarch. His reforms brought renewed pride to the crown and to the Spanish people. Had he had a competent successor, Carlos' progressive ideas could have continued to serve Spain well, but unfortunately, such was not to be the case. Carlos III died in 1788 and was succeeded by his son, Carlos IV.

Carlos IV (reigned, 1788-1808) was born in Portici, Italy, and went to Madrid in 1759, when his father claimed the Spanish throne.

15 Herr, Spain, p. 34.
In contrast to his father, Carlos IV was a pasty-faced, stocky and weak character who found himself incapable of maintaining his father's reforms. To his dismay, his court became increasingly less relevant to the needs of his people.  

In 1765 he was married to Maria-Louisa of Parma, who dominated him completely throughout their marriage. It is reported that he learned little Spanish, and spoke only his native tongue, Italian. His letter of abdication in 1808 was written in Spanish with atrocious spelling and grammar.  

Carlos IV did not have the proper training or background to prepare him to become King of Spain. As the Prince of Asturias, the heir to the throne had seldom been included in state affairs by his father, and apparently his education in politics and economics did not equip him to lead the country. Contact with his father had been limited to the daily hunts, inappropriate occasions for the discussion of affairs of the realm. 

After his accession to the throne in 1788, political and social conditions deteriorated in Spain; Carlos was little more than a puppet king. Maria-Louisa kept a cortejo, or male escort, as was the custom of the Spanish nobility; his function was to escort the queen whenever the king could not be present. Maria's cortejo was 

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17 Interview with José Subirá by Alice Belgray in Belgray, "Brunetti," p. 20.

18 Carlos IV was an amateur musician and a fairly good violinist. He kept company with several famous musicians. See Chapter III, p. 36.

Manuel Godoy (1767-1851), a man who gained favor with the king and who was appointed to several elevated ministerial positions. The relationship between the queen and Godoy, however, became more intimate. Maria-Louisa made no effort to hide her open affair with Godoy, a fact which caused the people to lose respect for their king, whom they viewed only as a cuckolded fool.  

The French Revolution (1789-1792) and the fall of the French Bourbon monarchy created a sharp division in Spain between those ministers who retained an unwavering loyalty to the Bourbon pretender in France while blindly failing to recognize the French Republic and those ministers who recognized the potential menace to Spain of a France in the hands of Napoleon. The latter favored coming to terms with the French Republic and its rising leader.

Through Godoy, Carlos attempted to maintain a policy of neutrality during the Napoleonic conquests; in this effort he failed completely. Napoleon dispatched troops to Spain, and, by the Treaty of Bayonne, 1808, Carlos IV was to be given the small kingdom of Etruria, and the Spanish crown was to be awarded to Napoleon's brother, Joseph. However, Carlos immediately abdicated in favor of his son, Ferdinand VII, who was adored by the Spanish people. Riots and disorder spread throughout Spain as pro-French and anti-French factions fought openly. Finally, in the latter part of 1808, Napoleon's troops entered Madrid and the Bourbon rule in Spain was brought to an end, at least for the moment.

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21 Livermore, Spain, pp. 348ff.
If history has been generous to Charles III, it has been harsh to his son. Charles' temperament inclined towards the easy-going pacifism of his uncle, Ferdinand VI. A man of simple piety, he found himself divided from the traditions of his subjects by the regalism of his house and his father's Xenophilia.  

The Bourbon rule in Spain had lasted approximately one century (1700-1808), during which time it brought about many improvements. The house of Bourbon, however, was incapable of solving all the country's problems.

22 Livermore, Spain, p. 350
CHAPTER II

THE ITALIAN PRESENCE IN SPAIN

The history of eighteenth-century Spanish music cannot easily be divorced from Italian music history because of the nearly ubiquitous presence of Italian musicians and composers in Spain. This phenomenon can perhaps be understood in light of the fact that there were large numbers of Italians at the Spanish court throughout the Bourbon's rule (see Chapter I). Of the five women who were married to Bourbon monarchs, three were of Italian birth. All three strongly encouraged the bringing of Italian musicians to Spain, and as early as 1703, Philip V's first wife, Maria-Louisa, arranged for an Italian opera company to perform in Madrid. Soon thereafter several Italian musicians and composers were invited to come to Spain.¹ With Philip's subsequent marriage to Elizabeth Farnese in 1714, this trend was strongly reinforced.²

The names and positions held by several of those Italian musicians have been preserved; they served in both secular and sacred music positions. Felipe Falcone (fl. ca. 1720-1730) arrived in Spain

¹José Subirá, La Música en la casa de Alba (Barcelona: 1927), p. 54 (hereafter cited as Subirá, Alba).

in 1724. The position he held then is unknown, but in 1726 he was made director of Italian musical production in the palacio real, or Royal Palace, a position he held for four years. In 1730 he was replaced by another Italian, Francisco Corselli (fl. ca. 1725-1755), and then Falconi was appointed maestro duplente (assistant) to Corselli. Soriano Fuertes commented that the protection and patronage afforded the Italians by the Spanish court (ca. 1730) greatly outraged the local Spanish musicians. This protection and patronage further angered the Spaniards when the Italians were able to gain control of several theaters in Madrid without so much as even paying rent. Operas were produced there, lavishly, with the complete support of the crown.

The director of Italian musical production, Corselli, was held in highest esteem by the elite of Madrid society. Corselli was eventually appointed to other high musical positions, including maestro de capilla at the Royal Chapel, maestro de los reales infantes, director de la real cámara, and rector de colegio de niños cantores.

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7 Soriano Fuertes, Historia, 4:46. Translations given in parentheses were done by the writer.
(instructor of the royal children, director of the royal chamber activities, and director of the children's singing school).

In 1751 a fire destroyed the principal church of Madrid, the Royal Chapel of Santa María. Because all of the music had also been destroyed, Corselli and the Spanish organist José Nebra (1688-1768) were commissioned to compose new sacred music to replace that which had been lost. During this same time, Corselli composed operas and wrote chamber music.

During the reigns of Philip V and Ferdinand VI, Spanish nobility became fascinated with Italian opera. To native Spaniards, Italian opera was a novelty. Arrangements were made to bring Italian musicians and composers to Spain to present and enlarge the operatic repertoire. Italian opera then began replacing native Spanish theater presentations of the zarzuela and the tonadilla.

Spanish musicians were justified in believing that their cultivation of native zarzuela had taken root in the previous century and needed only nourishment to blossom in the eighteenth [century], but this was frustrated by the constant arrival of Italians on whom money and prerogatives were lavished, even the privilege of occupying those

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8José García Marcellan, Reorganización del archivo de música de la real capilla de Santa María (de 1734 a 1918) (Madrid: Imprenta de Bernardo Rodríguez, 1919), p. 20 (hereafter cited as García Marcellan, Reorganización).

9An error exists in Grove's Dictionary of Music and Musicians. Under the entry "Francisco Corselli" it is stated that Corselli was "Maestro compositor de cámara" to Charles III in 1738. This is impossible, for in 1738 Charles III (Carlos III) was not yet crowned king of Spain. In 1738 Philip V was king and Carlos was in Naples. Grove's s.v. "Corselli, Francisco," by A. Loewenberg.
theaters whose stages Spaniards had municipal rights to tread. It was some time before a modus vivendi was established and Spaniards were forced to observe it since, in spite of several rebuffs, Italian opera eventually became a habit in the capital.

One Italian composer brought to Spain for the exclusive purpose of writing operas was Giovanni Batista Mele (fl. 1730-1750). In 1735 he arrived in Spain and composed several operas in Italian, and, according to Ann Livermore, he composed two operas with Spanish translations to Metastasio libretti. (She did not give the titles.)

In 1724 a Neapolitan opera composer, Francisco Corradini, (1700-?) went to the city of Valencia, Spain. Subsequently, he was invited to go to Madrid to write operas for various theaters in that city. Corradini composed some fifteen operas to Spanish texts, an unusual activity for an Italian to engage in. Most astonishingly, he even composed some zarzuelas. With Corselli and Mele, he collaborated in the composition of a pasticcio opera in the year 1748. He remained active in Madrid until 1750.

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10 Livermore, Music, p. 110.

11 Livermore, Music, p. 111. Livermore's claim concerning Mele has not been noted in any other source. Anna A. Abert's article on Metastasio in M.G.G. does not cite any works by him done in Spanish translations. However, one work with a libretto by Metastasio was premiered in Madrid at the Palacio de buen retiro. The work was entitled Nettetì and was written in 1756 by Nicolo Conforto (fl. 1740-1760), a Neapolitan opera composer living in Madrid. Friedriche Blume, ed. Die Musik in Geschichte und Gegenwart, 12 vols. (Kassel: Barenreiter Verlag, 1949-73), s.v. "Metastasio, Pietro" by Anna A. Abert (hereafter cited as M.G.G.).

12 Grove's, s.v. "Corradini, Francisco."

13 Livermore, Music, p. 111.
The most famous opera performer to come to Spain was the castrato Carlo Broschi Farinelli, arriving there in 1737. One of his reasons for coming, reportedly, was to determine if his magnificent voice could ameliorate the depression suffered by Philip V. An unverifiable account indicates that Elizabeth Farnese took Farinelli to the king's chambers where he sang several arias for Philip. The king immediately became enthusiastic over Farinelli's voice and was roused from his melancholy state. A nightly concert of the same four songs kept Philip in a better frame of mind for several years, much to the delight of the Spanish court. Philip awarded many honors and privileges to Farinelli, including the Cruz de real y nobilísimas orden de Calatrava, one of the highest honors bestowed on a civilian. After Philip's death, Farinelli kept his exalted musical position under Ferdinand VI. He then became actively involved in politics and international diplomacy, wielding considerable influence at the Spanish court. He gained control of personnel used in opera productions; thus, the doors were opened even wider to Italian musicians. As director of opera productions at the Royal Palace, Farinelli staged extravagant presentations of operas by Adolf Hasse (1699-1783), Baldassare Galuppi (1706-1785), and Nicolo Jomelli (1714-1774). In 1750 he supervised and directed

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the construction of the *Palacio de buen retiro*, the largest theater in Madrid.\(^{17}\) Farinelli virtually had the same kind of relationship with Spanish monarchs that Lully had had with Louis XIV.

Para Farinelli no habia en la corte de España palabra negativa; para el cantor Italiano estaban abiertas todas las puertas del favor; la voluntad de Carlos Broschi era garantida por el trono español.\(^{18}\)

(In the Spanish court unfavorable comments were never made about Farinelli. For this Italian singer all avenues of favor were opened; the wishes of Carlo Broschi were guaranteed by the Spanish throne.)

It was not until the reign of Carlos III (1759-88) that Farinelli lost favor with the court, and this only because of a personal grudge between Farinelli and Elizabeth Farnese. He retired to Bologna, Italy, where he lived on a comfortable life-time salary awarded him by Philip V.\(^{19}\)

Before Farinelli left Spain, it is apparent that he had befriended at least one Spanish musician, a violinist named José Herrando. Herrando had been a violinist at the *Teatro de buen retiro* and presumably was acquainted with Farinelli. Herrando admired and respected Farinelli enough to compose and dedicate to him a set of violin/bass sonatas (see Chapter IV).

Church music likewise came under Italian domination during the reigns of Philip V and Ferdinand VI. It was cited by Soriano Fuertes that in the year 1740 there were native Spaniards serving

\(^{17}\)Soriano Fuertes, *Historia*, 4:73.

\(^{18}\)Soriano Fuertes, *Historia*, 4:73.

as maestros de capilla in only two cities; Salamanca and Barcelona; all other cities had Italian maestros. (Soriano Fuertes did not give the names of any of these musicians under discussion.)

It was further cited by Soriano Fuertes that large numbers of Italian singers and instrumentalists were employed in Spanish churches. The following list of musicians, given by Soriano Fuertes, all arrived at the same time around the year 1750 to perform in the Royal Chapel of Santa María in Madrid as permanent employees: two sopranos, one alto, three tenors, ten violinists, two contrabassists, two cellists, and one oboist.

This cited example gives one an idea of the size of the Italian representation in Spanish churches. As late as 1780, the names of many Italians appeared on Royal Chapel records as being employed musicians.

Not all Spanish musicians were acquiescent about the presence of so many Italian musicians; some struck back in defiant opposition. José Nebra, organist at the Royal Chapel, composed an opera in Spanish entitled Cautel contra cautela, o el rapto de Gaminedes (The cautious man versus the cautious woman, or the kidnapping of Gaminedes). It was performed despite emphatic objections by the court and by the Italian musicians. Although successful at its first presentation in 1746, pressures were brought upon Nebra to prevent further performances.

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20 Soriano Fuertes, Historia, 4:49.
21 Soriano Fuertes, Historia, 4:81.
22 Belgray, "Brunetti," p. 86.
23 Soriano Fuertes, Historia, 4:48-49.
More formal objections to Italian music came from clergymen who did not approve of the secularization of church music. They specifically objected to the introduction of arias, recitatives, string and wind instruments, and other elements associated with opera into polyphonic masses and other sacred music. Benita Feijóo (1685-1740), a Benedictine monk, wrote a lengthy essay entitled *La música en los templos* (1726) denouncing the Italians and reprimanding them for the use of such secular devices in churches. He objected especially to the use of violins. (On this point Feijóo blamed the Italians unjustifiably. Violins had been used in Spanish churches as early as 1650, that is, well before the coming of so many Italians to Spain.) Other types of secular associations were also condemned; dances heard at a party the night before would be heard in connection with a worship service on the following morning. For Feijóo, this profane association was an anathema. These criticisms generally went unheeded, for Italians continued to write church music in operatic style throughout the century.24

Two Italians who spent most of their adult lives in Spain and have wide recognition in our own time were Domenico Scarlatti (1685-1757) and Luigi Boccherini (1743-1805). Scarlatti, the son of Alessandro Scarlatti, had been on the Iberian peninsula since 1720.

In that year he had been appointed harpsichord teacher to Barbara of Braganza, daughter of João V, King of Portugal. Upon her marriage to the future Ferdinand VI in 1729, Domenico accompanied her to Madrid. After Ferdinand ascended the throne in 1746, Barbara had Scarlatti appointed maestro de cámara. It was for Barbara that Scarlatti composed many of his 500-plus sonatas.

It is apparent that Scarlatti was far more aware of Spain and native Spanish music than he was of all the Italian opera around him. There is hardly an aspect of Spanish life, of Spanish popular music and dance, that has not found itself a place in the microcosm that Scarlatti created with his sonatas. No Spanish composer, not even De Falla, has expressed the essence of native land as completely as did the foreigner Scarlatti. He has captured the click of castanets, the strumming of guitars, the thud of muffled drums, the harsh bitter wail of gypsy lament, the overwhelming gaity of the village band, and above all, the wiry tension of the Spanish dance.

Both Scarlatti and Farinelli were in Madrid and working for the Spanish court at the same time. The two men were good friends. Farinelli's more exalted position did not seem to offend Scarlatti, who remained content as composer and harpsichord teacher to the queen. No professional rivalry seems to have existed between these men.

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28 Kirkpatrick, Scarlatti, pp. 110ff.
Some of Scarlatti's sonatas are notated for melody and figured bass. These have been assumed to be ensemble pieces, i.e., sonatas for violin and bass, by J. B. Trend, et al. However, Kirkpatrick assumed these pieces to be for keyboard alone and not for ensemble performance. In addition, a set of sonatas for violoncello and bass attributed to Scarlatti were believed spurious by Kirkpatrick.29

Luigi Boccherini (1743-1805) arrived in Madrid in 1768 with the avowed purpose of introducing the music of Joseph Haydn to Spain.30 The invitation to visit Spain was actually made by the Spanish ambassador to France, who, having heard Boccherini play in Paris, felt he would be an asset to the Spanish court. Boccherini was hoping to have as his patron the Prince of Asturias, future Carlos IV, but Gaetano Brunetti (1744-1798), an Italian violinist, was already under the Prince's patronage (see below). The Prince's brother, Don Luis Infante, chose Boccherini to be under his patronage. Upon the death of Don Luis Infante in 1782, Boccherini left Spain, and returned


in 1786 under the patronage of the Marquis of Benevente. Both the Marquis and his wife were supporters of music.\textsuperscript{31}

Controversy has existed concerning the relationship between Boccherini and the Spanish court. Sources such as Salazar and Hamilton repeat a story concerning an incident involving Boccherini and the Prince of Asturias. A string quartet by Boccherini was being rehearsed by a quartet of players in which both Boccherini and the prince were playing. The prince had the second violin part. Allegedly, the prince was omitting rests and playing through his part. When Boccherini called this fact to his attention, the prince was infuriated and demanded to know why the second violin part was so easy. Was Boccherini being condescending to the prince? Boccherini then called him a miserable school boy and told him to mind the affairs of state and to leave the writing of music to professionals. The prince threatened to have Boccherini thrown out of the window and had him banished from the palace.\textsuperscript{32}

Another controversial confrontation has been cited between Boccherini and the violinist Brunetti. It had been alleged that Boccherini was jealous of Brunetti and that the former wanted the latter's position at the Royal Palace, i.e., the directorship of chamber music activities. Alice Belgray, in her dissertation on Brunetti, found no primary sources substantiating these claims. From

\textsuperscript{31}Germaine Rothschild, Luigi Boccherini, His Life and Work, trans by Andreas Mayor (London: Oxford University Press, 1965), pp. 33ff.

her findings it appears that Boccherini and Brunetti were on friendly terms. Because Brunetti was violin teacher to Carlos IV, it is understandable that Boccherini would not have highest standing in the Royal Palace. Boccherini must have held the king's respect, for in 1789 he was awarded one of the positions of cellist at the Royal Chapel, a position he held until his death in 1805.33

The violinist Gaetano Brunetti was from Pisa, Italy, and arrived in Spain in 1766 to assume the position of violinist at the Royal Chapel. Soon thereafter, he became violin teacher of the future Carlos IV.34 In 1789 he was appointed a member of the newly-founded Royal Chamber Musicians, and eventually was made its director. His son, Francisco Brunetti, was a cellist and also played at the court with his father. The compositional output of G. Brunetti was considerable, and includes string quartets, violin sonatas, serenades, and other chamber works. (See Belgray, "Brunetti" for complete listing.)

Within this atmosphere of Italian music and musicians, Spaniards attempted and were successful at the art of chamber music composing and performance. It does not appear that there was any resistance on the part of the Italian musicians against this movement, as had been the case with the writing of Spanish operas. The Spanish court and the Spanish nobility gave some impetus to the writing of chamber music in Spain, as is detailed in Chapter III, and Spanish musicians responded convincingly to this encouragement.

CHAPTER III

THE STATE OF CHAMBER MUSIC IN SPAIN

FROM 1750 TO 1800

From a twentieth-century vantage point, the established view of eighteenth-century Spanish chamber music is faint and incorrect. Its treatment, even by eminent historians, is, at best, casual and incomplete. Some historians cast it in a negative light making claims that Spain made little or no contribution to chamber music in the eighteenth century.

J. B. Trend, in his article "Spanish Chamber Music" in Cobbett's Cyclopedic Survey of Chamber Music, stated:

If Spain has little to add to the history of chamber music, its abstention, and the probable reasons for its abstention, throws a curious light on the attitude of Spanish composers and audiences to chamber music itself.\(^1\)

Trend's justification for his position came by way of four "theories" which he presented: (1) "The Spanish composer . . . is an individualist, while chamber music demands a certain subordination of individuality both in composer and player." (2) The subtleties of Viennese chamber music found no place in the direct statements and repetitions of Spanish music. It would seem, therefore, that the chamber music style was contrary to Spanish temperament. (3) The Spanish composer was reacting to "... protestantism in music . . .

\(^1\) Trend, Cobbett, 2:439-40.
[which] refers to the clear-cut, four-square melodies into which the reformed church transformed some of the plainsong." (4) The last theory suggested that chamber music involved the use of dance music not meant to be danced, i.e., gavottes and minuets. Because the Spaniards were not familiar with those dances, they had no affinity for their stylized versions. 2

Rafael Mitjana, a Spanish musicologist of the early twentieth century, wrote the section on Spanish music in Lavignac's *Encyclopédie de la musique et dictionnaire du conservatoire.* Several pages are devoted to chamber music of the eighteenth century, but at the outset Mitjana stated:

Pour ce qui concerne les autres divers instruments [not including keyboard] l'époque que nous occupé ne présente presque pas d'intérêt. On peut dire que la musique instrumentale fut complètement délaissée. L'opéra Italian, la grande préoccupation du moment, se contentait d'un orchestre sommaire et n'exigait pas des instrumentistes très habiles, et quant la musique religieuse, elle ne faisait que suivre son exemple. 3

(Concerning other instruments, [not including keyboard] the era now under consideration doesn't present much interest. It could be said that instrumental music was completely ignored. Italian opera, the great preoccupation of the moment, required only a minimal orchestra and players of not exceptional playing ability, and as far as sacred music is concerned, it only followed the same example.)

Mary Hamilton, writing in 1937 on eighteenth-century Spanish music, stated:

The writing of chamber music is negligible in Spain in the eighteenth century. Where musical composition was

2 Trend, Cobbett, 2:440-41.
3 Mitjana, Musique, 4:2326.

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supremely important was in the realms of the church, the theater, and for dancing. For society went to the theater, to the opera and late in the century, to fashionable lenten concerts.4

Albert Soubies, writing in the late nineteenth century, stated that Spaniards exerted little effort in the art of chamber music composition, and if chamber music did have a blossoming (jete de l'éclat) in Spain, it was the result of endeavors by foreigners like Boccherini.5

The statements given above demonstrate the prevailing attitudes towards eighteenth-century Spanish chamber music which have been held by various scholars. These attitudes are perhaps partially justified because, as in so many other related areas of eighteenth-century music, no thorough study of the subject has been done. Another justification might be that in the Classical Period the composing of chamber music was brought to a zenith by Haydn, Mozart, and Beethoven. Researchers have investigated their music at the expense of lesser composers. However, it is a certainty that Spanish composers of chamber music flourished during the Classical Period.

Several problems are encountered by any researcher investigating the area of eighteenth-century Spanish chamber music. The first of these is that primary musical sources are scattered throughout Europe and the United States, the majority either in manuscript

4Hamilton, Music, p. 163.
or in their original eighteenth-century printings. A second and graver problem is the loss of much of the music. Many public and private repositories of music have been destroyed by fire, the inadvertent result of all the wars and revolutions that have plagued Spain throughout its history. As Higinio Angles, the eminent Spanish musicologist, phrased it, "... hemos de deplorar la pérdida de casi toda la música instrumental de este siglo [diesyoch]". (It is a deplorable fact that almost all of the instrumental music of this [the eighteenth] century is lost.) Some of the buildings destroyed by fire were the Royal Chapel of Madrid, 1738,7 the Alacazar, the official royal residence, 1734,8 the Royal Chapel of Santa María, the principal church in Madrid, 1751,9 and the libraries of the houses of Villafranca and Alba, 1795.10 In the twentieth century during the Spanish Civil War of 1936-39, most tragically, valuable repositories were destroyed, including those of the Royal Chapel and the Royal Palace in Barcelona11 and the

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7 García Marcellán, Reorganización, p. 14.
9 Soriano Fuertes, Historia, 4:49.
10 Subíra, Alba, p. XIX. [sic]
Palacio de liria, the Madrid home of the Duke of Alba. The latter is particularly tragic, for it housed a large collection of manuscripts by native Spaniards. However, some consolation may be taken in the fact that large quantities of Spanish music were published abroad, notably in England, Italy, and France; much of this music, therefore, is now available in museums and libraries outside of Spain.

The final obstacle in researching Spanish chamber music is, that in most instances, little more than the names of the Spanish composers are known. Spanish court records of that era have been kept secret, or, at least, have remained unpublished. Alice Belgray commented several times in her work on Brunetti concerning the wealth of information in the court records to which she was given access. However, information for this research project has been limited to published reference materials, which are, at best, incomplete. Even José Subirá, writing in 1927, commented that

Fue el Siglo XVIII madrileño muy abundante en músicos prestigiosos; pero poquisísimo se sabe de los más, y eso que tuvieron días de triunfo, especialmente los cultivadores de música escénica. . . .13

(The eighteenth century produced many prestigious musicians in the city of Madrid, but very little is known about any of them, even though they were highly successful, especially those involved in theater music.)

Some investigation of Spanish chamber music has been done, notably by José Subirá. In 1927 he published La Música en la casa

12 Subirá, Historia, p. 452.  

de Alba, in which he surveyed the holdings of the Palacio de liria, the summer home of the Duke of Alba. This has been an invaluable source, for the Palacio housed many manuscripts which are now destroyed. William Newman in The Sonata in the Classic Era discussed some Spanish chamber music, but his study was not comprehensive.\textsuperscript{15}

Chamber music, by definition, is "Instrumental ensemble music performed by one player on each part . . ." The term música de cámara existed in Spain as early as 1607 when one Alvaro de los Ríos (?-1623) was appointed as composer of música de cámara by Queen Doña Margarita de Asturias.\textsuperscript{17} What kind of music de los Ríos composed has not been determined.

The playing and writing of chamber music was inexorably bound with the availability of stringed instruments, principally, the violin. Although the violin had been introduced into Spain in the early sixteenth century, it was still a veritable novelty in the early part of the seventeenth century.\textsuperscript{18} It was reported that in 1635 violinists were hired at the Royal Chapel in Madrid to perform accompanying

\textsuperscript{14}Subira, Alba.


\textsuperscript{17}Grove's, s.v. "los Ríos, Alvaro de," by J. B. Trend.

\textsuperscript{18}Mijana, Musique, 4:2083.
instruments for choral works. This church was among the first in Spain to use stringed instruments. In Toledo for example, in the early seventeenth century, the only instruments permitted in churches by the clergy were organs, bassoons, oboes, and serpents; for special occasions cornetti and harps were also employed.

Sebastián Durón [fl. ca. 1700] has been erroneously credited with having introduced violins into the royal chapel in Madrid, of which he had been appointed maestro in 1691. Violins were used there before his time, but he gave them added importance and in general gave a rather unfortunate impetus to the "theatricalization" of Spanish church music by cultivating the new florid Italian style with instrumental accompaniment.

It was to this sort of treatment of sacred music, no doubt, that Feijoo was objecting (see page 18).

By the late seventeenth century, stringed instruments were being used extensively in various parts of Spain. In 1687 Antonio Stradivarius was commissioned by the Spanish crown to construct a quintet of instruments consisting of two violins, two violas, and one cello. Besides these and other Cremona instruments, King Carlos II (1665-1700) possessed several by Florentine makers. In the eighteenth century, other fine instruments were purchased by the Bourbon kings.

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19 Mitjana, Musique, 4:2185.
20 Mitjana, Musique, 4:2083.
21 Chase, Music, p. 121.
22 José García Marcellán, Historia de los instrumentos de música construidos por Stradivarius y Amati que en la actualidad posee la capilla (Madrid: Imprenta de Bernardo Rodríguez, 1919), p. 35.
By 1733 the Royal Chapel in Madrid had eleven violinists in its employment. The need for string players and other instrumenta-
lists increased throughout the century, both in Madrid and in other cities, because sacred compositions with full orchestral accompani-
ment written between the years ca. 1720 and 1800 numbered in the several hundreds. 23

The native Spanish string players were apparently highly competent performers.

No historiador hace mención de los violinistas españoles de fines del siglo XVII y principios del XVIII, pero si este silencio tanto en publicaciones nacionales como extranjeras nos priva de poder manifestar los nombres de los profesores que nos se distinguieron en España, no por esta se crea que fueron inferiores a los franceses e italianos. 24

(No historian mentions the Spanish violinists from the end of the seventeenth and the beginning of the eighteenth centuries. However, if this omission in local as well as foreign publication prevents us from knowing the names of those performers who distinguished themselves in Spain, it should not lead us to believe that they were inferior to their contemporaries in Italy and France.)

Later in the century when one of the violin students of Tartini named Cristiano Rinaldi (fl. ca. 1750-1770) arrived in Spain, it was commented that there were already many excellent violinists in Spain who were said to be the equal of Rinaldi. These Spaniards, all of whom flourished ca. 1750-1770, included Esteban

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23 See: Higinio Angles and José Subirá, Catálogo musical de la biblioteca nacional de Madrid, 3 vols., vol. 2: Música sagrada (Barcelona: Casa provincial de caridad--imprenta-escuela, 1947-51) (hereafter cited as Angles-Subirá, Catálogo).

24 Soriano Fuertes, Historia, 4:82.
Isern, Felipe Monreal, Juan Ledesma, and Fransisco Guerra.\(^{25}\) Isern and Monreal were employed at the Royal Chapel in Madrid in the 1760s and 1770s.\(^{26}\) Other comments by Soriano Fuertes attest to the high quality of Spanish string players; from their repertoire, which included Haydn and Boccherini, it could be deduced that they were players of considerable skill (assuming that the music was well-performed).

The demand for woodwind players also increased in the eighteenth century as a result of more opera productions and church performances. A number of native Spaniards achieved some fame, locally and internationally, as virtuosos. Luis Mison (?-1766) reached near-mythical fame as a flautist throughout Spain. The Pla brothers, Juan, José, and Manuel (fl. ca. 1760-1780) were all well-known oboists (see Chapter IV).\(^{27}\)

At which point, historically, these instrumentalists liberated themselves from the pits of theaters and the choir lofts of churches in order to concentrate on the performance of chamber music has not been exactly determined. The earliest known chamber music composition by a Spaniard dates from ca. 1750, José Herrando's *Sonatas for Violin and Bass*, now no longer extant (see Chapter VI). The writing of this work, like many other chamber compositions, was encouraged by the nobility. The Spanish court especially took great interest in chamber

\(^{25}\) Soriano Fuertes, *Historia*, 4:82.

\(^{26}\) Belgray, "Brunetti," p. 86.

\(^{27}\) Mitjana, *Musique*, 4:2180.
music performances. In the eighteenth century, the affairs of state were either related to cámara or capilla, the former referring to any event not connected with the church. Thus,

Música para la cámara did not necessarily mean chamber music, but rather music which could be enjoyed in any part of the court except the chapel. Los músicos de la cámara were the musicians chosen to perform in connection with the secular activity of the palace, and although they mostly played music for a small number of instruments, they were not necessarily so limited. They could conceivably perform in the zarzuelas, tonadillas and other forms of entertainment for the pleasure of the king. The type of music depended to a large extent upon the size of the room in which it was to be performed.28

Philip V, Ferdinand VI, and Carlos IV were all active supporters of secular and sacred music. It was these monarchs and other noblemen who gave impetus to the present-day concept of chamber music. Among the leaders in this direction was the twelfth Duke of Alba, Don Fernando de Silba y Álvarez de Toledo (1714-1776). Don Fernando was a man who had traveled extensively and had been accorded many military honors. Besides his professional activities as soldier and statesman, he was keenly interested in the arts. He kept company with other intellectuals, including Jean J. Rousseau, with whom he corresponded at length.29 The duke was a violinist and patronized many professional musicians who stayed at his summer home, the Palacio de liria, where large quantities of music were composed and performed. This was apparently the birthplace of Spanish chamber music. When the Palacio's musical contents were discovered in 1927

29 Subirà, Alba, pp. 86ff.
by José Subirá, he stated, "... nos prueba hoy documentalmente que durante el decenio 1750-1760, la casa de Alba fomentó el cultivo de la música de cámara española." (There is now documented proof that during the decade of 1750 to 1760 the house of Alba instigated the cultivation of Spanish chamber music.) Subirá discovered no fewer than eighty chamber music compositions by native Spaniards.

The Palacio de liria afforded pleasant surroundings for the composing of music.

(The splendorous dwelling of these magnates offered ideal circumstances for the fostering of music, as Count Bardi had done in Italy a century and a half before and as was being done contemporaneously by La Pouplinière in France and by Count Esterhazy in Austria.

The necessary environment for the cultivation of the arts also had some effect on the attitudes of those illustrious gentlemen, who, without the incentive of such rewarding musical experiences, perhaps would not have felt the need to dedicate themselves to the art of composition.)

