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CARLOS SEIXAS: THE DEVELOPMENT OF THE KEYBOARD SONATA
IN EIGHTEENTH-CENTURY PORTUGAL. A LECTURE RECITAL
TOGETHER WITH THREE RECITALS OF SELECTED WORKS OF
JOHANN SEBASTIAN BACH, SAMUEL BARBER,
LUDWIG VAN BEETHOVEN, FRÉDÉRIC CHOPIN,
CÉSAR FRANCK, SERGEI PROKOFIEFF,
AND ALEXANDER SCRIABIN

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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This presentation demonstrates the significance both historically and aesthetically of the obscure Portuguese composer Carlos Seixas, (1704-1742), to the development of the keyboard sonata during the transitional period between the Baroque and Classic eras. The relationship between Seixas and his better-known colleague Domenico Scarlatti is explored and particular musical styles and techniques generally assumed as innovations of the latter composer are shown to exist in keyboard works of Seixas which probably pre-date those of Scarlatti. Thematically-related multi-movement sonatas and structural techniques anticipating the ternary single-movement sonata design are illustrated in several of Seixas' sonatas.

In addition to the recorded performance of selected sonatas by Seixas, this dissertation includes three tape recordings of selected piano works by J. S. Bach, Barber, Beethoven, Chopin, Franck, Prokofieff, and Scriabin.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.

PREFACE

Altogether too often, a composer of significant contributions will be overshadowed by the adulation given by later generations on the music of his contemporaries. The most glaring example of this is the case of Johann Sebastian Bach, who remained somewhat overlooked until eighty years after his death. In a similar vein, but on an admittedly smaller scale, is the story of Carlos Seixas, whose music was obscured after his death until its discovery nearly two hundred years later in 1924. This paper will demonstrate through the analysis and comparison of representative works the historical importance of Carlos Seixas to the development of the keyboard sonata in eighteenth-century Portugal.

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North Texas State University
School of Music

presents

Brian Allison

pianist

Twelve Études, Op. 10..... Frédéric Chopin
C major (1810-1849)
A minor
E major
C-sharp minor
G-flat major
E-flat minor
C major
F major
F minor
A-flat major
E-flat major
C-minor

Sonata, op. 26..... Samuel Barber
Allegro energico (b. 1910)
Allegro vivace e leggero
Adagio mesto
Allegro con spirito

Concert Hall

December 3, 1979

8:15 p.m.

presented as partial fulfillment of the requirements for the degree Doctor of Musical Arts

North Texas State University
School of Music

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Brian Allison

pianist

Sonata in B Minor, Op. 58 Frédéric Chopin
(1810-1849)

Allegro maestoso
Scherzo: Molto Vivace
Largo
Finale: Presto, non tanto; Agitato

Sonata No. 7, Op. 83..... Sergei Prokofieff
(1891-1953)

Allegro inquieto
Andante caloroso
Precipitato

Concert Hall December 1, 1980 4:00 p.m.

presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.

North Texas State University
School of Music

presents

DMA LECTURE-RECITAL

Brian Allison

pianist

Carlos Seixas: The Development of the
Keyboard Sonata in Eighteenth-Century Portugal

Sonata in D Major, K. 19

Sonata in D Minor, K. 27
Allegro
Minuet
Allegro

Sonata in B-flat Major, K. 78

Sonata in A Major, K. 57
Allegro
Adagio
Allegro assai

Sonata in A Minor, K. 65
A tempo assai
Allegro

Sonata in G Major, K. 47

Sonata in G Minor, K. 50

Concert Hall

November 30, 1981

6:30 p.m.

presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

North Texas State University
School of Music

presents

BRIAN ALLISON

pianist

English Suite No. 2, In A Minor

J. S. Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourree I
Bourree II
Gigue

Sonata, Op. 10, No. 3, In D Major

Ludwig van Beethoven
(1770-1827)

Presto
Largo e mesto
Menuetto e Trio
Rondo

Prelude, Fugue et Variation, Op. 18
(transcribed for piano by Bauer)

Cesar Franck
(1822-1890)

Sonata No. 4, in F-sharp Major

Alexander Scriabin
(1872-1915)

