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A historical overview of Carlos Seixas's works for solo keyboard and a performance guide based on analytical observations including pedagogical annotations and analysis of four of his keyboard pieces

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A HISTORICAL OVERVIEW OF CARLOS SEIXAS'S WORKS FOR SOLO KEYBOARD AND A PERFORMANCE GUIDE BASED ON ANALYTICAL OBSERVATIONS INCLUDING PEDAGOGICAL ANNOTATIONS AND ANALYSIS OF FOUR OF HIS KEYBOARD PIECES

by

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CERTIFICATE OF APPROVAL

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D.M.A. ESSAY

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This is to certify that the D.M.A. essay of

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To my parents Hernando and Blanca, and my husband Jon

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INTRODUCTION

My interest in the keyboard music of the Iberian Peninsula started at an early age when I was first introduced to some of the sonatas of Domenico Scarlatti.[1] I particularly enjoyed the passages of hand crossing and double thirds, which were new to me at the time. Scarlatti's sonatas soon became some of my favorite pieces; they were elegant, amusing, and gratifying.

During my doctoral studies I chose to revisit the sonatas of Scarlatti as well as to explore those of the eighteenth-century Spanish composer, Antonio Soler.[2] As I was researching Soler's sonatas in an anthology of seventeenth- and eighteenth-century Iberian composers,[3] I came upon the keyboard sonatas of Carlos Seixas,[4] a roughly contemporary Portuguese composer.

When I first read through Seixas's sonatas, I found his music moving and interesting, but there were some strange harmonies that made me wonder if they were the result of editorial mistakes. My curiosity about Seixas's music led me to discover that

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[1] b. Naples 1685–d. Madrid 1757. Composer and virtuoso harpsichordist. Son of Alessandro Scarlatti. In *Grove Music Online*, "(Giuseppe) Domenico Scarlatti" by Roberto Pagano, http://www.oxfordmusiconline.com/subscriber/article/grove/music/24708pg7?q=Domenico+ScarlScar&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&sourso=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

[2] b. Gerona 1729–-d. El Escorial 1783. Catalan priest, composer, and organist. He studied with Jose Nébra and Domenico Scarlatti. Soler worked at the Monastery of El Escorial an composed around 120 keyboard sonatas. In *Grove Music Online*, "Soler (Ramos), Antonio (Francisco Javier José)" by Frederick Marvin, http://www.oxfordmusiconline.com/subscriber/article/grove/music/26133?q=Antonio+Soler&hbuhbut_search.x=19&hbutton_search.y=15&hbutton_search=search&source=omo_t237&source=oom_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

[3] Gerhard Doderer, *Organa Hispanica: Iberische Musik des 16., 17., und 18. Jahrhunderts für Tasteninstrumente. VII. Carlos Seixas* (Heidelberg: Willy Müller, 1982).

[4] b. Coimbra 1704–d. Lisbon 1742. Further biographical details will be given in the following chapter.

Seixas was a contemporary of Domenico Scarlatti, and that they worked in close proximity for about nine years, from around 1719 to 1728 as court musicians for John V of Portugal. In fact, Scarlatti, Soler, and Seixas were all working in close proximity at roughly the same time. Just a few years later, Soler began working at the El Escorial Monastery near Madrid. This geographical link situates these three composers as the leading keyboard figures during the eighteenth century in the Iberian Peninsula. This fact revealed for me why Seixas's style bore such a close resemblance to that of Scarlatti and Soler.

Many young pianists grow up playing the keyboard pieces of Scarlatti. Additionally, for the past few decades, many pianists have become more familiar with the music of Soler, whose keyboard works are frequently performed and readily available on recordings. The solo keyboard works of Seixas, however, are rarely performed. Furthermore, whenever I mention Seixas's piano sonatas, the first reaction is often: "Who are you talking about?" and "How do you spell his name?"[5] This has made me wonder: Why haven't Seixas's works received wider attention, as have Scarlatti's and Soler's? This essay gives me the opportunity to explore that question and, more importantly, present a composer whose music has become part of the national patrimony of Portugal and who has become beloved to me.

Like Scarlatti and Soler, Carlos Seixas is positioned in the first half of the eighteenth century in an important transitional period in the history of music. He and his contemporaries are situated between true giants of Western art music: before and, in part, during Seixas's lifetime lived Georg F. Händel (1685-1759) and Johann Sebastian Bach (1685-1750); after Seixas came Franz Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), and Ludwig van Beethoven (1770-1827). During this transitional

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[5] Carlos Seixas [kɐʁlos ˊsejʃɐs].

time in the first half of the eighteenth century, from the Baroque to the Classical eras, several stylistic trends coexisted: the baroque, the new *galant* style, the *empfindsamer Stil*, and the pre-classical. As pianists, we study Baroque and the Classical elements as separate entities; yet during Seixas's time, characteristics from both periods coexisted. The challenge, then, becomes: how do we interpret and perform this music? Pianists need guidance on how to interpret music from this period. This essay also gives me the opportunity to examine performance practice and pedagogical insights from an analytical viewpoint, concerning the intellectual understanding of the music of this period and—in particular—of one of its composers, Carlos Seixas.

This essay is divided into four chapters. In Chapter One I discuss the sources for Seixas scholarship followed by a historical overview of seventeenth- and eighteenth-century Portugal as well as a brief biography of Seixas's life. Chapter Two includes a discussion of Seixas's musical style and form. I examine various facets of his compositional style, including some commonalities found in many composers' works during the transitional period between the Baroque and pre-Classical. I also explore other facets of his keyboard writing such as the use of violin idioms, folkloric sounds, and symphonic textures.

In Chapter Three I examine in greater detail Seixas's keyboard writing. I start with descriptions of the instruments that Seixas may have used and of his keyboard writing. I also examine available scholarship for guidelines on performing early eighteenth-century keyboard music in general—including specific approaches to ornaments, articulation, improvisation, rubato, and the like—before turning to Seixas's keyboard sonatas in particular.

The last chapter, Chapter Four, includes elements for the analysis of Seixas's sonatas; I choose four of these sonatas for more in-depth analysis of formal and tonal structure. The four selected sonatas represent different formal schemes and stylistic characteristics, which demonstrate the variety within Seixas's solo keyboard pieces.

They show great contrasts in form, relationship of movements, and thematic treatment: Sonata No. 16 in C minor presents only one movement in free binary form; Sonata No. 27 in D minor has three movements with no evident relationship among them and toccata elements in the first movement; Sonata No. 42 in F minor also has three movements but the last two movements relate thematically and the first movement presents imitative counterpoint; and Sonata No. 59 in A major represents pre-classical tendencies in texture and structure, presenting three movements connected as a whole through cyclical thematic ideas in the outer movements and a second movement, in A minor, that links to the last movement by means of an open ending.

In addition, Chapter Four includes pedagogical insights from an analytical standpoint and annotations for the use of Seixas's sonatas as teaching resources. As part of this chapter's pedagogical resources, I also list additional sources for understanding performance practice of eighteenth-century music, review the available editions of Seixas's solo keyboard compositions, and list the primary performers of his keyboard works.

Finally, the appendices to this essay include two cataloguing tables: the first (Appendix A) catalogues a selected group of Seixas's sonatas with detailed descriptions of their technical difficulties, and the second (Appendix B) catalogues all eighty sonatas according to level of difficulty. In addition, the scores of all four sonatas analyzed in Chapter Four are provided in two forms: Appendices C, D, E, and F contain the original Seixas score as edited by Seixas's preeminent scholar Santiago Macario Kastner;[6]

[6] b. London 1908–d. Lisbon 1992. Main Seixas's scholar. Musicologist, pianist and harpsichordist. He was an expert in Iberian keyboard music of the sixteenth to eighteenth centuries. In *Grove Music Online*, "Kastner, Macario Santiago" by José López-Calo and Manuel De Brito, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/14754?q=Santiago+Macario+Kastner&search=quick&pos=1&_start=1#firsthit (accessed August 30, 2010). More details about his research and publications will be given in chapter one.

Appendices G, H, I, and J contain my performer's scores for the same four sonatas, that is, annotated versions of Kastner's editions.

CHAPTER ONE: GENERAL CONTEXT

Studies on Seixas

Studies on Seixas face one major challenge: the primary sources of information about Seixas's life and music are scarce. None of Seixas's autographs have survived,[7] and it is believed that the original autographs of Seixas's were lost in the earthquake that hit Lisbon in 1755.

Seixas did not see any of his works published during his lifetime. Only six manuscript sources contain Seixas's works, of which only five are currently available for public study. These manuscripts are copies of copies made by clerics and students and were preserved in different monasteries and religious institutions in Portugal. The number, location, and title of each manuscript (Ms.) are listed below:

1. Ms. 338 from the Biblioteca Nacional de Lisboa [National Library of Lisbon], titled *Sonatas para Cravo do Sr. Francisco Xavier Baptista.*
2. Ms. 48-I-2 from the Biblioteca do Palácio Nacional da Ajuda [Library of the National Palace of Ajuda], titled *Sonatas para Órgão e Cravo do Senhor Jozé Antonio Carlos.*

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[7] In this essay I will refer to the manuscripts transcribed entirely in the composer's hand as autographs, and I will refer to the copies of Seixas's music copied by someone else as manuscripts or manuscript copies.

Similarly, none of Soler's or Scarlatti's autographs survive, only manuscript copies. In *Grove Music Online*, "(Giuseppe) Domenico Scarlatti" by Roberto Pagano, http://www.oxfordmusiconline.com/subscriber/article/grove/music/24708pg7?q=Domenico+ScarlScar&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&sourso=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010). In *Grove Music Online*, "Soler (Ramos), Antonio (Francisco Javier José)" by Frederick Marvin, http://www.oxfordmusiconline.com/subscriber/article/grove/music/26133?q=Antonio+Soler&hbuhbut_search.x=19&hbutton_search.y=15&hbutton_search=search&source=omo_t237&source=oom_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

3. Ms. 57 from the Biblioteca Geral da Universidade de Coimbra [General Library of the University of Coimbra], titled *Tocatas de Órgão/Autor/José Antonio Carlos de Seixas/Organista da Santa See Patriarchal/Escritas/por o Padre Caetano da Silva/e/Oliveira.*
4. Ms. 58, also from the Biblioteca Geral da Universidade de Coimbra also, titled *Tocatas/Per Cembalo y Organo del Sig. Gioseppe Antonio Carlos di Seyxas*. (Both manuscripts, Ms. 57 and 58, came from the Livraria do Real Mosteyro de Santa Cruz de Coimbra.)
5. Ms. 337 from the Biblioteca Nacional de Lisboa [National Library of Lisbon], titled *Tocattas per Organo* (with four sonatas by Seixas).
6. Other manuscript copies belong to the private collection of Ivo Cruz;[8] these manuscripts have been studied by Kastner and other researchers but are not currently available for public study.

The first time Seixas's name appears in a biographical dictionary is in Diogo Barbosa Machado's[9] *Bibliotheca Lusitana* [Lusitanian Library], published in 1747, three years after Seixas's death. This first entry on Seixas has been reproduced in the following figure.

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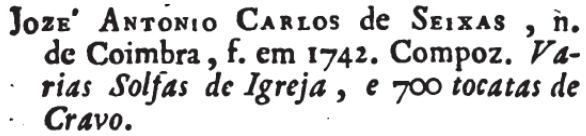
[8] b. Brazil 1901–d. Lisbon 1985. Portuguese composer, conductor, and lawyer. He was very interested in the research and study of early Portuguese repertory and choral conducting. In *Grove Music Online*, "Cruz, Ivo" by José Picoto and Adriana Latino, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/06912?q=IIv+Cruz&search=quick&pos=1&_start=1#firsthit (accessed August 30, 2010).

[9] b. Lisbon 1682–d. Lisbon 1772. Portuguese priest and bibliographer. His life work was a four-volume bibliography of Portuguese authors. In *Grove Music Online*, "Barbosa Machado, Diogo" by Robert Stevenson, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/02018?q=Barbosa+Machado&search=quick&pos=1&_start=1#firsthit (accessed August 30, 2010).

Figure 1. Diogo Barbosa Machado, *Bibliotheca Lusitana, vol. II*, page 357. [10]



Joze' Antonio Carlos de Seixas , n. de Coimbra , f. em 1742. Compoz. *Varias Solfas de Igreja , e 700 tocatas de Cravo.*

According to Kastner, the preeminent Seixas scholar whose research I will discuss in detail later in this chapter, Machado was Seixas's friend and first biographer, and most of the information we have about Seixas is through him. In his fourth volume Machado expands Seixas's entry to a full article—which became the primary source for the study of Seixas's life. Nevertheless, Kastner himself questions several assertions made by Machado. For example, Seixas's clerical aspirations were never confirmed by any monastery or religious institution, which makes us doubt the credibility of the source. After Machado's entry, Ernst Ludwig Gerber's[11] *Historisch-biographisches Lexikon der Tonkünstler* [Historic-biographical Dictionary of Musicians] of 1791-92 and José Mazza's[12] *Dicionário Biográfico de Músicos Portugueses* [Biographic Dictionary of Portuguese Musicians] also have entries on Seixas. These sources, although of doubtful credibility, are the only other biographical information we have about the composer written in the eighteenth century.

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[10] Antonio Gomes ed., *Summario da Bibliotheca Luzitana v. 2* (Lisbon, 1786), http://babel.hathitrust.org/cgi/pt?id=mdp.39015023560199;q1=seixas;start=1;size=25;page=search;seq=361;view=image;num=357, (accessed September 13, 2010). Translation (by Olga Rúa): "Jozé Antonio Carlos de Seixas, b. in Coimbra, d. in 1742. Compos. *several works of church*, and 700 *toccatas for Keyboard*."

[11] b. Sondershause 1746–d. Sondershause 1819. German music scholar, organist and composer. In *Grove Music Online*, "Gerber, Ernst Ludwig" by Othmar Wessely, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/10908?q=Ludwig+Gerber&search=quick&pos=1&_start=1#firsthit (accessed August 30, 2010).

[12] b. Lisbon ca. 1735–d. Lisbon 1797. Portuguese writer on music. In *Grove Music Online*, "Mazza, José" by Robert Stevenson, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/18195?q=JJos+Mazza&search=quick&pos=1&_start=1#firsthit (accessed August 30, 2010).

After these three entries, Seixas's music seems to have been neglected for more than a hundred years until, at the beginning of the twentieth century, Joaquim Martins Teixeira de Carvalho[13] referred to Seixas's sonatas in his book *A Livraria do Mosteiro de Santa Cruz de Coimbra* [Library of the Monastery of Santa Cruz of Coimbra]. However, it was not until 1924, when Ivo Cruz began to explore manuscripts in several Portuguese libraries that contained copies of Seixas's music, that we can say Seixas scholarship took a serious turn. The line of research from Teixeira de Carvalho to Ivo Cruz made it possible for Kastner to expand the study of Seixas and his music. Kastner highly respected Cruz as a mentor and traced some of the manuscripts' sources through the research Cruz had undertaken on ancient Portuguese music.

Kastner is considered the father of modern Portuguese musicology, and his studies are regarded as the first thorough research of Seixas; he is often said to have "rediscovered" Seixas. One of Kastner's most important scholarly pursuits was the edition of Seixas's music he prepared; in addition to three editions of Seixas's keyboard sonatas, he published several books about Seixas's life and music:

1. *Cravistas Portuguezes* [Portuguese Keyboardists] (1935), the first publication of Seixas's music, which contains twelve sonatas of Seixas.
2. *Contribución al Estudio de la Música Española y Portuguesa* [Contribution to the Study of Spanish and Portuguese Music] (1941), a historical and stylistic survey of Seixas's music.
3. *Carlos de Seixas* (1947), biographical study of the composer and analytical overview of his music. Dedicated to Ivo Cruz.

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[13] b. 1861–d. 1921. Author of *A livraria do Mosteiro de Santa Cruz de Coimbra: estudo dos seus catálogos, libros de música e coro, incunábulos…* (1921). In Biblioteca Nacional Digital, http://purl.pt/335/2/ (accessed August 30, 2010).

4. *Cravistas Portuguezes II* [Portuguese Keyboardists II] (1950), edition of thirteen additional sonatas by Seixas.
5. *Portugaliae Musica, Carlos Seixas, 80 Sonatas para Instrumentos de Tecla* [Portuguese Music, Carlos Seixas, 80 Sonatas for Keyboard Instruments] (1965), an edition of eighty sonatas with a substantial foreword and editorial notes. It is considered an "entirely new premise for the discussion and evaluation of Seixas's keyboard sonatas."[14]

Kastner's own appreciation of Seixas increased gradually from publication to publication as his research continued. His final publication on Seixas, *80 Sonatas para Instrumentos de Tecla*, is his pinnacle work.[15] This work was the first complete publication of Seixas's sonatas. Kastner used all six manuscript-sources to prepare his edition, which includes a long preface and some annotations about each of the sonatas.

Kastner's works were studied in great detail by one of his students, Klaus F. Heimes,[16] as part of his dissertation on the sonatas of Seixas.[17] Heimes created a table of the different manuscript sources used by Kastner, revealing duplicates of several sonatas in multiple manuscript sources. Some of these duplicates even contain the same mistakes, presumably because the copying of copies was a common eighteenth-century practice. For purposes of clarity, I have transcribed Heimes's original table, with the movements of each sonata appearing in roman numerals and the verified sonatas by

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[14] Klaus F. Heimes, "Carlos Seixas's Keyboard Sonatas," (DMA diss., University of South Africa, 1967), 14.

[15] In this edition, Kastner established a numbering system for the sonatas. Due to the lack of chronological information, he organized them in ascendant chromatic order. This numbering became the standard numeration for Seixas's sonatas.

[16] Klaus Ferdinand Heimes is the musicologist who wrote the entry for Seixas in the *Grove Music Online* Dictionary. He completed his Doctoral in Music at the University of South Africa in 1967.

[17] Heimes, "Carlos Seixas's Keyboard Sonatas," 24.

Seixas with a capital *S* (Table 1). Currently, twenty-four sonatas are out of public reach because they belong to Ivo Cruz's private collection, which Kastner was permitted to use, but only as a biographical source.[18]

While Kastner is regarded as a seminal figure in the development of musicology as an academic discipline in Portugal, his research has been criticized for his lack of documentary evidence. He sometimes makes assumptions that have no foundation in evidence, according to musicologist Manuel Carlos de Brito[19]:

> Based on a vast and eclectic culture and profound musicological knowledge, his analysis and hypotheses are usually brilliant and stimulating, even when they cannot be fully substantiated by present documentary evidence. He has certainly set new standards for musical scholarship in Portugal, and one can only lament that he was never offered the opportunity to put them at the service of training young Portuguese musicologists in a proper academical context.[20]

Kastner was an avid scholar and interpreter of early Iberian music. However, he was never offered a musicology position in academia. Nevertheless, he worked as a musicological adviser and early music editor for the Gulbenkian Foundation[21] from 1958, and his influence was very important for the new generation of Portuguese musicologists.

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[18] Heimes, "Carlos Seixas's Keyboard Sonatas," 23-24.

[19] b. Porto 1945– . Portuguese musicologist. "Editor-in-chief of the *Dicionário de Música e Músicos Portugueses*, to be published by the Gulbenkian Foundation, De Brito has also contributed many dictionary articles to foreign publications such as the new edition of *Die Musik in Geschichte und Gegenwart* (of which he is the country adviser for Portugal), *The New Grove Dictionary of Music and Musicians, The Viking Opera Guide, Diccionario de la Música Española e Hispanoamericana, Storia dell'opera italiana and Storia dello spettacolo musicale.* He is the author of a bibliographical database for Portuguese music history which contains at present circa 1,300 entries." In *Retrospective Index to Music Periodicals 1800-1950*, Portuguese, "Manuel Carlos de Brito," http://www.ripm.org/Brito.php (accessed August 30, 2010).

[20] Manuel Carlos de Brito, "Musicology in Portugal Since 1960," *Acta Musicologica* 56, 1 (Jan-Jun, 1984), 37.

[21] Portuguese organization for supporting the arts, charity, education, and the sciences, founded in 1956. Fundaçao Calouste Gulbenkian, http://www.gulbenkian.pt/index.php?section=9&langId=2 (accessed June 3, 2010).

Table 1. Klaus Heimes, *Sources of Seixas's sonatas according to M. S. Kastner*.

Number of sonata	Lisbon: Biblioteca Nacional, Ms. 337	Lisbon: Biblioteca Nacional, Ms. 338	Lisbon: Biblioteca da Palácio Nacional da Ajuda, Ms. 48-I-2	Coimbra: Biblioteca Geral da Universida de, Ms. 57	Coimbra: Biblioteca Geral da Universida de, Ms. 58	Private collection Dr. Ivo Cruz
1				S I		
2					I + II	
3					I	
4					I	
5					I	
6		S I	I (twice)			
7				S I + II	S I + II	
8				S I, II + III		
9			S I, II + III			
10				S I + II		S I + II
11		S I			S I + II	S I + II
12				S I + II		S I
13					S I, II + III	
14			S I, II + III			
15				S I + II		S I
16				S I		S I
17					I + II	
18			I, II, III + IV			
19		S I				S I
20		S I + II			S I + II	
21			S I + II			
22					I	
23				S I, II + III	S I, II + III	
24				S I		
25				S I, II + III		
26					I + II	
27		S I, II + III				S I + II
28	S I					
29			S I, II + III			
30			I + II			
31			S I + II			
32			I			
33					S I	S I
34					S I + II	
35				S I		S I
36				S I + II		S I + II
37			S I, II + III			
38				S I		
39					I + II	
40			S I, II + III			
41			S I, II, III + IV			
42		S I, III				S I + II
43	S I		S II			S I
44		I				S I
45				S I		
46				S I		
47		I				
48				S I	S I	S I
49	S I, II, II, IV + V					
50		S I				S I
51			S I		S I	S I + II
52				I + II	I + II	
53				S I + II		
54					S I, II + III	
55		S I			S I + II	
56				S I		
57	S I, II + III					
58			S I + II			
59		S I, II + III				
60		I				
61		S I				
62					I + II	
63				S I + II		
64				S I		
65			S I	S I + II		
66					S I + II	
67					I + II	
68				S I		
69				S I		S I
70					S I	
71				S I	S I, II + III	
72					S I + II	
73					I	
74				S I + II		
75			S I + II			S I + II
76			S I + II (in E)	S I + II (in A)	S I	S I
77			S I, II + III			
78				S I + II		
79					S I + II	S I
80			S I			

Kastner's rediscovery of Seixas's works in the second quarter of the twentieth century helped generate new interest in Seixas's music. Ralph Kirkpatrick's book *Domenico Scarlatti* (1953) presents a short—though not very satisfying—discussion of Seixas based on Kastner's *Carlos de Seixas* and *Cravistas Portuguezes I* and *II*. Furthermore, W. S. Newman recognized Seixas as a major figure in Latin music history in both of his books on the keyboard sonata, *The Sonata in the Baroque Era* (1959) and *The Sonata in the Classic Era* (1963). Newman makes important connections between Seixas and Ludovico Giustini (1685–1743), as well as between Seixas and Alessandro Scarlatti (1660–1725).[22]

Two of Kastner's foreign pupils have contributed to Seixas's scholarship. As mentioned in the discussion about Kastner's edition of the sonatas, Heimes's unpublished dissertation offers insightful stylistic and structural analyses of Seixas's solo keyboard sonatas.[23] Gerhard Doderer[24] mentions Seixas in his several articles about seventeenth- and eighteenth-century Portuguese organs[25] and also mentions several clavichords used during Seixas's time in the list of keyboard instruments at the Museu de Instrumentos

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[22] William S. Newman, *The Sonata in the Classic Era, 2nd ed.* (New York: Norton, 1972), 274. This connection may help explain why Domenico Scarlatti and Seixas developed stylistic similarities. Some of Alessandro Scarlatti's works were found in the manuscripts that Seixas may have studied with his father during his time in Coimbra.