Other noblemen who sponsored the composition and performance of chamber music included, in the city of Cadiz, both the Count of Ureña and the Count of Clavijo. The Prince of Asturias, himself a

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30 Subirá, Alba, pp. 101-02.
31 Subirá, Alba, p. 106.
violinist and successor to the Spanish throne, and the Duchess of Benavente both actively supported chamber music. In the late eighteenth century, "Nobles and dignitaries vied with men of letters in giving musical soirées at which the music of Haydn and Boccherini was given a place of honor."\(^{32}\) Alice Belgray summarized very well the musical-social situation in late eighteenth-century Spain.

Public concerts were slow to develop in Spain. Except for opera and public festivals, music was enjoyed only by those who were fortunate enough to attend the court or the soirées in the exclusive salons of the nobility. There, composers were compensated for their efforts under the system of patronage—still the primary means in Spain for a composer to be heard by an audience and earn a livelihood.

The musical salons of Madrid, . . . sponsored by a few wealthy families of noble status, . . . were the principal outlet for music outside the court. The musical soirées of the nobles were limited to a small minority of dilettantes who were included by the noble families in their private homes.\(^{33}\)

Among the favorite composers in Spain was Franz Joseph Haydn, and one of his ardent admirers was a poet-musician named Tomas de Iriarte (fl. ca. 1770-1780). Groups of musicians gathered at Iriarte's home to play the chamber music of Haydn and other composers. In 1779 Iriarte wrote a long poem in four parts entitled La música, which is an allegory concerning the powers of music. In the poem he expressed his admiration of Haydn and other composers.\(^{34}\)

\(^{32}\)Chase, Music, p. 109.

\(^{33}\)Belgray, "Brunetti," p. 110.

\(^{34}\)Tomas de Iriarte y Oropesa, La música (Madrid: n.p., 1779).
King Carlos III, though not an enthusiastic supporter of music, also held Haydn in high esteem, and in 1781 he

... sent Haydn a golden snuffbox set with diamonds. What pleased the recipient even more than the gift itself was the manner in which it was presented. The secretary of the Spanish Legation came to Esterhaza for the sole purpose of handing over the royal gift and expressing his monarch's greatest esteem for Haydn's music... What the Spanish court thought of Haydn is also reflected in the attitude of the composer Luigi Boccherini, who was staying at that time in Madrid... Boccherini adopted Haydn's style to such an extent that the Neapolitan violinist, Guiseppe Puppo, nicknamed him "Haydn's wife."35

In the city of Cadiz, the works of Haydn were known and loved. In 1785 the Count of Ureña and some other noblemen commissioned Haydn to compose music for the meditation services observed each Good Friday. In the cathedral at Cadiz during the Good Friday service, each of the seven last words of Christ was recited, followed by a long silence intended for meditation. It was during this period of silence that Haydn's work was to be played. In 1801 when the firm of Breitkopf & Härtel published The Seven Words of the Savior on the Cross, Haydn wrote a preface, part of which is given below:

About fifteen years ago I was asked by the Cathedral Chapter of Cadiz to compose instrumental music on the Seven Words of Jesus on the Cross... The task of writing seven adagios, of which each should last some ten minutes, to follow one another without tiring the listeners, was not one of the easiest; and I soon found that I could not adhere to the given time. The music was originally without text... 36


The Seven Words was originally written as an orchestral work scored for strings, two flutes, two oboes, two bassoons, two trumpets, four horns and drums. Two years later, in 1787, Haydn rearranged it as a series of pieces for string quartet, in which form it is frequently heard nowadays though the full orchestral version is not often played. Round about 1794, a certain Frieberth arranged it as a choral work; Haydn apparently disliked what Frieberth had done and in about 1796 made his own choral version, adding two clarinets and two trombones to the orchestra. Baron von Swieten, who was to provide him with the words for The Creation and The Seasons, re-wrote the text that Frieberth had used.\textsuperscript{37}

The fee paid to Haydn by the Cadiz church was delivered in a unique manner. Haydn received a little box filled with a chocolate cake. Angrily, he cut the cake, thinking this was his total fee; to his surprise, it was filled with gold pieces.\textsuperscript{38}

As mentioned previously, King Carlos IV was an amateur violinist. He participated in various musical productions in the Royal Palace, and in the Royal Chapel. While still in Italy he began violin lessons, and, after arriving in Spain, he continued to study with Gaetano Brunetti. Some music historians have relegated Carlos to the ranks of a poor player, but Ruiz Casseaux quoted several sources that attested to Carlos' competent playing ability. Ruiz Casseaux also believed that Carlos, probably more than any other individual, contributed to the expansion of music in Spain.\textsuperscript{39}

\textsuperscript{37} Landon-Raynor, \textit{Haydn}, p. 58.

\textsuperscript{38} Geiringer, \textit{Haydn}, p. 78.

\textsuperscript{39} Juan Antonio Ruiz Casseaux y Lopez de Carvajal, \textit{La música en la corte de Don Carlos IV y su influencia en la vida musical española} (Madrid: Real academia de bellas artes de San Fernando, 1959), p. 13.
As a reigning monarch, Carlos IV lacked all the strength of character and leadership which his father exhibited, but as a musician, he fostered a new interest in the art of music and brought musicians to a higher level of acceptance at the court. Whether Spain suffered or gained because of his musical involvement is debatable.

After Carlos ascended the throne in 1788, he established the real cámara de música de instrumentos de arco (royal chamber music of stringed instruments); for this group several new instruments were purchased and others restored. It was this group which Brunetti directed (see page 22). The real cámara had eleven players with the following instrumentation: four violinists, one violist, two oboists, one doubling on harpsichord, one cellist, one keyboard player, one bugler or trumpeter, and one bassoonist. This body played only in the king's private quarters or in the various salons in the palace; it did not perform in the Royal Chapel or in theaters, existing purely for the king's own diversion. If necessary, it could be enlarged by the addition of members from the Royal Chapel orchestra.

The Royal Chapel orchestra, compared to the size of other eighteenth-century orchestras, was an exceptionally large group.

In a list of musicians, probably drawn up in the year 1794 during the reign of Carlos IV, the orchestra and chorus included seventy-nine musicians, plus ten violinists also listed as violists, as well as one trumpet player also playing clarine and one bassoonist playing fagottino. Thus the seventy-nine musicians filled

40 Belgray, "Brunetti," p. 28.
41 Belgray, "Brunetti," pp. 77ff.
ninety-one positions. The documents in the archives record each musician's position and salary.42

The musical holdings of Carlos IV's library were considerable. Instrumental music, primarily chamber music, written by over 120 composers was available to him. Among the composers included in the collection were Beethoven, Corelli, Dittersdorf, Joseph and Michael Haydn, Kreutzer, Mozart, and Karl Stamitz, to name but a few. The entire collection was catalogued by José Subirá.43

With the entry of Napoleon's troops into Madrid and the abdication of Carlos IV in 1809, the "eighteenth-century era" was brought to a close, and a new era began in Spain. However, during the preceding half-century more than thirty-five native Spanish composers flourished and wrote an abundance of chamber music.

42 Belgray, "Brunetti," p. 87.

43 See: José Subirá, "La música de cámara en la corte madrileña durante el siglo XVIII y principios del XIX," Anuario musical 1 (1946), pp. 181-94 (hereafter cited as Subirá, "Corte madrileña").
CHAPTER IV

LIVES AND WORKS OF KNOWN SPANISH CHAMBER MUSIC COMPOSERS

This chapter is devoted to a discussion of biographical information concerning the Spanish chamber music composers and a brief survey of their music. In many instances little more than place of activity and/or time of flourishing is known.

The presentation is in two parts, the first dealing with composers, some of whose music is in the writer's possession and which is discussed in Chapter VI, and the second, dealing with the remaining composers. The criteria used for the selection of music to be examined are: (1) its relative importance with respect to the entire known chamber music repertoire by Spanish composers, and (2) its availability. The music of nine composers was obtained, a number which represents slightly more than one-fourth of the total number of composers included in this report. In their own time, these men were well-known and widely respected. Several traveled to other countries and received recognition outside Spain. For most of them, the writing of chamber music was not their only compositional interest.

The works which are to be discussed total 108 individual compositions, or nearly one-half of the known extant repertoire of 220 individual pieces. It would appear that the 108 works examined for
this report constitute a sample of significant size upon which to make judgements.

The first part of this chapter follows the organizational outline of the analysis presented in Chapter VI. In the second part, the composers are listed alphabetically.

José Herrando (?-1763) was among the earliest composers of chamber music. His birthplace is assumed to be Madrid, for that was the home of his mother, Maria Louisa de Chavez, who was a singer in various theaters in Madrid. In 1747 Herrando was employed as a violinist in the Palacio de buen retiro, the major theater in Madrid. In addition he held violinists' positions at the Sitios reales (another theater), the Convento de la encarnación, and the Royal Chapel of Descalzas reales de Madrid, the latter in 1756. Herrando was also under the patronage of several noblemen including Francisco Ponce de Leon, Duke of Arcos (fl. 1755-65), and the Duke of Alba (see page 32) at whose summer residence, the Palacio de liria, he performed and composed several compositions.

During Herrando's lifetime he had gained renown as a violinist. In his pedagogical work, Arte . . . de tocar el violin (The Art of Violin Playing) he claimed to be a student of Corelli, an assertion which has not been verified in any other source. Subira believed Herrando studied violin with an Italian violinist named Jaime Facco

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1 Hamilton, Music, p. 11.
2 Subira, Manalt, p. iii.
3 Diccionario labor, s.v. "Herrando, José."
(fl. ca. 1750), who spent most of his adult life in Spain. Herrando was an associate of Farinelli with whom he worked at buen retiro. Herrando wrote and dedicated to him a composition entitled Sonatine a solo per violino de V corde, which now lies in the Museum of the Liceo, Bologna, Italy, where it is listed under "Errando, Giuseppe." Some minuets by Herrando are included in Eighteen New Spanish Minuets for Two Violins and a Bass, published ca. 1755. Unfortunately, five other composers are also represented in these minuets; and, there being no index, it is impossible to determine who wrote which minuet.

Subirá discovered a number of Herrando's manuscript compositions at the Palacio de liria; however, all of these works were destroyed during the civil war of 1936-39. Subirá catalogued the compositions in his publication on the house of Alba. Included among these works were: Seis trios para dos violines y bajo, 1751; two

4 Subirá, Historia, p. 244.


6 From the information on the title page it is possible to determine the approximate publishing date of a composition. British music publishers in the eighteenth century changed their title pages as the company moved or changed owners. The dates of these changes are recorded and the information on their title pages is indicative of these changes; thus, the approximate date of publication can be asserted. For this publication of Herrando, see Grove's, s.v. "Johnson, John."

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sets of compositions written specifically for the Duke of Alba
entitled (twelve) Sonatas para violín y bajo and (twelve) Toccatas
para violín y bajo (ca. 1750) (the Toccatas are each called "sonatas"
individually, and show no difference in any way from the works called
Sonatas); and Libro de diferentes lecciones para viola (Book of
Different Lessons for the Viola), written specifically for the Duke
of Alba's son, the Duke of Huescar (fl. ca. 1760-75), which included
some studies for the violin as well. Joaquín Nin, a Spanish pianist
of the early twentieth century, edited and realized the bass part of
ten separate movements from the Toccatas and the Sonatas mentioned
above and published them in 1927 under the title Classiques Espagnols
du violon. Each movement was given a descriptive title, but Nin
failed to mention from which Sonata or Tocatta each movement was
taken. These ten movements are the only known surviving pieces from
the Palacio de liria.

The other known extant works by Herrando are Tres duos nuevos
a dos violines (Three Duets for Two Violins), 1760, now located in
the Biblioteca nacional, Madrid, and a rather unusual work, Caprice
suivi d'un theme varié et dialogué pour harpe et pianoforte, oeuvre
posthume (Capricio Taken from a Theme, Varied and Exchanged for Harp
and Piano, Opus Posthumous). The latter work is in the Bibliotheque

^Subirá, Alba, pp. 121ff.

^José Herrando, Classiques Espagnols du violon, ed. by
national, Paris, France. Also still in existence are several of Herrando's works for the stage which were successful in their own time. Copies of these works are located in the Biblioteca nacional, Madrid.

Herrando is reputedly the author of the first manual of violin playing to have been written in Spain. It is called Arte y puntual modo de tocar el violin (The Art and Precise Manner of Playing the Violin) and was published in France in 1756 and permitted entry into Spain by royal privilege in 1757. (A copy can be found in the Biblioteca nacional, Madrid.) The work contains material regarding the construction of the violin and instruction on how to play it, as well as several "lessons" by Herrando that amount to being little sonatas.

Antonio Soler (b. Olat de Forrera, Catalonia, 1729; d. El Escorial Monastery, Escorial, 1783), the student of Domenico Scarlatti, entered the school of the Escolonia of Montessarat at the age of six years. He began musical studies there and made rapid progress. In 1752 he took holy orders and entered the monastery of Escorial near Madrid, where he spent the rest of his life as organist and composer. His body of works is extensive and includes seventy-five harpsichord sonatas, solo organ works, religious vocal music, six concerti for two organs, and the compositions that are of particular interest for this discussion, six quintets for strings and keyboard.  

9Chase, Music, p. 114.
Today, Soler is probably best known for his keyboard sonatas, and for the fact that he continued the tradition of Domenico Scarlatti, a teacher-student relationship which is documented in very few sources.

Thanks to a note written by Lord Fitzwilliam on 14 Feb. 1772, the day he visited Soler at the Escorial, it is known that Soler had been a pupil of Domenico Scarlatti. As the latter died in Madrid in 1757, the contact between Soler and the Neapolitan master probably lasted five years.10

The string quintets were written for Infante Don Gabriel, a Bourbon prince (brother of Carlos IV) and an amateur musician. Periodically he traveled to his royal residence at San Lorenzo which was next to the monastery of El Escorial and became a devotee of Soler. In addition to these quintets, Soler composed the organ concerti and other keyboard works for him.11

The manuscript of the quintets bears a date of 1776 and remains in the archives of El Escorial monastery. In 1933 Robert Gerhard, in collaboration with Higinio Angles, published an edition of these quintets. The complete title is Sis quintets per a instruments d'arco i orgue o clave obligat.12 A copy of this edition can be found in the Library of Congress, Washington, D. C.

10Grove's, s.v. "Soler, Antonio."
11Mitjana, Musique, 4:2120.
12Antonio Soler, Sis Quintets per a instruments d'arco i orgue o clave obligat, ed. by Robert Gerhard, intro. by Higinio Angles (Barcelona: Institut D'Estudis Catalans, 1933).
Francisco Manalt (fl. mid-eighteenth century) was a violist who worked in Madrid, and the only documented evidence concerning him pertains to his professional life. In 1734 he was hired as a violist in the Royal Chapel of Santa María Católica. The evidence also lists salary increases for Manalt in the years 1749 and 1756 during which time he had the position of fifth violist at the Royal Chapel. According to Subirá, Manalt was a favorite of the nobility and at one time worked for the Duke of Alba.

His only known extant composition is **Obra harmónica en seis sonatas para violín y bajo**, published in 1757 and dedicated to the Duke of Osuna (publisher not cited). Saldoni cited other works by Manalt, but gave neither their dates nor locations. These are **Sonatas para guitarra**, ca. 1800, and (six) **Sonatas para violín y bajo**. The latter could be the **Obra harmónica**. It is stated on the title page of the **Obra harmónica** that another set of six sonatas was planned, but no trace of these has been found.

The **Obra harmónica** has been re-published by the **Instituto de musicología**, Barcelona, Spain, under a continuing series of publications.

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chamber music works. José Donastío edited the sonatas and realized the bass part for piano. 16

By far the largest body of extant Spanish chamber music came from the pens of three brothers, Juan, José, and Manuel Pla, all from Catalonia, possibly Barcelona. None of their birth dates is known, but their time of flourishing was the third quarter of the eighteenth century. It cannot be ascertained positively in most instances which one of the Pla brothers was the actual composer of a particular work, for the majority of their compositions bears only the last name, Pla, on the title page, thus making it impossible to determine the specific composer. The problem is understandable in light of the fact that eighteenth-century publishers used only the last names of composers on title pages. On some published pieces first names have been penciled in, but these additions cannot be authenticated. Furthermore, some of these penciled additions are either mutually contradicting, or contradict names given on manuscripts, and, therefore, will be disregarded.

Josep Carreras in a Catalan publication gave the earliest known reference to the Pla brothers actually being in Spain. In 1752 two of the brothers (unspecified) were playing at the chapel and the chambers of the king of Spain. In addition, two conclusions were reached by Carreras:

16 Francisco Manalt, Obra harmónica en seis sonatas para violin y bajo, ed. by José Donastío, intro. by José Subirà, Música hispana, serie C, música de cámara (Barcelona: Instituto de musicología, 1955-66).
Aqui tenim dues afirmacions primera, que la carrera artística dels germans Pla començà algus anys abans de 1752; segona, que eren enpanyols. D'aquesta darrera derivem que eren segurament catalans o de terres ons se parla catalan, donat llur cognom. No sabem, emepero, dont eren fills, lo que pot esser object d'ulterior estudi.17

(There are two facts that are clear. First, that the artistic careers of the Pla brothers began some years prior to 1752; second, they were Spaniards. From other facts it can be deduced that certainly they were Catalan, or from a section where Catalan was spoken, especially because of their last name. It is not known exactly from where these brothers came, but this can be an object of further study.)

Mitjana cited 1752 as the year in which two of the brothers (unspecified) traveled to France, and that José played in the concerts spirituels in Paris. In 1752 Jose and Juan travelled to Stuttgart and were later engaged by the Grand Duke Karl Alexander of Wurtemberg to perform as oboists. This engagement occurred during the time that Nicolo Jomelli was trying to assemble in Wurtemberg the greatest performing virtuosi in all Europe. Juan Pla died there in 1761 and was given a solemn state funeral by the Duke. José continued in the duke's service until 1763, at which time he travelled to Amsterdam, remaining there until 1776. While in Amsterdam he published Six duos pour deux flutes (publisher and date not cited). Location of this work is unknown.18

17 Josep Rafel Carreras, "Els germans Pla; oboïstes de la XVIII centuria," Revista musical catalana, Butlletí de l'Orfeó Català 7 (April-May, 1910), pp. 113-14 (hereafter cited as Carreras, "Germans Pla"). The writer wishes to acknowledge Giovanni Fontecchio of the foreign language department, University of Southern Mississippi, for his aid in some of the translations of the passages in the Catalan language.

18 Mitjana, Musique, 4:2189.
A catalogue published in 1776 by Jean Cristoph Westphal, editor of a Hamburg newspaper (cited by Mitjana), listed **Six Concerti for Oboe, Three Solos for Oboe, and Twenty Trios for Two Violins and a Bass**, all by José Pla. Mitjana did not include publication information regarding these works (the context implied that they were in manuscript form), nor did he give locations of them. They are not in the Hamburg **Staat- und Universitätsbibliothek**, Hamburg, West Germany. 19

In an article in the **Historisch-biographisches Lexicon der Tonkünstler**, Vol. II, Leipzig, 1792, cited by Subirá, it was stated that two of the Pla brothers were admired concert oboists, and that in the year 1752 they had performed in Paris after arriving there from Madrid. (Although not specified, the brothers referred to here were probably Juan and José.) It was further quoted from the above lexicon that the two brothers almost always performed oboe duets and that their names were frequently misspelled as Plas, Plat, or Plats. Subirá cited another article from the **Gaceta de Madrid**, 14 November 1753, announcing that the Pla brothers (unspecified) had played in the performance of some cantatas and performed several oboe concerti in the king's chapel in Madrid. The Leipzig journal was then quoted as saying that in 1761 the Pla brothers (unspecified) arrived in Württemberg, Germany. 20 It was implied


that the brothers in question were Juan and José. The date given by Subirá for the arrival in Wurtemberg, 1761, does not directly contradict Mitjana's date, but then, according to Mitjana, Juan Pla would have died the year in which he arrived in Wurtemberg.

There is a quotation from Mainwaring's *Memoirs of Handel* in the article Carreras, "Germans Pla" which made reference to the Pla brothers:

On the other hand, it was mentioned lately by the two Plas [sic] (famous hautbois) who came from Madrid that Scarlatti, as oft as he was admired for his great execution, would mention Handel and cross himself in token of veneration.21

This quote is an obvious allusion to how much Handel was revered in Spain by Scarlatti, as brought to Mainwaring's attention by one of the Pla brothers. However, this reference to the Pla brothers serves to verify the fact that they were actually in London sometime during or before 1760 (the date of Mainwaring's publication).

A contradiction exists between Mitjana, who stated that Manuel Pla remained attached to the Royal Chapel in Madrid and never left Spain, and Josep Carreras, who quoted an Almanac by Gerber (publisher and date not cited) in which it was stated that Manuel Pla was one of the Spanish composers living in Germany. It was added by Carreras that the Westphal catalogue referred to on page 48 was in error in stating that José Pla was the author of the given

compositions; according to Carreras, it was Manuel Pla.\textsuperscript{22} No further information than this was given.

In Eitner's \textit{Quellenlexicon}, it was said that in 1752 two brothers named Pla were in Paris and then went to Stuttgart to perform in the Hofkapelle.\textsuperscript{23} One other reference to a German publication was made by Subirá in "Manuel Pla": The \textit{Musikalischer Almanac für Deutschland auf der Jahres 1782} (publisher not cited), page 107, was quoted as saying that there were two brothers Plats [sic], the elder and the younger, who were among the oboists most greatly admired in Germany at the time. Subirá added:

\begin{quote}
Es refereix dens dubte a Manuel i gaireve segurament al Jean de qui parla Teixidor. En 1783-84 Plat el vell et Plat el jove formen part de la capella musical de Mannheim. Aquel mateix "Almanac Musical", en el seu volum correspondent a 1789 inclou el nom de Manuel Pla entr el compositors que vivien en països germanics.\textsuperscript{24}
\end{quote}

(This refers, no doubt, to Manuel and the other surely to Juan, of whom Teixidor [an eighteenth-century Spanish music historian] had spoken. In 1783-84 Pla the elder and the younger were part of the chapel orchestra at Mannheim. Also that same "Almanac on Music" in the volume for 1789 includes the name of Manuel Pla among the composers who live in German countries.

From all of these confounding references, at least two things can be deduced with a degree of certainty: There were three brothers

\begin{thebibliography}{99}
\bibitem{Carreras} Carreras, "Germans Pla," 115.
\end{thebibliography}
named Pla: Juan, José, and Manuel. At least two of them toured Europe extensively as performing oboists. However, some uncertainties and contradictions exist concerning dates of travel and names of individuals at specific places. For example, two references gave the name of Manuel Pla as having traveled to Germany, but one stated that he never left Spain. Mitjana claimed that Juan Pla died in Stuttgart in 1761 (see page 47), and, if this is true, then Subirà was in error by saying that Juan was at Mannheim in 1783-84 (see above). Only further research could finally resolve these inconsistencies. One fact stated on page 47 poses no contradiction: José is said to have played in the concerts spirituels in 1752; this was the year in which Philidor began them.

Additional references attest to the high quality of musicianship and performance ability of all three Pla brothers. Juan is said to have caused a great sensation when he performed at the court of Jão V in Lisbon Portugal. (The date for this performance is not given.) The Pla brothers were "disputados en las cortes estranjeras por su sin igual merito."25 (The Pla brothers were discussed in foreign courts regarding their unequaled abilities.)

Of the three brothers, Manuel was cited most often by name, and, according to various reference materials, was the most gifted, both as performer and composer. Besides oboe, he played clavecin well. His compositions for instruments include sinfonias, concerti,

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trios, and duets. He also composed much vocal music, both sacred and secular. Manuel took part in the Christmas festivities of 1763 celebrated in the Dukal Palace in Barcelona. His performance there brought him great accolades from those in attendance.

The extant available music by the Pla brothers is of a considerable amount. Most of it, as stated above, bears only the last name Pla. The reader is referred to the Appendix for a complete listing of compositions by the Pla brothers.

The next composer to be considered may be one, two, or three different people. The confusion stems from the conflicting names of this man (men) given in different sources. The three names are: Juan Oliver, Jean Oliver y Astorga, and Domingo Oliver y Astorga. Clearly, at least the name "Oliver" is common to all three.

According to the Diccionario of Saldoni, Juan Oliver was born in 1734, in Yecla, the Province of Murcia, Spain, and died in 1830 (1). He had been a violinist at the Royal Chapel since 1776 and held a good reputation as a violinist. Some manuscript works by Juan Oliver were recently discovered by the writer at the Library of Congress, Washington, D.C. These compositions, apparently, were heretofore unknown. They are: Trios de dos violines

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26 Soriano Fuertes, Historia, 3:83.
28 Saldoni, Diccionario, 4:252-53.
y bajo and Seis ariettas (for violin and bass). The staff of the Library of Congress was unable to give any information regarding the source or the authenticity of the manuscripts. It is therefore not possible to say with any assurance that these manuscripts are by the same Juan Oliver listed by Saldoni.

Eitner listed an Oliver (no first name) who was a violinist and who gave a concert in Frankfurt, Germany, in 1767.\(^29\) No other data were given. An Oliver (no first name) was listed in Carl Pohl's *Haydn und Mozart in London* as having given a violin concert in London in 1767.\(^30\)

Under the name of Jean Oliver y Astorga several works were published in London by the firm of Bremner's Music Shop. *Grove's* has an entry under this name, but with no birth or death date. The article (unsigned) stated that the information presented therein was derived from the foreword to one of his published works (unspe­cified). According to that information, Jean Oliver y Astorga was an eighteenth-century Spanish composer who spent part of his life in London. Compositionally, he showed the style of Haydn's youth and the "devices of a flautist."\(^31\) The compositions of Jean Oliver y Astorga listed in *Grove's* duplicate exactly those in *The British Quellen-Lexicon*, s.v. "Oliver."

\(^29\) *Quellen-Lexicon*, s.v. "Oliver."


\(^31\) *Grove's*, s.v. "Oliver y Astorga, Jean."
Union Catalogue of Early Music. The reader is referred to the Appendix, under the listing Oliver Y Astorga, Jean, for the list of these compositions.

The BBC Music Library, Chamber Music Catalogue currently lists a work by Oliver y Astorga (no first name) entitled *Trio in G* for two violins and a cello, published by Senart, 1922.

The name Domingo Oliver y Astorga appeared in two sources. Subirá listed a person with this name as being from Yecla and as having died in 1830. He had been a violinist in the Royal Chapel since 1776. Two works under this name were found in the archivo musical of the palacio nacional by Subirá: (six) *Sonatas para viola* and (six) *Sonatas para violin*. This same information appears in Garcia Marcellan, *Catálogo*, and the pieces are cataloged in the archives of the Royal Chapel with numbers 957-961 and 962-967, respectively.

In trying to assess this information, it is apparent, in the writer's opinion, that these three names all refer to one person.

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35 José García Marcellan, *Catálogo del archivo de música realizado por su conservador oficial* (Madrid: Editorial del patrimonio nacional, 1933), pp. 104 and 207 (hereafter cited as *García Marcellan, Catálogo*).
The biographical information for Domingo Oliver y Astorga (above), and that for Juan Oliver (page 52) is virtually the same. The compositions listed for Jean Oliver y Astorga (page 52 and above) pose no problem since Jean and Juan are the same name in French and Spanish, respectively. The only uncertainty is the true authorship of the manuscripts in the Library of Congress. Only further research could determine if the last names given above with no first name (Oliver, and Oliver y Astorga) all refer to the same person.

Manuel Canales (1747-1786) is cited in several sources. As with Oliver y Astorga, some discrepancies occur concerning his name. The Diccionario by Pedrell listed a Canales, Manuel, and a Canales, Manuel Braulio, who were thought by Pedrell to be relatives. For the entry under Manuel Canales, the information was given that he was born in 1747 (no death date was given), and that he was a violinist employed at the Cathedral of Toledo, Spain. In 1781 he was given a payment of 600 reales for the composition of a villancico. Concerning Manuel Braulio Canales (no birth or death dates given), Pedrell stated that he, too, was a violinist in Toledo, and that between the years 1774 and 1786 in the Gaceta de Madrid several notices appeared announcing the sales of new compositions by him. (This is the only source which listed Manual Braulio.)

In his youth, Manuel Canales studied violin with Don Jaime Casellas, who was then maestro de capilla at the Cathedral of Toledo. Nothing more is known about Canales until 1774, at which time he published Seis cuartetos a dos violines, viola y violoncello, dedicados al Duque de Alba, Op. I, libro primero de cuartetos, printed by Palomino (in Madrid?). The Gaceta de Madrid announced the publication and sale of this work on 12 July 1774, page 233. Also listed were the cities in which this composition could be purchased: Madrid, Cadiz, and the library in Ulloa, all in Spain. When this piece was written, Canales was in the service of the Duke of Alba. After the death of the duke in 1779, Canales returned to Toledo where he was employed as a violinist in the Cathedral. He was considered to be an outstanding player and was given several leaves to perform solos in Madrid.\(^{37}\) Copies of Canales' Cuartetos, Opus 1, can be found in the Biblioteca nacional, Madrid, Spain, and in the Biblioteca provincial in Toledo, Spain.\(^{38}\)

Considering the information given above, which pertains to Manuel Canales, it seems apparent that the person named as Manuel Brauilio Canales by Pedrell (page 55) is the same person as Manuel Canales. Therefore, the name Manuel Brauilio does not appear in the Appendix.

\(^{37}\) Subira, Alba, p. 331.

The only other known published composition by Canales is entitled *Quartettos for Two Violins, Tenor and Bass*, Opus III, by Emmanuel Canales, composer to the King of Spain, London: Printed for William Napier, 474 Strand. (According to this address for Napier, the publication of this work occurred between 1773 and 1788.)\(^3^9\) Copies of this work can be found in the Biblioteca nacional, Madrid, and in Cambridge, King's College Manuscript Library, London, England.

Rubio Picqueras, a twentieth-century Spanish musicologist, suggested that Canales' quartets were his best works, and that they were an excellent imitation of Haydn's style. No other works were cited by Picqueras.\(^4^0\)

According to the *Diccionario labor*, an unpublished study of Canales has been written by one Julio Gomez. Neither the type of study nor its location was given.\(^4^1\)

Several unpublished manuscripts by Canales were recently discovered by the writer at the Library of Congress, Washington, D.C. Neither the origin nor the authenticity of these manuscripts could be verified by the library's staff. These works are: *Duos de violin y viola, de Canales; Cuarteto a dos violines, viola, y violonchello [sic] sacado de dos cavatinas italianas, por Dn. Manuel Canales, 1773;* and *Seis duetos (for two violins), de Don Manuel Canales, 1773.*

\(^{39}\) *Grove's*, s.v. "Napier, William."

\(^{40}\) Rubio Picqueras, *Toledanos*, p. 74.

\(^{41}\) *Diccionario Labor*, s.v. "Canales, Manuel."
Canales, para el uso del Exmo. Sr. Mangs. de Villafca. No reference to these compositions has been encountered in any source.

A set of Twelve Sonatas for Flute, Viola, and Bass were cited by Angles and Subirá. However, no date of composition or location of this work was given.  

The last composer whose work is to be examined is Nicolas Ximenez (fl. late eighteenth century), but very little is known about him. In 1772 he performed as a violinist in London, England, where he was considered a virtuoso on the instrument. His only known composition is Six Sonatas for a Violin Dedicated to the Earl of Sandwich. These are for violin and figured bass, and were published by Peter Welcker, London, ca. 1780. A copy of this work can be found in the British Museum, London, England.

Concluded now is the section dealing with the composers discussed in Chapter VI. An alphabetical listing follows of all other known Spanish chamber music composers of the eighteenth century.