Concert Hall

June 21, 1982

8:15 p.m.

presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts

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CHAPTER I

BIOGRAPHICAL SKETCH OF CARLOS SEIXAS

As late as 130 years after his death, Carlos Seixas was being described as the greatest organist Portugal had produced.¹ Born June 11, 1704, in Coimbra, Portugal, José Antonio Carlos de Seixas was the son of Francisco Vaz, organist at the Coimbra Cathedral.² The young Carlos studied with his father and apparently showed a great deal of talent, for upon the latter's death in 1718, he succeeded to the organ post at the cathedral.³ Two years later the boy left for Lisbon with the intention of taking orders in the Church, but his great talent at the organ received such acclaim that, although he was only sixteen years old, he was chosen as organist to the Royal Chapel. Around the same time, between 1720 and 1721, Domenico Scarlatti was appointed director of the Royal Chapel, having been called to the Portuguese Court to teach harpsichord to Princess

¹Joaquin de Vasconcellos, Os Musicos Portuguezes, 2 vols. (Porto: Imprensa Portugueza, 1870), II, p. 163.

²Ibid.

³Marcario Santiago Kastner, Cravistas Portuguezes, 2 vols. (Mainz: B. Schott's Söhne), I, 1935, preface.

Maria Barbara. For eight or nine years the two men worked side by side.⁴ Seixas was also engaged by members of the court to give keyboard lessons as part of his duties, and, as was customary during this period, most of his keyboard works were composed for his pupils.⁵ His fame must have been widespread, according to the notice given him by Barbosa Machado in 1747 in the Bibliotheca Lusitana.⁶ Seixas married in 1731 and had five children. After nine years of effort, he obtained in 1738, his knighthood of the Order of Christ, having to buy influence and endure abuse because of his humble origins.⁷ He also held the title of "Contador do Mestrado" of the military Order of San Thiago as well as that of a captain in the army.⁸ In 1742, at the age of thirty-eight, he died of malignant fever. According to Machado, Seixas wrote more than seven hundred keyboard sonatas, although copies of barely one hundred

⁴Ralph Kirkpatrick, Domenico Scarlatti (Princeton, New Jersey: Princeton University Press, 1953), p. 73.

⁵Marcario Santiago Kastner, Carlos Seixas (Coimbra: Coimbra Editoria, 1947), p. 146.

⁶Barbosa Machado, "José Antonio Carlos de Seixas," Bibliotheca Lusitana, 1747, reprinted by Gregg Press Inc., Ridgewood, New Jersey, vol. II, 1965.

⁷Ibid.

⁸Vasconcellos, p. 165.

sonatas are known today.⁹ His other compositions include a harpsichord concerto and several sacred choral works.¹⁰

Santiago Kastner, Seixas' biographer and editor of all the known keyboard sonatas,¹¹ describes Seixas' creative urge as having been "unpreoccupied" with form, given to frequent improvisation. "He had a very willful way of harmonizing and modulating, which when in difficulty made anyhow do."¹² Probably owing to his rapid advancement as an organist in his youth he lacked the time to complete properly his theoretical studies.¹³ For this reason it remains difficult today to determine whether certain curious-sounding passages result from carelessness in his writing or from inaccuracy in the work of the copyists of that time.¹⁴ Kastner attributes these instances to Seixas'

⁹Machado.

¹⁰Klaus F. Heimes, "Carlos Seixas," The New Grove Dictionary of Music and Musicians, 6th ed., 20 vols., ed. by Stanley Sadie (London: Macmillan, 1980), XVII, pp. 115-16.

¹¹Marcario Santiago Kastner, editor, Portugaliae Musica, Series A. Vol. X. Carlos Seixas, 80 Sonatas para Instrumentos de Tecla (Lisbon: Fundação Calouste Gulbenkian), 1965.

¹²Kastner, Cravistas Portuguezes, I, 1935, preface.

¹³Ibid.