[23] Heimes, "*Carlos Seixas's Keyboard Sonatas."*

[24] German-Portuguese musicologist and organist, he is currently Professor at the Music Department of the Universidade Nova de Lisboa. In *American Musical Instrument Society: Thirty-Fifth Annual Meeting* (19 to 23 May 2006), http://orgs.usd.edu/nmm/Events/AMISCIMCIMGALPIN/AMISprogrambook2006.pdf (accessed December 1, 2010).

[25] These articles are: "Die Orgel Spaniens und Portugals im 17.-18. Jahrhundert," *Anuario Musical* XXV (1971), 211-47. And "Orgelbau un Orgelmusik des 16.-18. Jahrhunderts auf der Iberischen Halbinsel," *Musica Sacra* 92 (1972), 314-23. Gerhard Doderer, "Orgel Musik und Orgelbau in Portugal des 17. Jahrhunderts" [Organ music and Organ building in Portugal in the seventeenth century] (University of Würzburg, 1978), published by Hans Schneider (Tutzing, 1978).

Musicais do Conservatório Nacional (Museum of Musical Instruments of the National Conservatory)(1971).[26]

Furthermore, several articles pertaining to Seixas have appeared in Jean-Paul Sarrautte's collection of bio-bibliographical essays on *Marcos Portugal* ("Portuguese Landmarks," 1979) and several papers in the editions of *Bracara Augusta* XXVIII, a musicological journal from Braga (1974): Doderer's "Instrumentos de tecla portugueses no século XVIII" [Portuguese Keyboard Instruments of the Eighteenth Century], and Heimes's "Carlos Seixas's Keyboard Sonatas: The Question of Domenico Scarlatti's Influence."

National and international musicological conventions have also aided in the study of Seixas. Since 1977, musicologists and musicians interested in early Iberian music have produced several publications of the proceedings of these meetings. The Associação Portuguesa de Educação Musical (APEM) hosts most of these meetings, including: the Encontros de Música Antiga Ibérica [Colloquium of Ancient Iberian Music] and the First Encontro Nacional de Musicologia [National Colloquium of Musicology] (Lisbon 1982 and 1983).

The Gulbenkian Foundation is the most important institution supporting the study of old Portuguese music. It fosters cultural activities in Portugal and abroad through a wide range of programs and projects. As part of its mission, it focuses on both folkloric and art music. The Gulbenkian Foundation is the Portuguese representative for scholarly

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[26] Other scholars who focus on the history and construction of early Iberian instruments are: Bernard Brauchli in his *Comments on the Lisbon Collections of Clavichords* (1978) and the article "Le Clavichorde dans la peninsula ibérique: Historie et factore" (1983) [The Clavichord in the Iberian Peninsula: History and Building]. Wesley David Johnson, "Orgãos Portugueses: A Documentation and Historical and Technical Study of Selected Portuguese Organs" (diss., University of New England, 1978). Marten Albert Vente, "The Renaissance Organ in the Cathedral of Évora" *Colóquio-Artes* 21 (1975), 70-71. Carlos de Azevedo, *Baroque Organ-Cases of Portugal* (Amsterdam, Frits Knuf 1972). And Edward H. Tarr, "Die Musik und die Instrumente der Charamela Real in Lissabon" *Basler Studien zur Interpretation der alten Musik*, Sonderdruck aus *Forum Musicologicum* II (Basel, Amadeus 1980).

publications such as RISM, RILM, RIdIM and CIM.[27] The first publications of Seixas's score, edited by Kastner, were made possibly by the support of this organization, edited by Kastner.

Moreover, Seixas's music has attracted the attention of several student-scholars, including myself. Dissertations on Seixas include the following: Robert Smith's "Carlos Seixas and Domenico Scarlatti: A Study in Contrasts" (Brigham Young University, 1967), Henry Rose's "A Performer's Guide to Selected Keyboard Works of Antonio Carlos de Seixas" (University of North Dakota, 1981), and Julie Gibson Caretto's "Unanswered Questions in the Keyboard Sonatas of Carlos de Seixas" (University of Oregon, 1998). Although each of these dissertations addresses pertinent issues about Seixas's keyboard works, none of them addresses the pedagogical aspects systematically. Nor do they offer suggestions about realizing Seixas's keyboard works on a modern piano, in light of early eighteenth-century Portuguese performance practices.

However, I have consulted a number of important, recently published articles on the performance practice of eighteenth-century keyboard music, including those of Laurence Libin and Eva Badura-Skoda *in Eighteenth-Century Keyboard Music* edited by Robert Marshall (2003), as well as José Eduardo Martins's online lecture "As Sonatas para Teclado de Carlos Seixas Interpretadas ao Piano" [The Keyboard Sonatas of Carlos de Seixas Interpreted at the Piano] (2004).[28]

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[27] RISM Répertoire International des Sources Musicales [International Inventory of Musical Sources], RILM Répertoire International de Littérature Musicale [International Repertory of Music Literature], RIdIM Répertoire International d'Iconographie Musical [International Repertory of Musical Iconography], CIM Conference on Interdisciplinary Musicology.

[28] José Eduardo Martins, "As Sonatas para Teclado de Carlos Seixas Interpretadas ao Piano," in *Carlos Seixas de Coimbra—Ano Seixas—Exposição Documental* (Coimbra: Impresa de Universidade, 2004).

I faced significant challenges during this research. Many source materials were unavailable to me, for example, as there was only one copy in the world, held in the reference section of libraries in Europe and Africa.

Geographical and Historical Considerations

During his lifetime, Seixas lived in two cities in Portugal, Coimbra and Lisbon. Coimbra is located towards the center of the country, and Lisbon is further south, on the coast of the Atlantic Ocean (Figure 2).

Figure 2. Map of Spain and Portugal.[29]

29 Map of Spain and Portugal, http://www.physioatfareham.co.uk/sailpacifico/Large%20map.htm (accessed September 19, 2010).

Together Portugal and Spain form the Iberian Peninsula. Historically, both countries have been somewhat isolated from the rest of Europe by virtue of being on a peninsula. In addition, the Pyrenean Mountains—which form a massive natural divide between France and Spain—essentially separate the Iberian Peninsula from the rest of continental Europe. This geographical situation tended to isolate Portugal historically and musically from the rest of Europe.

For further understanding of the cultural climate of Seixas's time, it would be worthwhile to briefly review the history of Portugal from the late sixteenth century. Portugal was taken over by Spain in 1580 through a series of political marriages: the kings of each country married the sister of the other king, with John III of Portugal marrying Catarina of Spain and Carlos V of Spain marrying Isabel of Portugal.[30] When the grandson of John III died in battle in 1578, Carlos V's son, Philip II of Spain, claimed Portugal based on the fact that his mother was Portuguese. At first, under the reign of Philip II of Spain (Philip I of Portugal), Portugal retained some autonomy, but the Spanish crown asserted more and more control over the country. The enemies of Spain became the enemies of Portugal; this further isolated Portugal because English and Dutch ships no longer were allowed to use Portuguese ports. During the reigns of Philip II (1598 to 1621) and Philip III (1621 to 1640), the relationship with Portugal further deteriorated. Aristocrats in Portugal approached a prominent descendant of the Family of Avis, the former royal family of Portugal, and persuaded him to reclaim the throne of Portugal.[31] Spanish oppression came to an end with his crowning as John IV in 1640.

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[30] Julie Gibson Caretto, "Unanswered Questions in the Keyboard Sonatas of Carlos de Seixas (1704–1742)," thesis (Eugene, OR: University of Oregon, 1998), 5. And in James Maxwell Anderson, *The History of Portugal* (Westport, CT: Greenwood Press, 2000) http://proxy.lib.uiowa.edu/login?url=http://site.ebrary.com/lib/uiowa/Doc?id=10017975

[31] The Duke of Bragança was the grandson of the sister of John III and the closest descendant of the house of Avis; he changed his name to John IV when he was crowned king of

John IV (or João IV in Portuguese) reinstated the privileges of the English and the Dutch in Portuguese ports. An alliance with England was signed in 1642, which kept Portugal safe against any hostile intentions of Spain. More alliances followed, with France in 1713, and finally with Spain itself in 1715. The new period that began with the crowning of John IV (1640 to 1656) is called "The Restoration." A cultural revolution took place in Portugal during this period, extending into the seventeenth and eighteenth centuries. In general, Portugal replaced Spanish influences with French, Italian, and German influences.[32]

The Golden Age of modern Portugal began when John V (João V) succeeded the throne in 1706 and married Maria Ana of Austria in 1708. His ideal of monarchy was the reign of Louis XIV of France, with the magnificence of Versailles, the patronage of learning and culture, and the centralization of government.[33] He strove to achieve a high cultural atmosphere in Portugal and sent students abroad to become familiar with music, arts, economic practice, mathematics, and astronomy.[34] In addition, the financial position of Portugal was continually improving after 1700 thanks to the discovery of precious stones and metals in Brazil, a Portuguese colony at the time.[35] During this time, new philosophy, aesthetics, and styles grew in Portugal; in the realm of music, the Europe of the first decades of the eighteenth century transformed the high Baroque into

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Portugal on December 1, 1640. In A. H. de Olivera Marques, *History of Portugal: Vol. 1 from Lusitania to Empire* (New York: Columbia University Press, 1976), 281, 287, 325, and 327.

[32] Gibson Caretto, 5. And in Olivera Marques, 409.

[33] H. V. Livermore, *A New History of Portugal* (Great Britain: Cambridge University Press, 1966), 205.

[34] Gibson Caretto, 7.

[35] Luisa Morales, ed., *Domenico Scarlatti en España: Actas de los Sumposia FIMTE 2006-2007* [Domenico Scarlatti in Spain: Proceedings of FIMTE Symposia 2006-2007], "Remarks on Domenico Scarlatti's Portuguese Period (1719-1729)" by Gerhard Doderer (Almería, Spain: Asociación Cultural LEAL, 2009), 161.

rococo and early classicism. Portugal started to be influenced by the new musical trends of the rest of Europe, particularly those coming from Italy. It was at this moment when Carlos Antonio de Seixas was born, and it was at John V's court where he served as organist to the Royal Chapel.

Biographical Sketch of José Antonio Carlos de Seixas

José Antonio Carlos de Seixas, son of Francisco Vaz[36] and Marcelina Nunes, was born in Coimbra, Portugal, on June 11, 1704.[37] Carlos de Seixas was part of the social class called *petit bourgeois*, which was comprised of musicians, artisans, and modest businessmen.[38] His father was the organist at the Cathedral of Coimbra from 1698 to 1718. According to Seixas's earliest biographer and good friend Diogo Barbosa Machado, Francisco Vaz taught his son organ, harpsichord, and staff reading. Seixas was a talented young musician who developed quickly.[39]

After his father's death in 1718, Seixas assumed the post of organist at the Cathedral of Coimbra at the age of sixteen. Just a few years later, around 1720, Seixas left Coimbra for Lisbon. We do not know if Seixas left Coimbra with a position in Lisbon already in hand, but later that year, Seixas became organist of the Royal Chapel and Patriarchal Cathedral.[40] Seixas was a very successful musician who enjoyed a

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[36] b. ?–d. ca.1718. In M. S. Kastner, *Carlos de Seixas* (Lisbon: Coimbra Editora, 1947), 21, 23.

[37] It is not known where the name Seixas or Seyxas came from. Kastner's explanation is that the names *Vaz* and *Nunes* were replaced by the more sonorous *Seixas*, probably considered more noble. In Kastner, *Carlos de Seixas*, 18.

[38] Kastner, *Carlos de Seixas*, 17.

[39] Diogo Barbosa Machado, *Bibliotheca Lusitana, Historia, Critica, e Chronologica, Na Qual se Comprehende a Noticia dos Authores Portuguezes, e das Obras, que Compozeraõ desde o tempo da promulgação da Ley da Graça até o Tempo Presente, Vol. 4* (Lisbon: Na Officina Patriarcal de Francisco Luiz Ameno, 1759), 198-99.

[40] According to Kastner, Seixas wanted to become a cleric but after he started working at the Patriarchal Cathedral, he gave up the idea. In Kastner, *Carlos de Seixas*, 49-50.

financially secure situation.[41] In 1732 he married Joanna Maria da Silva, and they went on to have five children. During his time in Lisbon, Seixas had a nine-year association with the renowned Italian harpsichordist and composer Domenico Scarlatti, who arrived in Lisbon around 1720 as the instructor of Infanta Maria Bárbara, the daughter of John V.[42] Near the end of his life, Seixas was honored with the knighthood in the Order of Christ (1738). On August 25, 1742, he died of rheumatism and "malignant fever" at the age of thirty-eight.[43]

There are many reasons why, despite his success during his lifetime, Seixas's rediscovery came later than the rediscoveries of other musicians of his time (i.e. Domenico Scarlatti and Soler). In addition to Portugal's musical isolation from the rest of Europe, we should bear in mind that in Seixas's relatively short life, he never left Portugal. He was a very successful and active musician in both Coimbra and Lisbon, but he never traveled abroad. Another consideration, of course, is that Seixas was overshadowed by Domenico Scarlatti; whenever Seixas's name was mentioned, it was always in conjunction with Scarlatti. Lastly, as was established at the opening of this chapter, the sources of Seixas's works are scarce.

Seixas's surviving pieces number approximately 104 keyboard sonatas (88 authenticated and 16 non-authenticated), around 40 unpublished minuets for the keyboard, an overture, a *sinfonia*, a concerto for keyboard and string orchestra, a *Te Deum*, and several motets for four and five voices with orchestra.

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[41] Seixas owned several homes in the area surrounding the Patriarchal Cathedral. In Kastner, *Carlos de Seixas*, 115.

[42] Kastner, *Carlos de Seixas*, 55. It is not certain what kind of association they had in the court of John V, but it is likely that they had heard of each other and each other's music. Additionally, it is not known why Don Antonio brought Scarlatti to be Infanta Maria Barbara's instructor, instead of asking Seixas who was already working at the court.

[43] Machado, *Bibliotheca Lusitana, Historica, Critica, e Chronologica*, 199.

CHAPTER TWO: ELEMENTS OF SEIXAS'S MUSICAL STYLE

Contextual Background

Carlos Seixas's musical formation began with his own father, the organist of the Cathedral of Coimbra, with whom Carlos studied organ, harpsichord, improvisation, staff reading, and interpretation. Although none of Vaz's compositions have survived, we can assume that his style represented the musical tendencies of the late seventeenth century and the beginning of the eighteenth century in Portugal. Among Vaz's contemporaries were Bernardo Pasquini (1637–1710), Juan Cabanilles (1644–1712), Arcangelo Corelli (1653–1713), Alessandro Scarlatti (1660–1720), François Couperin (1668–1733), and Johann Kuhnau (1660–1722). Furthermore, composers of the Iberian Peninsula during the second half of the seventeenth century—such as Agostinho da Cruz,[44] Manuel Rodrigues Coelho,[45] Estácio Lacerna,[46] Diogo de Alvarado,[47] and Francisco Correa de

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[44] b. Braga 1590–d. Lisbon 1640. Augustinian monk highly respected as a practical musician, composer, and theorist. In *Gove Music Online*, "Cruz, Agostinho da" by Bernadette Nelson, http://www.oxfordmusiconline.com/subscriber/article/grove/music/06910?q=Agostinho+da+cruz&hbuttoh_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&sourso=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

[45] b. Elvas ca.1555–d. Lisbon ca.1635. Portuguese composer and organist. "Rodrigues Coelho's musical style stems from that of Cabezón but is also indebted to Sweelinck and the English virginalists." In *Grove Music Online*, "Rodrigues Coelho, Manuel" by Barton Hudson, http://www.oxfordmusiconline.com/subscriber/article/grove/music/23648?q=manuel+rodrigues+coelho&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

[46] b. Seville ca.1570–d. Peru ca. 1616. Peruvian composer and organist of Spanish birth. In *Grove Music Online*, "Serna, Estacio de la" by Robert Stevenson, http://www.oxfordmusiconline.com/subscriber/article/grove/music/25469?q=estacio+lacerna&hbutton_sesear.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

[47] b. ca. 1570–d. Lisbon 1643. Basque organist and composer. In *Grove Music Online*, "Alvarado, Diego de" by Robert Stevenson, http://www.oxfordmusiconline.com/subscriber/article/grove/music/00703?q=diogo+de+alvarado&hbuttoh_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&sourso=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

Arauxo[48]—all contributed to the stylistic environment that influenced Carlos de Seixas in the first half of the eighteenth century.

Seixas was raised in the relatively cosmopolitan environment of Coimbra, where Portugal's most important university is located. Through the university, Coimbra was in contact with intellectual and artistic centers in Italy, France, England, and Germany. For example, among the collections of the Biblioteca da Universidade de Coimbra [the University of Coimbra Libraries][49] are codices with music by Alessandro Scarlatti and Bernardo Pasquini. These codices not only demonstrate that foreign music reached the center of Portugal, but also, according to Newman and as previously mention in Chapter One, link Alessandro Scarlatti with Seixas and elucidate the stylistic similarities between Domenico Scarlatti and Seixas.[50] According to Kastner, it is possible that Seixas's father used music from these codices for his musical duties at the Cathedral of Coimbra and as instructional pieces for his son, Carlos Seixas.[51]

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[48] b. Seville ca. 1584–d. Segovia 1654. Spanish composer, organist, and theorist, who formed his style studying the works of Diego del Castillo and Francisco de Peraza. In *Grove Music Online*, "Correa de Arauxo, Francisco" by Barton Hudson and Louis Jambou, http://www.oxfordmusiconline.com/subscriber/article/grove/music/06556?q=francisco+correa&hbutton_ssearc.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

[49] Largo da Porta Férrea, E. Donato, *Inventario dos inéditos e impressos musicais: subsidios para um catálogo* (Coimbra, 1937), *Catálogo de manuscritos* (Coimbra, 1925-1940). U. Berti, *Ensaio com notas biográficas de um catálogo dos manuscritos musicais* (Coimbra, 1940). And others, see *Grove Music Online*, "Libraries, §6(i): Europe: Portugal" by Rita Benton, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/40070pg28?q=codices+at+the+university+of+coimbra&search=quick&pos=2&_start=1#firsthit (accessed Sep. 16, 2010).

[50] Newman, *The Sonata in the Classic Era*, 274.

[51] The Iberian authors of these three codices use the church modes and do not employ chromaticism and accidentals, devises which at this time were already being used by non-Iberian composers as part of the new major/minor tonal system. In Kastner, *Carlos de Seixas*, 43. It is possible that Vaz introduced Seixas to the major/minor tonal system that was found in these codices: examples from Alessandro Scarlatti, Pasquini, and other Italian composers.

Some of the Iberian composers of Vaz's generation still continued to write in church modes, a tradition that was maintained longer in the Iberian Peninsula than in the rest of Europe. However, the musical style in Portugal during Vaz's time was in a state of flux; there was a shift away from church modes, towards the major/minor tonal system, which was already more or less standard in much of the rest of Europe. Seixas uses the major/minor tonal system, which situates him among the new generation of Portuguese composers.[52]

In addition, Spanish and Portuguese composers generally did not write fugues and baroque suites. Instead, they developed new forms indigenous to the Iberian Peninsula such as *tento,*[53] *batalha,*[54] and *xácara,*[55] and transformed foreign forms such as

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[52] Seixas presents more recurrences of minor than was usual at the time; his ratio is 1:1, i.e., for each sonata in major mode there is a sonata in minor mode, while D. Scarlatti's ratio is 3:1. In Newman, *The Sonata in the Classic Era*, 275.

[53] *Tento* (*tiento* in Spanish means 'to try out,' 'to experiment') was a Spanish and Portuguese musical form of the sixteenth to early eighteenth century very similar to the Italian Ricercare, of improvisatory nature and free form. "It denotes a kind of free study through which the performer is acquainted with playing in different modes and the technical problems associated with a particular instrument." In *The Oxford Companion to Music*, "Tiento" by Jane Bellingham, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/opr/t114/e6790?q=tiento&hbuthbu_search.x=22&hbutton_search.y=13&hbutton_search=search&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=2&_start=1#firsthit (accessed July 5, 2010).

[54] *Batalha* (*batalla* in Spanish) was an organ piece that made allusion to battle. "Compositions descriptive of battles form a minor but distinctive category of sixteenth-century music, both vocal and instrumental, with a sporadic continuation, mainly instrumental, down to the early nineteenth century." In *Grove Music Online*, "Battle music" by Alan Brown, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/02318?q=batalla&hbutton_search.x=16&hbutton_search.y=10&hbutton_search=search&source=omo_t237&source=omo_ggm&source=omo_t114&search=quick&pos=9&_start=1#firsthit (accessed July 5, 2010).

[55] *Xácara* (*jácara* in Spanish) was "an old Spanish ballad or dance tune. In the seventeenth century the *jácara* was often used in the theatre, and it eventually developed into the *tonadilla*." In *The Oxford Companion to Music*, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/opr/t114/e3512 (accessed July 5, 2010).

espanholeta,[56] and *canção.*[57] These folkloric Iberian forms may have indirectly filtered into Seixas's music, but there is no evidence of direct quotation of folk music. The only baroque stylized dances used by Seixas were the minuet and the gigue.

Elements from the fugue and the baroque suite are evident in Seixas's sonatas; he uses the title *fugue* in some of his sonatas, as well as some movements from the baroque suite, the *jiga* (gigue) and the minuet, as secondary movements. However, his fugues derive more from the *tento* tradition, a contrapuntal opening that dissipates in homophonic texture after the first measures of each section.

Baroque Elements

While Seixas received musical elements of Portuguese baroque from his father, it is important to bear in mind that the baroque in Portugal developed particular traits that were different from the rest of Europe. These traits are described by Kastner in his comparison of baroque Portuguese music with the architecture of the period:

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[56] *Espanholeta* (*españoleta* in Spanish, *Spagnoletta* in Italian) was a dance that appeared first in Italy in the late sixteenth century. Its scheme was used in the seventeenth century for dances, songs, and instrumental variations. "The scheme has a fixed harmonic plan, the first two sections of which are related to one of the main chordal schemes of the Renaissance dance style; the concluding section is apparently a double *ripresa*, which is sometimes omitted. The *spagnoletta* is usually in triple metre, and the first three bars of the discant melody almost always have the same pitches." In *Grove Music Online*, "Spagnoletta" by Richard Hudson, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/26342 (accessed July 5, 2010).