Carlos Francisco Almeida (or Almeyda) (fl. late eighteenth century) was born in the city of Burgos. His name appears in several sources. In Efemerides, Saldoni listed an Almeyda (no first name) who was a violinist in the early eighteenth century. The

43 Quellen-Lexicon, s.v. "Ximenez, Nicolas."
44 Saldoni, Diccionario, 1:12.
Diccionario by Pedrell has an entry for Fransisco Almeida (fl. late eighteenth century). Pedrell believed this to be the same man listed by Saldoni, but that Saldoni had the incorrect time of flourishing. Soubies listed an Almeyda (no first name) and attributed two string quintets to him. However, no further information was given concerning the works.

The only known extant published work by Almeyda is *Six quatuors pour deux violons, alto et bass, par C.F. Almeyda, au service du roi d'Espagne, Opus I*, Première livre a Paris, Chez Pleyel, 1798. A copy of this work is in the archivo musical del palacio nacional, Madrid, Spain. According to Eitner, this composition was reviewed in the *Journal musical*, Paris, France, (no date given) and by the *Allgemeine Musicalische Zeitung*, Leipzig, 1798, Vol. I, p. 555, published by the firm of Breitkopf und Haertel. In the reviews, the work was generally praised for the originality and talent shown by Almeida. According to Angles and Pena, a manuscript copy of a Sinfonia by Almeida was known to exist in the city of Dresden. Mary Hamilton, in *Music in Eighteenth-Century Spain*, spells his name as Almeyra, page 171.

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45 Pedrell, *Diccionario*, p. 47.


48 *Quellen-Lexicon*, s.v. "Almeyda, Carlos Francisco."

49 *Diccionario Labor*, s.v. "Almeida, Carlos Francisco."
Diego Araciel was a Spanish musician of the mid-eighteenth century. He was born in Estremadura, in southwestern Spain. As a youth he studied piano, violin, harmony, and counterpoint with a local priest. Nothing more is known about his life except that he traveled extensively in Italy and published several works there. His known published works include: Cuarentaycho valsés variados para violin, Tre terzetti ad uso di serenata per violino, viola, et chitarr, and Due quintetti per serenata a due violini, due viole et violoncello, all published by Ricordi, Milan, Italy. The latter work can be found in the Library of Congress, Washington, D.C. Mary Hamilton spells his name as Oraciel, page 171.

Juan Balado (b. Madrid; d. Madrid, 1832) was a violinist and a violist. In 1804 he was given the position of principal violist in the Royal Chapel in Madrid. In his own time he held an excellent reputation as a performer of violin and viola and as instructor of viola at the Royal Chapel. The following compositions by Balado are in the archives of the Royal Chapel, Madrid, Spain, bearing the catalogue numbers 70 to 72, respectively: Sinfonia en re, Trio para dos violines y cello, and Sonata para viola y cello.

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50 Saldoni, Diccionario, 4:17.
51 Saldoni, Diccionario, 2:208.
52 Pedrell, Diccionario, p. 151.
53 Garcia Marcellan, Catálogo, pp. 24 and 158.
These same works can also be found in the palacio nacional archives, Madrid, Spain.\(^54\)

Jose Cañada (fl. late eighteenth century) was a violonist who lived in Salamanca.\(^55\) According to Pedrell, several works by him were published between the years 1789 and 1793, but he cited no titles nor locations for them.\(^56\)

Damaso Cañada (b. Salamanca, 1772; d. Madrid, 1849) was the son of the preceding. He was a violonist in the Royal Chapel from 1798, and in that same year, he was appointed dance master violinist to the Prince of Asturias. In 1802 he was made a member of the real cámara de música of Carlos IV (see page 37), and later was appointed its director.\(^57\) On several occasions Cañada, who also was a violist, played in the royal quartet with Carlos IV and an Italian, Vaccari (fl. late eighteenth century) as violonists, Cañada as violist, and Fransisco Brunetti (Gaetanno Brunetti's son) as cellist.\(^58\)

In 1793 the following compositions by Cañada were published in Madrid: \textit{Seis trios a dos violines y violon}, \textit{Seis sonatas para}\(^54\) Subirá, "Corte madrileña," 193. 
\(^55\) Saldoni, Diccionario, 4:53. 
\(^56\) Pedrell, Diccionario, p. 281. 
\(^57\) Soubies, Espagne, 2:63. 
\(^58\) Pedrell, Diccionario, pp. 280-81. 

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violin y bajo de mucha ejecución, and Seis cuartetos concertantes para violin oboe, flauta, y violoncello. Locations of these works are unknown. Mary Hamilton spells his name as Canada by leaving out the tilde over the "ñ," page 171.

Don Enrique Cabalt de Ataide y Portugal (fl. late eighteenth century) was a nobleman and an amateur musician. Mitjana listed one work left by him in manuscript in a private collection in Giessen, Germany. Attempts to secure the manuscript have been unsuccessful, as the work may no longer be extant. The work is entitled Seis cuartetos de dos violines, viola, y bajo, Opus I, Madrid, ca. 1790. Mitjana thought these quartets to have been the first written in Spain, an assumption which is incorrect (see page 57).

Another nobleman who was also an amateur composer was Colonello Don Bernardo de Castro y Ascarrego (fl. mid-eighteenth century). Subirá found one composition by him, Sonata di violino e basso 1754, in the Palacio de liria. The work is now lost.

Manuel Carril (b. Madrid, 1752; d. Madrid, 1828) was a violinist and a violist. He played both instruments in the Royal

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59 Mitjana, Musique, 4:2188.
60 Mitjana, Musique, 4:2322.
61 Subirá, Alba, p. 205.
Chapel, ca. 1789 and was violinist and orchestral conductor in the Teatro de la cruz, Madrid. At the Royal Palace he had the position of instructor of chamber music and was also regarded as an excellent teacher. He played chamber music and served as orchestral director for the Duke of Alba. His sight reading ability, for which he was well known, helped to obtain many positions for him.  

Although Carril is not known to have composed any music, he has been included in this discussion for the sake of completeness. His influence as a teacher, no doubt, gave some direction to the chamber music activities at the Royal Palace and to the choice of music that was performed there.

Fernando Fernandiere (Ferrandiere, Fernandier, Ferrandiere) (fl. late eighteenth century) was a Spanish musician and teacher. Between the years 1775 and 1790 he published a number of pedagogical manuals on the art of playing various instruments.  

One of these, Promptuario musico para el instrumento de violín y canto, 1791, can be found in the Biblioteca nacional, Madrid.

Subirá cited several compositions by Fernandiere which the latter listed in one of his pedagogical manuals (unspecified). They are: Cuarenta (forty) cuartetos para guitarra, violín, viola, y bajo, Diecycho (eighteen) quintetos para dos guitarras, dos violines, y bajo, and another ensemble work with the unusual title


63 Pedrell, Diccionario, p. 668.
of *El ensayo de la naturaleza* (An Essay on Nature) which is comprised of three quartets for guitar, viola, flute, and bassoon. Titles of other sonatas and miscellaneous works were also listed, but no other information was given concerning any of the works. 64

Joaquin Gaxisuain (Garisuain) (b. Teruel, 1751; d. Madrid, 1810) was a bassoonist at the Royal Chapel and a bassoon instructor in Madrid. He composed several sonatas for bassoon and cello, one of which is in the archives of the Royal Chapel, catalogue number 606. 65 Subirá listed one sonata by him which is in the archives of the palacio nacional. 66

Tomas de Iriarte (b. Santa Cruz de Orotoba, Canary Islands; d. Madrid (?), 1791) was a man better known as a poet than as a musician. Most of his life was spent in Madrid, where he was employed by the minister's office for foreign affairs. Iriarte circulated in an elite group of writers, artists, and musicians. The nature of his work is not known, but he did hold a high political office. As a prose writer he was actively involved in the contemporary writing movement in Spain. 67

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64 Subirá, *Historia*, p. 462.
65 García Marcellan, *Catálogo*, pp. 74 and 179.
Iriarte was an amateur musician and played violin and viola. Musicians gathered at his home to perform chamber music in which he took part. Although now apparently lost, Iriarte wrote a Symphonia Concertante and several string quartets. For the stage, he wrote a number of tonadillas whose locations are not known. Iriarte's poem, La música (see page 34), was a very popular work in the eighteenth century.

Several composers were born in Spain of foreign parents and cannot properly be called "Spanish composers" because, although born in Spain, they spent little time there. One of these was Rufino Lacy (b. Bilbao, Spain, 1765; d. ?) who was born to an English family. From a young age he studied with Kreutzer in Paris and later went to London to study with Viotti. In 1818 he accepted the position of concert director in Liverpool, England. His compositions (whose locations are unknown) are a Fantasie for Piano, Rondos for Piano, and Quintets for 2 Violins, also, Cello and Piano.

Felipe Libon (b. Cadiz, 1775; d. Paris, 1838), whose parents were French, was born in Spain. As a young man he went to London to

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68Mitjana, Musique, 4:2185.

69Chase, Music, p. 119.

70Mitjana, Musique, 4:2189.
study the violin with Viotti and to study composition with Cimadoro. 71  

He studied with Viotti for six years and in 1798 accepted a position as violinist in the Spanish Court, after having held a similar position in Lisbon, Portugal. He remained in Spain for only two years; in 1800 he moved to Paris where he apparently spent the rest of his life. 72 It was cited by Saldoni that Libon introduced the practice of playing harmonics as a common device on the violin.

Libon was a prolific composer; his compositions include six violin concerti, trios, duets, and capriccios for solo violin. 73 A large number of his chamber music works are located in the Library of Congress, Washington, D.C. His music is not presented in this paper because (1) his training in music was received primarily outside Spain and (2) he spent only two years of his adult life in Spain. This discussion of Libon has been included here for the sake of completeness.

José Lidon (b. Salamanca, 1752; d. Madrid, 1827) was principally an organist but also composed sacred music and music for organ. In 1787 he was appointed organist at the city of Malaga, and in 1795 was made organist at the Royal Chapel in Madrid. 74

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71 Mitjana, Musique, 4:2189.

72 Saldoni, Diccionario, 3:224.


74 Grove's and Baker's, s.v. "Lidon, José."
addition to his musical compositions, he wrote a treatise entitled *Reglas muy útiles para los organistas* (*Very Useful Hints for Organists*) (undated). His sacred compositions were performed regularly at the Royal Chapel.

Lidon wrote a few chamber music pieces in a form known as *oposiciones* (melody/bass). In the archives of the Royal Chapel there exist "varias piezas para oposiciones de bajo e instrumentistas"\(^\text{75}\) (several works for melody and bass instruments). The titles were not specified. Subirá listed several sonatas (untitled) by Lidon which are in the *palacio nacional*, Madrid, Spain.\(^\text{76}\)

Migel de Lope (?-1798) was a bassoonist at the Royal Chapel in Madrid for forty-two years. All that is known about him is that he completed one composition, a *Sonata* (for bassoon?) which is in the archives of the *palacio nacional*, Madrid, Spain.\(^\text{77}\)

Francisco Felipe Mayo (b. Villaverde, Catala, 1789; d. ?) was listed as a chamber composer in an article on chamber music by Subirá, who listed only one work by Mayo, a *sinfonia*.\(^\text{78}\) Presumably, it is for chamber ensemble. The piece was completed in 1815 and copies of it can be found in the archives of the Royal

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\(^\text{75}\) Garcia Marcellan, *Reorganización*, p. 23.

\(^\text{76}\) Subirá, "Corte madrileña," 193.

\(^\text{77}\) Subirá, "Corte madrileña," 193.

\(^\text{78}\) Subirá, "Corte madrileña," 193.
Chapel and of the palacio nacional. At some point in his life Mayo was a musician at the monastery of Montserrat.

A man not directly related to chamber music was Pablo Minguet e Irol (?-1801). He was a self-taught Spanish musician who published a manual on the way to play various instruments. It was entitled Modo de tañer todos los instrumentos (no date) and included superficial instructions on how to play various wind and stringed instruments. It also contains some examples of fandangos and other Spanish dances. The only fact known about Irol is that he was maestro de danza in Madrid.

Luis Mison (Misson) (b. Barcelona, ?; d. Madrid, 1766) was best known by his contemporaries as a flautist and a composer of tonadillas. He was also an oboist and a conductor. Mison is regarded as one of the founders of the tonadilla.

His virtuosic abilities as a flautist were legendary in his own time and were later perpetuated, in part, by a poem called El tordo flautista (The Greyish Flautist), 1784, by the Spanish poet Felix Maria Samaniego (1745-1801). Although written after Mison's

79 Garcia Marcellan, Catálogo, p. 201.
80 Diccionario Labor, s.v. "Mayo, Francisco Felipe."
81 Mitjana, Musique, 4:2187.
82 Grove's, s.v. "Mison, Louis."
death, Samaniego lauded the excellent playing ability of Mison. 83

Some of his chamber music was written for the Duke of Alba, and was found by Subirá at the Palacio de liria; however, these works are now lost. Seis sonatas a flauta trbersiera y viola obligada hechas para el Exmo. Sr. Duque de Alba by Luis Mison date from ca. 1750 and were followed by Segunda parte, o otras seis sonatas (Second Part, or Another Six Sonatas). 84

According to Hamilton, Mison also composed a duet for two flutes. This work was not cited in any other source and Hamilton did not give any publication information concerning it. 85 Regarding the Seis sonatas, she said that they have "fresh and vigorous themes, varied harmonies and tempos, and the introduction of native Spanish airs in the forms of popular songs and dances." 86

Francisco Javier Moreno (b. Madrid, 1746; d. Burdeos, 1836) was among the most celebrated of Spanish violinists and violists. During his lifetime he held many positions as a performer. Unfortunately, none of the dates concerning his employment have been recorded. He served as a chamber musician for the brother of Carlos IV, Sr. Infante Don Gabriel. (This is the same prince for whom


84 Subirá, Alba, p. 199.

85 Hamilton, Music, p. 50.

86 Hamilton, Music, p. 167.
Soler composed so much music [see page 44]). He held the position of first violin in the Cathedral of Zamora in Santiago de Compostela, in the church of Santa Cecilia in Lisbon, Portugal, and in the Teatro de los caños de peral in Madrid.  

His known instrumental works include several symphonies now in the archives of the Royal Chapel, catalogue numbers 2.061-2.063. Although no chamber music compositions are known to have been written by Moreno, he has been included here because of his active participation as a violinist and as a performer of chamber music.

Jose Nono (b. San Juan de los Abadesas, Catalunia, 1776; d. ?) was named chamber composer to King Carlos IV in 1805. He composed a large amount of music for the king, but neither titles nor locations of these works have survived. He was also known to have written several operas.

There are two theoretical works by Nono of which there seem to be no extant copies. They were Tradasta escuela de música, 1814, and Mapa armonico, 1829. His only apparently surviving work is a Sinfonia en Fa, item no. 2.100 in the Royal Chapel archives.

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87 Saldoni, Diccionario, 4:218.
88 García Marcellan, Catálogo, p. 221.
89 García Marcellan, Catálogo, p. 206.
90 Saldoni, Diccionario, 3:394-95.
91 García Marcellan, Catálogo, p. 207.
Further investigations might perhaps uncover more compositions by this man.

Carlos Ordoñez (fl. ca. 1760-1780) was a violinist and composer. Although he had a Spanish surname, Ordoñez was born in Germany. Mitjana, in his research in the early twentieth century, falsely concluded that Ordoñez was a Spaniard who had traveled to Austria in 1769 where he composed many symphonies and chamber works. Later research by Landon has verified his compositional output, but has dispelled the fact that he was born in Spain. 92

Felipe de los Rios (b. Seville, fl. late eighteenth century) was given in 1770 a position of violinist in the Royal Chapel, where he remained for thirty years. 93 In his prime, he was one of the best known violinists in Spain. The exact positions he held are not known. It has been established that he had some dealings with G. Brunetti and the real cámara de música in the year 1787. In that same year he served on the auditioning committee of the Royal Chapel in Madrid for a violin vacancy. Notice of the vacancy was published in the Diario curioso de Madrid on 26 February 1787. Requirements for the audition were the performance of prepared pieces and some sight-reading (1). 94

93 Garcia Marcellan, Catálogo, p. 217.
94 Saldoni, Diccionario, 3:142.
The known works of de los Ríos include (two) *Sonatas para organo, clavichordo o piano con acompañamiento de violoncello*, 1794, (publisher not cited) whose locations are not known, and (three) *Sonatas* (for violin, viola, and cello) which are in the archives of the Royal Chapel, Madrid, catalogue numbers 1,007 to 1,009.95

A person difficult to identify was a man with the last name of Rives. Subira in his article on chamber music listed a Rives as a chamber music composer, but gave no first name, no works by him, and did not state if he was Spanish.96 There was a Miguel Rives whose name appeared in the records of various churches in the city of Valencia. These references have to do with musicians, but neither duties of this man nor compositions by him are listed.97 In *The British Union Catalogue of Early Music*, a piece by Bernard Rives was cited: *Six sonates a violon seul et basso*, opera I, printed by Willi Napier, ca. 1775.98 The name of Bernard Rives does not appear in any reference source, but perhaps he is the same man referred to by Subirá. Only further research could confirm this fact.

95García Marcellán, *Catalógo*, p. 115.
96Subira, "Corte madrileña," 183.
98*British Union Catalogue*, 2:894.
Manuel Sanchez Garcia (b. Toledo, 1771; d. ?) was first bassoonist at the Royal Chapel from 1814. His only known extant composition is Sonata para bajon con acompañamiento de violon (undated), and is in the archives of the Royal Chapel, Madrid, Spain.  

Mateo Soler (b. Barcelona, ?; d. 1799) was not a known relative of Antonio Soler. From 1780 he was a bassoonist at the Royal Chapel, and he was considered an excellent performer. His only known extant composition is in the archives of the Royal Chapel, Madrid, Spain, catalogue number 1.035, and is entitled Sonata para fagot con acompañamiento de violon.

Jose Teixidor (b. Lerida, Catalunia, ?; d. Madrid, 1814) was a composer, organist, and music historian. Prior to the year 1778, the year in which he was appointed organist at the Royal Chapel, he had been maestro de capilla in the city of Lerida and organist at the Capilla de las descalzas reales in Madrid. In 1804 he published a text on general music history entitled Discurso sobre la historia universal de la música in Madrid (publisher unknown) and left a manuscript of the history of Spanish music which is now in the Biblioteca nacional, Madrid, Spain, catalogue number sig. M1769.

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99Garcia Marcellan, Catálogo, pp. 120 and 223-24.

100Saldoni, Diccionario, 3:140.

101Garcia Marcellan, Catálogo, pp. 122 and 227.
This manuscript has been a valuable source for Spanish music history. Notably, it was used by Soriano Fuertes in his four volume history. Subirá referred to another manuscript on some aspect of music history written by Teixidor which is in the library at the city of Arus, Spain, catalogue number 169-18-4. His only known chamber works are some trios published in Madrid and now in the Biblioteca real, Madrid, Spain. Their titles were unspecified.

Antonio Ugena (b. ?; d. Madrid (?), 1805) was a composer and choral director. In 1776 he was made assistant maestro at the Royal Chapel, and in 1778, maestro director. Most of his compositions are sacred pieces; his known extant chamber works are Pieza para fagot con acompañamiento de violín and Pieza para examen de trompa con violines y bajo, both in the archives of the Royal Chapel, catalogue numbers 1.244 and 1.245, respectively.

Antonio Ximenez (b. Valencia (?); d. Alicante, 1826) (no known relative of Nicolas Ximenez discussed on page 58) was a violinist and guitarist. He spent most of his adult life in the city of Alicante, which is in southeastern Spain. He was on the faculty of the College of San Nicolas in Alicante where he taught violín,

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102 Diccionario labor, s.v. "Teixidor, José."
103 Subirá, "Germans Pla," 114.
104 Subirá, "Corte madrileña," 188.
105 Garcia Marcellan, Catálogo, pp. 135 and 235.
piano, and harp. He also played first violin in the chapel of San Nicolas, and ca. 1800 was a member of a group of music professors called the Capilla de la colegiata de Alicante (Church association of Alicante). 106

His compositions include Trois sonates pour violon avec accompagnement de basse, Opus 2, ca. 1780, published by Vidal, Paris, France (this work was listed in Leo Liepmannschon's Katalog von Antiquarieten); 107 several trios for guitar (and bass?), 1790, published in Paris and favorably received; and Four Trios for Guitar, Violin, and Bass, 1800, (publisher not cited), one of which had the interesting title Graciosa contradanza nueva del minué e fandango con variaciones (Delightful Opposition of New Dances between the Minuet and the Fandango, with Variations). 108 No locations for any of these compositions have been found. They are not in the Bibliothèque national, Paris, France.

106 Saldoni, Diccionario, 2:85-86.
107 Quellen-Lexicon, s.v. "Ximenez, Antonio."
CHAPTER V

THE GENERAL STYLE OF THE CLASSICAL PERIOD

An understanding of musical style is critical to the study of any period of music history. Because the Spanish composers under consideration flourished between 1750 and 1800, a time span corresponding to the era known as the Classical Period, proper perspective of these Spanish composers' music can only be attained by a comprehension of the stylistic traits of the Classical Period. In a general way, the chief style characteristics of this era are defined; these characteristics can then be used as a basis with which to compare the Spaniards' music. Realizing that style did not remain the same throughout the period, and, likewise, that style changes occurred from country to country, it is not intended here to delve into the intricacies of individual styles. Instead, the prevailing tendencies in music are discussed while considering the Classical Period as a whole. Therefore, issue is not taken with such terms as pre-classic, rococo, style galant, etc. There is a further, more practical need for this generalized treatment of the Classical Period. The dating of many of the Spaniards' compositions can only be approximate; thus, it is necessary to have this overview.

76
The changes in style between the late works of J. S. Bach (1685-1750) and his contemporaries such as George Mathias Monn (1717-1750) and Johann Stamitz (1717-1757) have been dealt with in detail by theorists and musicologists. That a marked style change occurred between ca. 1740 and 1760 is a well established fact. Writers and scholars such as William S. Newman, H. C. Robbins Landon, Charles Rosen, et alii have examined in detail the style of the Classical Period. Their observations and those of the writer constitute the basis of this discussion.

The instrumental style of the second half of the eighteenth century was inexorably bound together with the sonata concept, both as implied by the title "Sonata," and by the form known as "sonata-allegro." Before treating specific parameters of music such as melody, harmony, etc., the subject of the sonata is discussed first.¹

Eighteenth-century pieces with the title of Sonata could contain from one to four movements; three was most common. In a three-movement sonata, the prevailing order of movements observed in Haydn, Mozart, and Beethoven, is Fast-Slow-Fast, or Fast-Moderate-Fast (F-S-F or F-M-F). "Haydn uses a minuet as the middle or final movement in more than half his three-movement sonatas."²

¹Musical titles of the late eighteenth century such as Divertimento, Toccata, Solo, etc., when applied to multi-movement compositions, are treated in this discussion as "Sonatas."

²Newman, Classic, p. 133.
Outside Vienna, the Baroque plan of S-F-F is observed sometimes, but

Otherwise, the variety of movement plans is so great that often we shall be able to note only the frequency of the minuet finale, the fondness for rondos and variations, the need for contrast between movements, and perhaps a tendency to step up the meter (or fractional time signature) from one movement to the next.\(^3\)

Newman also concluded that no clear chronological trend seems to have existed with respect to number and order of movements.\(^4\) The formal aspects of a three movement sonata were as follows: the first was binary, the second either binary or minuet and trio, and the third binary, minuet and trio, or, late in the century, in rondo form.

The structure of binary movements has been the subject of discussion by Newman, Longyear, Churgin, et alii. General agreement exists among these writers concerning the principles of binary structure. This structure as inherited from the Baroque Period was:

\[
\begin{array}{c}
A \\
I \quad V \\
V \quad I
\end{array}
\]

(In the form outlines which appear in this paper, Roman numerals represent keys, upper case for major, lower case for minor.) In the early Classical Period, the structure could be one of the following:

\[^3\text{Newman, } \text{Classic, p. 135.}\]
\[^4\text{Newman, } \text{Classic, p. 133.}\]
A clear tonic and dominant relationship is observed in both category one and two, and, in number two, a bi-thematic concept. (In order to avoid repetition throughout this report, the assumption is made that if the key of the tonic is minor, the modulation at the double bar is usually to the key of the major mediant.)

Ratner took the position that sonata form is based on key scheme rather than thematic concept:

Stylistically, the thematic approach betrays a lack of historical perspective. It establishes a norm by which sonata-forms of different style periods are judged; in so doing it has brought about misunderstandings as to what constitutes a proper sonata-form. It fails to account for the differences among baroque, classic, and romantic forms; it does not recognize procedures that generate typical forms; consequently, it cannot determine what is essential in classic sonata-form.5

Ratner's position was his own admitted restatement of August Kollman's (1756-1829) viewpoint expressed in Essay on Practical Musical Composition written in 1799. The Kollman-Ratner view was that a sonata is divided into two parts each of which is divided into two sub-sections. Within part one, the first sub-section establishes the basic tonality and then makes a transition/modulation to the second key. In the second sub-section of part

one, the second key is established, and ends with a cadence in this second key. In the first sub-section of part two, there is harmonic elaboration, i.e., modulations to other keys, followed by a return to the original key. Finally, in the last sub-section there is a restatement of the entire first sub-section or some part thereof in the tonic key. Ratner summarized that sonata-form is basically a form dependent on key scheme, the same key scheme being common to virtually all sonata forms.

The acceptance of this analytical position (which is supported by other writers) eliminates the problem of defining sonata-form as a function of thematic content and/or periodic structure. Furthermore, as stated by Ratner, most eighteenth-century sonata-forms conform to this theoretical model. The thematic and periodic aspects of sonata form can now be dealt with as secondary levels of organization imposed on an already-existing key scheme.

Mono-thematic, bi-thematic, and poly-thematic sonatas existed contemporaneously in the eighteenth century. To attempt to trace a chronological development of this aspect of the sonata seems impossible.

One cannot even trace with certainty a chronological development of sonata-form exposition, for thematic hierarchies can be clearly evident in some movements.

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6 Ratner, "Harmonic," 163.

and not others in sonata forms written in the same year or even in the same sonata.\footnote{8}

Sonata form movements with as many as seven or eight themes existed in the eighteenth century, but were not common. (See Gluck, "Overture" to Alceste.) The typical thematic structure in sonata-form movements is as follows: in a binary movement with two or three themes, the first theme is played in the tonic key at the opening of the movement. It is followed by a transition which modulates to the key of the dominant. In the key of the dominant, a second theme is stated; the nature of this second theme can be anything from a literal restatement of the first theme to a highly contrasting one. When three themes occur, the third theme generally occurs in the key of the dominant. The entire section to the double bar, caesura, or strong cadence on the dominant is called the exposition. As defined by Ratner (see above), this is the end of part one. Part two generally begins with a restatement of the first theme in the dominant key. In approximately the last twenty years of the eighteenth century, this practice was replaced by a restatement of either the second or third themes.\footnote{9} The beginning of part two, usually referred to as the development section, presents the portion of the sonata which was treated least consistently


\footnote{9}{Batia Churgin, "Francesco Galeazzi's Description (1796) of Sonata Form," \textit{Journal of the American Musicological Society} 21 (Summer 1968): 186 (hereafter cited as Churgin, "Galeazzi").}
by the composers of the period (to be discussed in greater detail below). In the development section, i.e., the first sub-section of part two, the only practice generally observed by all composers was the modulation to keys other than tonic and dominant; thematic treatment in the development section was unpredictable. The simplest treatment of the sonata in the first sub-section of part two is to present the first theme in the dominant and then immediately to return to the tonic key (beginning of second sub-section) and repeat the second and/or third themes in the tonic key, thus ending the movement.¹⁰ When this situation is present, there is no complete recapitulation, because the first theme material is not stated in the tonic key. (A complete recapitulation requires all themes to return in the tonic key.) In some cases, recapitulations were incomplete, with only the first, second, or third theme returning. Mirror recapitulations also existed with themes coming back in reverse order. A common aspect of recapitulations of the late eighteenth century that is virtually ignored in the present concerns the return of the second theme in the key of the sub-dominant.¹¹ The final area of tonic did not necessarily have thematic material. Although not found commonly, in this case only the tonic key was established with no recapitulation of material.

The first sub-section of part two, i.e., the development section, received wide-ranging treatments from eighteenth-century composers.

The discrepancies in length between the two parts of the movement most commonly occur in this section [following the double bar], for as a general rule, composers of this time [late eighteenth century] felt that more musical time-space was needed to return to the tonic than to leave it.¹²

Composers demonstrated greater freedom in this section perhaps because it was viewed as the most unrestricted part of the sonata.

Development in the classical and pre-classical styles is basically nothing more than intensification. The earliest classical way of developing a theme, and one that was never lost, was to play it with more dramatic harmonies and in a remote key. At times, the more dramatic harmonies all by themselves even without melodies would serve as development, and we find "development" sections in many sonatas which make no direct allusion to the themes of the "exposition."¹³

Composers also felt free to add new themes during the development section, making it, in a sense, an "exposition."¹⁴

The organization of tonalities in the development varied widely. From the key of the dominant, modulations to several other keys followed, one of them usually being a minor key.¹⁵

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¹⁴Rosen, Classical Style, p. 51.

¹⁵Newman, Classic, p. 156.
During these modulations the harmonic rhythm frequently increased in speed. Commonly then, the tonic would be approached from the key of the subdominant.

The above paragraphs have given a broad definition to the structure known as sonata-allegro, one that is easily applicable in a practical sense. The definition of the development section remains difficult, if not impossible to specify. However, the overall theoretical model can serve as a basis of comparison.

Omitted from the discussion above was the mention of a seldom-used part of sonata-allegro forms—the slow introduction. This portion of the sonata was discussed by some eighteenth-century theorists, notably, Francesco Galeazzi (1758-1819). In a treatise entitled *Elementi teorico-pratici di musica*, he stated that the slow introduction was a preparation for the "true motive of the composition," and that it could begin outside the main key.

Considering the sonata as a multi-movement composition, its key scheme could follow different patterns. Sonatas in three or four movements generally had the slow movement in a contrasting key. Sonatas with minuets, or sonatas in the order S-F-F generally


17Longyear, "Binary Variants," 165.

did not have key changes among movements. Sonatas with all movements in different keys, or with the final movement in a different key were extremely rare. Haydn's keyboard sonatas changed keys only sixty percent of the time; the other forty percent remained in the same key for each movement.¹⁹

**General Style Characteristics**

The Classical Period was a time during which there existed a surprisingly great consistency of style.

In fact there was a certain international unity of style in those days [late eighteenth century], extending from Rome to Copenhagen and from Madrid to Prague. Of course, there were all sorts of local colourings; but music in society was strikingly similar.²⁰

Landon's statement was corroborated by Newman:

At the start of the Classic Era there were actually so many centers of the sonata—or of all music, for that matter—that their sheer number plus their complex interrelationships have created the chief obstacles to an adequate understanding and survey of that era as a whole... Pre-Classic styles, forms, and trends must have been "in the air" everywhere and at about the same time.²¹

Rosen did not contradict this viewpoint, but felt that a definition of style was a compromise,

a fiction, an attempt to create order, a construction that enables us to interpret the change in the musical language without being totally bewildered by the mass

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of minor composers, many of them very fine, who understood only imperfectly the direction in which they were going, . . . 22

The established fact of a style change between Baroque and Classical Periods is known. The essence of these changes is presented in the following two quotations by Richard Crocker and Newman.