¹⁴Unfortunately, no autograph manuscripts are extant. The many copies of his work were undoubtedly made soon after his death.

superficiality. "He was not always able to dominate his abundant flow of inspiration and probably did not take the trouble to perfect what he had once written."¹⁵

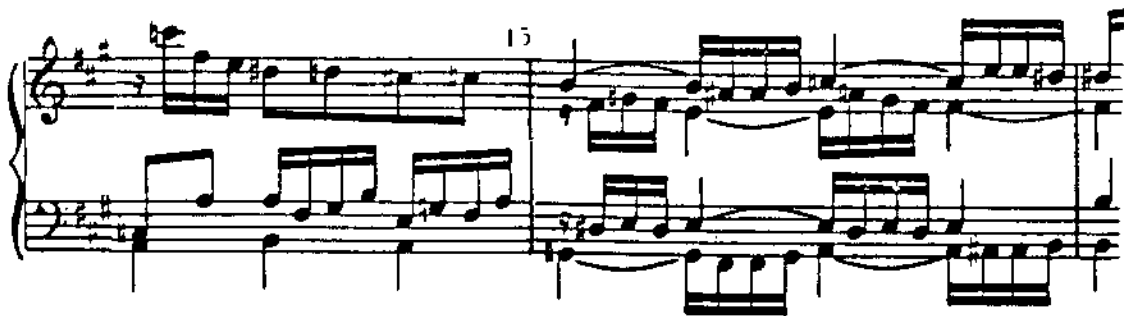
¹⁵Kastner, Cravistas Portuguezes, I, 1935, preface.

CHAPTER II

THE SONATAS

The sonatas are typical examples of the stylistic ambiguity of the transitional period between the Baroque and the Classical. Much of Seixas' music contains intensely chromatic passages as does the excerpt from the first movement of Sonata No. 57 shown in Example 1. Here Seixas has retained much of the harmonic richness of the Baroque, opposing the trend of the younger Italians towards blandness.

Example 1. Seixas, Sonata No. 57, 1st movement (Allegro), mm. 15-16.¹



Where composers in general were overwhelmingly favoring major over minor keys, Seixas, in the 154 known sonata

¹This and all subsequent excerpts of Seixas sonatas are reprinted from Marcario Santiago Kastner, editor. *Portugaliae Musica, Series A. Vol. X, Carlos Seixas, 80 Sonatas para Instrumentos de Tecla*, Lisbon: Fundação Calouste Gulbenkian, 1965.

movements, composed ninety-two, or 60 percent, in minor keys. Five sonatas contain fugues. Four others, Sonatas Nos. 48, 74, 75, and 76, specify organ and are written in a strict fugal style. Other Baroque influences can be seen in Sonata No. 78, which, with its motoric drive and fugue-like subject, is reminiscent of an allegro from a Vivaldi concerto (Example 2).

Example 2. Seixas, Sonata No. 78, 1st movement (Allegro), mm 1-9.

Although Seixas used many idiomatic features of the prevailing Italian harpsichord style, some of his sonatas feature an individuality demanding a highly developed technique, as found, for example, in the left hand octave leaps at the beginning of Sonata No. 57 or in the repeated note patterns in the right hand of Sonata No. 50 (Examples 3 and 4).

Example 3. Seixas, Sonata No. 57, 1st movement
(Allegro), mm 4-5.



Example 4. Seixas, Sonata No. 50, 1st movement
(Allegro), mm 1-2.



According to Klaus Heimes, who to date has completed the most recent and exhaustive studies on Seixas, the clavichord was growing in popularity in Portugal (partly owing to its relatively low cost when compared to that of the organ or harpsichord) and its influence can be seen in the writing style of the slow movements. Referring to rests, chromaticism, and long melodic line, many of these movements foreshadow the "romanticism" of the "Empfindsamer Stil" of the North German schools (Example 5).

Example 5. Seixas, Sonata No. 59, 2nd movement
(Adagio), mm 1-2.



Within the multi-movement sonatas more than two-thirds of the non-principal movements are minuets. Manuscripts have been found of another sixty separate minuets by Seixas which are not connected with the sonatas. Kastner states in the preface to his edition of the eighty sonatas that there was an "absolute mania" for the minuet at the time Seixas was writing. The first eight measures of the minuet from Sonata No. 27 demonstrate the simplicity and brevity which are characteristic of the minuets by Seixas (Example 6).

Example 6. Seixas, Sonata No. 27, 2nd movement (Minuet), mm 1-8.