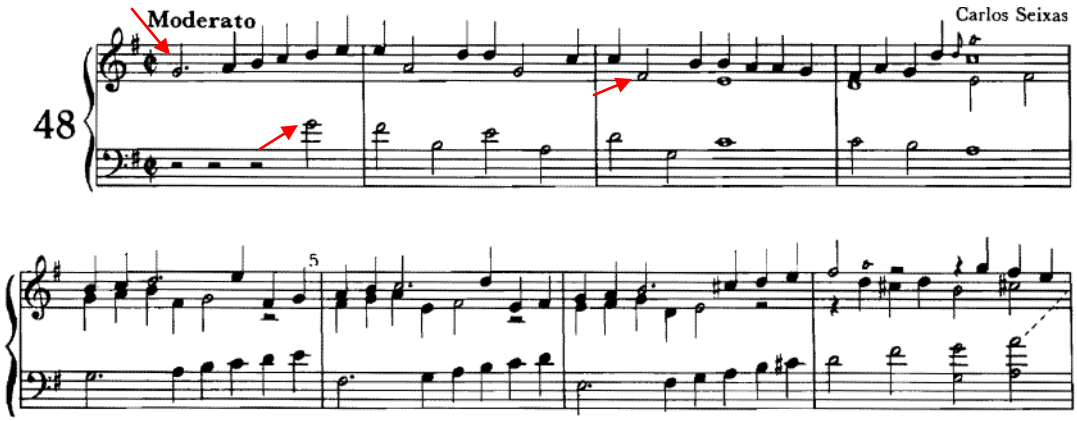
[57] *Canção* (*canción* in Spanish) is a song. "A term used by poets and musicians up to the fifteenth century more or less interchangeably with *cantiga*, *cantar*, the Galician-Portuguese *canson*, etc., and from the seventeenth century to the nineteenth with *cantar*, *oda*, *poema*, etc. From about 1450 to about 1530 its meaning tended to be restricted to a refrain song, like the villancico in its characteristic ABBA musical form but often more contrapuntal and usually based on a more serious poetic theme." In *Grove Music Online*, "Canción" by Jack Sage and Susana Friedmann, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/04720?q=cancion&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_ggm&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 5, 2010).

> The Portuguese music of the period called baroque, especially that of the high-baroque, avoids the extremes of the architecture and of the decoration. It never left the blunt soberness, nor lost itself in the branches of precious ornaments. The same soberness, from the facades of architecture, is found in the Portuguese music for keyboard of this epoch.[58]

Portuguese music of the high-baroque style is sober, less ornamented, and more ascetic, with simpler embellishments and ornamentation, and lighter textures of homophony.

Seixas uses contrapuntal textures from the baroque tradition in the manner of the canon, organ prelude (Examples 1 and 2), or fugue (Example 3). Seixas's fugues are less busy, with three voices that soon break into free counterpoint, making the texture less thick. Sonatas No. 48 and 75 present counterpoint throughout their entire first movements. In Sonata No. 48 in G major a *cantus firmus*–like melody is followed by the free counterpoint of two voices, bass and tenor, which presents a new subject and countersubject (Example 1). This sonata presents a texture similar to organ writing, where the long-valued notes are held as long as needed by the instrument.

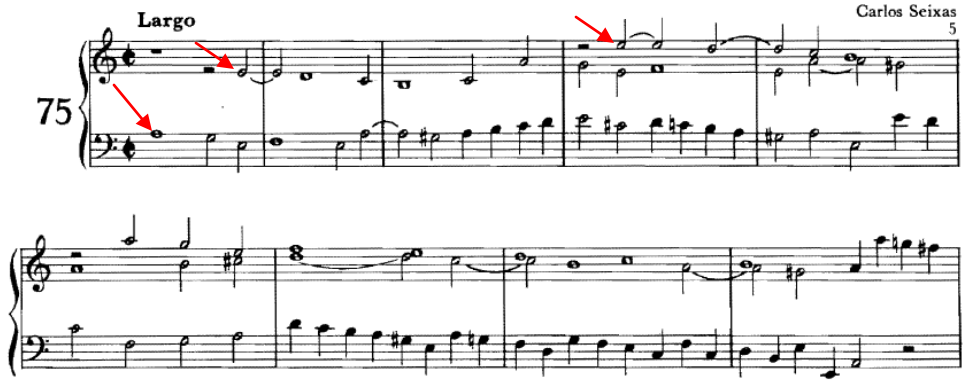
Example 1. Sonata No. 48 in G major, mm. 1-8.



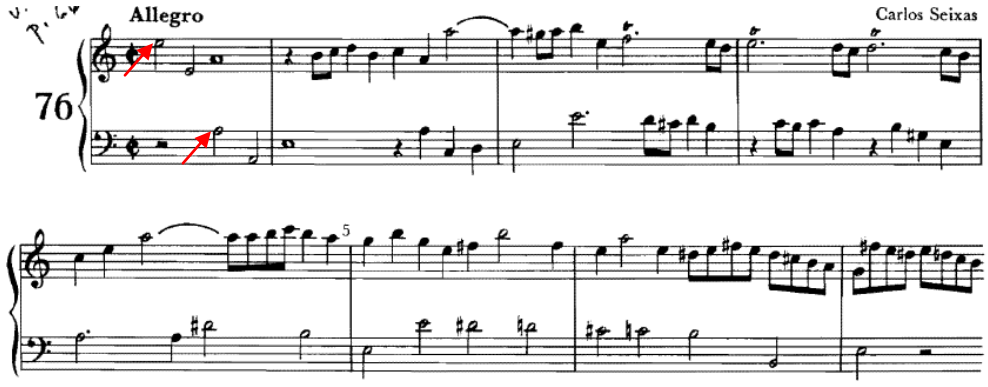
[58] Kastner, *Carlos de Seixas*, 51-52.

Another sonata with similar texture is Sonata No. 75 in A minor, which is a fugue with a real answer to the subject a fifth above. This sonata presents a subject followed by two entrances of the real answer in the alto and soprano (Example 2). However, the countersubject is heard only in the bass and the answers are almost in strict canon form at the octave. Seixas's use of fugues differs from J. S. Bach's in the sense that Seixas is less technical and strict about the construction of the fugue, an illustration of the fact that his fugues come from the *tento* tradition, which presents freer counterpoint and becomes more homophonic after the first entrance.

Example 2. Sonata No. 75 in A minor, mm. 1-9.

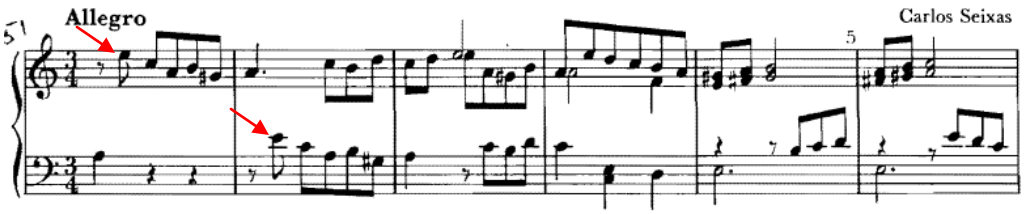


Example 3. Sonata No. 76 in A minor, mm. 1-7½.



A third example of imitation is Sonata No. 76 in A minor, where after a strict imitation at the octave the counterpoint becomes free. No other strict imitation points are found in the movement besides the opening gesture (Example 3).

Example 4. Sonata No. 71 in A minor, mm. 1-6.



A fourth example of baroque influence is Sonata No. 71 in A minor, which recalls a two-voice invention. The imitative counterpoint dissipates into homophony after the first three measures (Example 4); this process is repeated at the beginning of each part of the binary-form movement. The polyphonic texture becomes homophonic after the first exposition of the subject/theme. Throughout the rest of the sonata, infrequent recurrences of the two-voice imitation are interspersed with sequential passages.

As seen in these four examples, Seixas's music has roots in the baroque tradition but at the same time breaks those traditions and links to the new tendencies of the pre-classical style. These trends placed him among more well-known pioneers of the classical era, such as G. P. Telemann,[59] B. Galuppi,[60] T. A. Arne,[61] and C.P.E. Bach.[62]

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[59] b. Magdeburg 1681–d. Hamburg 1767. The most prolific German composer of the first half of the eighteenth century. He is an important link between the late baroque and the early classical styles. In *Grove Music Online*, "Telemann, Georg Philipp" by Steven Zohn, http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635?q=Telemann&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

Born into a Transitional Time

During the transition from the baroque to the classical eras (roughly the first half of the eighteenth century), elements from several European traditions coexisted at the same time in Portugal. The Portuguese baroque of Vaz's generation was mixed with the new pre-classical tendencies and transformed into a heterogeneous style. This pre-classical current included the *galant* style[63] as well as the beginnings of what later became the *empfindsamer Stil*[64] and the *Sturm und Drang*.[65] This transitional time has

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[60] b. Burano, Venice 1706–d. Venice 1785. A very popular opera composer of both serious and comic opera and very prolific composer of sacred and keyboard music. In *Grove Music Online*, " Galuppi, Baldassare" by Dale E. Monson, http://www.oxfordmusiconline.com/subscriber/article/grove/music/50020?q=Galuppi&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&source=omo_t111&search=quick&pos=2&_start=1#firsthit (accessed July 6, 2010).

[61] b. London 1710–d. London 1778. English composer, violinist, and keyboardist. He was famous during the eighteenth century mostly for his musical theater compositions. In *Grove Music Online*, "Arne, Thomas Augustine" by Peter Holman and Todd Gilman, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40018?source=omo_t237&source=omo_gmo&source=omo_t114&type=biography&search=quick&q=Arne&pos=11&_start=1#firsthit (accessed July 6, 2010).

[62] b. Weimar 1714–d. Hamburg 1788. Son of Johann Sebastian Bach and his first wife Maria Barbara. Carl Philipp Emanuel Bach was recognized as the most important composer and teacher in Protestant Germany in the second half of the eighteenth century. In *Grove Music Online*, "Carl Philipp Emanuel Bach" by Christoph Wolff, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg12#S40023.3.9 (accessed July 6, 2010).

[63] Particularly from the Italian tradition of approximately 1735 to 1750. In Manuel Pedro Ferreira, "A Sinfonia em Si b Maior de Carlos Seixas: Notas Sobre o Estilo, a Data e o Autor," *Revista Portuguesa de Musicología* (Lisbon: Instituto Nacional de Investigasão, 1992), 155.

[64] "A musical aesthetic associated with north Germany during the middle of the 18th century, and embodied in what was called the 'Empfindsamer Stil' [sic]. Its aims were to achieve and intimate, sensitive and subjective expression; gentle tears of melancholy were one of its most desired responses." In *Oxford Music Online*, "Empfindsamkeit" by Daniel Heartz and Bruce Alan Brown, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/08774?tyty=article&search=quick&q=empfindsamer+still&pos=4&_start=1#firsthit (accessed October 6, 2010).

[65] "Storm and stress. A movement in German letters, reflected in the other arts, that reached its highpoint in the 1770s. It is most easily defined by its artistic aims: to frighten, to

been identified in several different ways, beginning with the term *pre-classical*, that is, the period previous to the classical. This designation, however, takes importance away from this period by implying that the classical period is the culmination of the pre-classical. Another term, "*galant,*"[66] began to be used around 1720 by a number of writers, reflecting the new trend toward lightly accompanied melodies in a "courtly manner."[67] Since this was not the only style of this transitional period, however, the term is not completely accurate in characterizing the confluence of styles during this time. Finally, scholars such as Heimes refer to this transitional period as *post-baroque*, quite simply the period following the baroque, which avoids confusion and is the most neutral of the three terms, giving this transitional period a certain autonomy.[68]

Seixas's style shares the hybrid characteristics of this transitional period: for example, his works relax the motivic play of the baroque in a more homophonic texture. In addition, Seixas mantains the motivic variation of the late baroque, while his phrasing and clear phrase-structure are more representative of the classical style. As Heimes states, "Seixas's music oscillates between classic and baroque tendencies."[69] For the

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stun, to overcome with emotion. In line with these aims was an extreme emphasis on an anti-rational, subjective approach to all art." In *Oxford Music Online*, "Sturm und Drang" by Daniel Heartz and Bruce Alan Brown, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/27035 (accessed October 6, 2010).

[66] C. P. E. Bach, in his *Versuch*, distinguished between the learned and the *galant* styles. The term *galant* was used to describe Scarlatti's way of playing and was also used by Quantz to describe the *galant* singing of the time, *bel canto*. *Galant* was also used as the written or non-written ornamentation of a piece, Mattheson called *galanterie* the embellishments of a piece.

[67] In *Grove Music Online*, "Galant" by Daniel Heartz and Bruce Alan Brown, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/10512?q=galant&search=quick&pos=1&_start=1#firsthit (accessed July 20, 2010).

[68] I will be using all three of these terms, as they represent the different characteristics of Seixas's music.

[69] Heimes, "Carlos Seixas's Keyboard Sonatas," 71.

purpose of illustration, I have listed the baroque and post-baroque characteristics of Seixas's compositions in the following table (Table 2). These characteristics are for the most part contrasting, but not necessarily in opposition. For example, both styles share the characteristic of having expressive slow adagios as second movements.

Table 2. Characteristics of Seixas's style.

Baroque	Post-baroque (*galant* or pre-classical)
Walking bass lines	Homophonic texture
Minuets, *jigas* (gigues)	Florid melodic line (*bel canto*)
Expressive adagios as second movements	Expressive adagios as second movements
Multi-movement pieces	Contrasting thematic material
Motivic repetition	Frequent cadences
Sequential construction	Moderate harmonic changes
Ornamentation	Extended phrase and subphrase lengths
Improvisation and thorough bass	Coordination between material and formal function

A unique characteristic of Seixas's style is that some of his sonatas have two, three, four, or even five movements grouped together.[70] This characteristic may be reminiscent of the multi-movement baroque suite, since he uses minuets and *jigas* as secondary movements. On the other hand, his multi-movement sonatas may as well be part of the evolution toward the later multi-movement classical sonata, which came from

[70] D. Scarlatti grouped movements in pairs, but Seixas is known to have sonatas with more than two movements grouped together. Newman, *The Sonata in the Classic Era*, 274.

the multi-movement *sonata da chiesa*[71] or *sonata da camera*[72] of the baroque tradition. However, some of Seixas's movements are not in the same key, and some of his slow movements have an open ending that connects to the next movement—which suggests that his multi-movement sonatas were closely related to the classical tradition. In addition, some Seixas sonatas have several movements seen as a whole by their cyclical thematic relationship, an element of the early classical sonata.[73] Multi-movement works belong to both periods, the baroque and the classical, and Seixas's multi-movement works situate his hybrid elements firmly in this transitional period.

Pre-Classical Elements

One of the roots of the classical style during this tradition was the previously mentioned *galant* style.[74] W. S. Newman differentiates between two trends in the *galant*

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[71] "Church sonata. A Baroque instrumental work, often in four movements. In many churches during the 17th century. . . distinctions between church and chamber sonatas evaporated in Corelli's lifetime (dances intrude on church sonatas, expressive adagios on chamber sonatas; the melodic bass and continuo share a single line; even the church sonata's fugue could be replaced by a binary movement)." In *Oxford Music Online*, "Sonata da chiesa" by Sandra Mangsen, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/26196?tyty=article&search=quick&q=sonata+da+chiesa+sonata+da+camera&pos=4&_start=1#firsthit (accessed October 6, 2010).

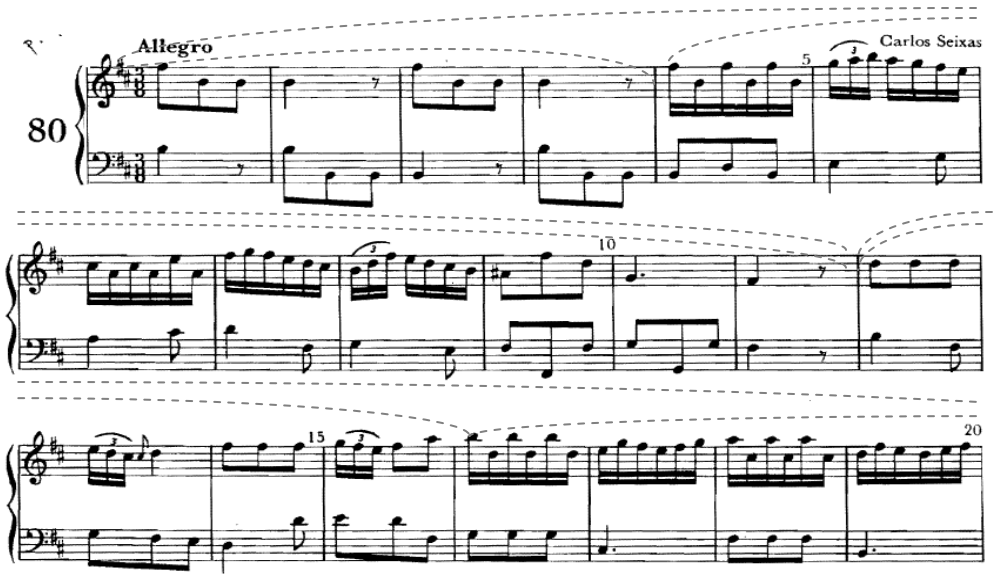
[72] "Chamber sonata. An instrumental work common in the Baroque era, usually in three or four movements and scored for one or more melody instruments and continuo. . . indeed, it was only with Corelli's op. 2 (1685) that Italians began to favor the term "sonata da camera" for specific sets of dance movements. . . After 1700, any distinction between the *sonata da chiesa* and the *sonata da camera* disappeared as binary movements took the place of the fugues in church sonatas, and expressive *grave* or *adagio* movements appeared in chamber sonatas. Groups of dances were also called by other names, such as *partita*, suite, *ordre*, *ouverture* and *air*." In *Oxford Music Online*, "Sonata da camera" by Sandra Mangsen, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/26195?tyty=article&search=quick&q=sonata+da+chiesa+sonata+da+camera&pos=3&_start=1#firsthit (accessed October 6, 2010).

[73] See Chapter Four, Sonata No. 59 in A major, p. 114.

[74] Ferreira, "A Sinfonia em Si b Maior de Carlos Seixas: Notas Sobre o Estilo, a Data e o Autor," 149.

style: one is "the relaxation, though not yet the abandonment, of several processes which we have grouped under 'motivic play,'" and the second is a style "distinctly anti-baroque both in concept and character."[75] Seixas's sonatas present both kinds of *galant* style as defined by Newman, a mixture of relaxed elaboration of motivic units and at the same time anti-baroque characteristics of homophony and simplicity. Seixas also uses more homophonic texture with clear phrasing and phrase structure, which is more representative of the classical style.

Example 5. Sonata No. 80 in B minor, mm. 1-20.

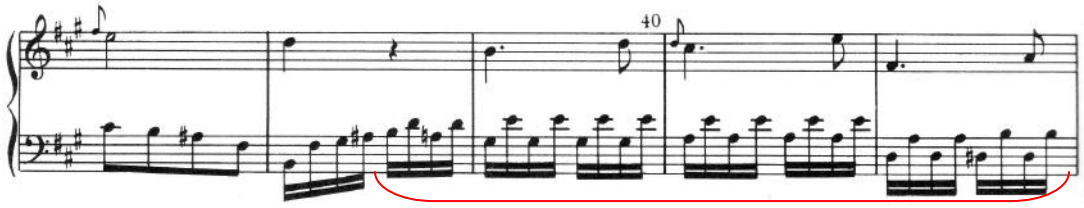


Sonata No. 80 in B minor is one of the many examples with homophonic texture, moderate harmonic changes, and clearly differentiated phrase and subphrase lengths

[75] Newman, *The Sonata in the Classical Era*, 120.

(Example 5). This sonata recalls some of Mozart's early pieces, but with less symmetrical phrase structure.

Example 6. Sonata No. 59 in A major, III, Allegro, mm. 38-42.



Seixas also uses accompaniments that sketch the future *Alberti bass*,[76] an accompaniment pattern considered characteristic of the classical period. A pseudo-*Alberti bass* is seen in the third movement of Seixas's Sonata No. 59 in A major (Example 6).

Highly Expressive Second Movements

Contrary to the light *galant* sonorities, Seixas's second movements present a deep lyricism and expression. As Kastner describes: "The 'sensitive' (empfindsamer Stil) [sic] tendency was characterized by a consuming expression, dynamic contrast, with recurrent use of melodic fragmentation, chromaticism and unprepared dissonances."[77] The

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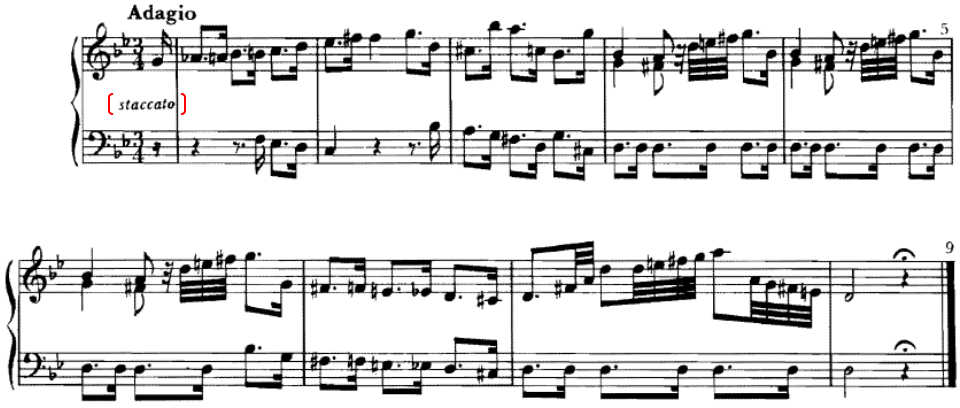
[76] "Left-hand accompaniment figure in keyboard music consisting of broken triads whose notes are played in the order: lowest, highest, middle, highest." In *Grove Music Online*, "Alberti bass" by David Fuller, in http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/00447?q=alberti+bass&search=quick&pos=1&_start=1#firsthit (accessed October 7, 2010).

[77] Ferreira, "A Sinfonia em Si b Maior de Carlos Seixas: Notas Sobre o Estilo, a Data e o Autor," 151-52.

empfindsamer Stil characteristic started to develop during Seixas's time, reaching its peak with the works of C.P.E. Bach during the third quarter of the eighteenth century.

Seixas's second movements display high lyricism; in some cases fermatas at the end of a phrase, chromaticism, and florid melody lines contribute to the "consuming expression" described by Kastner. Seixas's Sonata No. 49 in G minor, second movement, with its opening chromatic ascendant line, is an example of this expression linked with the *empfindamer Stil* as well as with the character of *Sturm und Drang* (Example 7). The open ending of this very short movement (a mere nine measures) helps build the emotional charge, which ends with a fermata on a quarter-note rest that gives momentum to the unresolved dominant sonority before starting the next movement. The "staccato" marking is maybe an editorial addition, which might be intended to suggest more suspension and incertitude as the chromatic line ascends in the melody and the bass line descends in measures 1 through 3 and measure 7.

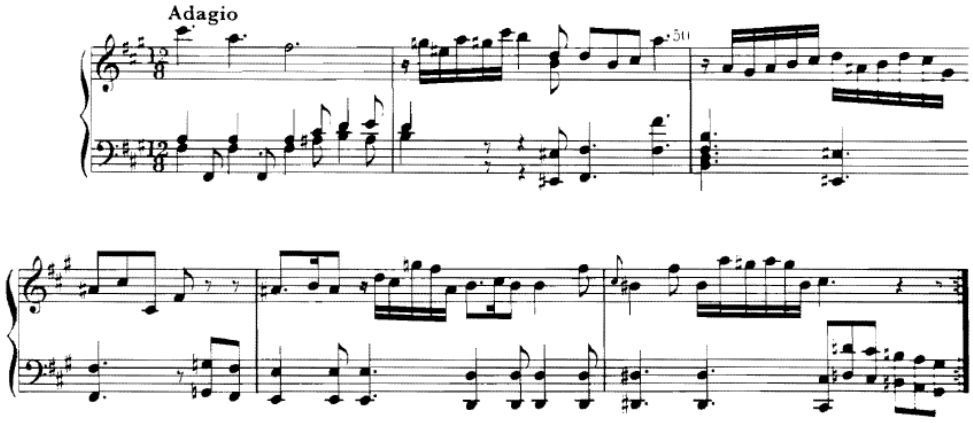
Example 7. Sonata No. 49 in G minor, II, Adagio.