After 1750 composers began to look for a more varied, flexible style, which would provide a less stereotyped representation of human passion. Each work was to have an individual character, something to distinguish it from the now seemingly mechanical idioms of the old. This individual character was to be expressed through a variety of rhythms, figures, and themes following one another in rapid alternation. . . . As variety increased, however, so did the need for larger, stronger forms that could gather up the more varied rhythms and themes into a broad but still compelling unity. Composers found their way toward these forms through a clarification and refinement of the sense of key; they brought the kind of tonal order built of triads to a peak of efficiency. 23

Integral to the later Baroque style is the continuously spun out melody, which parallels the basso continuo in melo/bass settings and tends to grow intensively . . . out of the sequences, transpositions, inversions, and other free reiterations of a motive or stock figure. Often this melodic line shifts from one voice to another by motivic exchanges in a relatively polyphonic texture. In turn, the overlapping or dovetailing of these exchanges make for a plastic, proselike rhythm still somewhat independent of barline meter. And the texture itself favors a rapid harmonic rhythm. The tonal organization is usually defined by the sphere of


nearest related keys, as attained by one drive-to-the-cadence after another. Characteristic of these drives-to-the-cadence is sequential progress in chains of push and pull on one idea within the scope of one main key, one main flow, and one relatively unbroken arch. 24

Newman then added that, except in certain fugal and development sections, the baroque style, as outlined above, did not appear in the music of the Viennese masters. 25 Instead, other characteristics indigenous to the Classical Period were used: (1) melodies were organized with "folk-like" balance of antecedent and consequent phrases, (2) melodies were written with clear phrase structure and with clear metrical arrangements, (3) the motives were divided into two distinct parts that are sharply contrasted in all respects (e.g., opening of Mozart's Symphony No. 41, C major), and (4) phrase lengths generally consisted of four-bar units arranged as four-plus-four. 26

Melody

The characteristic which all classical melodies had in common is periodicity, be they in two-bar, four-bar, six-bar, or eight-bar phrases. Long phrase groupings frequently subdivided into antecedent/consequent phrases. Most twentieth-century scholars of the Classical Period agree on one other quality of melodies stemming from Carl P. E. Bach's (1714-1788) (and other's) empfindsamer Stil.

24 Newman, Classic, p. 120.
25 Newman, Classic, p. 120.
26 Newman, Classic, p. 126.
A basic tenet of this school was to replace the baroque idea of maintaining an "affection" throughout a composition (or a sonata movement) by a constant change of affection or expression, together with changes of dynamics, etc.\textsuperscript{27} The maintaining of an affection was integrally related to the technique of Fortspinnung. (For the purposes of this paper, Fortspinnung is defined as continuous development of a melody without clear phrase structure and the tendency of a theme or subject to consist of the same or similar note values, e.g., all eighth notes or eighth and quarter notes.) The change of affection was compositionally arrived at, in part, by the close proximity of wide-ranging note values within one melody. Note values ranging from dotted-half notes to thirty-second notes might appear in one four-bar phrase. (Hereafter, this device is referred to as "diverse-note-value(s).") A second way of demonstrating empfindsamer Stil was by the close juxtaposition of duple and triple subdivisions of the beat. The net effect of both these devices is a starting and halting motion within the melodic line. The following two examples from Haydn string quartets demonstrate these principles.

\textbf{Example 1.} Haydn, Joseph, \textit{String Quartet in A Major}, Op. 20, No. 6, 2nd movement, bars 1-8 (1st violin part only)

\textsuperscript{27}Harvard Dictionary, s.v., "empfindsamer Stil."

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In Example 1, note the clear phrase structure, the prominent use of rests, and the diverse-note-value concept. Example 2 demonstrates duple and triple subdivisions of the beat in close proximity.


Other characteristics of classical melodies include occasional leaps of an octave or more, appoggiaturas resolving on the weak beat (the Mannheim sigh), turns (as seen in Example 1, bars five and six), trills and other ornaments, syncopated rhythms, dotted figures, and frequent halts at half or full cadences (as noted in Example 1). Classical themes tend also to be complete musical units. They are "rounded off, resolved as they end—and the fact that they end at all sets them apart so clearly from many themes of the Baroque." Classical melodies, in fact, are so predictable, that some musicologists felt that they "lend themselves readily to the substitution of one melodic formula for another." As the classical sonata tradition was becoming

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established in the 1760s and 1770s the concept of contrast between themes, as well as within, became increasingly important. The terms "masculine" and "feminine" have been used to describe first and second themes, the former being more direct and forthright, and the latter more lyrical. Although this aspect of the sonata is not observed universally, it is, nonetheless, a significant part of the classical style.\textsuperscript{31}

Rhythm and Meter

Meter in the late eighteenth century was approached differently from the way it was in the Baroque Period. According to Rosen, in baroque music, the beats in a 4/4 meter are nearly equal in weight. "The first, or downbeat, is somewhat heavier, and the last, or upbeat, is given importance by a slight lift; but the inequalities are never underscored."\textsuperscript{32} Rosen was implying that the sense of the downbeat was not an extremely heavy beat, and that the other beats in the bar were of nearly equal stress. Rosen further stated that in the Classical Period the sense of stress on each beat was not the same. Downbeats received greatest emphasis, and upbeats had "much greater weight than the second beat" (in 4/4 meter).\textsuperscript{33} This unevenness of stress within the bar, then, was a distinctive quality of meter in the Classical Period.

\textsuperscript{31}Rosen, \textit{Classical Style}, p. 81.
\textsuperscript{32}Rosen, \textit{Classical Style}, p. 90.
\textsuperscript{33}Rosen, \textit{Classical Style}, p. 90.
Some rhythmic considerations were discussed above in the section on melody. The reader is reminded that the subdivisions of the beat tend to come in multiples of eighth notes, sixteenth notes, thirty-second notes, and their triplet equivalents. It was also common to introduce a faster rhythm in an accompaniment figure before placing it in the melody.\(^{34}\) Note values also tended to go from slow to fast in a melody.\(^{35}\) Finally, it can be observed that rhythmic patterns tended to be symmetrical, i.e., slow note values are balanced by faster ones.

**Harmony**

Harmonically, a much simpler vocabulary was seen at the beginning of the Classical Period than was seen at the end of the Baroque. Classical melodies were principally harmonized by the triads of I, IV, and V, with progressions of I-V-I-V-I being quite common. Particularly during the exposition of themes and in transitional passages, harmonic rhythm was slow. One chord change every bar, or every two bars was not uncommon. Half or full cadences were frequent, complementing the periodic nature of the melodies.

The most adventuresome harmonic practice, as already mentioned, took place in the development section. However, even in this part of the movement, abrupt changes of tonality were avoided.

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\(^{34}\) Rosen, *Classical Style*, pp. 54-65.

\(^{35}\) Davis, "Harmonic Rhythm," 27.
Perhaps more important, composers now emphasized the process of getting from one key to another. This involved both the clear establishing of keys at the beginning and end of the modulation, and also the subtle exploitation of pivot-chord functions during the modulation itself. The high contrast of abruptly juxtaposed keys so characteristic of the old style was gradually replaced by the sense of transition arising from modulation. Furthermore, as keys were presented more clearly, composers made more subtle use of the whole family of secondary or applied dominants.  

Perfect authentic cadences were found frequently. At the ends of large sections, particularly, the sense of finality was emphasized by the rapid repetition of tonic and dominant triads, eventually stopping on a tonic chord. This last tonic triad was frequently repeated over an arpeggiated bass. Deceptive cadences appeared near the ends of sections leading into the final cadential formula of $I_4^6-V-I$.

The choice of keys was limited to those with not more than four sharps or four flats in the signature and major keys outnumbered minor keys by approximately six to one.  

**Instrumentation**  
Instrumental chamber music ensembles of the eighteenth century were comprised of various combinations of instruments. Melody/bass sonatas became less common than they had been in the Baroque Period, although they continued to be somewhat popular.

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36 Crocker, *Style*, p. 357.  
After 1760 the string quintet and the string quartet became a very common medium for chamber music composers. Sonatas for two treble instruments with bass were widely published. Frequently, in this category of compositions, the title would suggest alternate choices of treble instruments, such as sonatas for two flutes, or two oboes, or two violins and a bass. Unaccompanied duets for treble instruments were popular, particularly in France and in England. Solo keyboard sonatas with a violin part, the latter written specifically for amateur violinists, appeared in various musical centers, especially London. The violin-piano sonata evolved from the accompanied piano sonata and the piano trio grew from the violin-piano sonata with a cello part ad lib, or obbligato. The early piano trios, especially, had a predominant piano part and the violin and bass served primarily to reinforce it.

Miscellaneous Characteristics

The concept of periodic structure needs further elaboration:

Baroque music was characterized by continuous flow; phrase endings were covered and disguised by polyphonic texture, by the basso continuo, and by the momentum created when short motifs and ornamental figures were systematically developed. Classic music was characterized by well defined articulations; phrases and

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39 Harvard Dictionary, s.v. "chamber music" and "trio."
periods tended to balance and complement each other, reflecting the popular song and dance idioms from which much Classic music was drawn.  

As a result of this periodicity, Rosen believed two additional style changes were brought about: a heightened sensitivity to symmetry, and a rhythmic texture of great variety with different rhythms, not contrasted or superimposed, but passing logically and easily into one another.  

Another clear trademark of the classical style was the avoidance of counterpoint. In the early Classical Period it was completely absent in instrumental music. In the 1780s and 1790s it reappeared in some development sections, but this reappearance was an exception rather than the rule. The combination of homophonic texture and slow harmonic rhythm brought about the use of several accompanimental devices, the best known of which is the Alberti bass. Other accompanimental figures included simple sustained chords, repeated chords, and on-beat/off-beat entrances in two different accompanying parts.  

The decline of the basso continuo was another characteristic of the Classical Period.  

The factors that contributed most to the gradual obsolescence of the basso continuo part contributed quite as much to the progress of the Classic sonata. One was the inability of the increasingly numerous amateurs to cope with its intricacies, ... Another was the debilitating effect that the new, more regularly

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41 Rosen, Classical Style, p. 58.
phrased melody exerted on a constantly moving bass line, for this type of melody engendered a much slower harmonic rhythm with a more static kind of supporting bass. And a third was the growing need for more textural precision than even the best improvised realization could provide.42

The basso continuo did not disappear altogether in the Classical Period. As late as 1775 it was still being used extensively in Italy.43

Stereotyped melodies were seen both as themes and as cadential formulae. The I₆-V-I progression seen in bars two to four of Example 3 was frequently accompanied by the melodic device in the first violin part. The formula consisted of the note of the dominant (generally sustained for two beats) moving up to the note of the supertonic, trilled, and then resolving (sometimes with ornamentation) to the tonic. The manner in which it is approached in Example 3, an ascending scale beginning on the dominant, might actually be considered part of the melodic formula because it appeared so frequently. The bass motion employing the octave leap was also part of the cadential formula. The closing chord of a section was frequently repeated three times in a strong-weak-strong beat position, and frequently with the rhythm ♩♩♩ present.44

42 Newman, Classic, p. 96.


Example 3. Haydn, Joseph, String Quartet in D Major, Op. 50, No. 6, 4th movement, bars 174-177

Cadenzas, although not commonly found in sonatas, do exist in the Haydn piano sonatas of the 1760s. Some of the movements end with a tonic six-four chord after which a cadenza was intended. Other works included fermatas near the ends of movements on a tonic six-four suggesting the possibility for a cadenza. This was especially the case in melody/bass sonatas.

Recent observations by musicologists have ascribed the attributes of the classical style to Italian comic opera.

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The buffonery of Haydn, Beethoven and Mozart is only an exaggeration of an essential quality of Classical style. This style was, in its origins, basically a comic one. I do not mean that sentiments of the deepest and most tragic emotion could not be expressed by it, but the pacing of classical rhythm is the pacing of comic opera, its phrasing is the phrasing of dance music, and its large structures these phrases dramatized.  

Karl Geiringer made essentially the same claim as that of Rosen.  

Donald J. Grout spoke of classical melodies in the following manner:  

The melodic substance itself might be simply chord figurations, decorated perhaps by passing tones, turns, appoggiaturas, and the like, or a vivacious parlando of swiftly interchanged or echoed phrases, a type of melody borrowed from Italian opera buffa; or sometimes a singing allegro, derived perhaps from the style of serious opera arias.  

Finally, Hugh Ottaway succinctly related comic opera and instrumental music thus:  

The early symphony stands in much the same relation to opera buffa as does the baroque concerto grosso to opera seria; it is a projection, in terms of instruments alone, of cultural values established in the theatre. What has come to be thought of as the language of "pure" music was hammered out as a means of expression in which the absence of works and action gave an opportunity, not to be "abstract" in the modern sense, avoiding human content, but to embody new forms of content in music possessing its own inner drama. The sonata style represents a change in aesthetic principle among the most
far-reaching in musical history; for it introduces a
dynamic view of musical structure, and in particular
a dynamic approach to tonality.49

These descriptions of music of western Europe in the time
span from 1750 to 1800 can now systematically be applied to the
music of the Spanish composers. The degree to which they apply
will determine to what extent Spanish composers were aware of their
contemporaries.

In the Belgray dissertation on Gaetano Brunetti, several
pages were devoted to a discussion of his musical style. These
descriptions of style were entirely consistent with the classical
style as defined above. Thus, it can be inferred, that at least
one Italian composer working in Spain adhered to classical tra-
ditions.50

49Hugh Ottoway, "Music and Society in the Age of Enlighten-
ment," in Twentieth-Century Views of Music History, ed. by William

50Belgray, "Brunetti," pp. 118-123.
CHAPTER VI

DISCUSSION AND ANALYSIS OF SELECTED WORKS

This chapter is devoted to the discussion, description, and analysis of the chamber music by the Spanish composers. Twelve sets of six sonatas each, or seventy-two individual compositions, plus additional single works, or works in sets of two or three, comprise the body of literature examined, a sum total of 108 compositions. This number represents just under one half of the known extant repertoire of Spanish chamber ensemble music of the eighteenth century. (There exist approximately 220 compositions whose locations are known. Two hundred twenty-two additional works by Spanish composers have been cited, but their location has remained unknown, and some are no longer extant. See Appendix for complete listing.)

The composers may be divided into two main groups: (1) those that demonstrate primarily classical characteristics with some Baroque Period influences still seen in the music; and (2) those that demonstrate exclusively classical tendencies. It can be

1The actual number of both known extant works and works of unknown location is not precise. The reasons for this are (1) some titles do not indicate the number of pieces included in the entire composition, and (2) some of the titles may be duplicated because they are listed in different languages according to the repository in which they are kept. Only an examination of the scores could verify the exact number of works.
stated from the outset that the repertoire under examination bears little Spanish nationalist influence. Spanish rhythms, guitar effects, and other Spanish characteristics appear sparingly. The music bears a strong resemblance to that of contemporary Italians and Germans.

The composers represented in this discussion are Manuel Canales, José Herrando, Francisco Manalt, Juan Oliver y Astorga, Juan, Manuel, and José Pla, Antonio Soler, and Nicolas Ximenez. Detailed analyses are given of some works, and only general characteristics of others. The order of presentation is from the more conservative to the more progressive, which is also roughly chronological.

(Note: The main purpose of this research project was to give exposure to a large body of music heretofore not systematically examined. Analysis of the music is one aspect of the presentation. The writer does not intend to give the impression that the analysis is the item of central importance, but because so much space is needed to discuss music, and because over one hundred compositions are discussed, this chapter, of necessity, is the longest.)

The Music of José Herrando

Three compositions by Herrando are discussed in detail. In addition, cursory attention is given to a set of eighteen minuets

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in which Herrando and other composers are represented (see following discussion).

**Eighteen New Spanish Minuets for Two Violins and a Bass**

The names of six different composers appear on the title page of this work which was published by John Johnson, London, England. There being no index, it cannot be deduced which of the minuets were written by Herrando. Stylistically, there is little difference among the compositions. The expected tonic and dominant relationships exist within each. All of the minuets are in binary form with two repeated sections; none has a trio. These compositions are not taken into account in the general evaluation of Herrando's music.

**Solo for a Violin with Five Strings**, by José Herrando

The complete title of this composition as it appears on the manuscript is *Solo p. violino de V corde p. divertimento del Sig. D. Carlso Broschi Farinelli Cave. Dell Abito di Calatrava e Criado Famig. ed di S.M. Cata., composite da D. Giuseppe Errando, primo violino della real capilla Di N. Signore Dell Incarnazione, L'anno MDCCCLIV.* The work is a set of six sonatas written for a violin with an additional string, a C string, making the instrument a violin and a viola combined. This composition is one of the few showing Spanish influence; the C string is frequently used in the manner of a bass course on a guitar (see Example 4). With simple octave transposition of certain notes, the pieces could be played on a conventional violin. The movements, meters, and keys are
Example 4, Errando (Herrando), Solo p. violino, Sonata III, 2nd movement, bars 5-8 (violin part only)

as follows: (Note: All keys are major unless noted otherwise.)

I Allegretto, 4/4, C
Adagio non molto, 4/4, G
Allegretto, 3/8, C

II Allegro moderato, 4/4, D
Andante, 3/4, D minor
Allegretto, 3/8, D

III Allegro moderato, 2/4, G
Adagio, 3/4, D
Allegretto, 3/8, G

IV Allegro, 2/4, F
Adagio, 4/4, C
Fuga, ma non presto, C, F

V Allegro moderato, 2/4, A
Adagio, C, D
Allegretto, 3/8, A

VI Allegro, 6/8, C
Adagio, 3/4, G
Pastorale, 6/8, C

Note that the middle movement in each sonata is in a contrasting key, generally the dominant. Metrically, the last movements tend to be in compound meters, and the others in simple meters. These qualities all conform to mid-eighteenth-century practices.

Each movement is in binary form in two repeated sections. From two to four distinct themes are presented before the double bar in the keys of I and V. Recapitulation of some melodic material in the tonic key occurs in the majority of movements; however, only a few have complete recapitulations. Among themes themselves there
exists a slight contrast; sharply differing themes, however, are rare, and the general mood of a piece is preserved from beginning to end. Motives are sometimes periodic and fall into patterns of two-plus-two, three-plus-three, or four-plus-four-bars, wherein each of these pairs of motives the material is identical or quite similar.

The technique observed in the music of Herrando and other composers employs both baroque and classical compositional practices. In a sense, the doctrine of affections is combined with Empfindsamer Stil. The style involves the use of a variety of techniques. Periodicity is found in a limited way, i.e., phrase structure is not as clearly defined as in a typical four-bar phrase of the high Classical Period, but phrases are delineated to some extent. Generally, phrases are so closely juxtaposed that as one ends, the next one begins, thus preserving the sense of continual motion (which is observed so frequently in Fortspinnung technique). Strong cadences and long rests are not used to outline phrases. The diverse-note-value concept appears to some extent but a continuous development of a motive may occur simultaneously. Empfindsamer Stil is present to the extent that dynamics may change frequently and a variety of themes may be employed, but these themes tend to be so similar to one another that the general mood of a movement changes little from beginning to end. Furthermore, themes are not connected by transitions but follow each other directly. In other instances, a theme may be
composed of the same or similar note values and appear to be subjected to a continuous development but the development itself may be periodic. Generally, homophonic texture and slow harmonic rhythm are prevalent.

The compositional style described in the above paragraph is referred to as "quasi-Fortspinnung" by the writer; it represents a transitional phase between baroque and classical styles. The development sections of some classical sonata-allegro movements employ the quasi-Fortspinnung technique, e.g., the development section of Mozart's Symphony in G Minor, K. 450, first movement. Example 5 demonstrates the technique of Herrando and that of quasi-Fortspinnung. Note in Example 5 the relative absence of

[Music notation image]

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counterpoint, the slow harmonic rhythm, and the fact that the bass is unfigured. In Example 6 below, all of the above characteristics may be noted with the addition of the close proximity of duple and triple subdivisions of the beats.

Example 6. Herrando, Solo p. violine, Sonata V, 1st movement, bars 1-10

Harmonically, the compositions are largely diatonic with little use being made of chromaticism or of modulations to other
than the closely related keys. Typically, the key of the dominant is reached well before the double bar. Following the double bar, the key of the dominant is left for modulations to one or two other keys. The tonic is then reestablished well before the end of the movement. Modulations to the minor mode following the double bar are not common. Sonata II, movement 2, is the only movement that makes consistent use of the minor mode.

The presence of a recapitulation, or partial recapitulation, has already been noted. The material that immediately follows the double bar is new material and generally does not recur later in the movement. This new material serves as a transition for a return to the material from the first part of the movement. Although this procedure was not uncommon (ca. 1750-1760), the majority of binary sonatas did not present new material following the double bar but generally restated a melody from the first part of the movement, frequently the opening one.

The 3rd movement of Sonata IV is entitled Fuga, but is not a fugue in any sense of the word. At the outset, there is some rudimentary imitation between the violin and the bass, but it does not last for more than two bars. The piece, at this point, becomes a melody/bass situation, like all the other movements.

The bass part is unfigured throughout. The type of contour it follows varies from the holding of a pitch for two or three bars to alternation of melodic material with the violin part in a sequential fashion. The bass part contains step-wise motion, arpeggios,
and leaps. The prevailing bass movement is a combination of step-wise motion followed by leaps in the opposite direction. (See Examples 5 and 6 above, and Example 7 below.)


Cadences are usually of the $I_4^6-V-I$ type. The melodic formula accompanying these, generally, is a melodic line of 3-2-1
over a bass line of 5-5-1. In a simple V-I cadence, the dominant triad is prolonged for two beats while the melody goes from the note of the dominant, up to the supertonic, trilled, and then resolves to the tonic. (See Chapter V, page 86 for discussion of this cadence-type.) Repetition of the tonic triad at the end of the movement is also common. Example 8 demonstrates these latter two characteristics.

Example 8. Herrando, Solo p. violino, Sonata II, 1st movement, end of movement

These Solos by Herrando demonstrate both classic and baroque tendencies. Periodicity mixed with a quasi-Fortspinnung technique may be observed. However, the clear phrase structures, absence of counterpoint, slow harmonic rhythm, and consistent use of duple and triple rhythms are all classical tendencies. The continuo line itself varies from the older concept of a bass which generates the harmony to the more progressive one of a bass which acts simply as a support for melody. The basic harmonic scheme is that of the early Classical Period; clear tonic and dominant
relationships are the rule. The lack of consistent recapitulation of thematic material is not unusual for the early Classical Period, and this is a definite characteristic of Herrando seen in these works. The rather free treatment of thematic material along with the lack of restatement of opening material following the double bar are both Herrando traits seen in this set of compositions, but, as shown below, do not appear in all his music.

*Tres duos nuevos*, by José Herrando

Herrando's *Tres duos nuevos* (*Three New Duets*) are for two violins and bear a printing date of 1760. Although no publisher's information is given on the title page, they were probably printed in Spain, because the title is given in Spanish. In addition, there is a statement appended to the title "Están abriendo el libro II que contiene tres duos" (Volume two is being published which contains three duets). Reference to this second volume has not been noted in any other source, nor have copies of it been found.

The movements, meters, and keys are as follows:

I Allegro, 2/4, E  
Adagio, sempre piano, 3/4, G# minor  
Minuet, 3/8, E  
Adagio, 3/4, E  
Allegro, Fuga de allegro assai, ë, E

II Allegro, 2/4, G  
Adagio, 3/4, G minor  
Minuet, 3/4, G

III Adagio, ë, G minor  
Fuga, ë, G minor  
Minuet, 3/4, G minor
The overall style of these compositions may be categorized as that of quasi-Fortspinnung, with one or two melodic patterns permeating an entire movement. Two varieties of structures are evident: (1) binary form in two repeated sections, and (2) a piece in a free form. In the latter case, repetition of material exists from one part of a movement to another, but in no predictable fashion. In this respect, none of the movements are through-composed. Clear tonic-dominant relationships persist, but for one notable exception: in the first movement of Duo I, which is in binary form, there is the expected modulation to the dominant prior to the double bar, however, the music after the double bar, according to the first violin part, continues in the tonic minor, a most unusual procedure (see Example 9). A difficulty arises in the
Example 9. Herrando, Tres duos nuevos, No. 1, 1st movement, double bar
examination of these duos for they appear to be full of printer's errors. It is impossible to second-guess each instance of probable error, thus, the music must be analyzed on the basis of its printed version. Where unusual harmonic procedures arise, the possibility of a mistake may be taken into account but it cannot be assumed absolutely that an error exists. Therefore, in Example 9, in the first bar of the example, it is logical to assume that the G natural should appear in both parts throughout the first bar which would avoid the simultaneous cross relation between the G# in the second part against the G natural in the first. Unusual harmonic devices appear in isolated places in these Duos (see below), so it is possible, but unlikely, that the cross relation was intended by Herrando.

Phrase lengths are definite, but not consistently of the same duration, and one melodic idea leads directly into another giving an effect of continuous motion. The technique is that of quasi-Fortspinnung. Examples 9, 10, and 11 demonstrate this characteristic.

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Generally, counterpoint is absent between parts; one part serves to accompany the other, as seen in Examples 9 and 10, above, and Example 11, below. Parallel motion in either thirds or sixths is also avoided. *Stimmtausch*, i.e., direct voice-exchange, and alternation of motivic ideas between parts can be seen in these Duos. *Stimmtausch* exists in Example 11 beginning at bar thirteen, at which point the opening material of the piece is repeated in opposite voices. Alternation is clearly seen in Example 9, above.

Harmonically, there is almost a dichotomy of styles observed. As seen in Examples 10 and 11, there are the expected tonic and dominant relationships with little chromaticism. Also

note the relatively slow harmonic rhythm and the repetition of certain progressions (Example 10, bars four-eight). However, in Example 9, which is taken from the same movement as Example 10, the harmonic vocabulary becomes quite chromatic with the appearance of diminished seventh chords, simultaneous cross relationships, parallel dissonances, and other unusual harmonic devices. (The possibility of errors may account for some of these unusual practices.) The example is not an isolated case of this type of harmonic treatment in these Duos. Thus, the style varies from an almost conventional, diatonic practice, to one approaching the harmonic style of the nineteenth century. Cadences are of the typical $I_4^6-V-I$ type.

The two movements called *Fuga* are neither fugues nor even imitative. Both first and second violins begin simultaneously in melody/accompaniment fashion and counterpoint is absent. The only
common ground between these movements and baroque fugues is the spinning-out process seen throughout the movement.

The second movement of Duo I is an interesting and unusual piece (see Example 12). It consists of a series of short phrases in the first violin part with a peculiar accompaniment in the second violin part. For the duration of the movement Herrando has written a series of notated double-, triple-, and quadruple-stops in the second violin—nothing else. It might be assumed that these are intended to be arpeggiated throughout. However, from the

outset of the movement, Herrando makes no such indication. (In another piece from this set of duets arpeggiation is indicated at the beginning of a section followed only by chords.) The situation is confounded by the fact that there are articulation marks—staccato dots and legato lines (--)—above some of the chords, and fermatas in the first violin part where there are none corresponding.
in the second. The fermatas might indicate some sort of improvisation or cadenza. The second violin accompaniment figure might be an imitation of a guitar accompaniment, but pizzicato is not indicated. Nonetheless, guitar influence seems to be the most logical reason for the kind of writing seen in the second violin part. The dissonance in bar four of Example 12 (the C♯ against the A) might be an error. The progression in that bar is V-I in C♯ minor. The A in the first violin part should probably be a chord tone of the triad on C♯ minor for the last two beats of the bar. The appoggiature C♯ fits with the chord on the first beat.

In these duets there is a definite mixture of styles, as outlined above. Alberti-bass accompanimental figures seem incongruous with a Fortspinnung technique. The high percentage of minor keys as home tonalities is also characteristic of these pieces. This is not entirely consistent with either the general style of the period or with other pieces by Herrando himself. The chromaticism in the Tres duos nuevos is considerably greater than in Herrando's other works.

Classiques Espagnols du violon, by José Herrando, ed. by Joaquin Nin

The loss of much of Herrando's music by the destruction of the Palacio de liria has been ameliorated somewhat by the publication in 1927 of some isolated movements from some of his compositions. Joaquin Nin, a Spanish musicologist and pianist, edited and published ten movements from Sonatas para violin y bajo and Toccatas para violin y bajo under the title Classiques Espagnols du violon.
(see page 42). Each of the ten movements was given a programmatic title by Nin, who also realized the bass part for piano accompaniment. Unfortunately, Nin did not state from which of the original works the movements were excerpted. According to Subirá, following are the movements, meters, and keys of the original Sonatas para violín y bajo.²

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>I</td>
<td>Allegro non molto, 4/4, G³</td>
<td>VII</td>
</tr>
<tr>
<td></td>
<td>Andante, G minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro allegro, 3/4, G</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>Allegro non molto, 2/4, D</td>
<td>VIII</td>
</tr>
<tr>
<td></td>
<td>[Andante], 3/4, B minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro, 2/4, D</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>Allegro andante, 2/4, F</td>
<td>IX</td>
</tr>
<tr>
<td></td>
<td>Adagio, C</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro, 4/4, F</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>Allegro moderato, 4/4, A</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>Andante, 4/4, A minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minue con diferencias (variations), 3/4, A (?)</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>Allegro, 4/4, C</td>
<td>XI</td>
</tr>
<tr>
<td></td>
<td>Andante, 2/4, C minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro, 3/4, C</td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>Allegro, 4/4, A minor</td>
<td>XII</td>
</tr>
<tr>
<td></td>
<td>Andante, 2/4, C</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro, 2/4, A minor</td>
<td></td>
</tr>
</tbody>
</table>

²Subirá, Alba, pp. 172-180 for the Sonatas and Toccatas.

³In some of the sonata listings, Subirá omitted either the tempo, the meter, or the key. In these cases, they are either omitted here, or given followed by (?). The spellings of tempo indications are given here verbatim, and are not followed by sic. In other cases, Subirá indicated only "binary meter," which appears as 2/4 here.

⁴This set of variations has the instructions to repeat the bass the same for each set of variations, similar to the baroque dance double.
The movements, meters, and keys for the Toccatas are as follows:

| I   | Allegro, 2/4, B<sup>b</sup> | VI   | Allegro (?), 2/4, F |
|     | Adagio, 3/4, F              |      | Adagio, 2/4, G     |
|     | Allegro, 3/8, B<sup>b</sup> |      | Ayre de minuet, 3/4, F |

| II  | Allegro, 4/4, G             | VII  | Adagio, 2/4, D     |
|     | Adagio, 3/4, D              |      | Allegro, 4/4, D    |
|     | Allegro, 3/8, G             |      | Andante, 3/4, D minor |
|     |                            |      | Allegro assu, 4/4, D |

| III | Allegro, 2/4, A             | VIII | Adagio, 4/4, G     |
|     | Adagio, E                   |      | Allegro, 4/4, G    |
|     | Allegro, 3/8, A (?)         |      | Andantino, 3/4, G minor |
|     |                             |      | Allegro assu, 3/8, G |

| IV  | Allegretto, 4/4, C          | IX   | Allegro, 4/4, B<sup>b</sup> |
|     | Adagio, 3/4, G              |      | Adagio, 3/4, F       |
|     | Allegro, 3/8, C             |      | Allegro, 3/8, B<sup>b</sup> |

| V   | Allegretto, 4/4, D          |      |                          |
|     | Andante, 3/4, D minor       |      |                          |
|     | Fuga, 2/4, C                |      |                          |

| X   | Andante non molto, 2/4, C   |
|     | Allegro, 4/4, G             |
|     | Adagio, 2/4, C minor (2 flats in signature) |
|     | Xiga, 6/8, C                |

| XI  | Adagio, 3/4, E<sup>b</sup> |
|     | Allegro, 4/4, E<sup>b</sup>|
|     | Minuet (with variations ad. lib.), 3/4, E<sup>b</sup> |

| XII | Allegro, 4/4, A             |
|     | Adagio, 3/4, D              |
|     | Allegro assu, 2/4, A        |

Toccatas VII, VIII, and X contain four movements and all other Sonatas and Toccatas contain three. Note that the key relationships among movements are treated inconsistently. Parallel and relative major-minor keys, as well as dominant keys, are used most. In Toccat II, the second movement is in the key of the sub-dominant, a practice which has been observed infrequently.
It could only be a guess to determine from which of the Herrando original works Nin excerpted his ten movements. The ten movements with their programatic titles, tempo indications, meters, and keys are as follows:

No. 1, "L'affectueuse," Andantino grazioso, 3/4, G minor
No. 2, "Minué," Assai leggiero, 3/4, F
No. 3, "Pastorale," Allegretto pastorale, 3/8, G
No. 4, "Aria mistica," Adagio espressivo, 4/4, G
No. 5, "La alegre," Allegro commodo, 2/4, B♭
No. 6, "La galante," Allegretto moderato, 2/4, A
No. 7, "La souveraine," Allegro moderato, 4/4, G
No. 8, "La gaillarde," Allegro moderato, 2/4, F
No. 9, "Mouvement perpétuel," Allegro, 4/4, D
No. 10, "Scherzetto," Allegro, 3/8, G

Compared to the other works already discussed, these Herrando compositions seem more progressive. Each movement is in binary form in two repeated sections, with the exception of Number 2, which is a true minuet and trio. Prior to the double bar there are as many as eight, but usually from three to four themes exposed in the keys of the tonic and dominant. These melodies are closely justaposed with little transitional material connecting them. Following the double bar, the opening theme, or a variant thereof, is presented in the key of the dominant, after which may come new material, or old material in various keys (see Examples 13 and 14).
Example 13. Herrando-Nin, *Classiques Espagnols*, No. 6, bars 1-12
(Allegretto moderato)
Example 14. Herrando-Nin, *Classiques Espagnols*, No. 6, double bar

Note that this practice contrasts with the handling of the material following the double bar as seen in both *Solo p. violino* and *Tres duos nuevos*, (see pages 107 and 111). The form of these movements adheres generally to the early classic binary sonata concept of

\[
\begin{align*}
A & \quad B \\
I - V & \quad V - I
\end{align*}
\]

The structure of these sonatas merely involves the use of more themes and more keys as follows:

\[
\begin{align*}
A & \quad B & \quad \text{C---X} \quad A \quad \text{(New material)} & \quad A \quad \text{or B or C---X} \\
I \quad I \quad (V) & \quad \text{V---} & \quad \text{V \quad V and other keys} & \quad \text{I----------}
\end{align*}
\]

Clear phrase structure and the diverse-note-value concept is evident in most movements. *Fortspinnung* is quite evident in Number 9, a piece amounting to a perpetual motion composition.