MINUET

The musical score is presented in two systems. The first system (measures 1-4) features a right hand with a triplet of eighth notes in the first measure, followed by a quarter note, and then a quarter note with a triplet of eighth notes in the second measure. The left hand plays a simple bass line. The second system (measures 5-8) continues the melody in the right hand, starting with a quarter note followed by a triplet of eighth notes, and then a quarter note with a triplet of eighth notes. The left hand continues its simple bass line. The piece concludes with a double bar line at the end of measure 8.

The pianoforte may have been known in Portugal at an early date through Seixas' friend and patron, the Infante Don Antonio, brother of King John V of Portugal, who met

Cristofori (the piano builder) while travelling in Italy.² One of the manuscripts containing sonatas of Seixas carries the inscription "Sonatas para Cravo."³ Kastner reports the term "cravo" referred to all stringed keyboard instruments, including the early Hammerklavier. According to Heimes the A minor Sonata, No. 65, is more idiomatic to the piano than the harpsichord (see Example 7).

Example 7. Seixas, Sonata No. 65, 1st movement (A tempo assai), mm 1-5.



While some sonatas demonstrate styles idiomatic to a single instrument, one sonata, No. 49, shows several instrumental styles within one piece. This sonata, in five movements, is announced as a sonata for organ. Although the middle movement is written in the style of an organ

²Kastner, Cravistas Portuguezes, II, 1950, preface.

³Manuscript 338 in the Lisbon National Library. For a complete listing of all sources for the eighty sonatas in Kastner's edition, see Klaus F. Heimes, "Carlos Seixas: Zum Quellenstudium seiner Klaviersonaten," Archiv für Musikwissenschaft XXVIII (1971):214-15.

ricercare, the outer movements contain large leaps and tone repetitions which are more suitable to the harpsichord, with the penultimate movement being best expressed on the clavi-chord. Since the performer would not change instruments between movements, Seixas must have written this work for whichever instrument was available.

Considerable ambiguity shrouds the early development of the keyboard sonata. Throughout the Baroque era, the Iberians had their own literature of the tiento and toccata equivalent to that of the ricercare and toccata in Italy.⁴ One of the five Portuguese manuscripts containing works by Seixas is entitled Toccatas per Cembalo y Organo⁵ and another is entitled Sonatas para Cravo.⁶ The interchangeability of the terms was common in this period; in fact, the theorist Marpurg as late as 1762 still grouped the toccata with the keyboard sonata.⁷ Although the first keyboard sonata was published by Del Buono in 1641, the title became common only after 1700.

⁴William S. Newman, The Sonata in the Classic Era (Chapel Hill: The University of North Carolina Press, 1963), p. 259.

⁵Manuscript 58 in the University of Coimbra Library.

⁶Manuscript 338 in the Lisbon National Library.

⁷F. W. Marpurg, Clavierstücke mit einem practischen Unterricht für Anfänger (Berlin: Haude & Spencer, 1762) 5 ff.

Early manuscripts show the bipartite sonata was known in Spain and Portugal before the arrival of Domenico Scarlatti at Lisbon through the keyboard toccatas of Alessandro Scarlatti, and Pasquini, and the trio sonatas of Vivaldi, Corelli, and others. It was during this transitional period that many combinations of tonality and musical material occurred, which led the way from the monothematic material on a simple tonal arch in the allemande (which Kastner suggests as a possible starting point for the development of the sonata idea)⁸ to the contrasting themes on different tonal levels as found in the sonata of the mature Classic period.

Regarding the internal structure of the binary sonata movement, Seixas experimented in the creation of extended forms on the basis of a variety of motivic patterns. Sonata No. 10 in C major, for example, has been expanded by this means to a length of 390 measures, a mere eight bars in length shorter than the first movement of Beethoven's Opus 106! Ten other sonatas are unique structurally in that the opening material returns immediately after the double bar-line not in the dominant key but in the tonic. These foreshadow the ternary sonata form with the principal theme in the tonic both in the exposition and recapitulation. Of the seventy sonatas written by Scarlatti before 1738 this

⁸Kastner, Carlos Seixas, footnote 13, p. 6.