Another example of deep expression is Seixas's Sonata No. 57 in A major, which has a second movement in F-sharp minor that contrasts with both of the outer movements

(Example 8). This movement is *attacca* after the first movement, which creates a sudden change in character typical of *Sturm und Drang*. The right-hand melody is an expressive descending line that is complemented by the slow *siciliano*-like accompaniment. The big melodic leaps of fifths and sixths and the chromatic neighbor-tones give great expressivity to the melodic line. In addition, the texture in the bass line is enhanced by the big leaps between registers and the use of octaves, which intensify the sonority of the instrument.

Example 8. Sonata No. 57 in A major, II, Adagio, mm. 1-6.



Roots of Seixas's Form

By the early eighteenth century, the bipartite sonata form was already well established as the leading compositional form on the Iberian Peninsula. This form was used by native Spanish and Portuguese composers as well as by visiting Italian composers such as Domenico Scarlatti. The bipartite sonata has its roots in older forms such as the *toccata* and the *tento*, as well as in baroque forms such as the suite and the sonata for solo instruments with thorough bass. Seixas uses the bipartite form for his

minuets and *jigas*, for each of his single-movement works, and for the first movements of each of his multi-movement works. The proportions between the first and second parts vary from sonata to sonata, and the thematic and key relationships also vary (see Figures 3 and 4). Seixas tends to focus on the first part of the first movement with less parallelism in the closing second part; this asymmetry of parts may be a reflection of more rhapsodic forms, such as the *tento*, *toccata*, and *prelude*.

The Term *Sonata*

Seixas did not use the term *sonata* as we use it today. In the early and mid-eighteenth century the term *sonata* did not imply a definition of structural form; from 1700 to 1740, a period which encompassed Seixas's life and the transitional time from the baroque to the classical eras, the term s*onata* was interchangeable with *toccata*, *sinfonia*, and *exercizzi*.[78] Thus, by Seixas's time, the sonata was a free composition in which several themes coexisted in a mosaic manner. Some of his sonatas had clearly delineated sections and some did not. Additionally, Seixas makes no particular distinction regarding the instrument that his sonatas were written for; organ, harpsichord, clavichord, and fortepiano were all referred to in Portugal as *cravo* [keyboard]. There was no significant difference, for example, between the stringed-keyboard sonata and the organ sonata during this time in Portugal; even if a composer wrote *organ* in the title (Sonatas Nos. 48 and 75), it was intended for any keyboard instrument.[79]

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[78] Heimes, "Carlos Seixas's Keyboard Sonatas," 58-59.

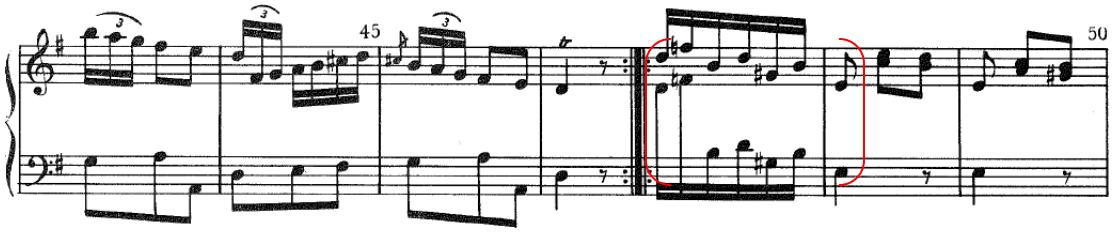
[79] Ibid., 40-47. Moreover, Seixas treated all keyboard instruments as equals. "The great majority of Portuguese harpsichords had only one keyboard with two 8-ft. strings to a key, but neither a 4-ft. nor a 16-ft. register, i.e. they were, apart from their action, built to the same specifications as the clavichords." Ibid., 50.

Binary Form

Several kinds of bipartite form were used during the beginning of the eighteenth century: 1) the simple bipartite AA' or AB; 2) the balanced bipartite, in which some components of the first part are repeated in the tonic at the end of the second part [A(a+b)||A'(c+b)]; 3) rounded binary, in which two or more thematic ideas from the first part are repeated in the second part [A(a+b)||BA(a+b)]; 4) free binary form, in which the thematic ideas may or may not be related in a big scheme [A(a+b)||B(a'+c)]; and 5) combinations or variants of the bipartite forms mentioned above.[80]

Of these, Seixas most frequently used the binary and rounded binary forms. In Seixas's bipartite forms, the first half modulates to a subordinate key (the dominant or relative minor) and the second half usually starts at the subordinate key and modulates back to the home key, which creates a plateau between the two halves in the subordinate key. Yet apart from the fact that Seixas chose the bipartite form, he did not have a set structural scheme for his sonatas. Seixas experimented with form just as Beethoven would later. Each Seixas sonata contains its own particular combination of constitutive parts; each one is an exploration at the structural and harmonic levels.

Example 9. Sonata No. 47 in G major, [Allegro], mm. 44-50.



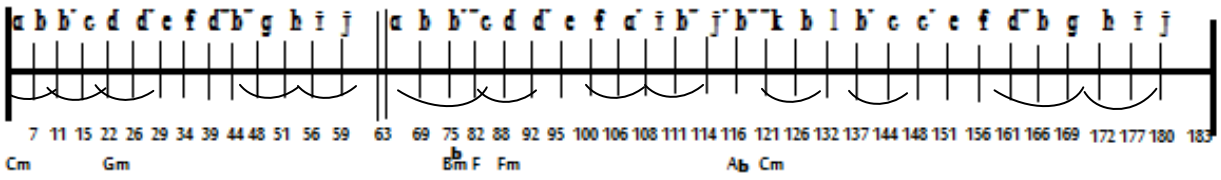
[80] In *Grove Music Online*, "Binary form" by W. Dean Sutcliffe and Michael Tilmouth, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/03093?q=binary+form&search=quick&pos=1&_start=1#firsthit (accessed October 15, 2010).

One of the examples in which Seixas experiments with binary form is his Sonata No. 47 in G major, where the second half does not start in the usual subordinate key (D major in this case), but instead it opens with E dominant seventh, which tonicizes A minor, breaking the usual tonal plateau on the dominant created at the end of the first section and the beginning of the second section (Example 9).

Binary vs. Mosaic Form

In addition to binary and rounded binary, a number of Seixas's sonatas can be classified as mosaic form, which refers to a free compositional form with several thematic ideas that are combined freely.[81] When Seixas uses mosaic form, his motives create a pattern of phrases that do not necessarily relate to a set thematic progression. For example, in Sonata No. 16 in C minor [Allegretto], the mosaic form alternates the subphrases in different patterns (Figure 3). The groups of subphrases are irregular and sometimes don't combine into a single phrase, creating a segmented outline that resembles a mosaic of smaller constitutive units. Appendix C presents the score of this sonata.

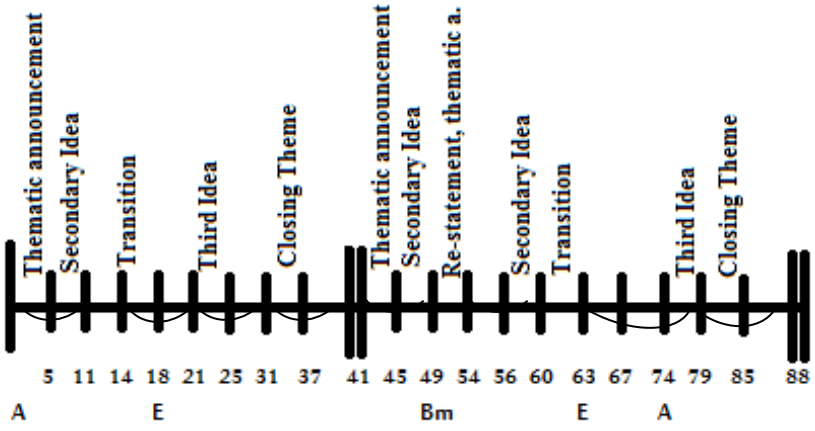
Figure 3. Diagram of Sonata No. 16 in C minor [Allegretto].



[81] Mosaic form is similar to the free binary form mentioned before, referred by Heimes as mosaic. Its origins probably come from improvisatory forms such as *preludes*, variations, *fantasias*, or *capriccios*.

On the other hand, Sonata No. 59 in A major, first movement, has thematic sections that are very similar to thematic groups and co-relate in a big scheme (Figure 4). This sonata presents defined thematic areas organized in what I call *primitive sonatina* form. The thematic announcement and secondary idea of this sonata are stated in the tonic and modulate to the dominant in the first part. The second part opens with a short pseudo-development that modulates to B minor, where recapitulation of the thematic announcement is followed by the secondary idea in measure 54; the rest of the sonata is very similar to the first part but with a modulation back to the tonic in measure 74. The pseudo-development presents a variation of the opening ideas but in the dominant, where parts of the theme appear to be passing through E minor and modulating to B minor. The score of this sonata is in Appendix F.

Figure 4. Diagram of Sonata No. 59 in A major, I, Allegretto.



Sonata-Allegro Form

Because of the few surviving examples and the lack of a timeline in Seixas's output, we are not able to identify with accuracy the composer's formal evolution; [82] however, we can trace in some of his sonatas the bases of what later evolves to become the sonata-allegro form. Seixas's formal structures are in binary and rounded binary forms—roots of the sonata-allegro form. Some of Seixas's sonatas (such as No. 59, Figure 4) present a statement, excursion, and restatement, a scheme that foreshadows the exposition, development, and recapitulation of the sonata-allegro form. In addition, Seixas's style contains a side-by-side interaction of material and tonality, not necessarily separated. The bases of sonata-allegro form are built upon this relationship between thematic, tonal, and structural plans observed in some of Seixas's sonatas.

Some scholars such as Kastner have posited that Seixas's sonatas may be understood as important developmental steps towards the classical sonata-allegro form; however, other authors like Heimes and Newman state that Seixas did not achieve high-classic proportions in structural form or in stylistic balance,[83] probably because Seixas's structures are not consistent enough to be catalogued as one single form. Kastner furthermore suggests that although his use of thematic sections is not consistent from sonata to sonata, Seixas's inventiveness was such that he may have come up with the sonata-allegro form as one of his many formal experiments, and then likely moved on to other structural designs.

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[82] According to Machado Seixas wrote 700 sonatas of which approximately 150 have survived and only 80 were published in Kastner's edition. The many separate minuets are not included by Kastner in his edition. None of the sonatas carry a date. In addition, difficulties with the chronology of the sonatas based on stylistic features are, in Heimes words, "aggravated by the fact that more than one-fifth of the sonatas are in private hands and inaccessible. . ." In Heimes, "Carlos Seixas's Keyboard Sonatas," 25-28.

[83] Ibid., 68.

The influence of Seixas's sonatas is difficult to assess due to the lack of sources, but we know that he was well-known in Portugal and his fame may have spread beyond national borders. Also, his manuscripts give evidence that his works were studied and somewhat distributed through monasteries and religious institutions of the area.[84] In addition, it is possible that Seixas's influence on D. Scarlatti indirectly helped spread his style to other composers. Consequently, Seixas can be counted among C. P. E. Bach, Galuppi, Platti, J. C. Bach, or Johann Schobert, all pioneers of the sonata-allegro form.

Guitar Folkloric Elements

Another important element in Seixas's style is his imitation of various guitar effects. This is not surprising, as the guitar has long been the most important folkloric instrument in the Iberian Peninsula. Seixas incorporates guitar sonorities through keyboard techniques that recall guitar technique, for example, unprepared dissonances, block chords in arpeggios, fast runs, and repeated notes. While these effects are more evident in Soler and Scarlatti, they can also be found in Seixas's keyboard compositions.

For example, in his Sonatas Nos. 16, 35, and 28, the rapid note figuration recalls the strumming of guitar strings. Sonata No. 16 in C minor illustrates fast runs of sixty-fourth notes in the manner of glissandos (Example 10). And in Sonata No. 35 in E minor, the arpeggios of chords in rapid figuration imitate the guitar arpeggios that Seixas writes in the left hand—with the arpeggio sign or written out with thirty-second or sixty-fourth notes (Example 11). In Sonata No. 28 in D minor, the thirty-second notes recall guitar runs that embellish the melodic discourse of the right hand (Example 12); and in the opening movement of the Sonata No. 27 in D minor, the repeated notes that embellish the melody with an octave leap also recall string changing on a guitar (Example 13).

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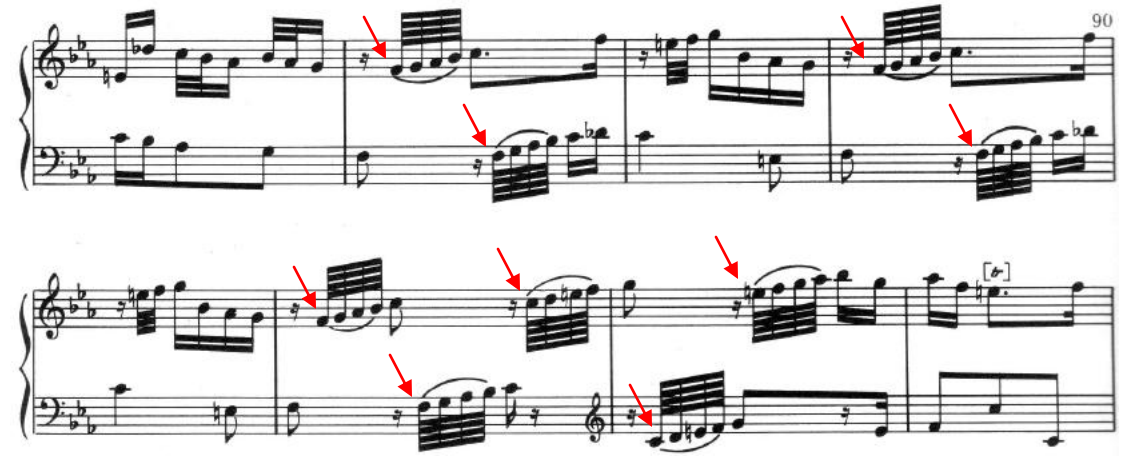
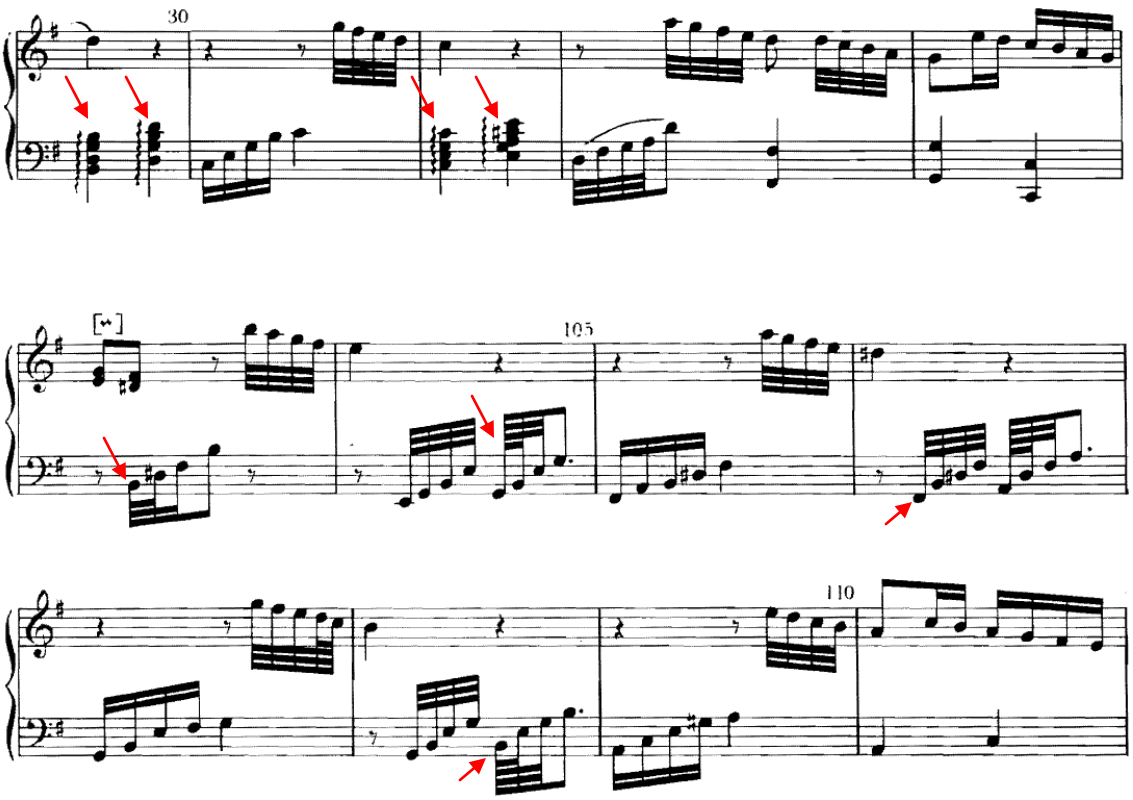
[84] Kastner, *Carlos de Seixas*, 45.

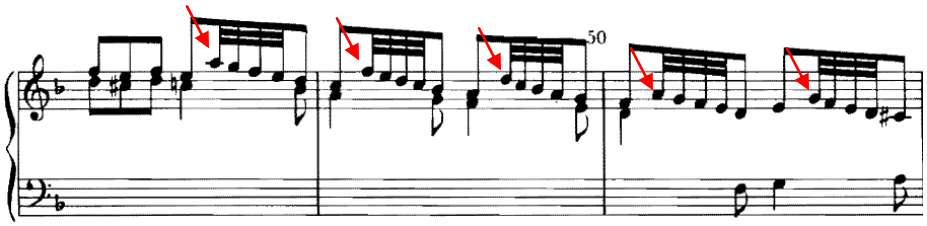
Example 10. Sonata No. 16 in C minor [Allegretto], mm. 87-94.



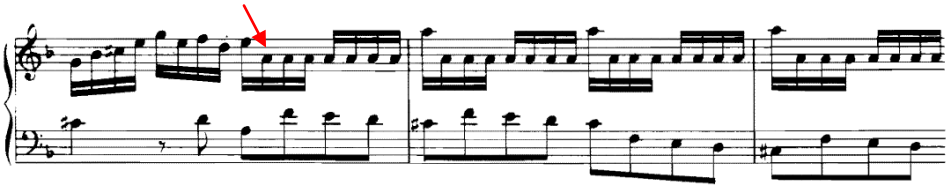
Example 11. Sonata No. 35 in E minor [Allegro], mm. 30-34, 104-111.



Example 12. Sonata No. 28 in D minor [Allegretto], mm. 49-51.



Example 13. Sonata No. 27 in D minor, Allegro, mm. 6-7½.



Augmented Seconds and Moorish Sonorities

Seixas also uses other Iberian folk elements in his music, such as the augmented second, the Moorish Phrygian mode (Phrygian with a raised third scale degree), as well as other sonorities inherited from the Moors.[85] The Moors, who originally came from Mauritania, a region on the north coast of Africa, had invaded the Iberian Peninsula in 711. Even after they were gradually pushed out of the country in the mid-thirteenth century,[86] Moorish music continued to exert influence upon the music of the Iberian Peninsula. Common sonorities such as the augmented second remained in use in Spain

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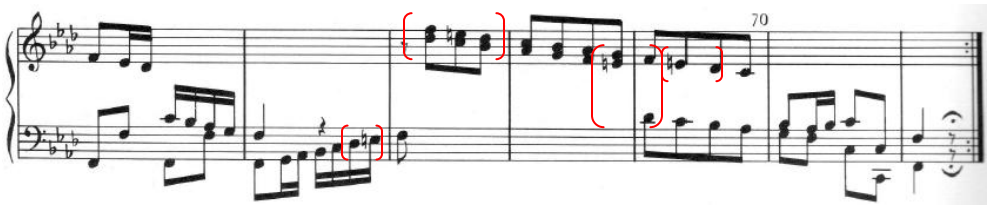
[85] Jane Johnson, "The Clavichord and Sixteenth-Century Iberian Music for Keyboard, Harp, or Vihuela," *De Clavicordio II: Proceedings of the International Clavichord Symposium* (Magano, 21-23 September, 1995), 22.

[86] James Anderson, *The History of Portugal* (Westport, CT: Greenwood Press, 2000), xv-xvi.

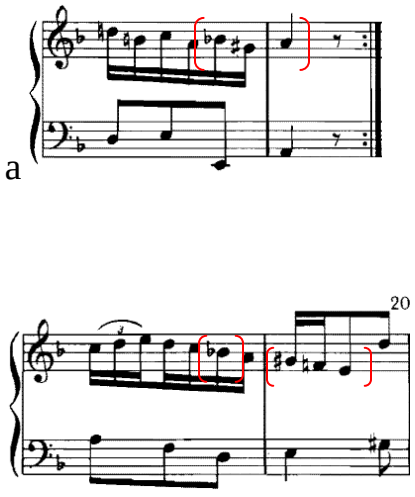
and Portugal (despite the fact that this interval was generally avoided in the rest of Europe until the late eighteenth century).

Augmented seconds are common in Seixas's passages that use the harmonic minor mode; Sonata No. 42 in F minor, first movement, has several instances of augmented seconds (Example 14).

Example 14. Sonata No. 42 in F minor, mm. 66-72, augmented seconds.



Example 15. Sonata No. 25 in D minor, III [Minuet], mm. 13-14, 19-20.



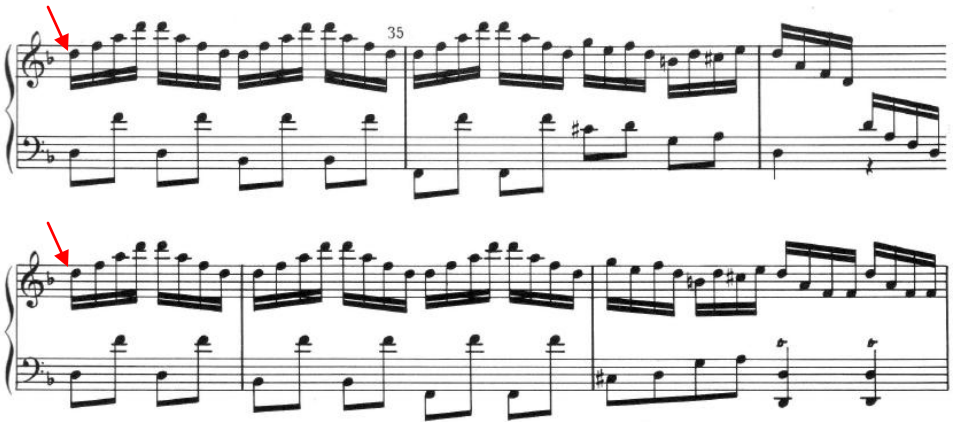
Another exotic, or unusual-sounding, sonority is the half-step cadence formed when arriving at the dominant in a Phrygian cadence, or the inversion of an augmented sixth.

Sonata No. 25 in D minor, third movement, illustrates Seixas's use of this double half-step resolution: the cadence of the first half of this minuet uses the half-steps that surround the dominant tone, measures 13 and 14 (Example 15a). In the same sonata, an augmented second is used to arrive at the dominant in measure 20, using a B-flat in measure 19 that introduces an exoticism to A minor and creates the double half-steps around A (Example 15b).