In Examples 13 and 14, the compositional treatment of Herrando is quite evident. The examples are taken from the beginning of the piece and from the double bar respectively. The general form of the piece conforms to the outline given above. The
opening material is restated in the dominant following the double bar, but then there is introduction of new material thereafter. A variant of the material at bars one to four in Example 13 is seen at bars twelve to sixteen in Example 14, both in the tonic key, giving a type of recapitulation. Note the diverse-note-value concept, the close proximity of duplets and triplets, and the periodic nature of the melodies. Even though phrases are not all of the same length, phrase structure is clearly defined.

Harmonic vocabulary of these pieces is largely diatonic; foreign modulations and chromaticism are minimal. The bass line clearly outlines the harmony, and harmonic rhythm is slow, as seen in above examples and in Example 15 below.

Example 15. Herrando-Nin, Classiques Espagnols, No. 1, bars 1-9
In Example 15, observe the cantabile melody for the violin. Generally, the writing for the instrument is conventional. There are few double stops and the part does not go above fifth position, but these sonatas are rewarding compositions to play.

The composer Herrando exhibits a personal style which, to some extent is internally consistent. He borrowed some techniques from his contemporaries, but devised some for his own use, such as the semi-Fortspinnung concept, the use of new material following the double bar, and the guitar-like effects seen in the Solo p. violino and the Duos. The merger of baroque and classic styles seen in his music is shared by some of his Spanish contemporaries.

The Music of Francisco Manalt

The six sonatas of Francisco Manalt were originally entitled Obra harmónica en seis sonatas de cámara de violín y bajo solo,
dedichadas al Exmo. Señor D. Pedro Tellez Girón Duque de Ossuna &c
por D. Francisco Manalt, Músico de la Rl. Capilla de S. M. C. Parte primera. En Madrid, con Privilegio del Rey N. S. Lo estampó Andres Guinéa, calle del Carmen, donde se hallará la Obra, 1757. These sonatas have been republished by the Instituto de musicología, Barcelona, Spain (see page 46). Padre José A. Donastio edited and realized the bass part. The six sonatas were published in pairs in the years 1955, 1960, and 1964.
The movements, meters and keys are as follows:

I  Larghetto, 3/4, E
    Allegro, 4/4, E
    Tempo di minuetto, 3/4, E

II  Largo, 4/4, F
    Vivace grazioso, 6/8, F
    Larghetto maestoso, 4/4, F

III  Allegro--Adagio, 3/4, C minor
     Largo--Andante maestoso, 4/4, C
     Allegro (Fuga), 4/4, C

IV  Largo non tanto, 3/4, E\textsuperscript{b}
    Allegretto con modo e
    maestoso, 2/4, E\textsuperscript{b}
    Allegro, 3/4, E\textsuperscript{b}

V  Largo andante, 3/4, F
    minor (signature of
    3 flats)
    Allegro, 2/4, F minor
    (ditto)
    Allegro, 3/4, F

VI  Largo andante, 2/4, D
    minor
    Allegro vivo, 2/4, D
    minor
    Andante affetuoso, 3/4,
    D minor

As can be noted, Sonata V contains two movements in the key of F minor with a signature of three flats (an analogous process used by Herrando, see page 120). The fourth flat appears throughout the movements as an accidental, thus giving no sense of dorian mode. These sonatas demonstrate the baroque concept of having the same tonality for each movement, but in some instances the modality changes from major to minor, or vice-versa. Seven of the eighteen movements, or over one-third, are in minor keys, an unusually high proportion for the Classical Period.

The individual movements are structured as either binary forms in two repeated sections, or as free forms. Except for the presence of the double bar, all of the movements are basically put together in the same way: each movement contains from three to five themes (but as many as nine) that are played and replayed in
an apparently random order. In their original exposition, the themes are in the expected tonic and dominant relationships, and later recur either literally repeated, repeated with variation, or in a developmental process by the breaking up of a melodic figure into fragments, which are then sequenced or repeated. The number of recurrences of a motive after its first statement is an unpredictable factor; there appears to be no hierarchy of thematic content. The following diagram shows a typical arrangement of themes and their treatment in a movement:

\[
\begin{align*}
A & \quad B & \quad C & \quad A & \quad D & \quad A' & \quad C' & \quad A & \quad A'' & \quad A' & \quad E & \quad A'' \\
\text{I} & \quad \cdots & \quad \text{V} & \quad \cdots & \quad \text{II} & \quad \text{V} & \quad \cdots & \quad \text{I} & \quad \cdots & \quad \text{II} & \quad \text{V} & \quad \cdots & \quad \text{I}
\end{align*}
\]

Thematic ideas are sometimes connected by transitions, but the transitional material may be based on themes, thereby making it difficult to distinguish one from another, further complicating the phrase structure. Periodicity is present only a small percentage of the time. Four- and eight-bar phrases do exist, but, as a rule, only in the original exposition of the material. After that, phrases are not clearly delineated. Recapitulation, in the classical sense, occurs rarely; returning material is usually altered considerably. Example 16 demonstrates the above-outlined process. Note that the melodic material marked by the brackets (\(--\)) is a recurring thematic idea, returning each time slightly changed. The pairs of bars in the broken brackets (\(--\)) are identical, melodically, except for key. Also note that these pairs of bars are in a different relationship to
Example 16. Manalt, Obra harmónica, Sonata VI, 2nd movement, bars 1-31 (violin part only)

the surrounding material the second time they occur. Free treatment of melodic material in this fashion is seen throughout these sonatas. In Example 17, which is a movement in two repeated
Example 17. Manalt, *Obra harmónica*, Sonata IV, 3rd movement, bars 1-30 (violin part only)

sections, note the relationship of the opening material to the way in which it appears following the double bar. The opening theme is repeated identically in the dominant five bars before the double bar (marked by an asterisk, [*]).
Two movements from these sonatas do not adhere to the pattern of form discussed above. Sonata II, first movement, and Sonata V, second movement, exhibit the style of Fortspinnung with only one basic melodic idea permeating an entire movement. This one idea is subjected to continuous development by sequence and repetition.

Two movements delineate a clear A-B-A form with respect to key by having a middle section in a contrasting tonality (Sonata III, third movement, and Sonata V, third movement). Thematic treatment conforms to the process as described at the beginning of this discussion. Sonata III, movement 3, is entitled Fuga and begins as a two voice imitation between melody and bass. After a few bars, however, it becomes a homophonic composition.

Another movement which bears closer examination is the last movement of Sonata II. It is reminiscent of the old canzona-sonata structure of the early Baroque Period in which a succession of short sections in contrasting meters followed one another. The movement begins with a Larghetto maestoso in † lasting for seven bars, followed by a Minuet lasting for ten bars, which is then followed by a return to the Larghetto. This second Larghetto contains similar thematic material to the first, but in the key of the dominant. After eight more bars the Minuet returns with a restatement of the minuet theme as before, but in the dominant key. The material of the second Larghetto returns after several bars, but in the key of the tonic. Finally, a coda-like section in binary
form entitled Allegretto piu ce di minuetto (faster than the minuet) in 3/4 meter occurs with entirely new material. The overall form of the movement is, therefore, as follows:

\[
\begin{align*}
A &\quad B &\quad A' &\quad B' &\quad A'' &\quad C &\quad C' \\
I &\quad I &\quad V &\quad V &\quad I &\quad I &\quad V &\quad V &\quad I
\end{align*}
\]

Found in Sonata IV, second movement, is a compositional device not encountered in any other piece by Manalt, or used by any other Spanish composer: the process of retrograde transformation of thematic material. In Example 18 below, notice the ascending scale figure in sixteenth notes in the bass part for the first two bars, and in the violin part for the third bar. In Example 19, taken from a later spot in the same movement, the figure appears in rhythmic retrograde and the scale appears inverted, i.e., descending. Example 18 demonstrates also one of the few places in all of these sonatas in which the bass part has an identifiable melodic line. The one-plus-one-plus-one structure of Example 18 appears not infrequently throughout these sonatas.

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With respect to harmony, generally, there exists a conventional use of eighteenth-century devices. However, certain places in these sonatas demonstrate interesting and somewhat unusual harmonic procedures. In Example 20, the small notes in the bass part were added by Donastio, the editor, and because the bass is unfigured, one cannot determine if these pitches were originally intended by Manalt. The key established at the end of Example 20 is G minor. The chord in the third bar of the example (without the added notes by Donastio) is $D_{b7}-A_{b}-C$, a French sixth on the dominant of G minor. The addition of the $B$ natural, if considered a chord tone, makes the chord a French sixth with an additional pitch a minor third below the root. The $B$, more likely, is a non-harmonic tone, yet, no apparent reason can be found for its being there. The resolution of the augmented sixth chord in the fourth bar of the example is unusual because of the presence of an appoggiature $A$ natural, an uncommon practice for the period. This cited
example is the only one in the sonatas involving augmented sixth chords.

Example 20. Manalt, Obra harmónica, Sonata III, 2nd movement, bars 47-51

In the second movement of Sonata I, two examples of ascending chromatic bass lines moving the distance of a perfect fourth may be observed. In the process, diminished seventh chords are outlined, temporarily obscuring the tonality.

An unexpected shift of tonality occurs in Sonata IV, first movement. It is a binary movement in two repeated sections in the key of B♭ major. Prior to the double bar, the expected modulation to the dominant occurs; however, following the double bar there is
a G major triad followed by a sequence of seventh chords in a cycle of fifths going \( G-C-F-B^b-E^b \) (see Example 21). A melodic sequence in both violin and bass may be observed in connection with this cycle.

\[ Largo \ non \ tanto \]

Example 21. Manalt, *Obra harmónica*, Sonata IV, 1st movement, double bar

One other notable device seen in these sonatas is the use of long pedals. In the second movement of Sonata III, the *Fuga*, for the entire duration of the middle section which is in the parallel minor key, there is a pedal on the dominant in the bass. It lasts a total of sixty-two bars in a movement of 150 bars duration.
Counterpoint is used to a slight extent in these sonatas. Generally, the texture is homophonic with the bass moving either in parallel motion or against a sustained note in the melody. The presence of slow harmonic rhythm, in addition, adds a distinctive classical touch to these sonatas.

Technically, these works are written in a conventional fashion. Great demands are not made of the player. Where double stops occur, they lie well for the fingers. It is apparent that Manalt was himself a violinist.

In assessing these six sonatas of Manalt it is difficult to place them in a proper perspective with those of his contemporaries. They show both Classical and Baroque Period tendencies; internally, there exists a lack of consistency with respect to periodic structure, harmonic vocabulary, and formal structures. In this respect, they are uniquely Manalt compositions.

The Music of Antonio Soler

The keyboard quintets of Antonio Soler are entitled Sis quintets per a instruments d'arc i orgue o clave obligat and bear a manuscript date of 1776. The entire set of quintets was published in 1933, edited by Robert Gerhard with an introduction by Higinio Angles (see page 44). The original manuscript lies in the Escorial Monastery, El Escorial, Spain. Soler intended for an organ to be used as the keyboard, but another keyboard instrument may be substituted in its place. Organ stop settings are given by Soler at the beginnings of most movements.
The movements, meters, and keys are as follows:

I  Allegretto, 4/4, C  
   Andantino, 3/8, G  
   Allegretto en fuga, ♩, C  
   Minuetto adagietto, 3/4, A minor  
   Allegro, 2/4, C

II  Cantabile con moto, ♩, F  
    Minuetto, 3/4, F  
    Allegro, 2/4—Divertimento andantino, 3/8—Allegro, 2/4, F

III  Allegretto, 2/4, G  
    Largo, 3/4, C  
    Allegro pastorile, 3/8, G  
    Andantino grazio o, ♩, D  
    Allegro subito, 2/4, G

IV  Allegretto, 2/4, A minor  
    Minuetto, 3/4, C  
    Allegro assai, 3/8, A minor  
    Minuetto con variazioni, 3/8, C

V  Cantabile, 4/4, D  
    Allegro presto, 6/8, D  
    Minuetto, 3/4, D  
    Rondo allegretto, ♩, D

VI  Andante, 3/4—  
    Allegro, 2/4, G minor  
    Andante, 3/4, F—Allegro, 2/4, D minor—Andante, 3/4, F  
    Minuetto, 3/4, E♭  
    Rondo, andante con moto, ♩, G minor

The lack of uniformity in the number and order of movements might indicate in these quintets a return to the more conservative canzona-sonata technique of the baroque. Such is not the case, for these compositions are generally not conservative. The very nature of the medium—string quartet and organ—is progressive for the time.

Soler's treatment of his medium approaches that of a keyboard concerto with string accompaniment; the quartet and the keyboard are treated independently, at times each playing for long periods of time without the other, e.g., the trio sections of minuets are frequently played by the strings alone. Exposition of melodic material is very close to that of concerto-sonata double exposition format, with the strings playing a group of themes alone followed
by a restatement of the material played by the keyboard, either alone or with string accompaniment. This restatement is played in the same key(s) as the first exposition. The primary difference between Soler's expositions and the double exposition of classical concerti is that following the restatement of the opening material by the keyboard, Soler's "exposition" continues in the strings and/or the keyboard with new melodic material before arriving at a double bar or some other strong cadence marking the end of a section.

The structures of the movements vary. Minuet movements are the only ones in binary form in two repeated sections; all others make no use of double bar. The non-minuet movements contain a series of contrasting thematic ideas in the tonic and dominant keys, with transitional material connecting the themes. This transitional material is non-thematic and is composed of scales, repeated, arpeggiated figures, sequential figures, or broken third scale passages. After a developmental/sequential process, the themes return in the tonic or other keys sometimes with the addition of new material. In this respect thematic and key structure is quite free. Within this framework, however, periodic phrasing of themes themselves is well defined. Two-bar, four-bar, and eight-bar phrases are common. To an extent, the diverse-note-value concept is present in thematic material. In addition, contrast between themes also exists. (It appears, therefore, that Soler was somewhat aware of prevailing trends.) Example 22 demonstrates the above-mentioned characteristics and Example 23 shows the entry of the
keyboard in a later section of the same movement; it may be observed that the keyboard duplicates the music of Example 22. (Although not shown, the keyboard continues with the same music seen in Example 22.)

Andantino grazioso

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Example 22. Soler, Sis quintets, Quintet III, 4th movement, bars 1-14, keyboard tacet

Example 23. Soler, Sis quintets, Quintet III, 4th movement, bars 22-23, strings tacet
Immediate repetition of thematic material occurs in certain movements in one of two ways: (1) entrances are staggered and material is repeated in successive voices giving a canonic effect, and, in this situation, parallel thirds are frequently created in the process (see Example 24); (2) an entire restatement of melodic material, complete with accompaniment, occurs in a different set of voices (see Example 25), and, depending upon instrumentation, with the necessary octave displacement. Development of thematic
Example 24. Soler, *Sis quintets*, Quintet III, 5th movement, bars 1-10, keyboard tacet

*Allegretto*

1st vin

2nd vin

viola

cello
Example 25. Soler, *Sis quintets*, Quintet IV, 1st movement, bars 1-5, keyboard tacet

ideas, besides repetition, includes the fracturing of a theme and sequencing some portion of it. Another device, seen in Example 26, is an overlapping process between two instruments. In this example, the violins, viola, and cello, each have a dovetailing figure. The device is employed in the development process of themes and in accompanying figures.

The texture varies from contrapuntal to homophonic. Accompanimental figures, such as Alberti-bass, occur in connection with parallel or contrary motion in other voices (see following examples).
Example 26. Soler, *Sis quintets*, Quintet I, 1st movement, bars 34-35, keyboard omitted

Note in Example 27 the Alberti bass-figure in the keyboard in connection with contrapuntal motion in the strings. This is also a typical example demonstrating the manner in which the keyboard and the strings appear together. In Example 28 note the two-against-two part writing between the violins, and the viola and cello. Completely homophonic writing does not exist frequently. Example 29 shows one of the rare cases where three voices are accompanying one.
Example 27. Soler, Sis quintets, Quintet I, 5th movement, bars 71-80
Example 28. Soler, Sis quintets, Quintet III, 3rd movement, bars 139-148, keyboard tacet
Example 29. Soler, *Sis quintets*, Quintet I, 1st movement, bars 7-8, keyboard tacet
The movement entitled Allegretto en fuga in Quintet I begins as a double fugue (see Example 30) but the baroque concept

Allegretto en fuga

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of fugue is not adhered to. This imitative material alternates with contrasting material which is not treated contrapuntally. However, whenever the "fugue subject" appears, as seen in Example 30, it receives a similar type of contrapuntal treatment.

The harmonic vocabulary varies from total diatonicism to a moderate use of chromaticism and a few foreign modulations. The repetition of a chord progression successively three or four times occurs occasionally. Harmonic rhythm fluctuates between a fast change of harmonies to a relatively slow one. In all movements, the keys of the tonic and dominant are firmly established near the beginning. Following this may come modulations to parallel minor, relative minor, or subdominant keys.
These quintets by Soler demonstrate an interesting mixture of style characteristics. The pronounced use of polyphony and absence of clear binary structures are definitely not characteristics of the Classical Period. However, the harmonic vocabulary, periodic phrase structure, minuet and trio structure, and the accompanimental figures all point to the early classical style. The free treatment of themes and the irregularity of their appearance is a distinct Soler characteristic. These pieces, probably more than any others, are nearly equally divided between baroque and classical tendencies. The manner in which the medium itself is used clearly shows influence from the classical concerto.

The Compositions of the Brothers Pla

Five sets of compositions by the Pla brothers are examined in this study. It is restated here that the major problem in investigating their music rests in the fact that the exact composer cannot be determined. In all but two of the extant compositions only the last name, Pla, appears on the title page. The name of José has been penciled in on the title pages of three works, but for the reasons stated on page 46 this addition cannot be assumed to be correct. An eighteenth-century work by one of the Pla brothers was published by Richard Bride, London, England, and entitled *Six Sonatas for Two German Flutes or Violins Composed in a Pleasing and Agreeable Style*; there was no first name on the
original publication. The firm of B. Schott Sohne republished this work under the title *Sechs Sonaten fur zwei Oboen (Flöten)* and added the name Juan Bautista Pla as the author.\(^5\) Another composition is apparently by two of the Pla brothers: *Six Sonatas for Two Flutes, Violin or Hautboys with a Bass for Harpsichord or Violoncello* composed by Sigrs. Pla's (sic), published by J. Hardy, London, England, ca. 1770.\(^6\) It appears from the spelling "Sigrs. Pla's" that there were two Pla brothers involved. The name has been misspelled as Plat, Plas, and Plats in various sources, but because of the plural modifier Sigrs, it would appear that Pla's is plural. No other information is given on the title page, thus it cannot be determined if, in fact, the sonatas were written by two different people, and, if so, which was composed by whom.

*Six Duets for Two Violins*, by Pla, (?)

_Six Duets for Two Violins_ were published by C. and S. Thompson, London, England, ca. 1775. The name José has been penciled in on the title page, but these works are identical to a

\(^5\)Pla, Juan Bautista, *Sechs Sonaten fur zwei Oboen (Flöten)*, ed. by Walter Lebermann (Mainz: B. Schott's Sohne), Edition Schott 5893. A letter of inquiry to the firm of B. Schott's Sohne concerning the authenticity of the name Juan Bautista received the courtesy of a reply. In it was stated that, in fact, the work was originally by Juan Bautista Pla but no reference was cited to verify this fact. Apparently, only the firm's records were used as verification, which, in the writer's opinion, does not really solve the question of doubt concerning the true authorship of the work.

\(^6\)British Union Catalogue, 2:678.
manuscript copy of duets entitled Divertimenti a due violini by Manuelle Pla. This manuscript lies in the Biblioteca nacional, Madrid, Spain; its authenticity cannot be verified. The Thompson edition differs only in the fact that the order of the duets was changed and some of the movement titles were altered—the music is identical. The movement titles of the Divertimenti are as follows:

I Cantabile, 6/8, G
   Allegro non presto, 4, G
   Allegretto, 3/4, G

II Largo, 3/4, D
   Allegro non presto, 4/4, D
   Allegro, 3/4, D

III Andantino, 4, A
   Allegro, 4/4, A
   Allegro minuetto, 3/4, A

IV Larghetto, 4/4, F
   Allegretto, 4/4, F
   Minuetto, 3/4, F

V Largo, 3/4, B
   Allegro non presto, 4/4
   Minuetto, 3/4, B

VI Largo, 4/4, E
   Allegretto, 4/4, E
   Allegretto, 3/8, E

The movement titles of the Thompson edition are as follows:

I Cantabile, 6/8, G (Same as I, above)
   Allegro, 4, G
   Minuet, 3/4, G

II Andante, 3/4, D (Same as II)
   Allegro, 4/4, D
   Minuet, 3/4, D

III Larghetto, 4/4, F (Same as IV)
   Allegro, 4/4, F
   Minuet, 3/8, F

IV Andante, 3/4, B (Same as V)
   Allegro, 4/4, B
   Allegro, 3/4, B

V Largo, 4/4, E
   Allegro, 4/4, E
   Minuet, 3/4, E

VI Andante, 4/4, A (Same as III)
   Allegro, 4/4, A
   Minuet, 3/4, A

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(Note: hereafter, all duet titles refer to the Thompson edition, i.e., Duet III refers to the third Thompson edition duet listed above.) This set of pieces is among the most consistent, stylistically, in the entire repertoire. Note that the order of movements conforms to either a S-F-F or S-F-Minuet pattern. All of the first movements are characterized by the absence of a double bar, and all second and third movements are binary structures in two repeated sections.

First movements contain at least two distinct themes and follow the form outlined below:

\[
\begin{align*}
A & \quad B & \quad A \ (C) \quad \text{trans./dev.} & \quad A \text{ or } B \text{ or } (C) \\
I & \quad I \ (V) & \quad V & \quad V \text{--other keys} & \quad I-----------------
\end{align*}
\]

Second movements, and the third movement of Duet IV, are structured as follows:

\[
\begin{align*}
\text{I} & \quad \text{V} \quad \text{--} & \quad \text{I} \quad \text{V} \quad \text{--} & \quad \text{I} \quad \text{V} \quad \text{--}
\end{align*}
\]

Thus, it can be seen, the primary difference between first movement, and second movement structures is the presence of a double bar. Minuets are either in the traditional classical minuet and trio form

\[
\begin{align*}
\text{Minuet} & \quad & \text{Trio} \\
\text{I} & \quad \text{V} \quad \text{--} & \quad \text{I} \quad \text{V} \quad \text{--} & \quad \text{I} \quad \text{V} \quad \text{--}
\end{align*}
\]

or in binary form as follows:

\[
\begin{align*}
\text{I} & \quad \text{V} \quad \text{--} & \quad \text{V} \quad \text{I} \quad \text{--}
\end{align*}
\]
Themes themselves are clearly periodic dividing into four-bar, six-bar, or eight-bar phrases, sometimes in an antecedent/consequent relationship. Cadences and/or rests delineate the phrases as seen in the following example:

Example 31. Pla, (Manuel?), Six Duets, Duet II, 1st movement, bars 1-8

Besides periodicity, the thematic material demonstrates the diverse-note-value concept, i.e., internal contrast, as well as contrast between themes. Note the wide range of note values in Examples 32 and 33, the clear phrase structure, and, in Example 33, the close proximity of duplets and triplets. Themes are connected by transitional material consisting of scales and arpeggios in
Example 32. Pla, (Manuel?), Six Duets, Duet I, 3rd movement, bars 1-8 (1st violin part only)

Example 33. Pla, (Manuel?), Six Duets, Duet VI, 2nd movement, bars 1-8 (1st violin part only)

sequential figures (see following examples). A limited amount of development takes place in the second half of a movement; the second theme is fragmented and subjected to sequence and repetition.
The texture remains homophonic throughout; either the second violin is playing in parallel motion with the first, as in Example 35, or it is playing some type of accompanying figure. Alternation of melodic material between the first and second violin exists sparingly; the first part carries the melody most of the time, but for one consistent exception: in first movements, the
restatement of the opening theme in the dominant key is always done so by the second violin.

The harmonic vocabulary in these duets is conventional with diatonic harmonies pervading throughout the piece. Each duet is in a major tonality with minor keys appearing minimally and the dominant key is the only key consistently appearing besides the tonic. Chromaticism in almost all forms is avoided; harmonic rhythm is slow. Generally, ends of sections employ tonic six-four cadences with the repetition of the tonic triad after the final dominant occurring frequently. The melodic formula

\[ \text{tonic} - \text{tr} \]

appears commonly in connection with cadential patterns. In binary movements in two repeated sections, the approach to the cadence is identical at the end of each section, except for key.

The technique required to perform these duets is not exhaustive, yet the pieces are most gratifying to play because of the interesting melodies in the first violin part, and the active accompanying figures in the second. There is an absence of virtuosic writing, although there exist some double-stops, arpeggiated figures, and trills, which are all well written for the violin.

*Tre trii a flauti traversi,* by Pla, (?)

A manuscript copy by one of the Pla brothers is listed as *Tre trii a flauti traversi* in various sources and is in the *Karlsruhe Badische Landesbibliotek,* Karlsruhe, West Germany. The pieces do not...
appear to be a set of three compositions, but rather, three separate pieces, possibly by two different composers. They bear catalogue numbers 740, 741, and 742. Number 740 is entitled *Trio ex C due flauti traversi e basso*, number 741 *Trio ex D mol due flauti traversi e basso*, both with the inscription "sel Sigr. Pla" and written in the same hand, but number 742 is in a different hand and bears no title page, which has probably been lost. The individual parts of number 742 have the names *oboe obligato*, *violinio obligato*, and *cello obligato* and each have appended "del Sigr. Pla."

These works, collectively, are referred to as Pla/Karlsruhe, Trios I, II, and III, respectively. Trio III is a true trio, i.e., it consists of three separate and equal parts, whereas Trios I and II appear to be trio sonatas with a bass part to be realized at the keyboard.

The movements, meters, and keys are as follows:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>I</td>
<td>Allegro non presto, 6/8, C</td>
<td>III</td>
</tr>
<tr>
<td></td>
<td>Allegretto, 3/4, C</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Only 2 movements)</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>Larghetto, [sic], 2/4, D minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Larghetto, 4/4, G</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro, 3/8, D minor</td>
<td></td>
</tr>
</tbody>
</table>

Based on the fact that these trios are in two different hands, and the fact that there exist stylistic differences, it can be postulated that Trio III is by a different composer than Trios I and II. Because both Juan and José Pla travelled in Germany and, specifically, spent time in Stuttgart (see page 47), it is possible...
that both of them left compositions in Germany. They may even have visited Karlsruhe, which is only some forty miles to the northwest of Stuttgart, and left their manuscripts in that city.

Trios I and II have an unfigured bass part that conceivably could be realized, for it has many repeated notes and tends to be static. The part is simply marked basso, although it occasionally has a melodic fragment, a scale, or an arpeggio. The bass part of Trio III specifically calls for the cello instrument and is considerably more melodic than the bass parts of Trios I and II. It should be pointed out that this difference in the bass parts themselves is the most obvious dissimilarity between Trios I and II, and Trio III.

The styles of the three trios show some similarities, but also bear a few differences. The movements of Trio III are somewhat longer than the other trios. All three pieces share in common a loose organization of melodic material, i.e., the numbers of themes and their repetition vary widely within a movement; they share also clear tonic-dominant relationships. Structurally, the movements range from being through-composed to being in binary form in two repeated sections.

Binary movements in two repeated sections are found only in Trio I (both movements) and they exhibit an interesting structure. Movement one of Trio I consists of a series of expositions of themes alternating between the first and second flute parts. The structure of the movement is as follows:
Note that the only material from the first section to reappear in the second is the closing melody of each section. The general form of this movement can be outlined as $|: X\rightarrow A :: Y \rightarrow A ::$.

The structure of the second movement of Trio I is as follows:

$$|: A \text{ trans. } B :|; x \text{ trans. } A \text{ trans. } B \text{ coda }|; x \text{ trans. } A \text{ trans. } B \text{ coda }|$$

The new material (x) bears no relationship, thematically, to any other melodies in the movement. In itself, this is not out of the ordinary. The interesting phenomenon is that a modulation to the minor supertonic key occurs just after the double bar. As shown in Example 36, a modulation to the dominant, G major, occurs prior to the double bar. G major becomes G minor (the subdominant of D) after the double bar and the modulation to D minor takes place in the second bar after the double bar. The modulation to the supertonic at this point in the movement is untypical of classical style.

All three movements of Trio II are through-composed. The structure of each movement consists of melodic material that is stated, sequenced-developed, and then left for exposition of new material. The sequencing and developing of themes continues for several bars, lending a quasi-Fortspinnung compositional quality.
to these movements. The melodies within one movement are similar, thus, the general impetus remains the same throughout.

In Trio III, the movements are not through-composed. Movements one and two contain three distinct melodic ideas that are exposed, sequenced-developed, and then restated in the tonic near the end of the movement. Movement three is in a peculiar form:

\[
A \text{ trans } B \text{ A}
\]

\[
i \text{-} i---i \text{ I I}
\]

The section in major is approximately twice as long as the one in minor. With respect to key scheme, the structure is binary, however, thematically, the structure is ternary. This irregular
practice is noteworthy in itself, but added to the irregularities of form in Trios I and II causes this set of pieces, structurally, to be among the most unusual in the entire repertoire of Spanish chamber music. Relative to normal classical forms, these pieces share few characteristics.