device occurs but once.⁹ Among the ten sonatas in this form by Seixas are Sonatas Nos. 19, 44 and 50. Very few, if any, of Scarlatti's sonatas written before this time contain the technical difficulties presented in these three sonatas. Heimes suggests that Seixas was aware of the formative interdependence of material and tonality. The form in these sonatas was ". . . the direct result of a deliberate combination of a compelling structural plan with a compelling technical display to achieve the utmost psychological effect."¹⁰

Sonata No. 47 is even more interesting in that the opening theme never returns in its original form after the double barline (Example 8A). Instead, there are the seeds of a development section. In the first half of the sonata, eighteen measures are needed to reach the transitional theme, which is characterized by the crossing of hands. The second half dispenses with the opening theme, commencing with a fully diminished seventh chord (Example 8B). Using sequential development of motives introduced earlier, the complementary section of the opening eighteen measures in the first half is expanded to fifty-two measures in the

⁹Longo 370 (K. 10) in D minor.

¹⁰Klaus F. Heimes, "Carlos Seixas, The Keyboard Sonatas," (unpublished Ph.D. dissertation, University of South Africa, 1967), 144 ff.

second half. The following material in each half, from the hands-crossing theme to the ends, is symmetrical.

Example 8A. Seixas, Sonata No. 47, 1st movement (Allegro), first half, mm 1-24.

The image displays a musical score for the first half of the first movement of Seixas's Sonata No. 47, marked 'Allegro'. The score is written for piano and consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with the tempo marking '[Allegro]'. The second system contains measures 7 through 10, with measure numbers 7, 9, and 10 indicated. The third system contains measures 11 through 15, with measure numbers 15 and 16 indicated. The fourth system contains measures 17 through 20, with measure numbers 20 and 21 indicated. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the right hand and a whole note in the left hand.

Example 8B. Seixas, Sonata No. 47, 1st movement
(Allegro), second half, mm 48-105.

First system of musical notation, measures 45-49. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure numbers 45, 46, 47, 48, and 49 are indicated above the treble staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, measures 50-54. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure numbers 50, 51, 52, 53, and 54 are indicated above the treble staff. The music continues with intricate rhythmic patterns.

Third system of musical notation, measures 55-59. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure numbers 55, 56, 57, 58, and 59 are indicated above the treble staff. The music continues with intricate rhythmic patterns.

Fourth system of musical notation, measures 60-64. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure numbers 60, 61, 62, 63, and 64 are indicated above the treble staff. The music continues with intricate rhythmic patterns.

Fifth system of musical notation, measures 65-74. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, and 74 are indicated above the treble staff. The music continues with intricate rhythmic patterns.

First system of musical notation, measures 75-80. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a common time signature. The right hand (treble clef) plays a complex, rhythmic melody with many sixteenth and thirty-second notes. The left hand (bass clef) provides a steady accompaniment with eighth and sixteenth notes. A measure number '80' is placed above the final measure of the system.

Second system of musical notation, measures 81-86. Similar to the first system, it features two staves with treble and bass clefs. The right hand continues the intricate melodic line, while the left hand maintains the accompaniment. A measure number '85' is placed above the fifth measure of the system.

Third system of musical notation, measures 87-92. The notation continues with two staves. The right hand's melody remains highly active with rapid sixteenth-note passages. The left hand's accompaniment is consistent. A measure number '90' is placed above the third measure of the system.

Fourth system of musical notation, measures 93-98. The two-staff format is maintained. The right hand's melodic development continues with similar rhythmic patterns. The left hand accompaniment provides a solid foundation. A measure number '95' is placed above the second measure of the system.

Fifth system of musical notation, measures 99-104. This system introduces a new texture. The right hand has a melodic line with some rests, and the left hand has a more active accompaniment. Above the right-hand staff, there are three bracketed sections, each labeled 'm.s.' (likely marking a specific musical section or measure). Measure numbers '100' and '104' are placed above the first and last measures of the system, respectively.