Violin Idiom

During the time Seixas was in Lisbon, he may have been influenced by several violinists who worked at the court of John V, as well as by other visiting violinists. Bolognian violinist Gaetano Maria Schiassi (1698–1754), Genoan violinist Pietro Giorgio Avondano, and Pedro António Avondano (1714–82) (the son of Pietro Avondano) were very active in the musical life of Lisbon.[87] Seixas's keyboard writing presents some idioms reminiscent of violin writing.

Example 16. Sonata No. 27, I, Allegro, mm. 35-39.

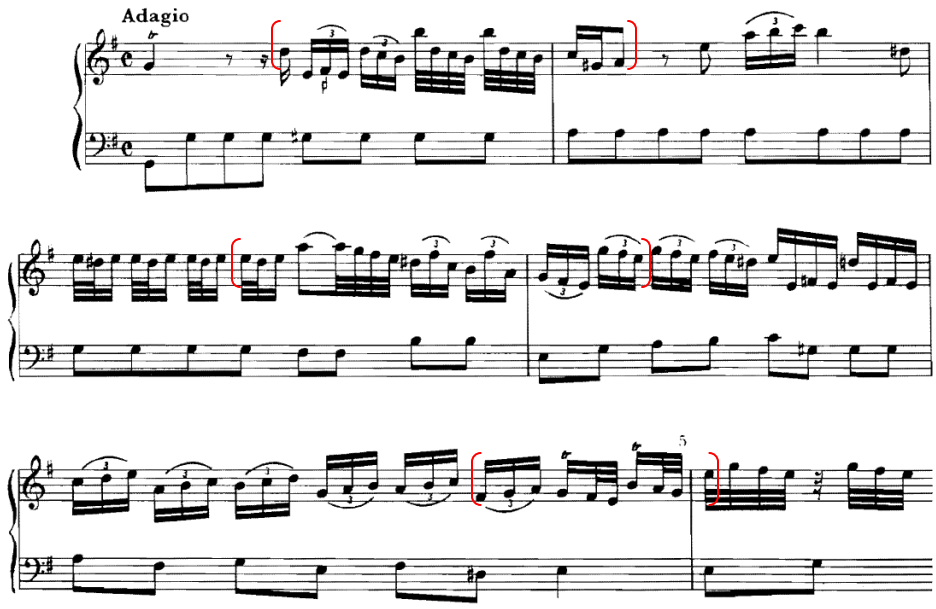


[87] Rui Vieira Nery, CD and Booklet to *Pedro António Avodano Sonatas*, performed by Rosana Lanzelotte (Portugales 2014-2, 2005).

For example, in Sonata No. 27 in D minor, first movement, Seixas writes a sequence with arpeggios in the right hand; the repetition of the last and first notes of each arpeggio are a common violin figuration (and are much easier to execute on the violin than on keyboard instruments) (Example 16).

Another instance of violin writing is in one of Seixas's slow movements, Sonata No. 37 in E minor, second movement. In this case, the right hand plays leaping figures that imitate shifts on a violin (Example 17).

Example 17. Sonata No. 37 in E minor, II, Adagio, mm. 1-5½.

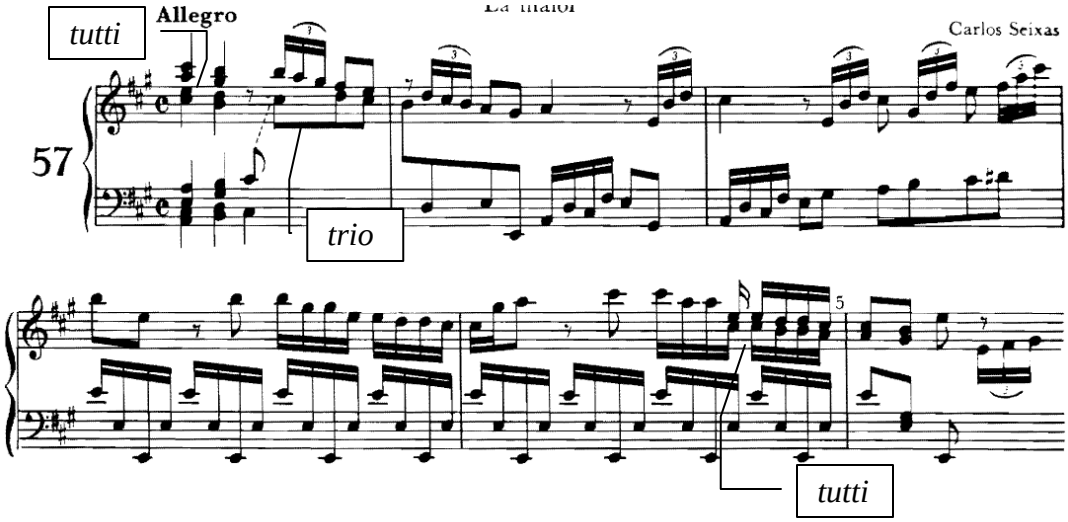


Early Classical Symphony

We know that Seixas composed some orchestral pieces because of his few surviving orchestral works—a Keyboard Concerto in A minor, a Symphony in B-flat major, and an Overture in D major. Some symphonic idioms filtered into Seixas's

keyboard writing, particularly his solo keyboard sonatas. In Sonata No. 57 in A major (Example 18), the *tutti* chords and the density of the texture recall the early classical symphony. This sonata seems almost as if it were a keyboard reduction of an orchestral symphony. In key and form, this sonata has aspects of the early classical symphony; the large-scale form of fast-slow-fast movements, the simple binary form with a second movement in the relative minor, and the major key recall early eighteenth-century symphonies. During the beginning of the eighteenth century, the symphony was usually written for a small group of strings with harpsichord—trio-symphonies for two violins and bass were common in the early symphony.[88] The trio-symphony texture is found in this keyboard sonata with three-voice texture throughout most of the movement.

Example 18. Sonata No. 57 in A major, Allegro, mm. 1-5½.

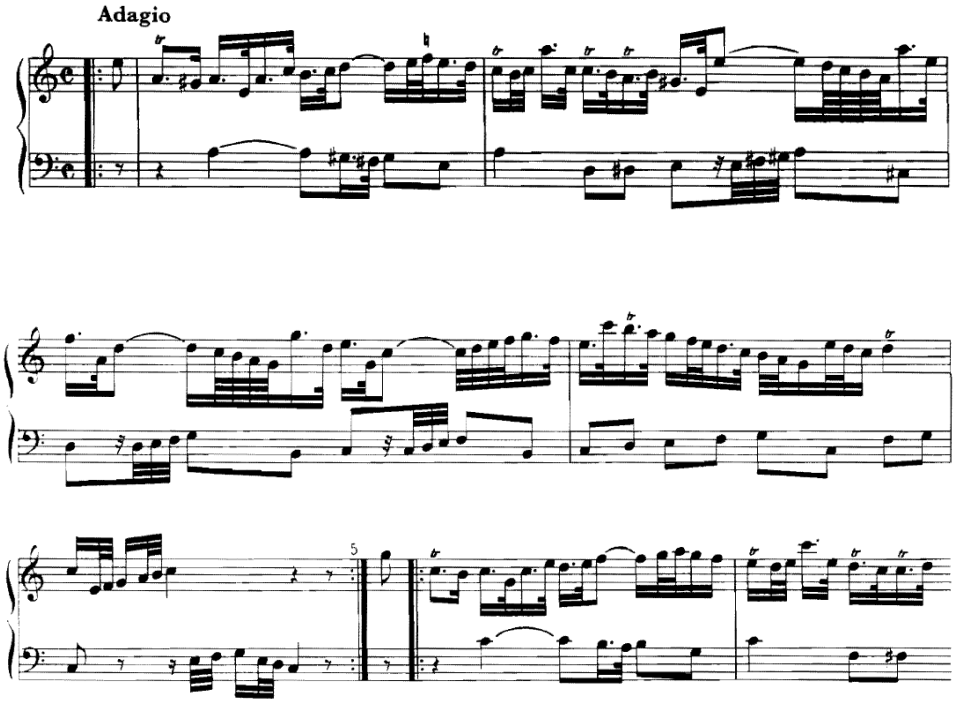


88 In *Grove Music Online*, "Symphony, §I: 18th century" by Jan Larue, et al. http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/27254pg1#S27254.1 (accessed October 21, 2010).

French Overture

While Seixas wrote an orchestra overture in D in the "French style," Kastner believed it to be more of Italian influence than French. Nevertheless, some light French overture writing can be found in some of Seixas's sonatas. For example, Sonata No. 8 in C major has a second movement that recalls both the minor mode and the dotted rhythms typical of the French overture style (Example 19).

Example 19. Sonata No. 8 in C major, II, Adagio, mm. 1-6½.



Conclusion

Seixas lived in Portugal during the first half of the eighteenth century, an interesting transitional period in which characteristics of the baroque and classical eras overlapped. His compositions present a hybrid style that builds upon both the baroque

tradition and a variety of new pre-classical trends of the first half of the eighteenth century. Seixas's visionary second-movement expressivity anticipates later movements such as the *empfindsamer Stil* and the *Sturm und Drang* that reach their peak later in the second half of eighteenth century. In addition, folkloric elements filtered into Seixas's compositional style, permeating his solo keyboard pieces with sonorities particular to the Iberian Peninsula. As all of these influences converge, Seixas emerges in Portugal's musical history as a traditionally trained composer with highly developed keyboard skills and an inventive sense of form. Seixas became the only great keyboardist of the post-baroque in Portugal.

CHAPTER THREE: GUIDELINES FOR THE PERFORMANCE OF EIGHTEENTH-CENTURY MUSIC IN GENERAL AND SEIXAS'S MUSIC IN PARTICULAR

Few studies have focused on applying eighteenth-century performance practices to Seixas's music, including the adjustments a pianist playing on the modern piano might incorporate into his or her interpretation and execution. This chapter presents the main performance practices in a general sense and their particular application to Seixas's sonatas. For this purpose, topics such as the instrument of the time and the different notational conventions of the eighteenth century will be discussed, and I will offer suggestions for their application to Seixas's solo keyboard pieces.

Seixas's sonatas were written for instruments significantly different from the modern piano; harpsichord, clavichord, and pianoforte all have different characteristics and therefore different sounds. These keyboard instruments were imported from Italy: distribution of the fortepiano in Europe originated from Florence and spread to Lisbon, Seville, and Madrid.[89] Queen Ana Maria not only brought Domenico Scarlatti from Italy, but also she brought Italian instruments. Don Alfonso, brother of King John V, ordered and bought keyboard instruments from Bartolomeo Cristofori (1655–1731), who by that time had already built the first fortepianos. These early fortepianos looked like harpsichords, and, as was common during the time, many harpsichords were transformed into fortepianos and vice-versa.

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[89] David Sutherland, "La Evidencia Más Temprana del Lenguaje Técnico del Piano," Luisa Morales ed. *Claves y Pianos Españoles*, ed. Luisa Morales (Almeria, Spain: Associación Cultural LEAL, 2003), 133.

The Instruments

During the first half of the eighteenth century, the strung keyboard instruments in use included the harpsichord, the spinet, the clavichord, and the pianoforte.[90]

1. The harpsichord had one or two manuals with two or three sets of strings tuned at unison per key. It had no dynamic variation through touch; instead, loud and soft contrasts were abrupt—in terraces—and achieved through changing or combining manuals. Choirs of strings can be combined to create dynamic and tonal change, which is generally referred to as registration. Harpsichord music manipulates texture and dissonance to create an illusion of swelling and fading.
2. Spinets are smaller harpsichords with only one set of strings and no tonal variety.
3. The clavichord was technically the most demanding of the keyboard instruments at the time. The decay of the volume was very rapid and the vibration of the string was stopped almost immediately by cloth strips woven among the strings. The keys needed to be shallowly depressed because the distance a tangent moved was only a few millimeters. The clavichord was very sensitive to touch, which allowed the performer a new range of expression and effects of *Bebung*, or subtle vibrato by varying finger pressure. The tangent remained in contact with the strings as long as the key was depressed. Due to its very quiet dynamic level, the clavichord was considered a practice, or "home" instrument for organists and harpsichordists.
4. The fortepiano or early piano was unable to create a vibrating sound by changing finger pressure, but it could create dynamic changes. Timber alteration was not possible because there were no stops.

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[90] Laurence Libin, "The Instruments," in *Eighteenth-Century Keyboard Music*, Robert Marshall (New York: Routledge, 2003).

In instruments built before the 1800s, the keys were narrower than modern piano keys; therefore reaching big intervals was not as challenging. Laurence Libin explains in greater detail the technical differences between the pianoforte and the modern piano:

> They [pianofortes] fostered a relaxed, fleet, well-articulated technique that demanded less on weight and strength than does modern piano technique. Indeed, proper performance practice—for example, correct fingering for crisp ornaments and audible inner voices—was premised on a delicate, responsive touch; a sluggish "action," as the whole clavier mechanism is called, would have been incompatible with textural clarity.[91]

Libin also addresses textural clarity as one of the characteristics of the fortepiano; this suggests that the fortepiano had a delicate touch in comparison with the modern piano.

The pianoforte is the predecessor of the modern piano because the performer can control the dynamic level of each note by changing the speed of the key activation. The pianoforte used the Cristofori action, which is similar to the action of the modern piano. However, the dynamic level of the pianoforte was considerably less than the modern piano because of the construction materials of the time. Edward Kottick suggests that the sound of the pianofortes of the early eighteenth century may have been closer to that of the harpsichord than to that of the modern piano:

> If we're talking about early pianos—pianos with Cristofori actions or early German or English actions—they sound closer to harpsichords than they do to the modern piano. This is simply a function of light strings and small, leather-covered (or even wood) hammers. These early pianos were not about power—that came later. Many of them were lighter-toned than some harpsichords.[92]

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[91] Ibid., 8-9.

[92] Edward Kottick, e-mail message to author, June 10, 2010. Musicologist Edward Kottick is an "instrument maker, scholar, researcher, author, and lecturer. . . [who] built his first harpsichord in 1963. He has investigated the instrument's acoustical properties as well as its historical aspects and has published articles on the harpsichord in both scientific and scholarly journals…" In Edward Kottick, *A History of the Harpsichord* (Bloomington, IN: Indiana University Press, 2003), 558. I am very thankful to Edward Kottick for his insight and help.

According to David Sutherland, only nine instruments are attributed to Cristofori: three spinets, three harpsichords, and three fortepianos (of 1720, 1722, and 1726).[93] Information about Cristofori's fortepiano action was disseminated by journalists, and since there were no copyright laws in Italy during the first half of the eighteenth century, keyboard manufacturers copied Cristofori's fortepiano action. According to Libin, the pianos that were carried to Portugal and Spain were copied there.[94] An inventory taken in 1758 shows that Maria Bárbara had twelve keyboard instruments, five of which were pianos—and four of which were made by Cristofori or Ferrini.[95] We don't have any evidence of Seixas's instruments or the court instruments he used at the palace; it is believed that all instruments in Lisbon were lost in the earthquake of 1755. However, even if most instruments were destroyed, keyboard builders continued to make harpsichords and pianos using the Florentine model of Cristofori.

Among the Portuguese builders following the Florentine-action model of Cristofori was Manuel Antunes of Lisbon. The Antunes fortepianos are the closest surviving example of a fortepiano from those used in Portugal during the first half of the eighteenth century. The inverted-heart cutout, a decorative gesture associated with Iberian and Portuguese keyboards, can be observed in the following illustration (Figure 5).[96] In a publication about one of these pianos from the Shrine to Music Museum in Vermillion, South Dakota, Gerhard Doderer and John Koster state that the Antunes and Cristofori fortepianos were very similar and shared the same hammer action.[97] I

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[93] Sutherland, "La Evidencia Más Temprana del Lenguaje Técnico del Piano," 136-37.

[94] Builders such as Henrique van Casteel brought Cristofori's model to Brussels. In Libin, "The Instruments," 7.

[95] Kottick, *A History of the Harpsichord*, 237.

[96] Ibid., 242.

[97] "The Antunes piano of 1767 strongly resembles the three extant Cristofori pianos of 1720, 1722, and 1726. The shape and overall dimensions of the case (length 2265 mm.)

recommend that the performer listen to some of the recordings made on the Antunes fortepiano of 1765. Although this is just one example of a more than two-hundred-year-old-instrument, and although we cannot know for sure how this instrument sounded when it was new, this instrument gives us an idea of the sound characteristics of the fortepiano of Seixas's time—and listening to it may be of help in making performance decisions about articulation, phrasing, and dynamics.[98]

Figure 5. The Antunes Piano of 1767.[99]

correspond closely to Cristofori's work, as do the bichord stringing and short scaling (273mm. at c'') . . . The most striking resemblance between Antunes's work and Cristofori's is in the hammer action. . . " In Gerhard Doderer and John Koster, booklet to *Sonate Da Cimbalo di piano, e forte ditto volgarmente di* martelletti, performed by Cremilde Rosado Fernandes (Numérica NUM 1047, 1996), 20-21.

[98] My particular favorites are the recordings of Lodovico Giustini di Pistonia by Cremilde Rosado Fernandes, and the compilations from different authors (including Seixas) made by Susanne Skyrm, and by Edward Parmentier; each offers a different idea of the sound of the same instrument when played by different performers. These recordings have been available to me thanks to the help of Peter Nothnagel, international recording engineer, residing in Iowa City, Iowa.

[99] The Shrine Museum of Music, *The Antunes piano of 1767* (Vermillion, SD), http://orgs.usd.edu/nmm/GiftShop/Postcards4x6/AntunesPiano.jpg, accessed (September 21, 2010).

Range

Currently there are twelve eighteenth-century keyboards in Portugal, of which only nine are from Seixas's time. Their ranges are as follows: three from E to d^3, three from C to d^3, one from C to e^3, and two from C to f^3.[100] Seixas's sonatas encompass a maximum range of GG to d-sharp^3 in Kastner's edition,[101] but most sonatas stay within the range of C or BB to d^3 or c^3, which suggests that the characteristics of Seixas's instruments were varied. According to Heimes, it is possible that Seixas and his students had different instruments at their disposal, and that he wrote particular sonatas to accommodate particular instruments.[102] Table 3 shows with more detail the range of each of Seixas's Sonatas (See page 56).

Performance Settings

Seixas composed music for private living rooms, medium royal chambers, and large cathedrals. Although we cannot know for sure which piece was composed for what setting, the texture of each individual sonata provides hints about the instrument or the purpose that they were written for. For example, Sonata No. 10 in C major, with its virtuosic passages, may have been composed for the evening concerts at the palace, where Seixas's role was as a soloist (Example 20). This would suggest a lighter touch than on the modern piano, with less volume, enough to fill a chamber room.

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[100] I use C to indicate the second ledger line under the bass clef staff, therefore c would be the C of the second space of bass clef, c^1 would be middle C, c^2 the C of the fourth space in treble clef, etc.

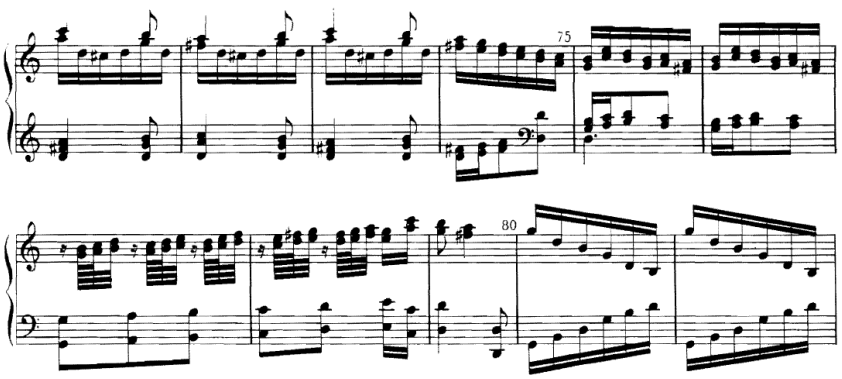
[101] The GG is only found in one instance in Seixas's 80 sonatas, Sonata No. 33 in E-flat major, mm. 61 and 64. It is possible that Kastner added GG and didn't indicate the addition with brackets. Most sonatas stay within the range of C to d^3 with fewer going as low as BB and AA. In some instances Kastner added extra lower notes but with a footnote or brackets, for example in Sonatas No. 21 in D major, m. 16, and No. 24 in D minor, m. 15.

[102] Heimes, "Carlos Seixas's Keyboard Sonatas," 53.

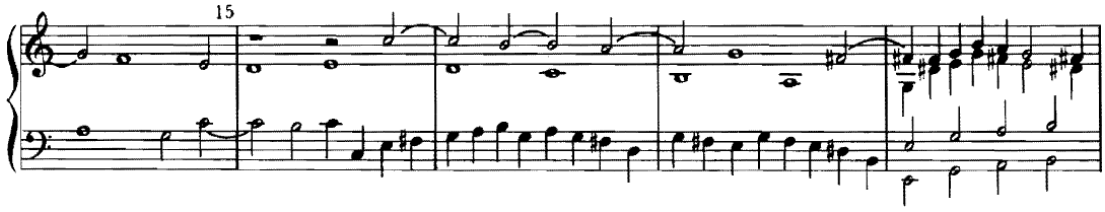
Table 3. Range of Seixas's Keyboard Sonatas.

Sonata No.	Key	Range	Sonata No.	Key	Range
1	C	C to c^3	41 Sinfonia	F	C to c^3
2	C	G to c^3	42	Fm	C to d-flat^3
3	C	C to b-flat^2	43	Fm	C to d-flat^3
4	C	C to a^2	44	Fm	C to d-flat^3
5	C	C to c^3	45	G	D to b^2
6	C	C to c^3	46	G	D to c^3
7	C	D to c^3	47	G	D to d^3
8	C	D to c^3	48 para orgão	G	D to c^3
9	C	D to a^2	49	Gm	D to d^3
10	C	C to c^3	50	Gm	C-sharp to d^3
11	Cm	D to c^3	51	Gm	D to d^3
12	Cm	C to d-flat^3	52	Gm	D to c^3
13	Cm	C to d^3	53	Gm	BB-flat to d^3
14	Cm	G to c^3	54	Gm	D to c^3
15	Cm	C to d^3	55	Gm	D to c^3
16	Cm	C to c^3	56	Gm	D to d^3
17	Cm	F to d^3	57	A	C-sharp to d-sharp^3
18	Cm	D to d-flat^3	58	A	E to c^3
19	D	D to d^3	59	A	E to c^3
20	D	D to d^3	60	A	E to c-sharp^3
21	D	AA to d^3	61	A	E to d^3
22	Dm	A to c^3	62	A	E to b^2
23	Dm	A to b-flat^2	63	A	E to b^2
24	Dm	GG-sharp to d^3	64	A	E to d^3
25	Dm	D to c^3	65	Am	D to c^3
26	Dm	D to c^3	66	Am	F-sharp to c^3
27	Dm	C to d^3	67	Am	E to c^3
28	Dm	A to d^3	68	Am	C to d^3
29	Dm	F to b^2	69	Am	E to c^3
30	Dm	E d^3	70	Am	E to b-flat^2
31	Dm	A to b-flat^2	71	Am	E to c^3
32	E-Flat	D to c^3	72	Am	E to c^3
33	E-Flat	GG to c^3	73	Am	F to d^3
34	E	E to c-sharp^3	74	Am	BB to c^3
35	Em	D to d^3	75 para orgão	Am	E to c^3
36	Em	E to c^3	76 Fuga	Am	E to c^3
37	Em	E to c^3	77	B-Flat	F to c^3
38	F	E to c^3	78	B-Flat	C to c^3
39	F	C to d-flat^3	79	B-Flat	D to c^3
40	F	E to c^3	80	Bm	F-sharp to c^3

Example 20. Sonata No. 10 in C major, I, Allegro, mm. 72-82.