Additional factors of style that the three trios have in common include alternation of melodic material between treble parts, extensive use of parallel thirds and sixths, avoidance of counterpoint, and a diatonic harmonic vocabulary. Trio III has several interesting qualities not demonstrated in Trios I and II, and it appears compositionally to be more sophisticated. Less statement and restatement of melodic material, greater integration of lines among the three parts, and a more refined feeling for melodic line all contribute to this greater sense of finesse. Compare Example 37, taken from Trio I, movement one, and Example 38, taken from Trio III, movement two. Note in Example 38 the
Example 37. Pla/Karlsruhe, Trio I, 1st movement, bars 1-12
Example 38. Pla/Karlsruhe, Trio III, 2nd movement, bars 1-8, violin part tacet

well worked out cantabile line and the non-literal repetition of melodic material within the phrase. Example 37 is less expressive and does repeat itself internally. The finale of Trio III is of the Haydn presto-finale type (see Example 39). In Example 39, note the conciseness of the theme. It consists of a two-bar phrase which contains a rest on the last beat of the second bar. This
Example 39. Pla/Karlsruhe, Trio III, 3rd movement, bars 1-8

Phrase is immediately sequenced, then is followed by a four-bar phrase made up of the material from the two-bar phrases, but with the rest omitted. This gives a two-plus-two-plus-four-bar phrase. Structures of this nature appear commonly in Haydn's works (e.g., String Quartet in $E^\text{b}$ Major, Op. 33, No. 2, fourth movement). The rapid motion permeates the movement in the Pla composition.
Both movements of Trio I appeared as Sonata V in an eighteenth-century edition by Pla, (?) entitled *Six Sonatas for Two Hoboys & a Bass, or Two Violins German Flutes and Bass*, published by Longman, Lukey & Co. The manuscript and the Longman-Lukey version are identical, including the oddity of the fact that it contained only two movements. (See pages 177ff. for further discussion of these sonatas.)

All three movements of Trio III of the Pla/Karlsruhe pieces appeared, with some modification, as Sonata II in the works to be considered next—*Six Sonatas for Two German Flutes, Violins or Hautboys with a Bass for the Harpsichord or Violoncello*, published by J. Hardy. Example 40 shows the beginning of Trio III, first movement. It contains two unusual characteristics not seen in other Pla compositions: a long held note in the treble voices and a bass line that contains the melody. The concept is baroque, but the periodic nature of the melody in the bass is classical. (Examples 39 and 40 should be compared with Examples 42 and 41, respectively. The latter demonstrate the manner in which the Pla/Karlsruhe, Trio III pieces appeared in the published version of J. Hardy.)

In assessing these compositions by Pla it is not possible to determine entirely if the trios are by one or by two authors. Dating of the pieces can only be approximated, but it is certain that they were written prior to 1771 (see below and page 177). The works themselves show some characteristics which are at variance with the general style of the period. Primarily the
Example 40. Pla/Karlsruhe, Trio III, 1st movement, bars 1-13
formal structures of all the movements are quite out of character with the Classical Period, i.e., the three through-composed movements of Trio II, the odd binary structures of Trio I, and the peculiar form of the last movement of Trio III. Trio I having only two movements, although not extremely unusual, was uncommon practice in the Classical Period. In the respect of periodic phrasing, homophonic texture, and diatonic harmonies, the works are conventional.

_Six Sonatas for Two German Flutes, Violins or Hautboys with a Bass for the Harpsichord or Violoncello, by Pla, (?) and Pla, (?)_ This composition was published by J. Hardy at the Lamp and Harp, and according to _British Union Catalogue_ was published ca. 1770. These sonatas are referred to as Sonatas/Hardy. The title page bears the inscription by "Sigrs. Pla's," a fact discussed on page 153. Compositionally, these pieces show little originality, (except for Sonata II, which is very similar to Pla/Karlsruhe, Trio III). For this reason, these compositions will not be discussed in great detail.

The movements, meters and keys are as follows:

<table>
<thead>
<tr>
<th>I</th>
<th>Andante, 3/4, C</th>
<th>II</th>
<th>Allegro, 4/8, D minor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cantabile sostenuto, 4/4, F</td>
<td></td>
<td>Allegro, 3/8, D minor</td>
</tr>
<tr>
<td>IV</td>
<td>Allegretto, 3/4, F</td>
<td>V</td>
<td>Allegro, 2/4, D minor</td>
</tr>
<tr>
<td></td>
<td>Larghetto, 3/4, Bb</td>
<td></td>
<td>Andante, 3/8, G minor</td>
</tr>
<tr>
<td></td>
<td>Allegretto, 3/4, G</td>
<td></td>
<td>Allegro, 4/8, E minor</td>
</tr>
<tr>
<td></td>
<td>Andante, 3/4, C</td>
<td></td>
<td>Allegro, 3/4, E minor</td>
</tr>
<tr>
<td></td>
<td>Allegretto, 3/4, F</td>
<td></td>
<td>Allegro, 3/4, G minor</td>
</tr>
</tbody>
</table>

_7_British Union Catalogue, 2:678._
Examples 41 and 42 show the beginnings of movements one and three, respectively, of Sonata II, Sonatas/Hardy. The similarities between these examples and Examples 40 and 39 are obvious. The curious fact is that the first movement of the Pla/Karlsruhe work (Example 40) is apparently more complex than the corresponding movement in the Sonatas/Hardy (Example 41), whereas the third movement of the Sonatas/Hardy (Example 42) is considerably more complicated than the third movement of the Pla/Karlsruhe Allegro
Example 41. Pla, Sonatas/Hardy, Sonata II, 1st movement, bars 1-14

work (Example 39). The middle movement of the Pla/Karlsruhe sonata is much longer than the Sonatas/Hardy version, and is more intricately written. (The material quoted in Example 38 does not appear at all in the published version.) In trying to make a determination concerning which version of these two sonatas was written first, there can be no clear conclusion.

The first movement of Sonata I, and all movements of Sonatas IV, V, and VI are through-composed pieces, which consist of chains of melodies played alternatingly between the two treble parts. The treble parts rarely play together. Sonata II, movement three, and Sonata III, movement one, are both in rondo form. (Note that the former of these is an adaptation of the Pla/Karlsruhe Trio III. As discussed on page 163, the third movement of Trio III was a combination of binary and ternary forms. In the Sonatas/Hardy version the key structure is the same, but the
Explanatory text is not included here. The example is shown.

Example 42. Pla, Sonatas/Hardy, Sonata II, 3rd movement, bars 1-8

Thematic arrangement is that of rondo form. All other movements of the Sonatas/Hardy are binary forms in two repeated sections.

The sonatas as a whole are not interesting to perform or to be heard. Regular phrasing, frequent cadences, the diverse-note-value concept, and sequential extension of thematic material constitute the primary compositional devices. Little use is made of chromaticism or of foreign modulations, and the bass employs many repeated notes and Alberti-bass accompaniments.
Six Sonatas for Two German Flutes or Violins composed in a
Pleasing and Agreeable Style, by Pla, Juan Bautista (?)

The only work by the Pla brothers in modern edition is a
republication of a set of sonatas originally entitled Six Sonatas
for Two German Flutes or Violins Composed in a Pleasing and
Agreeable Style, by Sigr. Pla, London, 1770, printed by Richard
Bride. The German publishing firm of B. Schott Sohne republished
these works (see page 153). No changes were made in the modern
dition and these works are referred to as Sonatas/Schott.

Following are the movements, meters and keys:

I Allegro moderato, 2/4, D  
   Andante, 2/4, G  
   Minuetto, 3/4, D  
IV Allegro maestoso, 2/4, C  
   Andante, 2/4, A minor  
   Minuet, 3/4, C  

II Allegro cantabile, 2/4, G  
   Andante, 3/8, G  
   Minuetto, 3/4, G  
V Allegro cantabile, 2/4, G  
   Andante, 2/4, G  
   Minuet, 3/4, G  

III Vivace, 2/4, B minor  
   Andante, 2/4, D  
   Minuetto, 3/3, B minor  
VI Presto, 6/8, G  
   Andante, 2/4, C  
   Minuet, 3/4, G  

Stylistically these duets are internally highly consistent.
All first and second movements are binary in two repeated sec­
tions, with the exception of the second movement of Sonata V, which
is ternary. The general structure for these is as follows:

\[
|: A B :: | : A \text{ trans} \cdot A B :: |
\]

\[
I \rightarrow V \rightarrow V \rightarrow I \rightarrow I
\]

This structure conforms to classical sonata tradition. Approaches
to the cadence at the end of each section are identical except for
key.
The melodies adhere to the diverse-note-value concept with great use of dotted figures and alternation of duplets and triplets. Regular phrase lengths with antecedent/consequent phrases are common. Staggered entrances of melodic material between parts exist to a limited degree, creating parallel thirds or sixths in the process. The use of parallel thirds and sixths is quite common, thus making the second part not entirely subservient to the first.

The following examples demonstrate the general style.

Example 43. Pla, Sonatas/Schott, Sonata II, 1st movement, bars 1-9
Chromaticism is used sparingly, but modulations to keys other than the dominant do exist. One notable peculiarity of these works is seen in some of the cadential patterns either at the double bar or at the ends of some movements. In approximately one-quarter of the movements, as part of the final cadence there is a melodic pattern repeated two or three times after the strong cadence of V-I (see Example 45). The melodic pattern is different for each movement.

Trios of the minuets appear in the following keys: the subdominant, the relative minor, the parallel minor, or the major mediant. This wide diversity of keys is uncommon.
Example 45. Pla, Sonata/ Schott, Sonata VI, 1st movement, bars 13-15

For a performer of either the oboe, flute, or violin, these duets present no technical problems. Fast runs, wide leaps, and virtuosic displays are avoided.

In virtually every respect these sonatas have all the traits of the classical era. The only possible inconsistency with classical style is the wide choice of keys seen in the trios of minuet movements.

Six Sonatas for Two Hoboys, & a Bass, or Two Violins German Flutes and Bass, by Pla, (?)

This composition by Pla exists in two printed editions which are identical save for the title page. The earlier was "Printed and sold by Longman, Lukey, & Co., No. 26 Cheapside." The firm had this address from 1769-71, so it was during this time or before that the pieces were written. The second

8 Grove's, s.v. "Longman and Broderip."
issue of the work, which bears a higher price, is subtitled "1st Set," and was published by Longman & Broderip, 26 Cheapside. A correction in the spelling of the composer's name was made in the second issue, appearing as "Pla's" in the first, and as "Pla" in the second. Both have the singular title "Sigr." before the last name. These sonatas are referred to as Sonatas/Longman.

The movements, meters, and keys are as follows:

| I    | Allegro, 2/4, F |ths        | Allegro non tanto, 2/4, G |
|      | Andante, 3/4, Bb | Grazioso, 3/4, C | Allegro, 3/4, G |
|      | Allegro, 3/8, F |            |                             |
| II   | Allegro, 2/4, G | V          | Allegro non presto, 6/8, G |
|      | Andante, 3/4, D |            | Allegretto, 3/4, C |
|      | Allegro, 3/8, G |            | (Two movements only) |
| III  | Allegretto, 2/4, C | VI        | Allegretto, 2/4, Eb |
|      | Andante, 2/4, F |            | Andante, 2/4, C minor |
|      | Presto, F, C    |            | Allegro ma non tanto, 3/8, Eb |

Sonata V appeared as Trio I, Pla/Karlsruhe, and was discussed on pages 161-162. Note that this is the only sonata with two movements.

The structures encountered in these six sonatas include seven identifiable forms. This is the largest number of different forms seen in any Pla composition. Table 1 shows the forms which appear in these sonatas, and the movements in which they are found. The variety of structures, in addition to their inconsistent application to slow and fast movements, is considered a significant aspect of these works. No reason can be postulated for this great diversity.
<table>
<thead>
<tr>
<th>Form No.</th>
<th>Sonata No.</th>
<th>Movement and Title</th>
<th>Structure and Key Scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I</td>
<td>Allegro</td>
<td>A B</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>Allegro non troppo</td>
<td>I--V-- V--I--</td>
</tr>
<tr>
<td>2</td>
<td>I</td>
<td>Andante</td>
<td>Rondo form</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>Presto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VI</td>
<td>Allegretto</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>V</td>
<td>Allegro non presto</td>
<td>Axyz----B</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>Allegro</td>
<td>I--V-- V--I--</td>
</tr>
<tr>
<td>4</td>
<td>II</td>
<td>Andante</td>
<td>A B</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>Allegro</td>
<td>I--V-- I--</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>Andante</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>II</td>
<td>Allegro</td>
<td>A------x</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>Allegretto</td>
<td>A------y</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>Grazioso</td>
<td>I--V-- V (or I)--I</td>
</tr>
<tr>
<td>6</td>
<td>I</td>
<td>Allegro</td>
<td>Through-composed</td>
</tr>
<tr>
<td></td>
<td>VI</td>
<td>Allegretto</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>V</td>
<td>Allegretto</td>
<td>A trans. B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>x trans. A B coda</td>
</tr>
</tbody>
</table>

*Keys shown in this and other tables are only those which are firmly established. Brief and transient modulations are omitted. Transitional material, unless integral to the structure, is also omitted.

bThis movement was discussed on page 134.  

This movement was discussed on page 135.
Periodicity is evident in the movements in Form Numbers 1, 2, 4, and 7, above. Form Numbers 3, 5, and 6 have irregular and overlapping phrases. Themes are connected by transitional material, and themes themselves are subjected to a developmental process by the repetition and sequencing of melodic fragments. This procedure tends to appear throughout a movement giving these pieces a quasi-Fortspinnung effect, or continuous motion in all parts. This "busy" quality applies especially to fast movements. Example 46 demonstrates the typical beginning of a first movement (always a fast movement). Note the diverse-note-value concept.

![Musical notation example](image-url)
Example 46. *Pia, Sonatas/Longman, Sonata I, 1st movement, bars 1-6*

and the use of parallelism in the treble parts. The bass part is carefully figured and could easily be realized by a skilled keyboard player. The clear six-bar phrase may also be noted.

Slow movements are deliberate works with well-worked out melodic lines and ornamentation (see Example 47). This example displays an uncommon case of chromaticism. The Neapolitan sixth chord in the second bar of the example progresses to the sub-dominant instead of moving directly to the dominant triad, as is the more common procedure. The alternation of melodic material between parts is not uncommon in these sonatas. Note the irregularity of the phrases, typical of through-composed movements in these works.

**Finales are of the Haydn presto-finale type.** The movements are made up of a series of short, choppy phrases which are
Example 47. Pla, Sonatas/Longman, Sonata VI, 2nd movement, bars 1-17

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repeated several times. All but one of the finales is in triple meter. Example 48 is a typical beginning of a finale. Again, the parallel thirds and alternation of parts between the two treble instruments may be noted.

Allegro

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The harmonic vocabulary is conventional; modulations to closely related keys are common, particularly minor keys. Free use of chromaticism (except as noted above) is quite limited. As can be seen in the above examples, harmonic rhythm is slow and homophonic texture predominates. Repeated notes in the bass part are common.
The writing for the treble instruments is not difficult, technically. The parts do not go high and fast note passages are nearly always either scales or arpeggios. Trills and ornamentations of other varieties are plentiful, particularly in slow movements.

Without having all the earmarks of the Classical Period, these sonatas are classical in effect, that is, the irregularities of the formal structures and the frequent lack of clear phrasing are not part of the classical vocabulary, but the overall impetus of the music is that of the type from the Classical Period. The extreme "busyness" of the first movements seems to be a Pla-Spanish characteristic that carried over from the Baroque Period.

In an assessment of all these compositions by the Pla brothers, the first observation to be made is that specific composers of individual works cannot be made without further investigation. Style differences among different sets of pieces were noted, but this is not sufficient evidence to point out individual composers. The general style exhibited draws largely from that of the early Classical Period, and, in this respect, the Pla brothers were classical composers.

The Music of Juan Oliver y Astorga

Six Sonatas for Two German Flutes or Two Violins and a Bass, Dedicated to the Right Honourable Earl of Abingdon, Opera III, by John Oliver y Astorga

No publisher is given on the title page of this composition, but the inscription "To be had of the author at Mrs. Vacin's St."
Alban's street Pall Mall and at Mr. Bremner's music shop in the Strand" is given there. Robert Bremner (1713-1789) was a Scottish music publisher who moved his business to London in 1762, remaining there until his death. Thus, these pieces may have been written as early as 1762 or as late as 1789, the year in which Bremner's business changed hands. The British Union Catalogue gives a publishing date of ca. 1769.

The movements, meters, and keys are as follows:

<table>
<thead>
<tr>
<th></th>
<th>I</th>
<th>Moderato, 4/4, C</th>
<th>IV</th>
<th>Andante, c, F</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Adagio, 3/8, F</td>
<td></td>
<td>Adagio, 3/4, C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tempo di minuetto, 3/4, C</td>
<td>Tempo di minuetto, 3/8, F</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td></td>
<td>Moderato, 4/4, G</td>
<td>V</td>
<td>Andante non molto, 4/4, B&lt;b</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Adagio, 3/4, G</td>
<td></td>
<td>Andante, 3/4, F</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presto, c, G</td>
<td></td>
<td>Tempo di minuetto, 3/4, B&lt;b</td>
</tr>
<tr>
<td>III</td>
<td></td>
<td>Allegro, 4/4, D</td>
<td>VI</td>
<td>Andante, 6/8, F</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Adagio, 3/4, G</td>
<td></td>
<td>Allegro, 2/4, F</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro, 3/4, D</td>
<td></td>
<td>Minuetto, 3/8, F</td>
</tr>
</tbody>
</table>

In this group of pieces Sonata VI is stylistically somewhat different from the other five sonatas, and therefore will be discussed separately (see page 199). The reader may note the lack of regularity in the order of the movements within one sonata, i.e., tempo indications are not consistent from one sonata to the next. Likewise, key relationships among movements are not the same for all sonatas. Sonatas II and VI employ the same key for all movements, and the others employ the dominant or subdominant for the middle movement.

9 *Grove's*, s.v. "Bremner, Robert."
10 *British Union Catalogue*, 2:742.
Structurally, all movements except those of Sonata VI, can be outlined by the following two general formal categories:

\[(1)\vdash A\ B\ C----(x)\vdash A\ \text{Dev.}\ \ A\ (C)----(x)\vdash (2)\ A----x\ A----y\]

\[\vdash I\ V \quad \text{various } I\quad \vdash I\ V\ I\]

First and third movements fall in category one, second movements in category two. The only exception is the third movement of Sonata V, which is a true minuet and trio. (It should be noted that four of the six sonatas have minuets as the third movement.) Minuet movements generally have only one or two themes, and non-minuet movements may have as many as six. The form of category one closely resembles that of sonata-allegro, but category-one movements do not have complete recapitulations. Generally, only the first and last theme(s) return in the tonic; the second theme is rarely recapitulated. Category-one movements are characterized by the presence of transitions serving to connect themes, and by the development of one or more thematic ideas following the double bar. The transitions may return in the key of the tonic, altered or unaltered (see below), as part of the recapitulation. Generally, the transitional material consists of scales, arpeggios, or short sequential figures. Example 49 demonstrates the beginning of a typical category-one movement:
Example 49. Oliver y Astorga, Six Sonatas, Sonata I, 1st movement, bars 1-9
Note the clear phrase structure, the imitative (though non-contrapuntal) entry of the second voice, creating parallel thirds, and the general use of parallel motion in the treble parts. The transitional material begins in bar four of the example. The sequential treatment may be noted from that point to the end of the example. All of the characteristics demonstrated by this example are typical of category-one movements.

Following the double bar, the restatement of the opening theme in the dominant moves to a development section. Usually, it is the first theme that is developed. The following examples show the typical sort of treatment a theme undergoes. Examples 50a, 50b, and 50c are all from Sonata V, first movement, in B\(^{\flat}\). Example 50a is taken from the opening of the piece; note the clear periodic structure. Bars five and following restate, with some modification, the first four bars. Example 50b is taken from roughly the middle of the development section of the movement. (Not shown is the restatement of the opening theme in the dominant after the double bar.) Note how the basic rhythm of the dotted quarter and two sixteenth notes, instead of coming on the downbeat, as it did in the exposition, has been shifted, to begin on the second beat of the bar. The fracturing and sequential treatment the motive undergoes in this example is typical of Oliver y Astorga's technique in binary, non-minuet movements. Example 50c shows the beginning of the recapitulation. The opening four bars of the movement are repeated verbatim (bars seventy-three to seventy-six),
Example 50. Oliver y Astorga, Six Sonatas, Sonata V, 1st movement (first treble part only), a) bars 1-5, b) bars 62-66, c) bars 73-84

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and then this opening motive, as it appeared in the development (Example 50b), is brought back, with some modification, in the key of the subdominant ($E_b$ major). In the development it appeared in the key of $B_b$ major, or the subdominant of $F$ major, the central key of the development section. Thus, this motive appears in the subdominant relationship to the surrounding music in both the development and recapitulation sections.

Example 51 shows the beginning of a category-two movement, a slow movement. Note that there is no transitional material in the example; the melody in bars one to five is immediately adjacent to the melody in bars six to ten. Also, the repetative treatment of material may be noted in bars six to eight in combination with motivic exchange between treble parts. (Example 54 is also taken from a slow movement; it too has these given characteristics.)

The nature of fast (or moderate) themes and of slow themes can now be noted in Examples 49 and 51, the former being more direct and straight-forward, and the latter more delicate and cantabile-like. One minuet movement has especially preserved the charm and elegance associated with this dance. (Other minuets, though charming, do not seem as graceful.) Although this movement has other characteristics of category-one movements, its melodic line and general mood is more like that of category two (see Example 52).

The finale of Sonata II is the only presto-finale type of movement. It is Haydenesque in nature and has a different compositional quality from the other movements (see Example 53).
Example 51. Oliver y Astorga, *Six Sonatas*, Sonata II, 2nd movement, bars 1-10
Example 52. Oliver y Astorga, *Six Sonatas*, Sonata IV, 3rd movement, bars 1-8

Note the different sort of relationship which exists between the treble parts, which was not evident in the other examples. The quick change of mood at bar thirteen—the beginning of the transition—is typical of a presto-finale movement.
Example 53. Oliver y Astorga, *Six Sonatas*, Sonata II, 3rd movement, bars 1-17

In all of the above examples, note the carefully figured bass, the slow harmonic rhythm, and the fact that the bass does more than simply play repeated notes. The diverse-note-value concept is evident in all but Example 53, and clear periodic phrasing is universally present.

Harmonically, there is a consistent use of tonic and dominant keys. In binary movements, following the restatement of the opening theme in the dominant after the double bar, modulations appear, especially to minor keys. Chromaticism generally appears in this part of a movement only. Diminished seventh chords appear rarely and only in development sections; augmented sixth chords do not appear at all. The approach to the cadence in binary movements at the double bar and at the end of the movement is generally the same for the last eight bars in all the parts, except for the necessary key change.
Alternation of melodic material between treble parts exists to a limited degree. The use of staggered entrances (as seen at the beginnings of Examples 49 and 54) appears in several movements. Alternation of melodic material was noted in Example 51. Generally, the second treble part is either playing in parallel motion to the first or playing an accompanimental figure.

A clear use of Stimmtausch occurs in the following example: note the staggered entrances of the treble parts, but especially note the exchange of material occurring in bars five to twelve. This example also displays all the qualities of a slow movement (category two).

An interesting device used by Oliver y Astorga appears several times throughout these sonatas (see Example 55). Note that the melodic line in triplets in bars one and two are transformed into sixteenth notes in bars five and six. This kind of rhythmic transformation of material is found in transitional and development sections.

Adagio

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Example 54. Oliver y Astorga, *Six Sonatas*, Sonata III, 2nd movement, bars 1-12
Example 55. Oliver y Astorga, *Six Sonatas*, Sonata I, 3rd movement, bars 17-24 (1st treble part only)

A similar sort of process may be noted in the first movement of Sonata III. The transitional material of the exposition, when it returns in the recapitulation has been changed as can be seen in the following example:
Example 56. Oliver y Astorga, Six Sonatas, Sonata III, 1st movement (treble parts only), a) bars 43-47, b) bars 110-114

The arpeggiated figure, which becomes the scale figure, is in the same relationship to the material which follows in both instances. The necessary key change may also be noted.

Sonata VI almost appears to have been written by a different composer, or, at least, at a different time from the first five sonatas. The Gestalt of the three movements is generally that of a perpetual motion piece of music. The melodic style is that of quasi-Fortspinnung with one or two ideas being stated, repeated, or sequenced from the beginning to the end of the movement. Rapid motion appears in at least one voice at all times.
Movement one of this sonata is in two repeated sections, but thematically, it is unlike the binary movements of the other sonatas. Clear tonic and dominant relationships are present, but there is no clear thematic structure and no return of melodic ideas. The second and third movements are through-composed. Example 57 is taken from the first movement of Sonata VI. Note the great difference in style seen in this example when compared to the examples above.

With the exception of Sonata VI, these works by Oliver y Astorga fall well within the boundaries of the classical style. The conservative structure of the minuets (simple binary form) should be noted as not being typical of the Classical Period. There appears no obvious reason for the abrupt change of style evident in the last sonata. Its quasi-Fortspinnung nature, and the irregular form of the movements are not classical features. The near virtuosic writing for the first treble part stands apart from the more conservative writing in the other sonatas.

In the writer's opinion, this set of sonatas form the most musically satisfying group of pieces in the entire repertoire. In the above discussion, several aspects of Astorga's compositional technique were noted which demonstrated considerable sophistication, e.g., the manner of development shown in Example 50b and the delicate minuet shown in Example 52. The sonatas are melodious, interesting, and enjoyable to listen to and to perform. Very nice subtleties are expressed throughout the score. From what is known
concerning his life (see pages 52-55) nothing stands out to indicate a superior compositional background or talent.
Example 57. Oliver y Astorga, *Six Sonatas*, Sonata VI, 1st movement, bars 42-53

The Music of Manuel Canales

The Six Quartettos for Two Violins, a Tenor and Bass by Emanuel Canales, Composer to the King of Spain, *Opus III*, London, printed for Willi Napier, ca. 1782, is a conventional set of eighteenth-century string quartets. The movements, keys, and meters are as follows:

<table>
<thead>
<tr>
<th></th>
<th>I</th>
<th></th>
<th>II</th>
<th></th>
<th>III</th>
<th></th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Allegro moderato, 4/4, D</td>
<td>Minuet, 3/4, C minor</td>
<td>Allegro maestoso, 4/4, D</td>
<td>Allegro maestoso, 4/4, E♭</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minuet, 3/4, G</td>
<td>Largo assai, 2/4, E♭</td>
<td>Minuet, 3/4, G</td>
<td>Allegro non molto, 3/4, A♭</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Largo assai, 2/4, D</td>
<td>Presto, 2/4, G</td>
<td>Largo, 4/4, E♭</td>
<td>Presto, 2/4, E♭</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro non molto, 6/8, C minor</td>
<td>Allegro non molto, 6/8, C minor</td>
<td>Allegro maestoso, 4/4, F minor</td>
<td>Allegro maestoso, 4/4, B♭</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

11 *British Union Catalogue*, 1:159.
(Of all the Spanish chamber music examined in this research project, the works by Canales are the most chromatic pieces. They contain many altered chords and chromatic non-harmonic tones, and much borrowed harmony. In most other ways, however, his music is quite conventional.) Formal structures vary a great deal in these quartets, although all of them are a type of binary form. Table 2 outlines the forms found in these quartets, and the movements in which they appear. Note that all eleven identifiable forms are variants of a binary structure, some in two repeated sections, some not. Five of the six first movements adhere to a sonata-allegro format (Form Number 1) with clear exposition, some development, and a complete recapitulation. The first movement of Quartet V (Form Number 6) adheres to the older concept of sonata structure, and contains only two themes.

In these quartets note that the second movement, not the third, is the minuet movement. Form Number 2 outlines the form of the classical minuet and trio, and five of the minuets adhere to this form. Form Number 6 outlines the structure of the sixth minuet, which is a minuet with a trio in three parts, each only four bars long. This design has not been noted in any other composition in the repertoire.

Slow movements show the least restriction with respect to form. Note that there are four different identifiable forms.
TABLE 2

FORMS OF SIX QUARTETTOS, OPUS III BY CANALES

<table>
<thead>
<tr>
<th>Form No.</th>
<th>Quartet No.</th>
<th>Movement and Title</th>
<th>Structure and Key Scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I II, III, IV, VI</td>
<td>1 Allegro moderato</td>
<td>: A B C D (E=x) : A new material A B C D (E=x) : I-V- various keys- I-</td>
</tr>
<tr>
<td>2</td>
<td>I, III, IV, V, VI</td>
<td>2 Minuet</td>
<td>: A X A B I-V V-I related key : y b its dominant :</td>
</tr>
<tr>
<td>3</td>
<td>I III IV</td>
<td>3 Largo assai 3 Largo 3 Largo amoroso</td>
<td>A B A A B I-V-V other keys (A and B not always literally restated.)</td>
</tr>
<tr>
<td>4</td>
<td>II, IV, VI III</td>
<td>4 Presto 4 Allegro non molto</td>
<td>: A B C D I-V- new material A B C D</td>
</tr>
<tr>
<td>5</td>
<td>V</td>
<td>1 Allegro maestoso</td>
<td>A B A B I-V-V-V</td>
</tr>
<tr>
<td>6</td>
<td>II</td>
<td>2 Allegro minuet</td>
<td>minuet trio : A X A B I-V V-I vi- vi vi-III</td>
</tr>
<tr>
<td>Form No.</td>
<td>Quartet No.</td>
<td>Movement and Title</td>
<td>Structure and Key Scheme</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
<td>--------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>7</td>
<td>V</td>
<td>3 Largo sostenuto</td>
<td>A B A' B'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1----V----1----1</td>
</tr>
<tr>
<td>8</td>
<td>VI</td>
<td>3 Largo</td>
<td>A----x A----y</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I----V I----</td>
</tr>
<tr>
<td>9</td>
<td>II</td>
<td>3 Adagio</td>
<td>A B B A B B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I----V----I----</td>
</tr>
<tr>
<td>10</td>
<td>X</td>
<td>4 Presto</td>
<td>: A B C D B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>: V I----I----</td>
</tr>
<tr>
<td>11</td>
<td>V</td>
<td>4 Presto</td>
<td>: A B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>: I----V----I</td>
</tr>
</tbody>
</table>
(Form Numbers 3, 7, 8, and 9) in which slow movements are cast. Thematic material in slow movements is generally restated with some variation and themes are frequently connected by transitions, the latter appearing only once in the movement.

Finales are of the presto-finale type, with short, concise themes. The presto movement of Quartet I (Form Number 10) is an interestingly constructed movement. Note that it is a variant of Form Number 4, the form of the other prestos. The return of the first theme in the tonic is done in a coda-like manner.

Phrases are structured in a peculiar way. The two following examples are taken from the beginnings of two different first movements. Example 58 shows a succession of melodic ideas, each appearing two times (through bar seven), and each appearing to be a complete musical unit. The pairs are placed immediately adjacent to one another with no connecting transitions. In bars eight and nine the cycle of fifth progression occurs in connection with a melodic sequence in the two violin parts. Note that the resolution of each dominant occurs on the second and fourth beats of the bar—the weak beats. Example 59 shows the beginning of Quartet IV, 1st movement. The diverse-note-value concept is evident more in this example than in the previous, though both have close proximity of duple and triple subdivisions of the beat. The phrase structure of Example 59 begins as a clear two-bar phrase, but from the third bar the phrasing is more like the previous example with one idea connected directly to another. There is
less sequence and repetition in Example 59; both examples make extensive use of scales and arpeggios as the basis for thematic material. At the end of Example 59, the final cadence to G minor occurs on the weak part of the third beat, giving the sense of an inconclusive ending. This peculiar cadence has not been noted in any other composers' music.
Adagio movements tend to begin with long note values and progress to a group of very quick note values, the latter generally being an ornamental figure. Note this process in Example 60 (an Adagio). Besides the ornamentation, the unusual placement of the two fermatas, at the end of bars two and four, may be observed. (All parts have fermata rests together.) Notice the melodic leap of a diminished seventh in bar six.