Multi-movement keyboard pieces were first present in the canzonas of Salvatore in 1641.¹¹ More important are the three sonatas of Strozzi dating from 1687, in that these works have three and four movements with related mottos.¹² Some confusion surrounded the organization of movements into sonata cycles in the early editions of Scarlatti and Seixas. Longo's groupings of the sonatas of Scarlatti were corrected by Kirkpatrick in his edition; likewise, Kastner's first editings of twenty-four Seixas sonatas in the Cravistas Portuguezes of 1935 and 1950 were corrected in the 1965 edition of the sonatas. In the last edition there are thirty one-movement sonatas, thirty two-movement sonatas, seventeen three-movement sonatas, two four-movement sonatas, and one five-movement sonata. Seixas' intention of organizing individual movements into sonata cycles can be seen in the related mottos of movements as well as indications such as "segue" which appear in the manuscripts at the ends of movements. Notice the close resemblance between the openings of the first and second movements in each of Sonata Nos. 21 and 36 (Examples 9A and 9B, 10A and 10B).

¹¹Willi Apel, The History of Keyboard Music to 1700, trans. by Hans Tischler (Bloomington: Indiana University Press, 1972), p. 489.

¹²Ibid., p. 685.

Example 9A. Seixas, Sonata No. 21, 1st movement (Allegro), mm 1-2.

Allegro



The musical score for Example 9A consists of two staves, treble and bass clef. The tempo is marked 'Allegro'. The key signature has one sharp (F#). The time signature is 2/4. The first measure contains a treble staff with a quarter rest followed by a quarter note G4, and a bass staff with a quarter note F#3. The second measure contains a treble staff with a quarter note A4, a quarter note B4, and a quarter note C5, and a bass staff with a quarter note G3, a quarter note A3, and a quarter note B3.

Example 9B. Seixas, Sonata No. 21, 2nd movement (Minuet), mm 1-4.

MINUET



The musical score for Example 9B consists of two staves, treble and bass clef. The tempo is marked 'MINUET'. The key signature has one sharp (F#). The time signature is 3/8. The first measure contains a treble staff with a quarter note G4, a quarter note A4, and an eighth note B4, and a bass staff with a quarter note F#3, a quarter note G3, and an eighth note A3. The second measure contains a treble staff with a quarter note B4, a quarter note C5, and an eighth note D5, and a bass staff with a quarter note A3, a quarter note B3, and an eighth note C4. The third measure contains a treble staff with a quarter note D5, a quarter note E5, and an eighth note F5, and a bass staff with a quarter note B3, a quarter note C4, and an eighth note D4. The fourth measure contains a treble staff with a quarter note F5, a quarter note G5, and an eighth note A5, and a bass staff with a quarter note C4, a quarter note D4, and an eighth note E4.

Example 10A. Seixas, Sonata No. 36, 1st movement (Allegro), mm 1-4.

[Allegro]



The musical score for Example 10A consists of two staves, treble and bass clef. The tempo is marked '[Allegro]'. The key signature has one sharp (F#). The time signature is 2/4. The first measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note F#3, a quarter note G3, and a quarter note A3. The second measure contains a treble staff with a quarter note C5, a quarter note D5, and a quarter note E5, and a bass staff with a quarter note B3, a quarter note C4, and a quarter note D4. The third measure contains a treble staff with a quarter note F5, a quarter note G5, and a quarter note A5, and a bass staff with a quarter note C4, a quarter note D4, and a quarter note E4. The fourth measure contains a treble staff with a quarter note B5, a quarter note C6, and a quarter note D6, and a bass staff with a quarter note F#3, a quarter note G3, and a quarter note A3.

Example 10B. Seixas, Sonata No. 36, 2nd movement (Minuet), mm 1-6.



Seixas remained practically forgotten until 1924 when renewed interest in early manuscripts by a national consensus of Portuguese musicians, particularly Dr. Ivo Cruz, generated a search through musical documents in the Iberian libraries. In the meantime, unfortunately, history dubbed Seixas as the "Portuguese Scarlatti." It would be well here to contrast and compare some of the outstanding characteristics of the two composers and their styles. As noted by Heimes, the slow movements of Seixas are more dramatic and expressive than most of those by Scarlatti. Whereas Seixas has a dozen movements marked "adagio," Scarlatti has but one. Compare the opening of Longo 138 (K. 109) with the middle movement from Sonata No. 57 by Seixas (Examples 11 and 12).