Example 21. Sonata No. 75 in A minor, I, Largo, mm. 15-19.



On the other hand, Sonata No. 75 in A minor, with its contrapuntal texture, creates the impression of an organ piece, possibly composed for a large cathedral (Example 21). This might imply a bigger sound and more use of pedal, but without blurring sonorities or harmonic changes.

Tuning

We do not know with any certainty what kind of tuning system Seixas used. Both the mean-tone system and equal-temperament tuning were in use during the first half of the eighteenth century; within these different tuning systems each tonality sounds different. Seixas might have used either one, but if he used the mean-tone system or any other unequal temperament, Seixas's sonatas would have sounded different then from how they sound on the modern piano. Therefore, having the chance to hear an instrument of the time, tuned in the mean-tone system, would likely give the performer a fuller understanding of a composition—for example, which tones to bring out or which melodic lines to make more prominent. In addition, the original temperament helps the performer pay more attention to the meaning of key; the roots of key association originated from temperament and were very important during the classical and romantic eras, when certain keys were associated with certain moods, affections, or characters.

Seixas's Instrumental Writing

There is a story about the first meeting between Domenico Scarlatti and Seixas when Don Antonio de Bragança, the brother of King John V, asked Scarlatti to give lessons to Seixas:

> Upon encountering Don Antonio, Scarlatti told him 'Your Highness commanded me to examine him. But I must tell you that he is one of the best musicians I have ever heard.'[103]

Seixas, who was only sixteen years old at the time, must have already been a consummate musician and keyboardist.

Seixas's sonatas contain a variety of technical difficulties, ranging from double thirds to octaves in the same hand, and from fast runs to broken sixths, thirds, and octaves. His keyboard technique might be described as idiosyncratic. Brazilian pianist José E. Martins says of Seixas's keyboard technique:

> . . . It is possible to consider that many of the passages in the more complex pieces of Seixas's keyboard works seem to have been composed for his own fingers, but not for the fingers of his own students of irregular level. This would explain the difficulty of many of his passages that don't result necessarily natural, understanding by natural a passage that after learned by the fingers flows with easiness . . . The works of Scarlatti fit the hand in a more natural manner than Seixas's. This makes Seixas's works less favored . . .[104]

Seixas's compositions have been criticized for their awkward technical demands, such as his uncomfortable hand positions and fingering.

Seixas composed for three primary purposes: the service at the cathedral, performing solos for royal chamber concerts, and teaching pieces for his students. The heterogeneity of his compositions varies according to the level of his students or the

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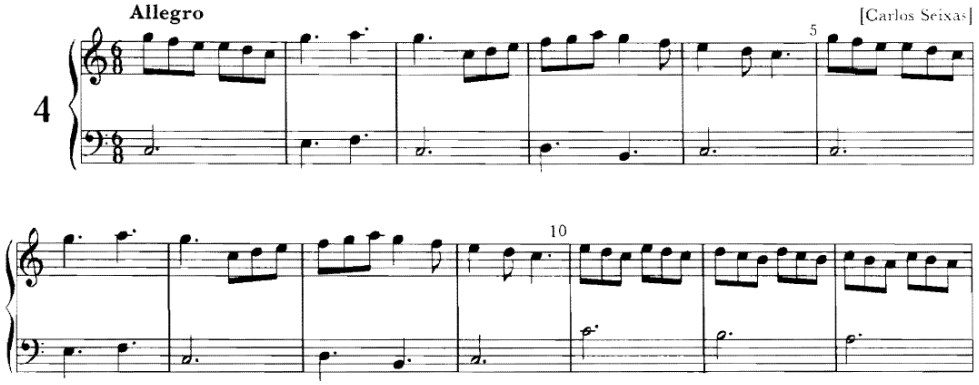
[103] This anecdote was found in Mazza's biographical entry on Seixas's. In José Mazza, *Dicionario Biográfico de Musicos Portugueses*, ed. José Augusto Alegria in *Ocidente* (Lisbon: 1944, 1945), 32.

[104] Martins, "As Sonatas para Teclado de Carlos Seixas Interpretadas ao Piano," 6.

occasion for which a piece was written. For example, Seixas's Sonata No. 10 in C major, with its thirty-second-note runs and passages of fast double thirds, is one of his most virtuosic pieces, probably composed as a display piece for the royal palace (Example 20). Seixas's other most virtuosic sonatas are Nos. 19, 44, and 50, probably composed to impress his audience, whereas Sonata No. 4 in C major, with its easy two-voice homophonic texture, was probably composed for one of his less advanced students (Example 22). Seixas composed pieces for every level of technical difficulty. Difficulty levels of Seixas's sonatas can be found in Appendices A and B.

Example 22. Sonata No. 4 in C major, Allegro, mm. 1-13.



Ornaments

Ornaments are improvisational formulas used to embellish a melodic line. Arnold Dolmetsch in his book *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries* underlines the importance of ornamentation in the music of the period and the necessity of studying it:

> The composer in either case had prepared his music for the ornaments; if we do not use them we are violating his intentions just as much as if we altered his text. It is not even a question

> whether we like them or not, or whether they are in or out of fashion; they form an integral part of the music . . . The ornamentation alters the melody, rhythm, and harmony of the music. Its study is, therefore, indispensable.[105]

Varying the ornamental figuration of a piece was a common practice of the post-baroque, particularly in slow movements, where performers tended to use more embellishments. According to Johann Joachim Quantz, ornamentation was chosen depending on the character, style, and tempo of each piece; lyrical slow movements were ornamented for diversification while fast movements were ornamented for heightened virtuosity.[106] C. P. E. Bach refers to embellishments as "opportunities for fine performance . . . without them the best melody is empty and ineffective, the clearest content clouded."[107] In other words, C. P. E. Bach also viewed ornamentation as indispensible during the eighteenth century; it was inherited from the Renaissance and baroque traditions that continued through the classical era to Schubert, Chopin, and Liszt.

Ornaments on the Iberian Peninsula

In order to understand—and perform—ornamentation from the eighteenth century, we need to study the treatises of that time. There are no known treatises about ornamentation in Portugal, but in nearby Spain, several treatises in the eighteenth century were written on ornamentation, such as Pablo Nassarre's[108] *Escuela Música Según la*

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[105] Arnold Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries* (London: Novello, 1946), 88.

[106] Johann Joachim Quantz, *Essay of a Method for Playing the Transverse Flute* (Boston: Northwestern University Press, 2001), 136.

[107] Carl Philipp Emmanuel Bach, *Versuch über die wahre Art das Clavier zu spielen* [Essay on the True Art of Playing Keyboard Instruments], translation of William Mitchell (New York: W.W. Norton & Company, 1949), 79.

[108] b. Daroca or Zaragoza 1650 and 1655–d. 1720 or 1730. In Esther Morales-Cañadas, "La Ornamentación en la Música Española en los Siglos XVII and XVIII," in *Claves y Pianos Españoles*, ed. Luisa Morales (Almeria, 2003), 157.

Práctica Moderna [Music School According to Modern Practice] (1723), Joseph de Torres Martinez Bravo's *Reglas Generales de Acompañar en Organo, Clavicordio, y Harpa* [General Accompanying Rules for Organ, Harpsichord, and Harp] (1702 and 1732), and Francisco de Santamaría's *Dialectos Músicos* [Musical Dialects] (ed. 1778).

Ornamentation terminology was not unified in the Iberian Peninsula; each composer or theorist used his own terms for different figures and ornaments. For example, Nassarre calls ornamentation *glosas* and acknowledges short ornaments such as *arpeado* (arpeggio), *glosa aliada* (mordent), and *trino* (trill). Torres Martinez Bravo uses the term *glosas* or *figuras disminuidas* to refer to ornamentation, and was the first theorist to mention the *acciaccatura* in Spain (although *acciaccaturas* were used in practice, Torres was the first to deal with them theoretically). Later, Francisco de Santamaría, who referred to trills as *requiebros*, was the first musician in Spain known to write about the distinction between upper-neighbor and lower-neighbor notes. Santamaría called lower-note appoggiaturas *apoyamiento (port-de-voix* in France), and upper-tone ones *esmorsata* (*coulé* in France).[109]

Common Ornaments in the Post-Baroque

During the post-baroque the most common ornaments were the trill, mordent, appoggiatura, acciaccatura, slide, and turn. According to Robert Donnington, these ornaments are classified into four groups (or families):[110] the appoggiatura,[111] the

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[109] Ibid., 157-162.

[110] Robert Donnington, *The Interpretation of Early Music* (New York: Norton, 1992), 195-196.

[111] "The Appoggiatura proper: a) early baroque (indeterminate length), b) long, c) short; the Compound Appoggiatura (or disjunct double appoggiatura); the Slide (or conjunct double appoggiatura); the Acciaccatura (crushed appoggiatura): a) simultaneous, b) passing; the Passing Appoggiatura." Ibid., 197-235.

shake,[112] the division,[113] and the compound families.[114] Following is a detailed description of each ornament:

1. Appoggiaturas in the eighteenth century usually take half of the duration of the note where they are written and two-thirds of the note in compound meter. In some cases they extend to the next harmonic change, resulting in a long appoggiatura. During the post-baroque, unlike the baroque, there was a tendency to play appoggiaturas before and halfway during the beat as a one-note grace. The slide refers to three notes in step motion; it was used before the beat as a two-note grace.[115] The acciaccatura is a fast appoggiatura, and it was played simultaneously with the beat.
2. The trill alternates with the upper-neighbor note, and the mordent alternates with the lower-neighbor note. They can be long or short depending on the context within the music.
3. The turn is a group of graces that is related to a main principal tone. The turn moves in step motion and can start on the upper-neighbor note or on the principal note. Sometimes turns were written out by the composer and other times were designated by the sign ∾.

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112 "The Tremolo (or organ shake); the Vibrato (or close shake); the Trill (or shake proper); the Mordent (or open shake)." Ibid., 236-67.

113 "Passing Notes; Changing Notes; Turns; Broken Chords; Broken Notes; Broken Time." Ibid., 268-82.

114 "Appoggiatura with: a) trill, b) half-shake, c) mordent, d) arpeggio, e) turn; Ascending turn (slide with turn); Trill with: a) mordent, b) turn; Ascending trill (slide with trill); Descending trill (turn with trill); Double Cadence; Double Relish; Truncated Note with other ornaments." Ibid., 283-87.

115 Probably this tendency came from the Italian tradition of ornamentation from about 1710 to 1760. In Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton, NJ: Princeton University Press, 1983), 164.

4. Compound ornaments were also in use as combinations of two or three ornaments; for example, appoggiatura with trill, trill with turn, etc.

General Guidelines for Ornaments

According to Robert Donnington's *The Interpretation of Early Music*, there are obligatory and optional ornaments. The only obligatory ornaments are 1) the cadential trill with its preparation (accented upper-note), and 2) the long appoggiatura. All the other ornaments are optional; the absence of a sign does not preclude an ornament, nor does the presence of a sign enforce it. Furthermore, certain schools require a stricter treatment of ornaments; for example, French ornaments are different than Italian or German, and further study is required before deciding on their execution.[116]

In addition, ornaments must suit their context and are influenced by the instrument in use. For instance, in sequences and fugues, ornaments should be consistent. Moreover, ornaments adapt to the accidental of the key signature.[117]

These baroque ornamentation rules were still present during the first half of the eighteenth century, with slight variations. During the period 1710 to 1760 in Italy, for example, performers began to play some two-note and one-note graces (appoggiatura or acciaccatura) before the beat or anticipating it slightly.[118]

Lastly, when do we add ornaments? The lack of written ornamentation does not necessarily mean that the performer should abstain from adding ornaments. In search of a balance between the ornaments notated by the composer and a performer's own improvisations, the performer might consider the repeated sections in early eighteenth-

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[116] For a list of eighteenth-century treatises and other resources, please refer to the list of sources at the end of Chapter Four, p. 116-118.

[117] Donnington, *The Interpretation of Early Music*, 192, 193.

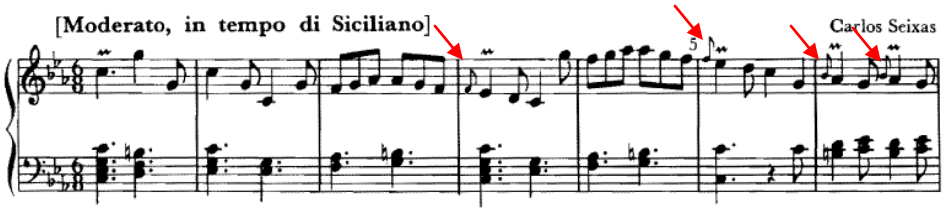
[118] Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 164-77.

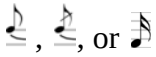
century compositions. The performer might play the composer's ornaments the first time exactly as written, and the second time through with his or her own additions or modifications.

Seixas's Ornaments

Typical ornamentation practices of this period also apply to Seixas's solo keyboard works. Seixas indicates few ornaments. In some instances the ornament is implied and is not written again, in which case the performer is authorized to play it. His ornaments are limited mainly to trills (short and long) and appoggiaturas. Seixas notates his trills with *tr* or ~~ interchangeably and generally begins them on the upper note.[119] His trills have varied purposes: they emphasize a beat, sustain a long note, or bring out harmonically dissonant sonorities.

Example 23. Sonata No. 15 in C minor, I [Moderato, in tempo di Siciliano], mm. 1-7.



Seixas's appoggiaturas, on the other hand, are not consistent; they tend to be free, and it is up to the performer to interpret their duration according to their placement, tempo, and harmonic repercussion. They are notated in different ways: 

[119] According to C. P. E. Bach's indications in his *Versuch über die wahre Art das Clavier zu spielen*, 100.

before any note value.[120] It is also very common in Seixas to find an appoggiatura as an indication of where to begin a trill, for example in Sonata No. 15 in C minor, measures 4, 6, and 7 (Example 23).

Improvisation

The practice of embellishment and improvisation of cadences was common in opera and instrumental music during the baroque and even classical eras. In fact, the practice has been in used since the Middle Ages; it was later, during the Renaissance, when the term *cadenza* became popular and gained importance with Corelli, Torelli, and Vivaldi. The terms *arbitri* or *arbitrio* ("to the taste") and the fermata sign 𝄐 (when it appears on a cadential 6/4 or on a dominant seven chord) were all used to indicate improvisation.

In their treatises, C. P. E. Bach and Quantz discuss the elaboration of cadences during the eighteenth century. C. P. E. Bach states in his *Versuch* (1753):

> Fermatas are often employed with good effect for they awaken unusual attentiveness . . . Fermatas over rests occur most frequently in allegro movements and are not embellished. The two other kinds are usually found in slow, affettuoso movements and must be embellished if only to avoid artlessness . . .[121]

And Quantz in his *Essay of a Method for Playing the Transverse Flute* (1752):

> …They [Cadenzas] must be short and fresh, and surprise the listeners, like a *bon mot*. Thus they must sound as if they have been improvised spontaneously at the moment of playing. Hence you must not be too extravagant, but must proceed economically, especially if you often have the same listeners before you. Since the compass is very narrow, and is easily exhausted, it is difficult to keep them from sounding the same. Thus you must not introduce too many ideas.[122]

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[120] Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton, NJ: Princeton University Press, 1953), 368-69.

[121] C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen*, 143.

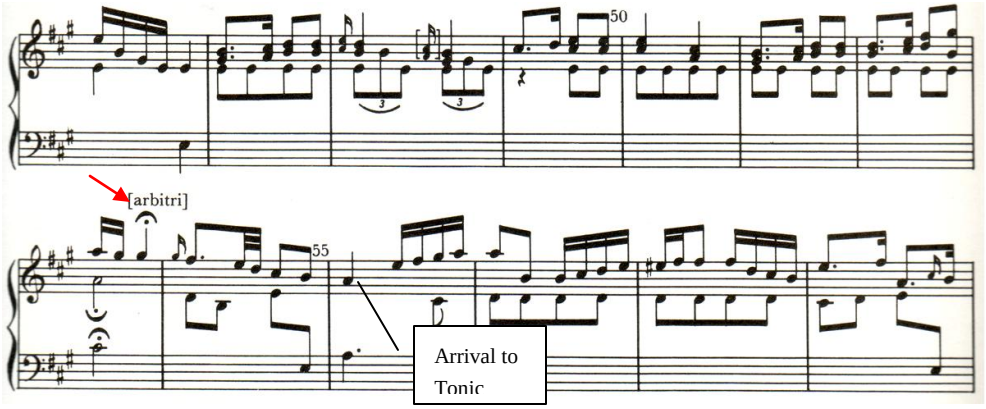
[122] Quantz, *On Playing the Flute*, 182.

Both Quantz's and C. P. E. Bach's treatises were written after Seixas's death. Nevertheless, their treatises can be used for the study of Seixas's music since the aesthetic of the beginning of the eighteenth century was still in use. Furthermore, the traditions of embellishment and improvisation that developed from the baroque were still popular through the post-baroque.

Improvisation in Seixas

In the Iberian Peninsula, many Spanish keyboard pieces of the eighteenth century have short cadenzas that start on a cadential 6/4 chord or on a dominant chord. Often, these cadenzas use augmented sixth chords and create a transition to secondary material.[123] Similarly, improvisation and cadenzas are appropriate in Seixas's sonatas. Among Seixas's keyboard sonatas, only one has a clear indication of a fermata to be elaborated: Sonata No. 60 in A major (Example 24).

Example 24. Sonata No. 60 in A major, mm. 47-59.



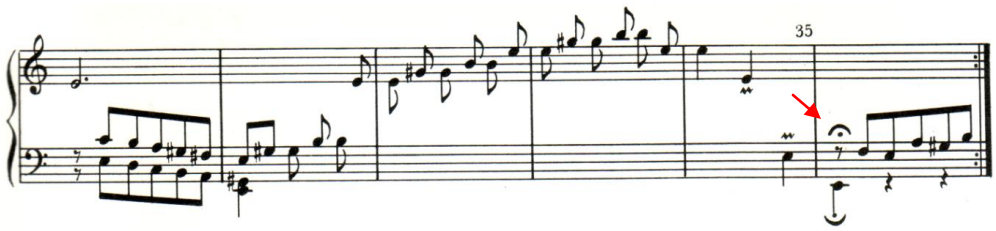
123 Linton Powell, "La Elaboración de Cadencias en la Música Española para Tecla del Siglo XVIII," in *Claves y Pianos Españoles*, ed. Luisa Morales (Almeria, 2009), 165-66.

Kastner even adds the word *arbitri* in brackets to indicate the need for improvisation. This passage requires a short cadenza using the harmony of the tonic with a seventh added as an inter-dominant that extends the arrival of the cadence to the tonic in measure 56.

Varying What Is Written

Another situation where improvisation might be used in Seixas's sonatas is at the end of a section: the last measure before the double bar can be varied to the taste of the performer and the transition to either the repetition or to the second section can be improvised or varied. For example, in Sonata No. 71 in A minor, the arrival to the dominant key in the last measure (measure 36) of the first section can be varied (Example 25). Some ways to embellish this passage include: filling out the thirds with passing notes, using appoggiaturas to chordal notes, using scale-motion runs, adding notes to a chord, or rolling any written blocked chord.

Example 25. Sonata No. 71 in A minor, mm. 31-36.

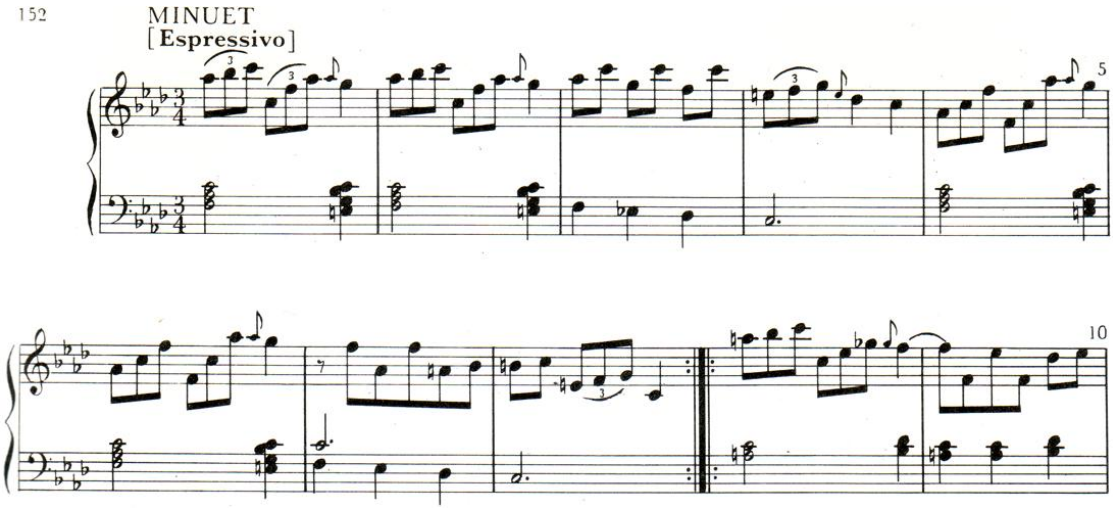


Since the use of *doubles* or variations was common during Seixas's time, we can learn how to improvise from the composer himself by studying what Seixas wrote in

some of his *doubles*.[124] However, *doubles* are left out of Kastner's edition of the sonatas, and only a few examples of variations are available.

One example of variations can be found in the two minuets of Sonata No. 42 in F minor, second and third movements, which use the same harmony and melody (Examples 26 and 27).[125] They are variations on the same theme, where the second minuet is a *double* of the first, presenting rhythmical, melodic, and textural variations that the performer can study for the development of improvisation skills.

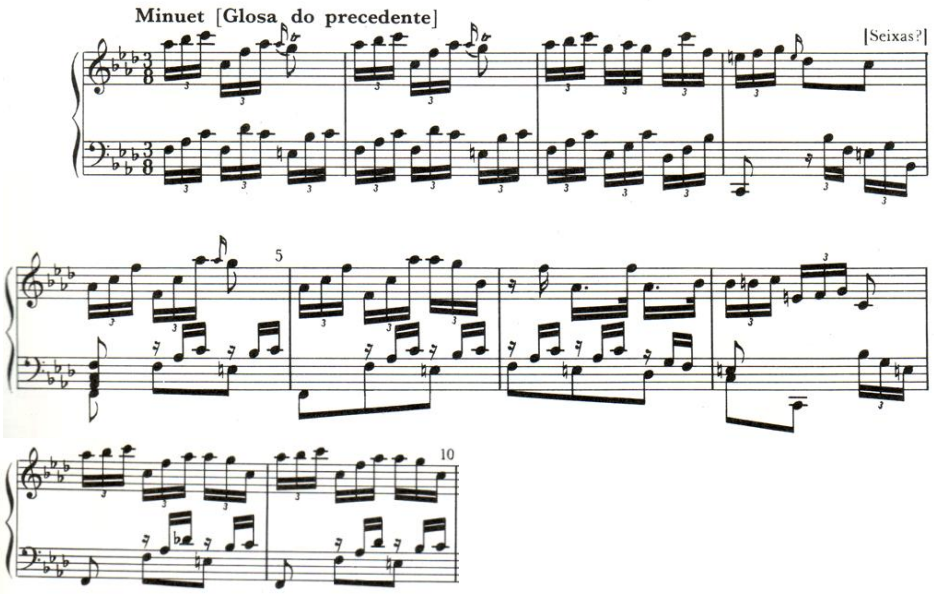
Example 26. Sonata No. 42 in F minor, II, Minuet, mm. 1-10.