Example 61 demonstrates a typical beginning of a presto-finale movement. Note the quick note values and the rising melodic figures. The character of the melody is quite different from that of first movements.
Example 60. Canales, Six Quartetts, Op. III, Quartet II, 3rd movement, bars 1-11 (1st violin part only)

Example 61. Canales, Six Quartetts, Quartet VI, 4th movement, bars 1-19 (1st violin part only)
In most movements, transitional material serves to connect themes and consists of a scale, arpeggio, or a melodic figure, always appearing in the first violin part. Bars nine to nineteen of Example 61 show transitional material. This transitional material may or may not reappear within a movement.

The texture remains predominantly homophonic with the first violin having the leading line most of the time. Melodies are sometimes doubled at the third or sixth below in the second violin; the cello and especially the viola are relegated to positions of accompaniment, rarely playing more than simple figures. The second violin vacillates between paralleling the melody or joining the other instruments (see Examples 58 and 59). The first violin part, itself, is at times quite virtuoso.

As stated previously, the harmonic vocabulary in these quartets is extremely rich, and, in addition, wide-ranging modulations are common, especially in slow movements. For example, the third movement of Quartet I (Form Number 3, page 204) has the following key scheme:

\[ \text{In a harmonic situation that involves the use of secondary dominants (or tonicized chords), because the term "modulation" is variably defined, it cannot be stated absolutely whether a true modulation has taken place, especially if the passage is brief. In the music of Manuel Canales the presence of the major supertonic triad (V of V) is especially prevalent. Where the situation of doubtful establishment of a new key arises or where there are rapid key changes (or series of secondary dominants) the passage is referred to as "transient modulation(s)." It is recognized that in these passages an alternate analysis is possible.} \]
The key of the tonic minor appears regularly throughout these works. The chromatic vocabulary includes chromatic non-harmonic tones, Neapolitan sixth and augmented sixth chords, and borrowed harmony. In Example 62, the beginning of a movement, note the chromaticism present in the first exposition of melodic material; however, chromaticism generally occurs most in transitional or developmental sections. Example 63 is a continuation of Example

Largo Amoroso

Example 62. Canales, Six Quartets, Op. III, Quartet IV, 3rd movement, bars 1-6
Observe the three repetitions of the German sixth chord on the second and third beats of each bar of the example. The tonality is D major, making this a common use of a German sixth on the raised fourth, resolving to the dominant in each instance.


A phenomenon of no particular significance, but worth mentioning because of its curious nature, takes place in the minuet movement of Quartet II. In the trio section, which Canales calls "Minor," the spelling of the word minor is different in each of the four parts. From the first violin down, the terms "minor,"
"minore," "menor," and "menore" appear at the head of the trio.
For what reason these conflicting spellings are used is not clear;
it likewise cannot be determined if these spellings are the work
of the composer or the printer. The phenomenon does not repeat
itself in any other movement of these quartets.

These quartets by Canales resemble in many ways the quartets
of Haydn from the Opus 17 and Opus 20 series, dating from 1768-1771.
The order of the movements is not that of Haydn, but forms, style
of writing for the first violin, relationship of the parts, and the
characteristic presto-finale are all quite similar to Haydn's
quartets. The at-times-virtuosic writing for the first violin in
the Canales' pieces might imply that the first player had to be
(or was) an excellent violinist, while the other members of the
quartet could be less competent players. Save for Canales' exten-
sive use of chromaticism, which is a distinctive Canales character-
istic, these quartets have all the traits of a classical composi-
tion.

_Cuarteto a dos violines, viola y violonchelo [sic] sacado de dos
cavatinas italianas_, by Manuel Canales

This and the following two sets of compositions were
recently discovered at the Library od Congress, Washington, D.C.
(see page 57). The _Cuarteto_ bears a manuscript date of 1773.
These pieces are two short works, one movement each, and, according
to the title, were taken from two Italian _cavatinas_ (short arias).
The source of these is unknown. The individual works have the
following titles and meters:
Primera, Andantino, 6/8, F minor

Segunda, Larghetto [sic], 6/8, D minor

Both are in binary form in two repeated sections. Number One begins as follows:
Example 64. Canales, Quarteto ... de dos cavatinas, No. 1, bars 1-10

Note the phrasing and its repetitive nature, and, in bars two and four, the resolution on the third eighth note of the bar.

An analogous process was noted in the Quartetos, Opus III (see page 209). The general phrase structure is quite similar to that observed in the Opus III first movements, with one melodic idea being immediately adjacent to the other. The form of this movement, which is in two repeated sections, does not adhere to any traditional binary form. Prior to the double bar, the first six bars quoted in the example above are repeated verbatim beginning in bar eleven. A transitional-developmental section follows comprised of repeated or sequenced scale and arpeggiated passages (see Example 65). Thematically, there is little connection between this transition-development and the opening phrases. The dotted-eight-and-
sixteenth-note figure in the viola is the only connection between this example and the opening material. Following the double bar there is no restatement of the opening material. It is replaced, instead, by more of the transitional-developmental figures. A modulation to $A_b$ major takes place prior to the double bar, and the material after the double bar continues in that key. For most of the rest of the movement there appears the sort of material seen in Example 65. One partial, modified restatement of the opening theme takes place near the end of the work, but there is no complete recapitulation. Modulations to $E_b$ minor and $B_b$ minor take place after the double bar before the return to the tonic key.
A moderate degree of chromaticism is evident in the work, particularly the presence of the raised subdominant. Notice in Example 64 the descending chromatic bass line and the accompanying transient modulations: the first two bars are I to V in F minor; in bars three and four there is a modulation to $E_b$ minor. Beginning on the fourth beat of bar four there is a $E_b$ minor triad—the minor dominant in $E_b$ becoming the minor subdominant in $F$—and on the last beat of the bar there is an Italian sixth on the raised subdominant of $F$, resolving to the dominant of $F$. The return to $F$ minor is now completed. This kind of chromaticism and modulations was part of the style observed in the Opus III quartets by Canales.

The manner of orchestration, though not identical, is similar to the Opus III works; the first violin is generally the leading instrument, and the second violin vacillates from doubling the first to playing accompanimental figures with the viola and the cello. The texture remains homophonic throughout.

*Quarteto* Number Two begins as follows:
Example 66. Canales, Cuarto... de dos cavatinas, No. 2, bars 1-8

Phrase structure is more clearly delineated than in Number One.

The form is: \[ A-x : \mid \mid : A-y \mid \]. The material quoted above is repeated following the double bar in the tonic key and forms the only thematic link from one section of the movement to the other.

Different thematic material is seen after each statement of the
passage quoted in Example 66. There are fewer modulations and
less chromaticism in Number Two than in Number One. Only F major
is established besides the tonic key of D minor. A diminished
seventh chord on the leading tone of D is the only example of
chromatic harmony.

The repetitive nature of the opening theme, the style of
orchestration, and the overall effect of this piece is quite
similar to the Opus III Quartetos. On this basis and the fact
that there appears some degree of chromaticism, these two brief
quartets seem to have indeed been written by Canales. (The reader
is reminded that the authenticity of the manuscript could not be
verified; see page 57.) The manuscript date of 1773 dates these
pieces approximately ten years earlier than the Opus III Quartet-
tos, published ca. 1782. The styles of the two sets of pieces
seem consistent with a maturing compositional technique.

Duos de violin y viola, by Canales, Manuel

This undated manuscript is not, as the title implies, a
duet for violin and viola, but a duet for the violin and some
stringed instrument with a much lower range than the viola,
probably a cello. The range of the lower voice extends well below
that of the modern viola. Interestingly, the part employs treble
clef, bass clef, and the C clef in tenor, alto, and soprano posi-
tions. A cello could easily play the lower voice; in fact, the
lowest note encountered is the pitch of the low G string of the
cello.
The movements, keys, and meters are as follows:

I Andantino, 2/4, D minor
   Minuet, 3/4, D minor

II Larghetto, 3/4, E♭
   Rondo allegretto, 3/8, E♭

III Allegro, 3/8, D
   Fuga, 4, D

IV Allegro maestoso, 4/4, F
   Minuet, 3/4, F

V Larghetto, 3/4, C minor
   Rondo allegro, 2/4, C minor

VI Allegro, 4/4, G
   Minuet, 3/4, G

Note that there are two movements in the same key in each duet. The individual movements are all put together differently, even where titles such as minuet or rondo might imply the same form. Table 3 shows the structures of each movement. Note that the binary forms in two repeated sections, Form Numbers 1, 5, 7, and 11, are all a type of sonata-allegro form. Form Number 1 resembles more the A----x A----y structure encountered in other compositions. Forms 3 and 9 are through-composed movements, thematically, being held together only by the key scheme. Note that these are both slow movements. Neither of the rondo movements is a conventional rondo structure. Form Number 4 is thematically an A-B-A design, but the key scheme is an A-B-A-C-A format, the latter being a rondo form. The other rondo movement is not in rondo form, but in the form A-B-A-C with the final "A" being absent. The thematic arrangement of this rondo form, therefore, conforms to the A----x A----y design noted above. The key scheme is a complex A-B-A. The minuet movements, Forms 2, 8, and 12, are all somewhat different. Note especially the wide-ranging key relationships within each. The movement entitled Fuga is truly imitative for part
### TABLE 3

**FORMS OF DUOS DE VIOLIN Y VIOLA BY CANALES**

<table>
<thead>
<tr>
<th>Form No.</th>
<th>Duet No.</th>
<th>Movement and Title</th>
<th>Structure and Key Scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I</td>
<td>1 Andante</td>
<td>A A trans.1 B B trans.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trans.3 A A C</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>i----iv-----------------</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I</td>
<td>2 Minuet</td>
<td>минuet</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trio</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A i--v:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>B II--i:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C III-VII:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>x C VII-III:</td>
</tr>
<tr>
<td>3</td>
<td>II</td>
<td>1 Larghetto</td>
<td>A B C</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I------- ii--V---i-i-i-I--</td>
</tr>
<tr>
<td>4</td>
<td>II</td>
<td>2 Rondo</td>
<td>A B A</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Note rondo</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>i-----vi--i-i-i-i--i-i--</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>key scheme.</td>
</tr>
<tr>
<td>5</td>
<td>III</td>
<td>1 Allegro</td>
<td>A trans.1 B trans.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>i-I--vi-- V----</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>V--vi----------I-i-i-I--</td>
</tr>
<tr>
<td>6</td>
<td>III</td>
<td>2 Fuga</td>
<td>A trans.1 B trans.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A A trans.3 A B trans.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>i I--V-----------------</td>
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<tr>
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<td></td>
<td></td>
<td>vi-V-I--------------------</td>
</tr>
<tr>
<td>7</td>
<td>IV</td>
<td>1 Allegro</td>
<td>A trans.1 B trans.2</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>i-II--V--I-V----</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>V-vi--I-----------------</td>
</tr>
<tr>
<td>Form No.</td>
<td>Duet No.</td>
<td>Movement and Title</td>
<td>Structure and Key Scheme</td>
</tr>
<tr>
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</tr>
<tr>
<td>8</td>
<td>IV</td>
<td>2 Minuet</td>
<td>minuet</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$\text{I} \rightarrow \text{I}$</td>
</tr>
<tr>
<td>9</td>
<td>V</td>
<td>1 Larghetto</td>
<td>$\text{A} \quad \text{B} \quad \text{C}$</td>
</tr>
<tr>
<td>10</td>
<td>V</td>
<td>2 Rondo</td>
<td>$\text{A} \quad \text{B} \quad \text{trans.1} \quad \text{C} \quad \text{D} \quad \text{trans.2} \quad \text{E} \quad \text{A} \quad \text{B} \quad \text{F} \quad \text{E}$</td>
</tr>
<tr>
<td>11</td>
<td>VI</td>
<td>1 Allegro</td>
<td>$\text{A} \quad \text{B} \quad \text{trans.} \quad \text{C} \quad \text{D} \quad \text{E}$</td>
</tr>
<tr>
<td>12</td>
<td>VI</td>
<td>2 Minuet</td>
<td>minuet</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$\text{I} \rightarrow \text{I}$</td>
</tr>
</tbody>
</table>
of the movement and contains more counterpoint than any piece in the repertoire save for the quintets by Soler. Its form is much like that of a sonata-allegro without a double bar.

A general overview of the forms and the key relationships gives a definite impression of originality on the part of the composer. The extreme range of keys in any one movement is most unusual for the Classical Period.

Themes are periodic and phrase structure appears in regular units. Frequently, thematic material shows a good deal of internal repetition or sequence. Long phrases sometimes are composed of antecedent/consequent phrases, as observed in the following example:

Example 67. Canales, Duos de violín y viola (Duos vn. va.), Duo V, 2nd movement, bars 1-11
The process of a staggered-imitative beginning which creates parallel thirds or sixths occurs commonly throughout these duets. Example 68 demonstrates this process. Canales commonly would reverse the order of entry later in the movement; the recapitulation has the lower voice entering first.

Example 68. Canales, *Duos vn. va.*, Duo III, 1st movement, bars 1-4

The relationship of the parts varies considerably. Strict use of parallel thirds or sixths appears sparingly. The lower voice may play an accompanying figure, sustained notes, or alternate with the upper voice in playing melodic material. In Example 69, the lower voice is playing an Alberti-bass figure. Note also the clear phrasing of the melody and the sequencing process in the theme itself. *Stimmtausch* per se occurs not at all because of the differences in the ranges of the two parts, but exchange of material with octave displacement occurs regularly (see Examples 70 and 71). In Example 71, there occurs an
Example 69. Canales, Duos vn. va., Duo IV, 2nd movement, bars 1-5

Example 70. Canales, Duos vn. va., Duo III, 1st movement, a) bars 5-6, b) bars 15-16

obvious example of motivic exchange. In addition, this example demonstrates the sequential process seen universally in these duos. The remaining examples demonstrate others ways the parts
Example 71. Canales, Duos vn. va., Duo II, 1st movement, bars 1-6

relate to one another. Example 74 shows one of the few places where parallelism is used by Canales.

The movement entitled Fuga contains one of the very rare examples of true imitation in a contrapuntal sense, i.e., not staggered entrances between parts which create parallels.
Example 72. Canales, Duos vn. va., Duo III, 2nd movement, bars 1-7

The imitation does not begin until the third bar, at which point the lower voice is in canon at the octave with the upper voice. Note that this example contains true counterpoint. Other spots in the movement are homophonic and take on the appearance of the rest of the Duos (see Example 73).

Example 73. Canales, Duos vn. va., Duo III, 2nd movement, bars 21-24

As was the case in the Opus III quartets by Canales, chromaticism and foreign modulations are plentiful in these Duos.
The harmonic vocabulary is rich with the use of varied triads, chromatic passing tones, diminished sevenths, Neapolitan sixth chords, and abrupt modulations. Perhaps the most common device is foreign modulations. As noted in Table 3, the keys on virtually every scale degree occur to include lowered mediant, submediant, and leading tone. Unusual progressions also take place. In Example 74, the tonic key is D major. In bar three, a modulation

Example 74. Canales, Duos vn. va., Duo I & II, 1st movement, bars 26-40

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to A begins and by bar five A major is established. (Note the sequential treatment, harmonically, melodically, and rhythmically to this point.) Beginning in bar seven, an unusual series of progressions takes place. An F major triad is sounded in bar seven (assuming here and in each repetition that the D is an appoggiatura); this is the submediant triad from the parallel minor of A major—the flat submediant. This chord progresses to the dominant seventh of A in bar eight, which then returns to the F major triad. This progression is repeated two more times eventually moving from the dominant of A, to A major in bar thirteen of the example. Beginning in bar six, the preceding progressions were $V^b-VI-V^b-VI-V^b-VI-V-I$ in A major.

In Example 75, the tonic is F major. In bar one, a transient modulation to C major occurs, followed in the next bar by a modulation to D minor. This is an abrupt modulation using the leading tone diminished seventh chord to establish D minor. Two transient modulations follow: in bar five of the example, D minor changes to D major becoming an implied dominant minor ninth ($D-F#-A)-C-E^b$) of G minor, which is then established at the end of the bar. In the next bar, G natural changes to a $G^#$, leading tone of A, in the chord $E-G^#-(B)$, which establishes A major. In bar eight, F major is abruptly reestablished with no modulation. In both of the abrupt modulations, there was no pivot-chord or chromatic device—the new tonality was simply established.
Example 75. Canales, Duos vn. va., Duo IV, 1st movement,
bars 19-26

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Examples 76 and 77 are presented to demonstrate the great variety of modulatory procedures and use of unconventional devices. The tonic in Example 76 is F major, and the modulation to the dominant has occurred at the beginning of the Allegro maestoso

Example 76. Canales, Duos vn. va., Duo IV, 1st movement bars 5-8

example. The C natural changes chromatically to C♯ in bar two, and the leading tone diminished triad of D minor (C♯-E-G) is played in the upper voice creating a transient modulation to D minor. The only peculiarity here is that in this bar (bar two), in the lower voice, the F-G-F-G, creates an unconventional voice-leading with the G's being struck in both voices while approached in similar motion. In bar two of the example, on the last eighth note, the sonority changes to D major,
dominant of $G$, progressing to $G$ major, the dominant of $C$, or a return to the key established at the beginning of the example. In four bars Canales made transient modulations from $G$ major to $D$ minor, to $D$ major, to $G$ major, and back to $C$.

In bar two of Example 77, (key of $G$ minor), the $F\#$, which is the raised subdominant and normally progresses to the dominant, first chromatically descends to $F$ natural before going to $G$. When the $F\#$ descends, it is struck simultaneously with a $C$ in the lower voice, causing an unusual voice-leading. The ear is deceived into believing that the $F\#$ should move to the $G$ at the time that the lower voice moves to the $B$, on the third beat.

Example 77. Canales, Duos vn. va., Duo V, 1st movement, bars 1-4

Perhaps the most interesting set of progressions occurs in a later section of the same movement quoted in Example 77. The material quoted in Example 78 is taken following a modulation to $E_b$ major, the relative major of the tonic. In bar one
of the example, a transient modulation to $E^b$ major (dominant of $E^b$) has already occurred. Note in bar two the Neapolitan sixth $C^b-D^b(G^b)$ for the first two beats of the bar, and for the last beat, in the lower voice, there is an implied leading-tone triad with the presence of the $A$ natural on the last sixteenth note of the bar. The $B^b-D$ chord on the first beat of the next bar implies a return to $B^b$ major, but by the end of the bar it becomes the dominant seventh of $E^b$. However, the resolution is a return to the flat supertonic, progressing again to $B^b$, and the second time modulating to $B^b$ minor (bar six of the example).

Example 78. Canales, Duos vn. va., Duo V, 1st movement, bars 17-23
In the next bar the $G^b$ is changed to a $G$ natural, and the movement continues in $E^b$ major. A different analysis would suggest that the entire passage is in $E^b$ minor-major with the following chord progression taking place, one chord change per bar:

$V^b$-$VI-V^7$-$VI-V-I$.

These Duos by Canales present some very interesting compositional devices. They are quite original in scope and are well written for stringed instruments. These pieces share certain qualities with the compositions to be examined next; further comments, therefore, are made at the conclusion of the following discussion.

**Seis duetos** (for two violins), by Canales, Manuel.

This manuscript has no date and consists of six duets for two violins. The movements, meters, and keys are as follows:

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Moderato, 2/4, G minor</strong></td>
<td><strong>Allegretto, 3/4, C</strong></td>
<td><strong>Allegretto, 3/8, D</strong></td>
<td><strong>Allegro moderato, 4/4, G</strong></td>
<td><strong>Allegro, 3/8, F</strong></td>
<td><strong>Maestoso, 4/4, B^b</strong></td>
</tr>
<tr>
<td><strong>Amoroso, 3/4, E^b</strong></td>
<td><strong>Larghetto, 6/8, F</strong></td>
<td><strong>Amoroso, 2/4, G</strong></td>
<td><strong>Andantino amoroso, 3/8, C</strong></td>
<td><strong>Andantino amoroso, 2/4, D</strong></td>
<td><strong>Larghetto, 3/8, B^b</strong></td>
</tr>
<tr>
<td><strong>Rondo, 2/4, G minor</strong></td>
<td><strong>Minuet, 3/4, C</strong></td>
<td><strong>Rondo, 2/4, G</strong></td>
<td><strong>Minuet, 3/4, G</strong></td>
<td><strong>Rondo allegro, 4, F</strong></td>
<td><strong>Minuet, 3/4, B^b</strong></td>
</tr>
</tbody>
</table>

One possible item of minor significance is the appearance of the word "amoroso" as a movement title. The term means
"loving" or "in a loving fashion." If nothing else, the title has romantic implications. Note that the order of movements and key relationships are conventional for the classical era. The only exception is the key structure of Dueto I. The middle movement is in the key of the subdominant of the relative major of the other movements.

Like other compositions by Canales, a wide variety of forms are present in these duets. Table 4 illustrates all of the forms present therein. Note that all first movements, Form Numbers 1, 4, and 7, are a type of sonata-allegro structure, and Form 7 is a "classical" sonata-allegro form, containing exposition, development, and recapitulation. Second movements, Form Numbers 2, 5, and 10, are binary forms without double bars. Form Number 2 is of the A——x A——y variety, and Form 10 is a slightly expanded version of Form 5. Note that these slow movements are not through-composed, as was the case with some of the slow movements of the preceding duets (see Table 3, page 224, Forms 3 and 5). The finales of the Seis duetos are either minuets or rondos. The three rondos, Forms 3, 8, and 11, are all true rondos, the three differing from one another only with respect to number of themes and key arrangement. The three minuets, Forms 6 and 9, are the classical type of minuet and trio arrangement, again, different only with regard to key relationships. The forms encountered in these duets have been observed in the two other large sets of compositions by Canales (see Table 2, page 204 and Table 3, page 224.
<table>
<thead>
<tr>
<th>Form No.</th>
<th>Duet No.</th>
<th>Movement and Title</th>
<th>Structure and Key Scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I</td>
<td>1 Moderato</td>
<td>A B C D (E F E) A\textsuperscript{t} trans./dev. A (E)</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>1 Allegretto</td>
<td>I \rightarrow V \rightarrow I \rightarrow V \rightarrow I \rightarrow III \rightarrow i \rightarrow III \rightarrow keys I \rightarrow</td>
</tr>
<tr>
<td></td>
<td>V</td>
<td>1 Allegro</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VI</td>
<td>1 Maestoso</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I</td>
<td>2 Amoroso</td>
<td>A trans. 1 A\textsuperscript{t} A trans. 2</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>2 Andantino amoroso</td>
<td>I \rightarrow V \rightarrow vi \rightarrow I \rightarrow</td>
</tr>
<tr>
<td>3</td>
<td>I</td>
<td>3 Rondo</td>
<td>A trans. 1 B trans 2 A trans. 1 C trans. 3 A</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>i \rightarrow III \rightarrow III \rightarrow i \rightarrow i \rightarrow VI \rightarrow \text{various} i \rightarrow</td>
</tr>
<tr>
<td>4</td>
<td>II</td>
<td>1 Allegretto</td>
<td>A B C I \rightarrow V \rightarrow vi \rightarrow V \rightarrow vi \rightarrow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A dev. of A A (incomplete)</td>
</tr>
<tr>
<td>5</td>
<td>II</td>
<td>2 Larghetto</td>
<td>A B A B I \rightarrow V \rightarrow I \rightarrow</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>2 Amoroso</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VI</td>
<td>2 Larghetto</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>II</td>
<td>3 Minuet</td>
<td>trio</td>
</tr>
<tr>
<td></td>
<td>VI</td>
<td>3 Minuet</td>
<td>x A</td>
</tr>
</tbody>
</table>

TABLE 4
FORMS OF SEIS DUETOS BY CANALES
<table>
<thead>
<tr>
<th>Form No.</th>
<th>Duet No.</th>
<th>Movement and Title</th>
<th>Structure and Key Scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>III</td>
<td>1 Allegretto</td>
<td>A trans. B C I-V--IV--i-V-- ;</td>
</tr>
<tr>
<td>8</td>
<td>III</td>
<td>3 Rondo</td>
<td>A B A C A I--i--i--V--I</td>
</tr>
<tr>
<td>9</td>
<td>IV</td>
<td>3 Minuet</td>
<td>minuet trio</td>
</tr>
<tr>
<td>10</td>
<td>V</td>
<td>2 Andantino amoroso</td>
<td>A B C A B C i--III---- I------</td>
</tr>
<tr>
<td>11</td>
<td>V</td>
<td>3 Rondo allegro</td>
<td>A B A C A D A I--V--i-- vi-- I--iii--I</td>
</tr>
</tbody>
</table>
Melodies fall into clear phrase structures. The diverse-note-value concept, not seen widely in the *Duetos de violín y viola*, does appear with some frequency in the *Seis duetos*. Many transitions are used to connect themes. These generally consist of one-bar fragments which are sequenced or repeated.

The relationship between the two violin parts plays a significant role in these duets. Parallelism, alternation of melodic material, melody with accompaniment, and unusual effects all appear between the parts. The following examples demonstrate the phrase structure and the ways in which the two parts relate to one another. In Example 79, the very clear one-bar opening phrase, repeated an octave lower can be seen, followed by two, two-bar phrases, also an octave apart. The material of the bars three and four is an extension-elaboration of the opening bars. This expansion process occurs frequently in thematic development in many movements. Also, notice may be taken of the role of the second violin. It vascillates from an accompanimental instrument to a melody instrument. In Example 80, note the extensive use of parallel thirds in the first four bars, but also note how the character of the piece changes in bar six with a type of antiphonal arrangement between the parts. That three-bar sequence is a typical sort of transitional figure appearing many times in these duets. The presence of the flat submediant may also be observed in bar ten. *Stimmtausch* and alternation of melodic material both occur. Example 81 shows *Stimmtausch*, and alternation is shown in bars fourteen to eighteen of Example 83.
The clear but short phrases of these duets have been shown in the above examples. Long phrases are rather uncommon, and when they do occur they are composed of sequenced or repeated figures.

As with other Canales' pieces, the harmony employed in the Seis _duetos_ is rich and varied. The modulations outlined in
Example 80. Canales, Seis duetos, Dueto III, 2nd movement, bars 1-12
Example 8.1. Canales, Seis_duetos, Dueto I, 3rd movement, bars 27-31

Table 4 are a clear indication of the adventuresomeness of Canales' harmonic intent. The gamut of chromatic devices appears in these works. Note in bar six of Example 82 that on the first beat is an implied G minor chord. On the second beat of the bar the diminished triad B-D-F appears, which is the leading tone of the subdominant of G minor. A C minor triad appears briefly on the first eighth note of the following bar and is succeeded on the second beat by the leading tone diminished seventh ($F^\#$-$A$-$C$-$F^b$) which resolves to G minor. This diminished seventh chord is one of several found in these duets.

In Example 83 (below), the key of the movement is D major. After an opening eight-bar phrase, a transition follows, shown in the first bar of the example. The chord on the flat submediant is implied in bars three and four of the example with a $b_{b}$-$D$-$F$ chord sounded melodically in unison. A modulation

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Example 82. Canales, Seis duetos, Dueto I, 1st movement, bars 1-9

to A major follows, so the flat submediant triad in D major becomes a Neapolitan sixth in the new key. The flat supertonic note progresses to the raised leading tone (a common function) in bar five of the example, and A is established. At the end of bar thirteen, the key is still A major. Then, a cycle of fifths, transient modulations begins, moving through A minor, D minor, G major, C major, and then, three bars from the end of the example, the expected modulation to F major does not occur.

Instead, the scale in that bar remains in C major ending on an F natural which, in connection with the D♯ in the upper voice creates an Italian sixth (without the fifth of the chord) on the
Example 83. Canales, *Seis duetos*, Dueto III, 1st movement, bars 9-28
raised subdominant of A major, resolving to the dominant of A. (The movement then continues in A.) Both the Neapolitan and augmented sixth chords were used in a conventional way. In the second portion of the movement, the flat submediant chord is used again as in the fourth bar of Example 83, but the second time it does not progress to the raised leading tone, instead, remaining in the original key. Therefore, it appears solely as a chord on the flat submediant and not, as the listener might be lead to believe, as a Neapolitan to a new key.

The chord of the Neapolitan appears in a modulating way again in another movement (see Example 84). The tonic is G major in Example 84 and a transient modulation from G to D occurs by means of the $E^\flat-G-B^\flat$ chord in bar three of the example. The flat submediant in G becomes the Neapolitan in D. How-

![Example 84](image-url)


...ever, if the entire passage is considered to be in G with no modulation taking place, then the flat submediant in bar three...
progresses to the leading tone diminished seventh of the
dominant (C\#-E-G-B\textsuperscript{b}) in bar four, and then to the dominant
of G on the second beat of that bar, resolving to G at the end
of the example.

The final example of Canales' interest in chromaticism
presented here is taken from the same movement as Example 79.
In Example 85 (below) the tonic key of G major has already been

\textit{(Allegretto moderato)}

Example 85. Canales, \textit{Seis duetos}, Dueto IV, 1st movement,
bars 21-26

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established, and the example begins in that key. In bar two of the example, there is a transient modulation to D minor via the flat major mediant in G becoming the flat submediant in D (the $E_b-D-F$ chord), which progresses directly to the leading tone diminished triad of D minor. In bar four of the example, the $E_b$ chord temporarily becomes a tonic by means of the leading tone diminished triad $A-(C)-E_b$. In the next bar, however, the $E_b$ chord once again becomes the flat submediant, this time in D major, which is acting as the dominant of G. (The bar following the example quoted continues in G major.) The $E_b$ in the last bar of the example is again the flat submediant, this time of G. A different analysis of the last two bars would suggest that the tonic is D major, and not G, in which case the $E_b$ in the last bar would be the Neapolitan of D.

This great variety of chromaticism is typical of Canales. It is observed throughout his compositions and would indicate that he was the most sophisticated of all the Spanish composers, at least with respect to harmonic vocabulary. As pointed out above, some of his voice leadings are not smooth, perhaps a counterindication of his sophistication.

The great care observed by Canales with respect to the relationship of parts is evident in all of the above examples. Counterpoint, though not present in abundance, does occasionally appear in isolated spots. No movement is entitled Fuga in this set of duets, but in the trio of the Minuet in Dueto II there is a little canon, given in the following example:
Minuetto (Trio)

Example 86. Canales, Seis duetos, Dueto II, 3rd movement, "Trio"

The brevity of the example (the imitation does not continue) would suggest only Stimmtausch, but the clear presence of the imitation in a homophonic piece is striking.

There seems little doubt that the two manuscript duets are by Canales. There is great consistency between the two sets of pieces in every respect. The Cavatinas quite possibly are by Canales, as already pointed out (see page 222), but the evidence is less conclusive for that work. Between the Opus III Quartetos and the two sets of duets there are notable resemblances. The types and varieties of forms, the extensive use of chromaticism, the manner of writing for the instruments, the phrase structure, and the kinds of melodies which appear as themes, all appear to have come from the same composer.

In assessing Canales as a classical composer it is evident that he was well aware of the music of his contemporaries. Except for his heightened use of chromaticism, his style
falls well within the bounds of the classical era. Possibly, the extensive appearance of chromaticism was derived from Haydn's influence. Only further research could bear this out.
If it came only from Canales, he is indeed among the most original of the Spanish composers.

The Music of Nicolas Ximenez

Six Solos for a Violin Composed and Humbly Dedicated to the Right Honourable, the Earl of Sandwich, by Nicolas Ximenez, were published by the firm of Peter Welcker in Gerrard Street, St. Ann's Soho. The firm had this address from 1762-1775. On the title page is listed a set of violin solos by Oliver Astorga which were known to have been published in 1767 (see Appendix, page 278), thus, it can be assumed that the Ximenez pieces were published after 1767 and before 1775.