Example 11. Scarlatti, Sonata in A minor, Longo 138 (K. 109), (Adagio), mm 1-7.¹³

Adagio*

Example 12. Seixas, Sonata No. 57, 2nd movement, (Adagio), mm 1-6.

Adagio

Scarlatti presents an abundant flow of ideas and parallels exactly the closing sections in each half of his sonatas. The opening allegro movements of Seixas concentrate more on the initial idea and follow a less exacting

¹³Reprinted from Kenneth Gilbert, editor. Le Pupitre, Domenico Scarlatti, Sonates, Paris: Hœugel, 1976.

parallelism of the closing section in the second half. Where Scarlatti soon abandoned the multi-movement form in favor of single or paired binary sonata movements, Seixas continued to write sonatas in three or more movements. Seixas' single-movement sonatas (except Sonata No. 70), lack the imitative openings associated with Scarlatti.¹⁴ Unfortunately, there is not a single known autograph manuscript of the keyboard sonatas by Scarlatti, Soler, or Seixas. The complete destruction of the Alba Library during the Spanish Civil War of 1936, the great earthquake in Lisbon of 1755, and several fires at the Escorial monastery are responsible for this loss. None of Scarlatti's sonatas can be placed with any certainty before the time of his service in Portugal.¹⁵ In fact, the bulk of Scarlatti's sonatas date from around 1752,¹⁶ five years before his death and twenty-three years after his association with Seixas had ended. Kirkpatrick has identified forty works of Scarlatti as having been written before the thirty Essercizi of 1738, including four movements in Manuscript 58 in the Coimbra University Library (which also contains twenty-nine sonatas by Seixas), but describes them as lacking in exuberance and vitality. "With the Essercizi, published when Domenico

¹⁴Heimes, article in Grove's Dictionary.

¹⁵Kirkpatrick, pp. 150-51.

¹⁶Ibid., p. 144.

Scarlatti was fifty-three, we first make the acquaintance of a consistent keyboard style that betrays few traces of its ancestry."¹⁷ Of these seventy sonatas written while Seixas was alive, six present moderate technical difficulty,¹⁸ but none is as difficult or as dangerous as the Sonatas Nos. 50 or 57 of Seixas. Heimes suggests on the basis of Manuscript 58 that, if in 1738, Seixas at thirty-four was not overshadowed by Scarlatti when the latter was fifty-three years old, it is entirely possible that in the crucial years between 1721 and 1729 while they were associated together Seixas was technically more advanced than Scarlatti. "This is not to say that in the later Scarlatti sonatas Seixas even remotely compared with Scarlatti, but the whole point is to illustrate that Seixas, while he lived, was neither Scarlatti's inferior, nor his imitator."¹⁹ The words of Scarlatti himself support this premise. According to a contemporary, the Infante Don Antonio, who had been a pupil of Scarlatti's, wished for Seixas to study further with the Neapolitan. Upon first hearing Seixas play, Scarlatti exclaimed that there was

¹⁷Ibid., p. 103.

¹⁸Heimes, dissertation cited, 290 ff. Heimes suggests Longo 45, 391, 401, 478, 245, and 486 as Scarlatti's most technically exacting sonatas from this period. He makes direct comparisons between each of these and corresponding passages from Seixas, showing the latter composer to have presented greater technical difficulties.

¹⁹Ibid.

nothing he could teach Seixas and that he himself should be the student, saying Seixas was one of the best musicians he had ever heard.²⁰

It has been shown that Seixas was not an imitator of Scarlatti but an independent master in his own right; that perhaps he exerted an influence on Scarlatti's development inasmuch as contemporary works of both composers show Seixas the more stylistically advanced. The broad range of styles from the Baroque concerto and fugue to the multi-movement sonata and ternary sonata design show a remarkable evolution in the development of the keyboard sonata--all this taking place before 1742, the year of C. P. E. Bach's first publication.²¹ Without doubt, Carlos Seixas is an important figure in the history of eighteenth-century keyboard music and his works deserve to be heard more often today.

²⁰Kirkpatrick, p. 73.

²¹The Prussian Sonatas, W. 48.

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