124 "French term used during the seventeenth and eighteenth centuries for a technique of variation in which more or less elaborate ornamentation is added to the original melody, while the supporting harmonies remain the same . . . In eighteenth-century keyboard suites, single pieces are often supplied with a variation labeled *double* . . . " In *Grove Music Online*, "Double" by Greer Garden, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/53467?tyty=article&search=quick&q=doubles&pos=25&_start=1#firsthit (accessed October 14, 2010).

125 This sonata is analyzed in the following chapter in more detail (p. 98-108).

Example 27. Sonata No. 42 in F minor, III, Minuet, mm. 1-10.



General Guidelines for Improvisation

When playing Seixas's keyboard works, the performer should remember that trills, appoggiaturas, and turns can be replaced, varied, and further elaborated. Furthermore, some cadences are elaborated by the composer himself, and others are left completely to the freedom or discretion of the performer. And lastly, when listening to an old recording, the contemporary performer should bear in mind that the different personalities of each pianist and the taste transformations of each epoch influence the performance of a piece: what is heard in an old recording might no longer be considered acceptable to modern notions of eighteenth-century performance practice.

Articulation

During the beginning of the eighteenth century, articulation was a combination between the new possibilities of the instruments and the composer's—or performer's—

exploitation of these possibilities. In other words, if the instrument allows an articulation, composers would start using this articulation in their pieces. For example, the lightness of the keys in the early fortepianos made it easier to play fast runs and arpeggios.

Clarity of sound was perhaps the most striking characteristic of the instruments of Seixas's time. The sound of the pianoforte of the time was very close to that of the harpsichord. In order to play harpsichord, clavichord, or early pianoforte music on the modern piano, some sonority adjustments need to take place. Since the sound on the harpsichord, clavichord, and pianoforte decays more quickly than on the modern piano, a more articulated semi-legato touch is recommended on the modern piano to more closely resemble the decay of a plucked or stroked string from an early keyboard instrument. This does not mean that legato touch cannot be used; rather, when legato is applied, each sound should be very clearly differentiated.

As with the question of ornamentation, we cannot know Seixas's precise concept of articulation. Therefore, the contemporary treatises are the best resources for the modern performer to make decisions about the articulation in Seixas's music.

Seixas's Articulation

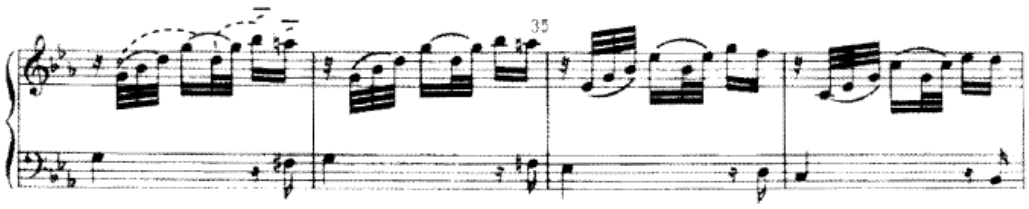
Seixas's sonatas contain few articulation indications; few slurs appear in some of his keyboard works, and there is only one instance of a non-legato indication. No staccato or accent marks appear as we understand them today. There are some fingerings and slurs indicated on the manuscripts; however, this does not mean that they were necessarily written by Seixas. As mentioned in Chapter One, the manuscripts are copies of copies, and it is possible that these articulation marks did not come from Seixas himself. It is important to keep in mind that during this period the basic default touch was non-legato, and that there was no explicit marking to indicate this—the non-legato

default touch was understood by the musicians of the day.[126] During the early eighteenth century, composers did not indicate touch (as Beethoven, Chopin, or Schumann would later) because keyboard instruction was passed on verbally. The performer's most reliable guide to articulation is a combination of understanding the default non-legato touch, as well as closely studying the few articulation indications in the manuscripts.

Slurs

The slurs found in Seixas's works suggest his intention to connect the notes.[127] The slurs of Sonata No. 16 in C minor [Allegretto], for example, do not indicate a break in the phrase flow, but, rather, an articulation of each individual beat. The rhythmical flow is indicated with the dotted lines (Example 28).

Example 28. Sonata No. 16 in C minor, mm. 34-37.



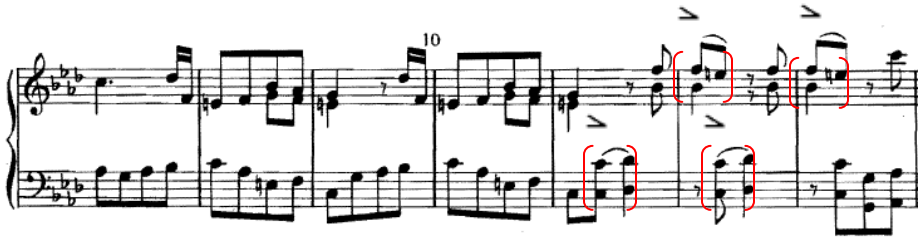
[126] C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen*, 157.

[127] Dolmetsch explains how a slur indicates the use of certain fingering to obtain a legato touch: "Before the advent of pianoforte technique, phrasing and fingering on keyboard instruments were indissolubly connected. The only rules were to use "good fingers" for "good notes" and to order the fingers in such a way that a smooth connection would be ensure between the notes that required it." In this sense, the "good" fingers were 1, 3, and 5 and were usually used in the stronger parts of the measure. This fingering system became the foundation for J. S. Bach, Couperin, Rameau, and C. P. E. Bach making more use of the thumb. See more in Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*, 364-65. However, the theory of "good" and "bad" fingers is no longer in use.

The melodic line moves to the higher note of each measure, while the slurs are played with or without break between the fast notes (G, B-flat, E of the first beat) and the longer-valued note (G of the second beat), according to the performer's taste. It is important to keep each measure flowing with the melodic contour, driving the line to the highest note. Of course, in any specific passage it is necessary to take into account the melodic line, the phrase structure, and the rhythmic patterns in order to make a decision about articulation. For more details on my interpretative choices for this sonata, see my performers' score in Appendix G.

Seixas's use of two-note slurs in the first movement of the Sonata No. 42 in F minor is also worth examining. In the early eighteenth century, two-note slurs were generally executed according to the following rule: the first note of a two-note slur is slightly elongated and is more stressed, while the second note is lighter and shortened.[128] In measures 12 through 14 Seixas engages in a dialog of two-note slurs. The pairs of two-note slurs have different metric placements, creating poignant musical tension (Example 29).

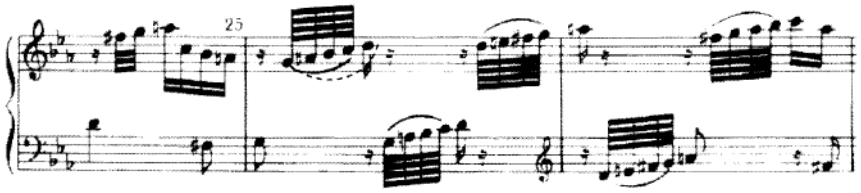
Example 29. Sonata No. 42 in F minor, I, Allegro, mm. 8-14.



[128] C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen*, 157.

In yet another instance, Seixas also uses slurs that evoke fast guitar strumming sounds. In Sonata No. 16 in C minor [Allegretto], measures 26 and 27, the fast runs of sixty-fourth notes imply a fast motion of the fingers, creating the glissando effect imitating guitar technique (Example 30).

Example 30. Sonata No. 16 in C minor, mm. 25-27.

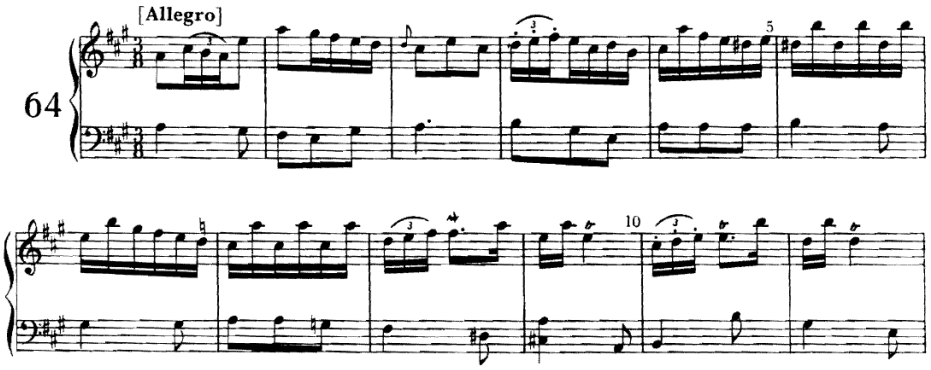


In this example, the sixty-fourth notes are under a slur, which means that they are to be played connected. The sixty-fourth notes serve as glissando-like anacruses to the longer-valued sixteenth notes. Due to the shortness of the sixty-fourth notes, I believe that either a detached or connected execution of these anacruses is acceptable.

Non-Legato

Only one non-legato marking appears in the surviving sonatas of Seixas. In Sonata No. 64 in A major [Allegro], measures 4 and 11, we find a semi-legato marking over the triplets on the first beat of each of these measures—with dots over the notes and a slur over the dots (Example 31). This isolated instance could as well have been made by the copyists, since these markings are not consistent throughout the piece. They might indicate a more detached touch (between staccato and legato) in the triplet notes of these measures' first beats.

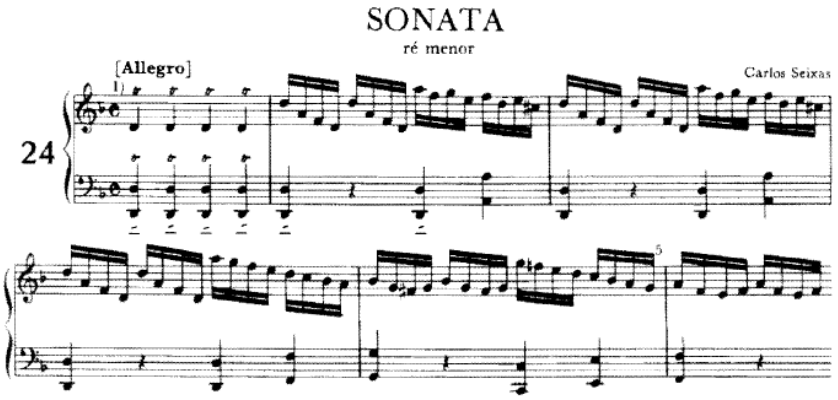
Example 31. Sonata No. 64 in A major, mm. 4-11.



Detached Bass

Although the right hand in Seixas's sonatas prevails over the left hand, the left hand is very important harmonically: it lays the foundation for harmony. Parallel octave passages are common in Seixas, for example in Sonata No. 24 in D minor (Example 32). These passages imply non-legato because the instruments of the time didn't have pedals, and finger legato is not possible between octaves. Harmonic walking basses require a detached, rich, *portato* touch.

Example 32. Sonata No. 24 in D minor, mm. 1-5½.



Pedaling

The instruments Seixas played did not have pedals as we know them today; in fact they didn't have pedals at all. However, the use of a little pedal when playing Seixas on the modern piano, perhaps half-pedal, helps achieve the resonance effects that happen naturally on a harpsichord, clavichord, or fortepiano. The use of a dab of sustaining pedal can enhance the resonance of the bass by releasing overtones, yet the pedal should be used with moderation, since this pedal adds decibels that the instruments of the time didn't have. Similarly, the *una corda* pedal can be used to simulate effects of register change and to create contrasting sonorities.

General Rhythmic Considerations

During the beginning of the eighteenth century in Europe notes were characterized as "good" or "bad" to indicate the stress of a note. A "good" note, or *buone note*, was located in the stronger beats of a measure and a "bad" note in the light beats. In a 4/4 rhythm, the first and third beats were to be played more heavily (good notes) and the second and fourth beats more lightly (bad notes). This sense of metric accentuation continued throughout the nineteenth century and well into the twentieth century.

Another important element in the eighteenth-century sense of rhythm is the influence of dance. Dance accentuation implies a slight prolongation of certain beats, for example in the minuet:

> The novel dance of the day, the minuet, embodied a curious rhythmic anomaly. Its music was written in 3/4. But the regular step pattern consisted in a long bending step with the right foot, extending over two of the three quarter-notes, and another long bending step with the left foot, also extending over two quarters and therewith ignoring the bar line, plus two straight and shorter steps, coinciding with one quarter each.[129]

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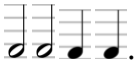
[129] Curt Sachs, *Rhythm and Tempo* (New York: Norton, 1953), 286. Quoted in Eva Badura-Skoda, "Aspects of Performance Practice," in *Eighteenth-Century Keyboard Music*, ed. Robert Marshall (New York: Routledge, 2003), 40-41.

Following this description, minuet accentuation is grouped in two-measure units, where the six beats are grouped in  .

In addition, some accents in the eighteenth century require slight *rubato*. Eva Badura-Skoda in her article "Aspects of Performance Practice" suggests that in the harpsichord a rhythmical accent requires a slight prolongation of the rhythmic value:

> An accented note is not only slightly louder than an unaccented one but often a tiny bit prolonged—especially in harpsichord music. Even there, tiny prolongations of accelerations of the written time values are not only unavoidable but necessary to bring the music to life.[130]

Since it is possible to change dynamics on the modern piano, pianists tend to adjust these prolongations with rhythmic accents. While this can be considered an advantage over the harpsichord, it also can result in a monotonous performance. The pianist in search of compromise is encouraged to use the dynamic possibilities of the modern piano in combination with a slight *rubato* effect to create a more accurate interpretation of early eighteenth-century keyboard pieces.

Finally, performers should avoid the excess on expressive accents, which can deform the musical continuity, as well as avoid the monotonous regularity of accenting every note equally.

Rhythm in Seixas

In addition to "good"- and "bad"-note accentuation at the measure level, Seixas applies the same grid of accentuation to the subphrase level. For example, in the first minuet of Sonata No. 27 in D minor, the even-numbered measures are the light (⌣) counterpart to the more accented (‾) odd-numbered ones. The following example

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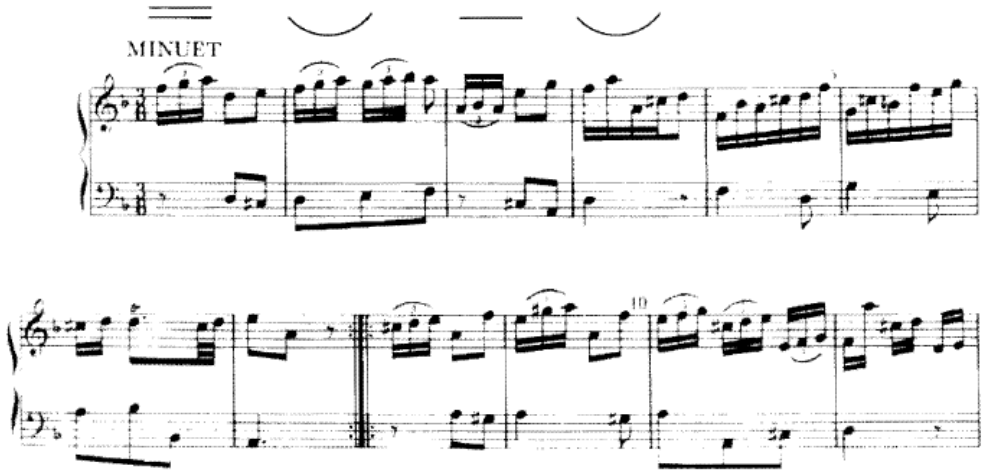
[130] Eva Badura-Skoda, "Aspects of Performance Practice," in *Eighteenth-Century Keyboard Music*, ed. Robert Marshall, 43.

indicates accentuation of the first four measures of the minuet (Example 33); this accentuation can be applied throughout the whole movement.

The influence of dance on eighteenth-century rhythms can be seen in Seixas's compositions. Traces of the baroque suite are apparent in particular in Seixas's predisposition for multi-movement sonatas as well as in some of his movements named minuet or *jiga*—stylized dances of the baroque. In fact, most of Seixas's surviving compositions are minuets. But none of Seixas's minuets follow the dance metric of half-note, half-note, quarter, quarter. Instead, Seixas's minuets are usually divided in four-measure subphrases divided in two two-measure units (2+2) (Example 33).

Example 33. Sonata No. 27 in D minor, II, Minuet, mm. 1-12.



Rubato

Eva Badura-Skoda remarks on the importance of *rubato* in the harpsichord music of the eighteenth century:

> Especially on the harpsichord, on which the dynamic level can only be altered by increasing or decreasing the number of

> voices, small rhythmic irregularities are vital for an effective performance; moreover, the impression of dynamic shading is conveyed by means of these irregularities.[131]

Although most eighteenth-century theorists insisted on keeping a regular, even rhythm, it was recognized that small fluctuations from metronomic regularity were necessary. That is to say, *rubato* was a natural occurrence in the music of the early eighteenth century. The modern performer can similarly exaggerate these irregularities in melody lines to create the sense of *rubato,* but within the frame of even, regular big beats.

Rubato in Seixas

Rubato in Seixas is minimal in comparison with the later *rubato* of Chopin. Nevertheless, culminations of phrases or climatic passages can have flexibility in tempo, according to Brazilian pianist José E. Martins, who recommends: " . . . diminution of tempo, to one degree, then retake the initial tempo."[132]

Since dynamic indications are absent in Seixas's keyboard works and only a few exist in his orchestral works, *rubato* becomes vital for the expressiveness of slow movements and the rhythmic drive of fast movements. Even though *rubato* is never notated, the performer-pianist should use it in Seixas's sonatas to establish clear phrasing and expressiveness.

Tempo Markings

Finding the appropiate tempo for Seixas's pieces depends upon various factors; the performer needs to study the titles and become acquainted with the character of each movement before choosing his or her own tempo. Eva Badura-Skoda recommends:

> Present-day performers have no other choice than to study the music titles, the few available tempo and affect indications and to ponder their meaning, to search for possible underlying dance

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[131] Ibid., 43.

[132] Martins, "As Sonatas para Teclado de Carlos Seixas Interpretadas ao Piano," 9.

> rhythms, to read contemporary reports about the specific virtues for performance hints in the prefaces or letters of composers and in the relevant treatises.[133]

These "relevant treatises" refer to C. P. E. Bach's *Versuch*, among other sources, which recommend that their readers search for the smallest note value in the pieces and find the adequate tempo that would allow you to play those small values clearly—advice clearly directed towards beginning students. The more advanced keyboardist recognizes the underlying dance character of the piece and tries to capture the distinctive rhythmic quality of the music to find the appropriate tempo. Contemporaries of Bach and even Mozart could recognize allusions to popular dance types from the time, which made them sensitive to their character connotations—what they called *affect*.

Another important consideration is that tempi varied between regions. Mozart wrote to his sister in 1770 that minuets were played more slowly in Italy than in Vienna. Furthermore, an allegro of the beginning of the eighteenth century was played differently than an allegro from the end of the same century.

Tempo Markings in Seixas

Tempo markings in Seixas's output have a wide range, from *Largo* to *Presto*. Of the eighty sonatas published by Kastner, only fifty have secondary movements: thirty have two movements (twenty-eight of which are minuets), seventeen have three movements (six of which have two minuets), two have four movements (Sonatas Nos. 18 and 41), and one has five movements (Sonata No. 49). Most of the fast movements are labeled as *Allegro* or with no tempo label at all but instead the word *minuet*. The slow movements are marked *Largo*, *Adagio*, *Andantino*, or *Amoroso*. And the very fast movements are labeled *Presto* or *Giga* (five gigues total). As discussed earlier, there is no definitive evidence on tempi from Seixas's time. Tempi are not intended in a strict

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[133] Eva Badura-Skoda "Aspects of Performance Practice," in *Eighteenth-Century Keyboard Music*, ed. Robert Marshall ed., 40.

sense; they are determined by the fastest notes of the piece as well as by the movement of the harmony. As performers our task is to examine the musical evidence for known affects to determine the appropriate tempo.

CHAPTER FOUR: ANALYSIS AND PEDAGOGICAL OBSERVATIONS

This chapter discusses the structural elements of four of Seixas's sonatas. The analyses of these sonatas are presented as a pedagogical tool for the piano instructor and the student, starting from the viewpoint that structural insights provide important information for the pianist to make performance choices.

Musical scores and performer's scores of the four sonatas analyzed can be found in the appendices: appendices C, D, E, and F include the scores of the sonatas from Kastner's edition, and appendices G, H, I, and J include the performer's scores from the same edition, with my own suggestions and annotations.

Terminology

A challenge for the analysis of Seixas's sonatas is that there is no standard terminology for the analysis of post-baroque/pre-classical sonatas. Several terminologies have been proposed, and we could choose any of them for the analysis of Seixas's sonatas:

1. the terminology used for the analysis of D. Scarlatti's sonatas by R. Kirkpatrick
2. any of the newly proposed analytical terminologies, for example by Marco Moiraghi, for use in the late works of D. Scarlatti; or
3. the terminology used exclusively for Seixas's sonatas by Klaus Heimes.

A comparison of these three terminologies may clarify the options and give the piano teacher and performer different alternatives when analyzing Seixas's sonatas; therefore, I have created the following table combining Kirkpatrick's, Moraghi's, and Heimes's terms:

Table 4. Comparison of different terminologies for the analysis of early and mid-eighteenth-century keyboard sonatas.[133]

	Tonal Plan	Interthematic Functions (as described by Moiraghi)	Kirkpatrick's Terminology		Moiraghi's Terminology		Heimes's Terminology
First Half	Home key	-Thematic and tonal definition -Opening of the playing space	Central section	Opening	Ascending open section	Opening Theme	Thematic announcement
				(Continuation)			Extension
	Modulation(s)	-Development -Tonal change -Problematization		(Continuation)		Transition	Separate idea
				(Transition)			Transitional theme
				Pre-crux			Pre-vertex
	Subordinate key	-Tonal, harmonic and motivic stabilization	Tonal section	Post-crux	Descending closed section	Closing theme	Post-vertex
		-Technical trick					Exercise
	Subordinate key	-Confirmation of subordinate key		Conclusion		Codettas	Closing section
				(Additional conclusion)			(Closing Theme)
				(Final conclusion)			(Cadences confirmation(s))
Second Half	Various modulations	-Motivic, textural and harmonic elaboration, development, problematization -Returning to the home key	(Central section)	Excursion	Ascending open section	Excursion (or Workingout)	Thematic announcement
							Extension
							Separate idea
							Transitional theme
							Pre-vertex
	Home key	-Tonal, harmonic and motivic stabilization	Tonal Section	Post-crux	Descending closed section	Closing theme	Post-vertex
		-Technical trick					Exercise
	Home key	-Confirmation of home key		Conclusion		Codettas	Closing section
				(Additional conclusion)			(Closing theme)
				(Final conclusion)			(Cadence confirmation(s))

133 Marco Moiraghi, "The Last Keyboard Sonatas by Domenico Scarlatti (K. 514-555): An Analytical and Terminological Proposal," in *Domenico Scarlatti en España: Actas de los Symposia FIMTE 2006-2007* [Domenico Scarlatti in Spain: Proceedings of FIMTE Symposia 2006-2007], ed. Luisa Morales (Almeria, Spain: Asociación Cultural LEAL 2009), 330. And Heimes, "Carlos Seixas's Keyboard Sonatas," 114.