The movements, keys, and meters are as follows:

I Allegro, 4/4, G
Adagio, ℃, G
Presto ma non troppo, 2/4, G

II Tempo giusto con espressione, ℃, Eb
Allegro con brio, 4/4, Eb
Minueto amoroso, 3/4, Eb
Allegro, 3/8—Andante, 3/4—Allegro, 3/8, Eb

III Allegro brillante, ℃, Bb
Largo, 3/4, Eb
Andante, ℃, Bb

13 Grove's, s.v. "Welcker, Peter."

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IV Allegretto, 2/4, D  
  Andante, G, A  
  Allegro viv0, 2/4, D  

V Allegro non troppo, 2/4, F  
  Largo, 4/4, F minor  
  Minuetto, 3/4, i  

VI Largo assai, 3/4—Allegro non troppo, 2/4, D  
  Largo, 3/4, D  
  Grazioso, 3/4, D  

Note that there is little consistency with respect to order, number of movements, and key relationships. The pieces are written only for melody and figured bass. The figures themselves, it can be stated from the outset, are not complete; many instances of obvious inverted triads bear no such indication in the bass part.

The variety of forms in these pieces is greater than in any other set of compositions discussed in this report. Fifteen identifiable structures can be found in these pieces, as may be seen in Table 5. Several observations can be made concerning this variety of forms. (Transitions and some modulations have been omitted from the chart, because of their great number in the case of the former, and to make clear the overall structure in the case of the latter.) Note that Form Numbers 1 to 6 are all a sort of sonata-allegro design, containing to a greater or lesser extent all the elements associated with this structure. Also, it may be observed that all first movements are in this category, and that two second, and one third movement, are too. The first movement of Solo VI is the only movement encountered
### TABLE 5

**FORMS OF SIX SOLOS BY XIMENEZ, N.**

<table>
<thead>
<tr>
<th>Form No.</th>
<th>Solo No.</th>
<th>Movement and Title</th>
<th>Structure and Key Scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I</td>
<td>1 Allegro</td>
<td><img src="image" alt="Structure 1" /></td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>1 Allegretto</td>
<td><img src="image" alt="Structure 1" /></td>
</tr>
<tr>
<td>2</td>
<td>I</td>
<td>3 Presto non troppo</td>
<td><img src="image" alt="Structure 2" /></td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>2 Allegro con brio</td>
<td><img src="image" alt="Structure 2" /></td>
</tr>
<tr>
<td>3</td>
<td>III</td>
<td>1 Allegro brillante</td>
<td><img src="image" alt="Structure 3" /></td>
</tr>
<tr>
<td></td>
<td>V</td>
<td>1 Allegro non troppo</td>
<td><img src="image" alt="Structure 3" /></td>
</tr>
<tr>
<td>4</td>
<td>II</td>
<td>1 Tempo giusto</td>
<td><img src="image" alt="Structure 4" /></td>
</tr>
<tr>
<td>5</td>
<td>I</td>
<td>2 Adagio</td>
<td><img src="image" alt="Structure 5" /></td>
</tr>
<tr>
<td>6</td>
<td>VI</td>
<td>1 Largo-Allegro</td>
<td><img src="image" alt="Structure 6" /></td>
</tr>
<tr>
<td>7</td>
<td>IV</td>
<td>3 Allegro vivo</td>
<td><img src="image" alt="Structure 7" /></td>
</tr>
<tr>
<td>Form No.</td>
<td>Solo No.</td>
<td>Movement and Title</td>
<td>Structure and Key Scheme</td>
</tr>
<tr>
<td>----------</td>
<td>----------</td>
<td>--------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>8</td>
<td>III</td>
<td>2 Largo</td>
<td>A=x A=y I=V I=</td>
</tr>
<tr>
<td>9</td>
<td>II</td>
<td>4 Allegro-Andante-</td>
<td>A B A I=V=I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 Andante</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>V</td>
<td>3 Minuet</td>
<td>trio</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A</td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>V</td>
<td>2 Largo</td>
<td>A B C D A I=III=VII=I</td>
</tr>
<tr>
<td>12</td>
<td>IV</td>
<td>2 Andante</td>
<td>A B C A' B' D I=V=III=I=</td>
</tr>
<tr>
<td>13</td>
<td>VI</td>
<td>2 Largo</td>
<td>x=A=A A=V=A I=V=I=</td>
</tr>
<tr>
<td>14</td>
<td>VI</td>
<td>3 Grazioso</td>
<td>Theme and variations</td>
</tr>
<tr>
<td>15</td>
<td>II</td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A=I=V=I B=V=I=</td>
</tr>
</tbody>
</table>

TABLE 5—Continued
with a slow introduction in a sonata-allegro form (Form Number 6). Note that Form 5 also has an introduction. That movement is a slow movement and contains a cadenza-like opening. The first movement of Solo II, Form Number 4, contains an interesting and unique device. Observe that in the part of the movement corresponding to the development section there is the introduction of new material—in itself not unusual—which is marked in a slower tempo. Very likely this device is representative of empfindsamer Stil being used by Ximenez. (Apparently Ximenez was quite aware of Empfindsamkeit; it appears in other ways. See below.) Form Number 8 differs from Number 7 only by the absence of the double bar and the lack of the same cadence at the end of each section. Form 12 is very similar to Form 8. These are both slow movements. None of the minuets, Form Numbers 10 and 15, are in the classical minuet and trio structure. Form Number 13 is a different arrangement, thematically, of Form Number 8. The third movement of Solo VI, Form Number 14, is reminiscent of the baroque concept of a dance double. The theme is binary form in two repeated sections. Following the first statement of the theme the instruction "D.C. Il Basso" is found, and then, written out are five variations for the violin alone which are intended to be harmonized by the same bass each time. The form of theme and variations has appeared in very few other works in the Spanish chamber music repertoire; theme and variations with this score arrangement has appeared in one other composition (see page 119).
Perhaps more than any other set of pieces, these solos by Ximenez demonstrate the diverse-note-value idea. In virtually every movement note values from whole notes to thirty-seconds appear, generally in close proximity. The periodic aspect of the music seems to be affected by this. Some themes are clearly periodic, and others, especially those with wide ranging note values, seem less so. Frequent pauses do not appear as regularly in these pieces as in others, and the extensive use of transitional material sometimes makes it difficult to distinguish one phrase from another. At times, phrases seem to run together, creating a peculiar type of quasi-Fortspinnung effect.

Example 87. Ximenez, N., Solos, Solo I, 1st movement, Bars 1-8 (violin part only)

Observe in the above example the diversity of note values, the presence of dupie and triple subdivisions of the beat, and the lack of clear phrase structure. One motive leads directly into another. In the following example, for the first eight bars, phrase structure is quite clear. In bar nine, a transition begins.
Presto ma non troppo

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Note the use of sequenced, double-stop scales through bar fourteen. In that bar, a new pattern consisting of arpeggiated figures begins and it is repeated and sequenced. Both the double-stop scales and the arpeggiated figures are transitional material, but their individual characters are quite different. Note that these two patterns are immediately adjacent, perhaps another attempt at empfindsamer Stil. This device is referred to as "changing-transitions" by the writer and appears several times in these Solos by Ximenez. The diverse-note-value concept is less obvious here, though present to some degree nonetheless. In the last bar of the example note the rapid string changes demanded of the violinist. This virtuosic writing approaches that of Nicolo Paganini (1782-1840) in his Caprices.

The quasi-Fortspinnung idea is more clearly seen in the following example, which is taken from a movement resembling perpetual motion. Though there is phrase structure by virtue of
the repetition of the four-bar pattern, the general impetus remains the same throughout.

Allegro

\[ \text{Example 89. Ximenez, N., Solos, Solo II, 4th movement, bars 1-12 (violín part only)} \]

Slow movements have more intricately written melodic lines, i.e., they are highly ornamented. Cadenza-like passages are common in these movements (see Example 90). Note in the last bar the free rhythm given to the chromatic run. (The C\(^\#\) to D\(^b\) in this passage is surely a printer's error.) Cadenza-like passages exist in several other movements. Besides these written cadenzas, nearly all movements have specific places where improvised cadenzas are to be inserted. This is indicated by one of two ways: (1) a fermata above notes in both parts with the abbreviation "cad," inserted in the music, or (2) a fermata in both parts over a tonic six-four chord with no other indication. Cadenzas generally come at or near the end of a movement, although
Example 90. Ximenez, N., *Solos*, Solo III, 2nd movement, bars 1-13
some movements have indications for two separate cadenzas, one near the end, and one just prior to the first double bar. The two following examples demonstrate the manner in which cadenzas appear.

Example 91. Ximenez, N., *Solo* S, Solo III, 2nd movement, end of piece

Example 92. Ximenez, N., *Solo* S, Solo I, 3rd movement, bars 93-96
Some fast movements have especially long transitions with the changing-transitions concept. Example 93 demonstrates one of these long transitions and, in addition, a peculiar sort of quasi-Fortspinnung created by the lack of clearly-delineated short phrases. Note the extremely long phrases, the wide range
Example 93. Ximenez, N., Solos, Solo IV, 3rd movement, bars 6-31

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of note values, and the abrupt change in melodic style from one group of bars to another, the changing-transitions. The last twelve bars of the example approach the baroque concept of *Fortspinnung* with a continuous development of one or two melodic fragments.

The harmony observed in these Solos is generally diatonic, with occasional uses of chromaticism. As can be seen in the above examples, normal functional harmony is employed with a relatively slow harmonic rhythm, which at times becomes faster. Cadences are usually of the type seen in Example 94. At the ends of some movements, following the strong cadence to the tonic, a rapid succession of tonic-dominant progressions takes place, finally ending on the tonic triad, this usually being repeated with the following rhythmic formula: \[\text{\textlt;} \text{\textlt;} \text{\textlt;}\]
(see Example 95). In most of the movements containing two
Example 95. Ximenez, N., *Solos*, Solo IV, 1st movement, end of movement

repeated sections, the approach to the cadences at the end of each section is identical in both violin and bass parts, except for the necessary key change.

Chromatic passages occur sparingly. In the following example note the ascending chromatic bass line with the accompanying harmonic and melodic sequence, and the transient modulations which occur in progressively ascending whole steps beginning in the key of C major. In the 3rd movement of Solo I a cycle of fifths progression is found in association with a sequence of seventh chords (see Example 97). (This passage is not considered as a series of transient modulations because the resolution of each dominant is to another seventh chord, so there is no sense of repose until the end of the example.) A rare example of a Neapolitan sixth is seen in Example 98. Note that the triad on the flat supertonic in bar three is approached from a minor subdominant and progresses to a leading tone diminished seventh chord.
Example 96. Ximenez, N., Solos, Solo I, 1st movement, bars 84-88 (violin part reduced)

(Presto ma non troppo)

Example 97. Ximenez, N., Solos, Solo I, 3rd movement, bars 42-45

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Tempo guisto con espressione

Example 98. Ximenez, N., Solos, Solo II, 1st movement, bars 33-36

A most distinguishing characteristic of this music is the truly virtuosic writing for the violin. Similar devices to the rapid string changes noted in Example 88 appear in other movements; double-stops appear not infrequently, as already pointed out in Example 88, and as can be seen in Examples 92, 93, and 98. These quoted examples of double-stops are technically very demanding yet are well written for the instrument. It is evident that Ximenez was himself a violinist. Apparently this music was not intended for amateurs' use; the large number of cadenzas is a further indication that the pieces were intended for an advanced performer. Of all the Spanish chamber music examined, these Solos by Ximenez are the most technically demanding on the part of the performer.

The style of Nicolas Ximenez, for the most part, adheres to that of the late eighteenth century. The abrupt mood changes observed so frequently, perhaps more than anything else, points
to his awareness of *empfindsamer Stil*. Diatonic harmonies, homophonic texture, and long transitions are all earmarks of the Classical Period. Changing-transitions are a Ximenez characteristic not observed in the music of other composers. The occasional lack of clear phrase structure—the quasi-*Fortspinnung* process—is also a trait of Ximenez employed in a slightly different way from other Spanish composers, such as Herrando (see page 92).
That there were composers of Spanish birth in the eighteenth century who wrote chamber music has been well established and documented. Several of them achieved fame in their own time, both as performers and as composers. To what extent their music was popular and performed in the eighteenth century, both inside and outside of Spain, has not been entirely determinable, but it appears certain that their music held some interest, if for no other reason, because of the bulk of music that was published, primarily outside of Spain. Within Spain, noblemen and kings fostered the playing of chamber music and created a demand for its composition. Although the data are not entirely conclusive, it appears that the presence of so many Italians in Spain neither helped nor hindered the Spanish composers.

An assessment of the quality of the music can be both objective and subjective. All of the composers borrowed heavily from the technique of their European contemporaries, but some, including Herrando, Antonio Soler, and especially Oliver y Astorga and Canales, employed a greater degree of originality in their work. Some compositions by the Pla brothers are very interesting, but others are trite. This inconsistency might be
attributed to the fact that different Pla brothers' music was examined in this paper, but since their individuality cannot be determined, meaningful discriminations among the various compositions are not possible. From a subjective viewpoint, the music of Oliver y Astorga, Canales, and Antonio Soler provides the greatest enjoyment to both the listener and the performer.

Considering the compositional traits of this music relative to the general style of the Classical Period, several observations may be made. The basic aspects of style as described in Chapter V appear in most of the compositions. In this regard, the music by the Spanish composers is "classical." Individual divergences were noted throughout this report but they do not constitute the fundamental basis of any one style. Influence from the Baroque Period was noted in a few works and in these pieces both baroque and classical traits can be seen.

The forms encountered in these compositions generally follow the structural outlines of contemporary European music. Binary forms, with varying thematic arrangements, by far exceed all other categories. True sonata-allegro form is found in several works and many movements differ only slightly from this structure.

Most of the composers chose primarily diatonic harmonies while others were at times more venturesome. Only one composer, Canales, used an extensive chromatic vocabulary. Key schemes within and among movements are generally conventional and the
choice of keys adheres to the eighteenth-century practice of not more than four sharps or flats in the signature. Generally speaking, the percentage of tonic minor keys is representative of the period.

The degree of Spanish nationalistic influence is an item that could be the subject of further investigation; its presence in the music was not as extensive as might have been expected. Perhaps with additional study of eighteenth-century Spanish popular music more subtle influences could be detected.

Several composers employed the term *fuga* as a movement title. These movements have in common only an *alla breve* meter and the tendency to move in half notes. Only the *Fuga* by Canales and the *Allegretto en fuga* by Soler show more than one or two bars of imitation. Just what significance the title held for the composers and why all of the *fugas* were in binary meter is unclear. This could serve as an item of further study.

A "Spanish school of composition" unique and different from all contemporary composers clearly did not exist. In a general way, it cannot even be absolutely said that the Spanish composers had a common compositional style. The shared characteristics are primarily those of contemporary Italian and German composers.

The way to future research has been spawned here. Investigations of a biographical nature may and need to be
conducted; perhaps other Spanish composers of chamber music may be discovered. Clearly, the examination of more music is also necessary; works whose locations are known (as given in the Appendix) may serve as a point of departure for additional exploration. In addition, attempts to locate the complete repertoire are essential before a thorough study can be made. A last, significant point is that a new, legitimate repertoire of chamber music is available for performers. Much of this music is well suited for advanced, young players and some, no doubt, would be a welcomed addition at any concert.
APPENDIX

ALPHABETICAL LISTING OF SPANISH
CHAMBER MUSIC COMPOSERS
AND THEIR WORKS

(Note: An asterisk (*) in front of a composition indicates that a copy of the work is in the writer's possession; a question mark (?) following the word manuscript (ms.) indicates uncertainty if the composition is published or in manuscript form.)

Almeyda (Aimeida), Carlos Francisco (fl. last quarter 18th century)

Six quatuors pour deux violons, alto et bass, Opus II,
Chez Pleyel, 1798
Location: Archivo musical del palacio nacional, Madrid, Spain

Arracial, Diego (fl. mid-18th century)

Due quintetteti per serenata a due violin, due viole e violencello, Ricordi
Location: Library of Congress, Washington, D.C.

Quarentavochi valses variados para violin, Ricordi
Location: unknown (cited in Pedrell, Diccionario, p. 79)

Tre terzetti ad uso di serenata per violino, viola e chitarr, Ricordi
Location: unknown (cited in Pedrell, Diccionario, p. 79)

Balado, Juan (?-1832)

Sinfonia en re, ms. (?)
Location: Archivo musical del palacio nacional, Madrid, Spain

Archivo de la capilla real, cat. no. 70, Madrid, Spain

273
Trios para dos violines y cello, ms.
Location: Archivo de la capilla real, cat. no. 71, Madrid, Spain

Sonata para viola y cello, ms.
Location: Archivo de la capilla real, cat. no. 72, Madrid, Spain

Canales, Manuel (1747-1786)

Seis cuartetos a dos violines, viola y cello dedicados al Duque de Alba, Palomino
Location: Biblioteca nacional, Madrid, Spain
          Biblioteca provincial, Toledo, Spain

* Quartetos for Two Violins, Tenor and Bass, Op. III, Willi Napier, ca. 1785
Location: Biblioteca nacional, Madrid, Spain
          King's College Library, Cambridge, England

* Seis duetos (for two violins), ms.
Location: Library of Congress, Washington, D.C.

* Duetos de violin y viola, ms
Location: Library of Congress, Washington, D.C.

* Cuarteto a dos violines, viola, y violonchello sacado de dos cavatinas italianas, ms. 1773
Location: Library of Congress, Washington, D.C.

Twelve Sonatas for Flute, Viola, and Bass, ms. (?)
Location: unknown (cited in Angles-Subira, Catálogo, 3:220)

Cañada, José (fl. late 18th century)

Several works published, titles unknown
Location: unknown (cited in Pedrell, Diccionario, p. 281)

Cañada, Damaso (?-1849)

Seis trios a dos violines y viola, publisher unknown, 1793
Location: unknown (This and following two works cited in Pedrell, Diccionario, p. 281)
Seis cuartetos concertantes para violin, oboe, flauta, viola, y violoncello, publisher unknown, 1793
Location: unknown

Seis sonatas para violin y bajo de mucha ejecution, publisher unknown, 1793
Location: unknown

Caball de Ataide y Portugal, Don Enrique (fl. late 18th century)

Seis cuartetos de dos violines, viola, y bajo, Op. 1, Lib. de Copin, ca. 1790
Location: Private collection of Dr. Strahl, Giessen, Germany

Castro y Ascarregua, Don Bernardo de (fl. mid-18th century)

Sonata di violino e baso, ms.
Location: Work no longer extant (cited in Subirá, Alba, p. 205)

Fernandiere, Fernando (fl. late 18th century)

Cuarenta cuartetos para guitarra, violin, viola, y bajo, ms. (?)
Location: Unknown (This and the following two works cited in Subirá, Historia, p. 4620)

Diez y ocho quintetos para dos guitarras, dos violines, y bajo, ms. (?)
Location: Unknown

El ensayo de la naturaleza, comprised of three quartets for guitar, violin, flute, and bassoon, ms. (?)
Location: Unknown

Gaxisuain, Joaquin (1751-1810)

Sonata for Bassoon and Cello, publisher unknown
Location: Archivo de la capilla real, cat. no. 606, Madrid, Spain
Archivo musical del palacio nacional, Madrid, Spain
Herrando, José (?-1763)

* Caprice suivé d'un thème varié et dialogué pour harpe et pianoforte, Opus Posthumous, publisher unknown
  Location: Bibliothèque nationale, Paris, France

* Eighteen New Spanish Minuets (includes works by other composers) John Johnson, ca. 1750
  Location: British Museum, London, England

* Solo per violino de V corde, ms., 1754
  Location: Museum of the Liceo, Bologna, Italy (listed under the name "Errando, Giuseppe")

* Tres duos nuevos (for two violins), publisher unknown, 1760
  Location: Biblioteca nacional, Madrid, Spain

Seis trios para dos violines y bajo, ms., 1751
Location: work no longer extant (this and following three works cited in Subira, Alba, pp. 121ff)

(twelve) Sonatas para violín y bajo, ms., ca. 1750
Location: Work no longer extant

(twelve) Toccatas para violín y bajo, ms., ca. 1750
Location: Work no longer extant

Libro de diferentes lecciones para viola, ms.
Location: Work no longer extant

* Classiques Espagnols du violon (taken from Sonatas and Toccatas above), ed. by Joaquin Nin, Max Eschig, 1927
Location: Louisiana State University Library, Baton Rouge, La. This work currently available from publisher.

Iriarte, Tomas de (1750-1791)

String Quartets, ms. (?)
Location: Unknown (cited in Mitjana, Musique, 4:2185)

Lidon, José (1752-1827)

Varias piezas para oposiciones de bajo e instrumentistas, ms. (?)
Location: Unknown (cited in Garcia Marcellan, Reorganización, p. 23)
Lope, Niel de (1752-1798)

Sonata (for bassoon?), ms. (?)  
Location: Archivo musical del palacio nacional, Madrid, Spain

Manalt, Francisco (fl. mid-18th century)

* Obra harmónica en seis sonatas para violín y bajo (1757),  
ed. by José Donastio, intro. by José Subirá, Música hispana, serie C, Música de cámara, Instituto de musicología, 1955-66  
Location: Louisiana State University Library, Baton Rouge, La. This work currently available from publisher.

Sonatas para guitarra, ms. (?), ca. 1800  
Location: Unknown (cited in Saldoni, Diccionario, 4:181

Mayo, Francisco Felipe (1789-?)

Sinfonia, publisher unknown, 1815  
Location: Archivo musical del palacio nacional, Madrid, Spain

Minguet e Irol, Pablo (?-1801)

* Modo de toñer todos los instrumentos (contains Fandangos),  
publisher unknown  
Location: Biblioteca nacional, Madrid, Spain

Mison, Luis (?-1766)

Seis sonatas a flauta trbersiera y viola obligada hechas para el Exmo. Sr. Duque de Alba, ms.  
Location: Work no longer extant (this and following work cited in Subirá, Alba, p. 199)

Segunda parte, o otras seis sonatas, ms.  
Location: Work no longer extant

Moreno, Francisco (1746-1836)

Three symphonies, ms. (?)  
Location: Archivo de la capilla real, cat. nos. 2.061-2.063, Madrid, Spain

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Nono, José (1776-?)

Several chamber works, titles unknown
Location: Unknown (cited in Saldoni, Diccionario, III: 394-95)

Sinfonia in F, ms. (?)
Location: Archivo de la capilla real, cat. no. 2.100,
Madrid, Spain

Oliver, Juan (1734-1801) (Because of the confusion of names, the compositions are listed here on the basis of the name printed on the music itself.)

Trios de dos violines y bajo, ms.
Location: Library of Congress, Washington, D.C.

Seis ariettas (for strings), ms.
Location: Library of Congress, Washington, D.C.

Oliver y Astorga, Juan (Jean, John)

* Six Sonatas for Two German Flutes or Two Violins and Bass,
  Oeuvre III, printed by the author, ca. 1767
  Location: University of Glasgow, Glasgow, Scotland

Six sonates a violon et basse, Oeuvre I, Peter Welker, 1767
Location: British Museum, London, England

Six Sonatas for Two German Flutes or Two Violins and a Bass,
Robert Bremmer, ca. 1769
Location: King's College Library, Cambridge, England
  British Museum, London, England

Six Sonatas for Two German Flutes or Two Violins and a Bass,
Preston and Son, ca. 1790
Location: British Museum, London

Twelve Italian Songs and Duets for Voice and Harpsichord
  with an Accompaniment for a Guitar, Opera II, Peter Welker,
  ca. 1768
Location: British Museum, London

1 The five compositions listed under the name of Juan (John, Jean) and their given locations were cited in British Union Catalogue, II: 742.
Oliver y Astorga, Domingo

Sonatas para violin y cello, publisher unknown
Location: Archivo de la capilla real, cat. nos. 962-967
Archivo musical del palacio nacional

Sonatas para viola con acompañamiento de cello, publisher unknown
Location: Archivo de la capilla real, cat. nos. 957-961

Oliver y Astorga, (n.f.n.)

Trio in C, re-publication, Senart, 1922
Location: BBC Chamber Library, London, England

Pla, Juan; Pla, José; Pla, Manuel (fl. 3rd quarter of 18th century)
(In order to facilitate the listing of the compositions by these men, each entry is numbered. Where works appear in manuscript and/or in duplicate publications, the duplicate entry is referred to by its number. All compositions with no first name on the title page appear first, followed by works where first names have been printed on title pages.)

*(1) Six sonates en troi pour deux violons et basse, M. Miroglio
Location: Bibliothèque nacional, Paris, France

*(2) Trii a 2 flauti traversi e basso, ms. (Consists of two trios for two flutes and bass, and one trio for oboe, flute and cello.)
Location: Karlsruhe Badische Landesbibliotek, cat. nos. 740-741, Karlsruhe, Germany

*(3) Six Duets for Two Violins, C. and S. Thompson, ca. 1773
Location: British Museum, London, England
Library of Congress, Washington, D.C.

*(4) Six Sonatas for Two German Flutes or Two Violins and a Bass, Peter Welker, ca. 1770
Location: British Museum, London, England

*(5) Six Sonatas for Two German Flutes or Violins, Composed in a Pleasing and Agreeable Style, Book I, Richard Bridge, ca. 1770

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2 This and the following seven works with their locations in the British Isles were cited in British Union Catalogue, 2:678.
*(6) **Six Sonatas for Two Hoboys and a Bass or Two Violins and German Flutes and a Bass**, appeared identically in different issues by two different publishers; Longman Lukey and Co., ca. 1770 and subsequently by Longman and Broderip, who subtitled the work "1st set"

**Location**: (former) Cardiff Public Library, Cardiff, Wales, (latter) Library of Congress, Washington, D.C.

*(7) **Two Favorite Concertos for Two German Flutes or Hautboys**, Longman and Broderip, ca. 1780

**Location**: British Museum, London, England

*(8) **Six Sonatas for Two German Flutes or Violins, etc. and a Bass**, Book I, Longman and Broderip, ca. 1780 (another edition of #6, above)

**Location**: King's College Library, Cambridge, England

*(9) **Six Sonatas for Two Hoboys and a Bass, or Two Violins, German Flutes and a Bass**, Longman and Broderip, ca. 1780 (another issue of #8, above)

**Location**: King's College Library, Cambridge, England

*Pla, (?,) and Pla, (?)

*(10) **Six Sonatas for Two German Flutes, Violin or Hoboy with a Bass for Harpsichord or Cello**, J. Hardy, ca. 1754-60

**Location**: British Museum, London

*Pla, Juan Bautista

*(11) **Sechs Sonatas fur zwei Oboen (Floten)**, ed. by Walter Leberman, Schott Edition #5898, B. Schott Söhne (identical republication of #5, above)

**Location**: University of Southern Mississippi Library, Hattiesburg, Mississippi

This work currently available from publisher.

*Pla, Manuelle

*(12) **Divertimenti a due violini**, ms. (manuscript copy of #3, above)

**Location**: Biblioteca nacional, Madrid, Spain

*(13) **Sonata No. 3 in C for Two Oboes and Continuo**, ms., Rowe Library V.2100, Cambridge, RW. 19,15

**Location**: BBC Chamber Library, London, England

3This and the following work cited in BBC Catalogue, p. 123.
Sonata No. 6 in G for Two Flutes (Violins), ms., Rowe Library V.2009, Cambridge, RV. 5.88 DU28
Location: BBC Chamber Library, London, England

de los Ríos, Felipe (fl. late 18th century)

Sonatas para organo, clavicord o piano con acompañamiento de violoncello, publisher unknown, 1794
Location: Unknown (cited in Garcia Marcellan, Catálogo, p. 115)

Tres sonatas para violin y viola con acompañamiento de violoncello, ms. (?)
Location: Archivo de la capilla real, cat. nos. 1.007-1.009, Madrid, Spain

Rives, (Bernard?), (fl. ca. 1775) (nationality uncertain)

Six Sonates a violon seul et basse, Opera I, Willi Napier, ca. 1775
Location: British Museum, London, England

Sanchez Garcia, Manuel (1771-?)

Sonata para bajon con acompañamiento de violoncello, ms. (?)
Location: Archivo de la capilla real, Madrid, Spain.

Soleo, Mater (?-1799)

Sonata para fagot con acompañamiento de violon, ms. (?)
Location: Archivo de la capilla real, cat. no. 1.035

Soler, Antonio (1729-1783)

* Sis quintets per a instruments d'arc i orgue o clave obligat, ms. 1776
Location: El Escorial Monastery, El Escorial, Spain

* _______, ed. by Robert Gerhard, intro. by Higinio Angles, Institut D'Estudis Catalans, 1933
Location: Library of Congress, Washington, D.C.
Teixidor, José (?-1814)

* **Trios (for strings), ms. (?)**
  Location: Biblioteca real, Madrid, Spain

Ugena, Antonio (?-1805)

* **Pieza para fagot con acompañamiento de violon, ms. (?)**
  Location: Archivo de la capilla real, cat. no. 1.244

* **Pieza para examen de trompa con violines y bajo, ms. (?)**
  Location: Archivo de la capilla real, cat. no. 1.245

Ximenez, Antonio (?-ca. 1810)

* **Trois sonate pour violon avec accompagnement de basse,**
  Op. II, Vidal, ca. 1780
  Location: Unknown (cited in Quellen-Lexicon, s.v. "Ximenez, Antonio")

* **Trios for Guitar, publisher unknown, 1790**
  Location: Unknown (this and the following work cited in Saldoni, Diccionario, IV:150 and IV:375)

* **Four Trios for Guitar, Violin and Bass, publisher unknown, 1800**
  Location: Unknown

  Location: Bibliotheque national, Paris, France

Ximenez, Nicolas (fl. late 18th century)

* **Six Solos for a Violin Dedicated to the Earl of Sandwich,**
  Peter Welker
  Location: British Museum, London, England
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Minguet e Irol, Pablo. *Arte de danzar a la francesa*, n.p. [1785].
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García Marcellán, José. Catálogo del archivo de música de la capilla del palacio. Madrid: Editorial del patrimonio nacional, 19-[65].


*Los músicos españoles antiguos y modernos en sus libros; Diccionario técnico de la música y diccionario de músicos españoles*. Barcelona: n.p., 1897.


Ruiz de Libory [y Pardines], José. *La música en valencia; Diccionario biográfico y crítico*. Valencia: Establecimiento tipográfico Domenech, 1903.


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Articles


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Music (non-Spanish)

VITA

Richard Xavier Sanchez was born on the 16th of January, 1942, in Mexico City, Mexico. At the age of four, his family moved to Evansville, Indiana, where he lived until graduating from high school.

In 1960, Mr. Sanchez entered Tulane University in New Orleans, Louisiana, and graduated four years later with a B.A. in music. Mr. Sanchez was active in Tulane's choral activities and played violin in the university symphony. Upon graduating from college, Mr. Sanchez entered the United States Army, serving two years at Fort Leonard Wood, Missouri, as a member of the 399th Army Band.

Upon his discharge from the army, Mr. Sanchez entered Louisiana State University in Baton Rouge, Louisiana, in the fall of 1966. There, he began a course of study leading to the M.M. degree in violin. A recipient of an NDEA Title IV Fellowship, Mr. Sanchez continued there towards a Ph.D. degree in music history and literature. While at L.S.U., Mr. Sanchez served as concertmaster of the university symphony, played several recitals, and played as soloist with the orchestra. He was also a member of the Baton Rouge Symphony. In 1969, Mr. Sanchez married the former Jolynne Hargrave and in 1970, a son, Gregory Xavier, was born.
A position of musicologist and violinist became vacant at the University of Southern Mississippi in the fall of 1971, and Mr. Sanchez was awarded the position. The duties included coordination and teaching musicology courses, playing the violin in the faculty string quartet, and playing in the university orchestra.

In 1972, Mr. Sanchez obtained a divorce from his wife and kept custody of his son, Gregory. In 1973, Mr. Sanchez was re-married to the former Margaret Miller to whom a son, Gabriel Richard, was born in June of 1975.

Mr. Sanchez continues on the faculty of U.S.M. and resides in Hattiesburg, Mississippi. He is a member of Pi Kappa Lamda, national honorary music fraternity, and The American Musicological Society.
EXAMINATION AND THESIS REPORT

Candidate: Richard Xavier Sanchez

Major Field: Music

Title of Thesis: "Spanish Chamber Music of the Eighteenth Century"

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

November 7, 1975

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