Since the only analytical terminology specifically developed for Seixas's sonatas is by Heimes, I will use his terminology to analyze the four sonatas I have chosen. To clarify some of Heimes's terminology, a description of his terms would be helpful:

- thematic announcement (first musical idea, incipit, or opening)
- point of modulation (cadential modulation or plateau modulations)
- vertex (symmetrical convergence of tonality and material)
- pre-vertex and post-vertex (also known as transition and transitional theme)
- apex (return modulation to the tonic)
- second idea, third idea, or exercise (musical idea featuring technical display)
- extension (extra repetition of a musical cell)
- transition
- closing section (or codetta)
- cadential confirmation
- tonal digression (tonicization)
- closing cadence (final cadence)

Sonata No. 16 in C Minor

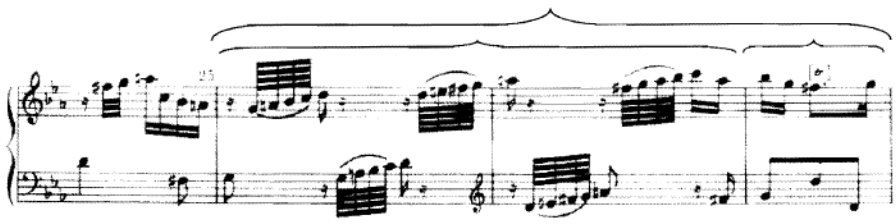
Sonata No. 16 in C minor is one of the longest in Seixas's output. With 183 measures, this sonata is longer than some Beethoven sonatas—Op. 2 No. 1 and Op. 14 No. 1 have first movements of 152 and 162 measures, respectively.

The sonata is fragmented into subgroups of smaller patterns that are arranged in mosaic or free binary form. Table 5 shows in greater detail the main events of the sonata, the phrase groupings (marked with slurs on the right side of the table), and the smaller subdivisions (shown in subgroups of measures).

Table 5. Sonata No. 16, C minor [Allegretto].

Measure	Subgroup	Description	Key
1-6	4+2	Thematic announcement	C minor
7-10	2+2	Extension	
11-14	2+2	Confirmation, transition sequence	
15-21	4+3(2+1)	Sequence, modulation, 1st downbeat (21)	
22-25	2+2	Exercise, runs (guitar-like)	G minor
26-28	2+1	*Stretto* hemiola, cadence	
29-33	5	Sequence, confirmation	
34-38	5(1+4)	Sequence, Phrygian bass	
39-43	2+3	*Stretto*, confirmation and cadence	
44-47	2+2	Dominant-tonic confirmation in Gm	
48-50	3	Syncopations	
51-55	3+2	Sequence, D as dominant, flat-II (exotic)	
56-58	3	Cadential confirmation, harmonic minor	
59-62	4(2+2)	Closing cadence	
63-68	4+2	Thematic announcement	G minor
69-74	2+2+2	Chromatic sequence, 19th-century invention	
75-81	2+2+3	Modulations: B-flat minor to F (dominant), sequential	
82-87	2+4	Dominant of B-flat minor, sequence to F minor	
88-91	2+2	Exercise	F minor
92-94	2+1	*Stretto* hemiola, cadence	
95-99	5	Sequence, confirmation	
100-105	4+2	Sequence	
106-107	2	Fragment from theme, harmonic minor cadential confirmation	
108-110	3(2+1)	Syncopation to dominant	
111-113	2+1	Cadential confirmation in F minor	
114-115	2	Closing cadence	
116-120	2+2+1	Tonicization of A-flat moving to C minor, interrupted resolution	A-flat major
121-125	4+1	Sequence, soprano: A-flat, G, F, E-flat, D, modulation to C	C minor
126-131	2+2+2	Circle of fifths sequence	
132-136	3+2	Cadence confirmation to C minor	
137-143	2+2+2+1	Sequence	
144-147	2+2	Exercise	
148-150	2+1	*Stretto* hemiola, cadence	
151-155	5	Sequence, cadence	
156-160	5(1+4)	Sequence, modulation to G, Phrygian bass to C	
161-165	2+3	Exercise *stretto*, confirmation, cadence	
166-168	2+1	Confirmation, G as dominant, cadence to C minor	
169-171	3	Syncopations	
172-176	3+2	Confirmation, G as dominant, flat-II (exotic)	
177-179	3	Cadential confirmation, harmonic minor	
180-183	4(2+2)	Closing cadence	

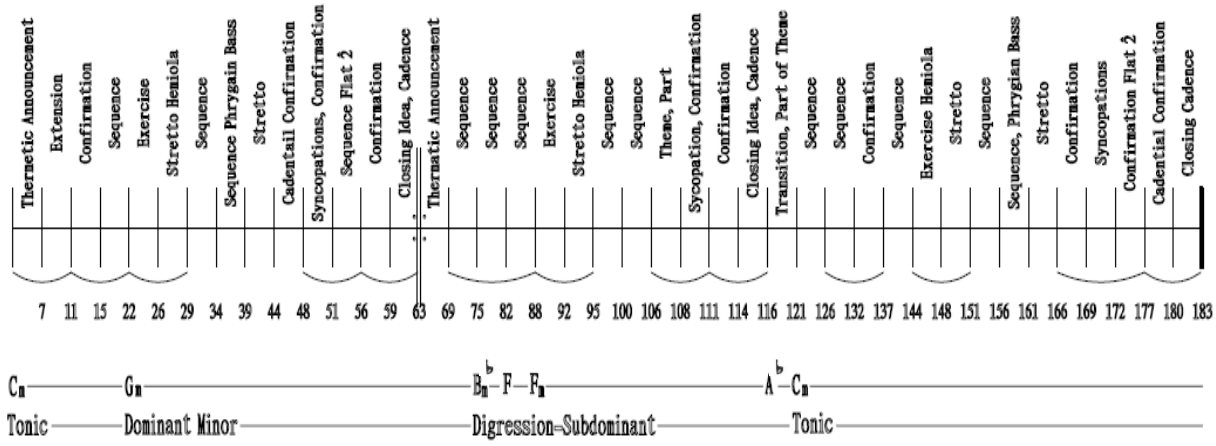
Example 34. Sonata No. 16 in C minor, mm. 26-28.



Moreover, it becomes apparent that some subphrases are built from an irregular number of measures, for example 3+2 or 2+1. Often this irregularity is created by an extension. For example in measures 26 through 28, a two-measure *stretto* (hemiola) is followed by a cadence of one measure, which creates a subphrase of 3=2+1 (Example 34).

Another feature to notice is that this sonata has an enlarged second half; symmetry between the two large sections of a sonata is not as common in Seixas's sonatas as it is in Scarlatti's. This sonata's first half has 62 measures and the second is almost twice as long, with 121 measures. This second half starts with a statement in G minor (minor dominant), very similar to the statement of the elements of the first part but with a tonal digression to F minor. This second part is expanded after similar material is stated a second time but in the home key (C minor); this restatement starts with a tonicization of A-flat major (measure 116) that works as a pivot chord between F minor and C minor. The last part of the sonata presents several cadential confirmations passing through G (dominant) and arriving at C minor (tonic). The following figure illustrates the tonal plan of the sonata and the asymmetry of its parts, as well as the clearly differentiated parts and groupings (Figure 6).

Figure 6. Sonata No. 16 in C minor [Allegretto]

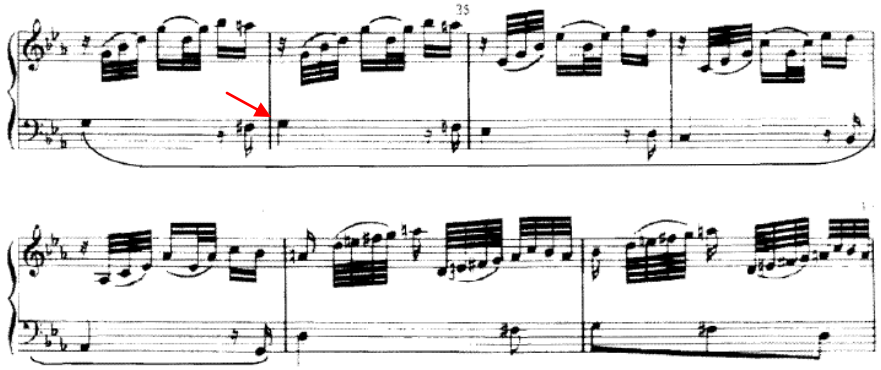


Mapping the sonata thus, with subgroups and main sections, is useful in obtaining a view of the sonata as a whole, which facilitates the study and memorization of this piece.

Sequences are found in abundance through this movement—considered part of the influence coming from the baroque. For example, one of these sequences in descendant motion in the bass uses the Phrygian mode; measures 34 to 38 and 156 to 160 present C natural minor in a stepwise motion that arrives at the dominant, shaping a Phrygian scale. The following example shows the descendent motion of the bass in a scale (from G to GG) in C minor, outlining a Phrygian scale from and to the dominant tone (Example 35).

Another appealing trait of this sonata is that it exemplifies the Portuguese guitar idiom. As mentioned in chapters two and three, several runs of sixty-fourth notes are found in the exercise and *stretto* sections of the sonata: measures 22 through 28 (Example 31), 29 through 43 (Example 35), 88 through 94 (Example 10), 144 through 150, and 161 through 165. These runs, a glissando-like simulation of the strumming of the guitar, display the technical skills of the performer.

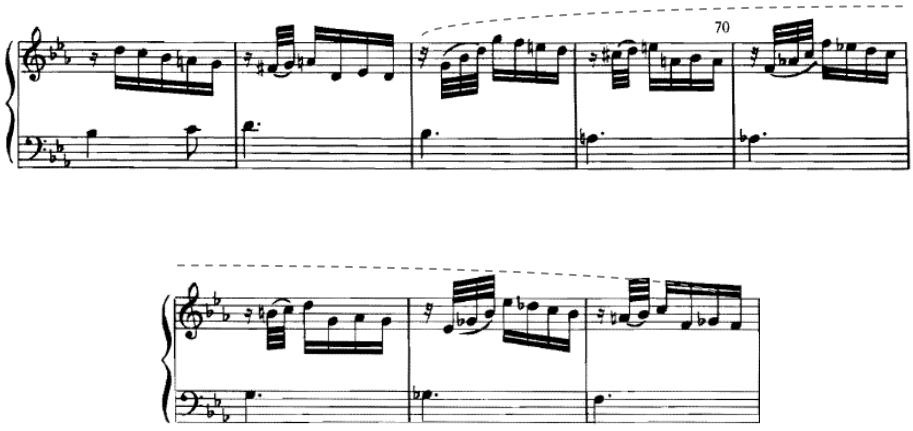
Example 35. Sonata No. 16 in C minor, mm. 34-40.



(Note for the piano teacher: these glissando-like passages can be very appealing for the student; in addition to the imitation of guitar strumming, they sound more difficult than they are. These very fast notes may be executed almost as a broken chord.)

One more interesting characteristic of this sonata is that Seixas uses chromatic sequences that recall nineteenth-century harmonic practices. Measures 69 through 74 show the chromatic bass motion with harmonies that do not have a common tone or suspension (Example 36).

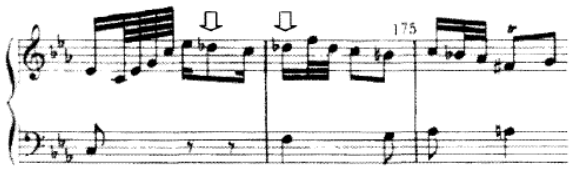
Example 36. Sonata No. 16 in C minor, mm. 67-74.



This kind of sequence appeared later in the classical era and was also common in the romantic era—it is likely that the roots of these harmonic progressions were developed during Seixas's time. (Note for the piano teacher: these harmonic progressions can be used to teach sequences to a student or to reinforce the understanding of voice leading.)

Lastly, an exotic sonority of this sonata is heard in the use of the flattened second degree of the scale, called the Neapolitan. The flattened second scale degree appears before arriving at the final cadential confirmation and final closing cadence of the piece, measures 53 through 54 and 175 through 176 (Example 37). (Note for the piano teacher: these passages could be used to teach a student about this exotic scale degree and to make the musical discourse more interesting by changing dynamics or articulation to draw attention to the passage.)

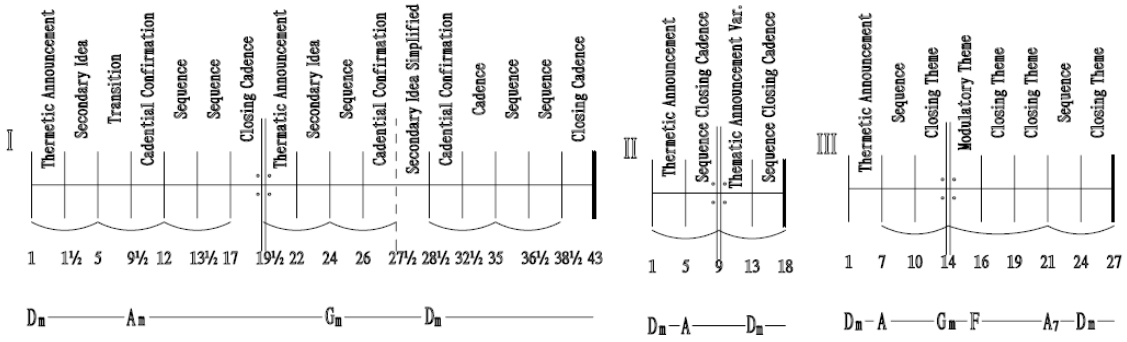
Example 37. Sonata No. 16 in C minor, mm. 174-176.



Sonata No. 27 in D Minor

In contrast to the previous sonata, Sonata No. 27 in D minor has three movements—an Allegro followed by two minuets—and presents a very different formal scheme (Figure 7).

Figure 7. Sonata No. 27 in D minor.



The first movement is in bipartite form with two sections that are almost symmetrical, with 20 and 23 measures respectively. This movement presents a clear division of phrases: a thematic announcement followed by a secondary idea and an extended closing section. This Allegro is in rounded binary form, where a restatement of the material from the first half is stated with slight variations in the second half, but in the home key (measure 27½). This formal scheme situates this sonata more closely to the origins of sonata-allegro form because it presents more defined thematic groups and clearer tonal scheme. The following table illustrates the details of the music (Table 6).

Example 38. Sonata No. 27 in D minor, I, Allegro, mm. 1-2½.

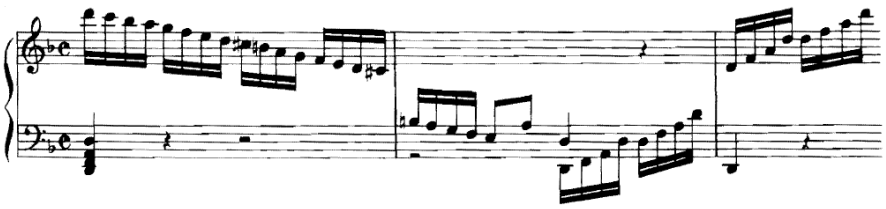


Table 6. Sonata No. 27, D minor, I, Allegro.

Measure	Subgroup	Description	Key
1-1½	1½	Thematic announcement, toccata elements	D minor
1½-4	1½+1	Toccata arpeggios, appoggiaturas ii4-3 and i6-5, secondary idea	
5-9½	2+1½+2	Repeated notes, guitar idiom, bass 8ve leaps, modulation to Am, diminished chord C-sharp dim. 7	
9½-11	1+½	Cadences in A minor	A minor
12-13½	1½+1	Sequence, violin RH figuration, cadential confirmation	
13½-16	1½+1	Sequence, violin RH figuration, cadential confirmation	
17-20	1½+1½+1	Closing cadences, bridge for repeat or to continue	
19½-21	1½	Thematic announcement in A minor	A minor
22-23	1½+½	Toccata arpeggios and appoggiatura 4-3, incomplete arpeggio, secondary idea	
24-25	1+1	Modulatory sequence Am, then Gm	G minor
26-27½	2+½	Cadential confirmation to Dominant of Gm	
27½-28½	1	Arpeggio toccata with appoggiaturas 4-3, secondary idea simplified	
28½-32½	1½+1+1½	Repeated notes, guitar idiom, 8ve leaps, modulation to Dm, diminished chord C-sharp dim. 7	D minor
32½-34	1+½	Cadence in D minor	
35-36½	1½+1	Sequence, violin RH figuration, cadential confirmation	
36½-38½	1½+1	Sequence, violin RH figuration, cadential confirmation	
38½-43	2+1½+1	Closing cadences, bridge for repeat	

Sonata No. 27, D minor, II, Minuet.

Measure	Subgroup	Description	Key
1-4	2+2	Thematic announcement	D minor
5-8	2+2	Sequence, closing cadences, half cadence	A
9-12	2+2	Thematic announcement varied, modulation to Dm	A
13-18	(2+1)+3	Sequence, avoided cadence, enharmonic relationship, closing cadence	D minor

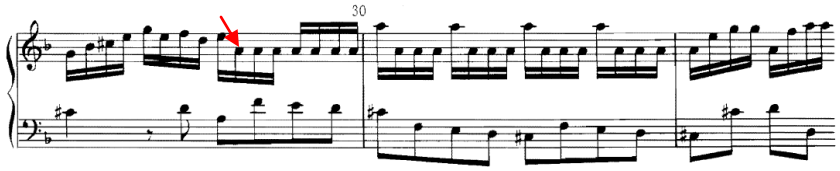
Sonata No. 27, D minor, III, Minuet [Allegro, ma poco cantabile].

Measure	Subgroup	Description	Key
1-6	2+4	Thematic announcement, modulation to dominant: A	D minor
7-9	3	Sequence, confirmation, transition	A
10-13	2+2	Closing theme, closing cadence in A, bridge to Dm	
14-15	2	Modulatory theme to Gm, F-sharp diminished chord	G m
16-18	2+1	Closing theme, modulatory cadence to F	F
19-20	2	Closing theme in F	
21-23	2+1	Sequence, modulation to A7, dominant	A7
24-27	2+2	Closing theme in A, modulatory cadence to Dm	D minor

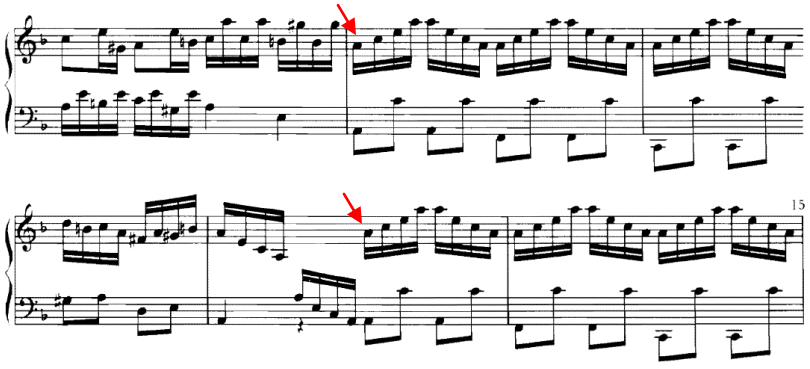
This first movement includes some toccata elements such as repeated notes, scales, and big leaps. For example, toccata elements can be observed in the opening gestures of the descendant minor scale and ascendant arpeggio (Example 38). (Note for the piano teacher: these toccata elements can help reinforce in a student's scales and arpeggios.)

Some of these elements of technical display are, in this case, borrowed idioms: for example, the repeated notes in the right-hand melody (measures 5 through 7½ and 30 through 31½) recall guitar idioms (Examples 13 and 39), and the closing section sequences played by the right hand (measures 12 through 16 and 35 through 38½) recall the wide arpeggios of violin (Examples 16 and 40). (Note for the piano teacher: these passages can be used as an etude in repeated notes or as technique reinforcement for fast leaps in the left hand.)

Example 39. Sonata No. 27 in D minor, I, Allegro, mm. 30-31½.



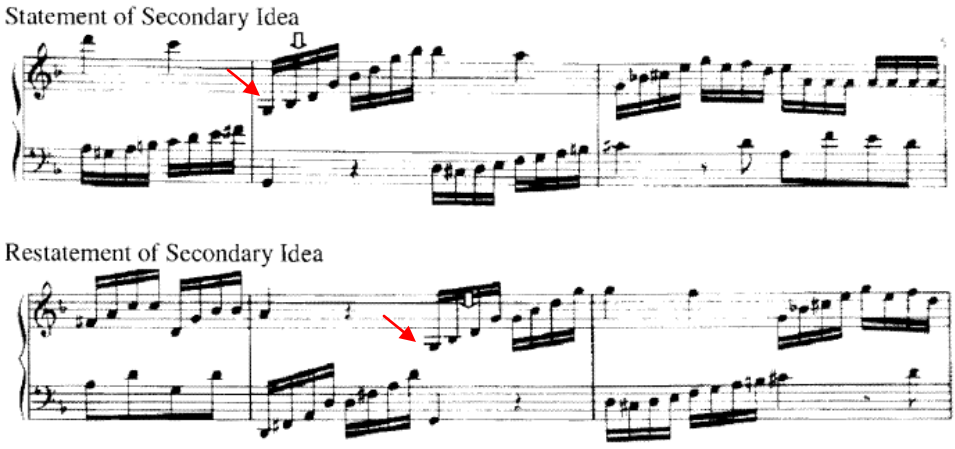
Example 40. Sonata No. 27 in D minor, I, Allegro, mm. 11-15.



Throughout the movement the thematic material is not synchronized with the measure lines; sometimes a musical idea starts in the middle of a measure and sometimes at the beginning, which gives this movement an improvisatory feeling. For example, the sequence of the closing section starts on the first beat of the measure (measure 12), but the repetition of the same idea (measure 13½) starts on the third beat of the measure. These shifts of meter reveal Seixas's conception of meter: the first and third beats have the same stress or weight; they do not necessarily have a different emphasis (Example 40). Even if the inner subgroups are not aligned with the measure metric, the big phrases are aligned with the meter—Seixas uses a five-half-note theme.

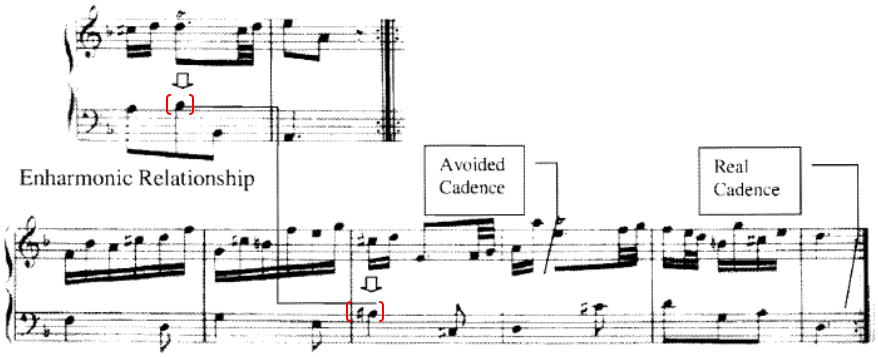
Furthermore, during the restatement, the secondary idea appears with a G minor arpeggio (measure 27½), but when compared with the opening of the piece (measure 1½), it is shortened by half a measure. This shortening alters the alignment of the music for the rest of the piece, displacing the material from the measure lines by two beats (Example 41).

Example 41. Sonata No. 27 in D minor, I, Allegro, mm. 2½-5, 26½-28.

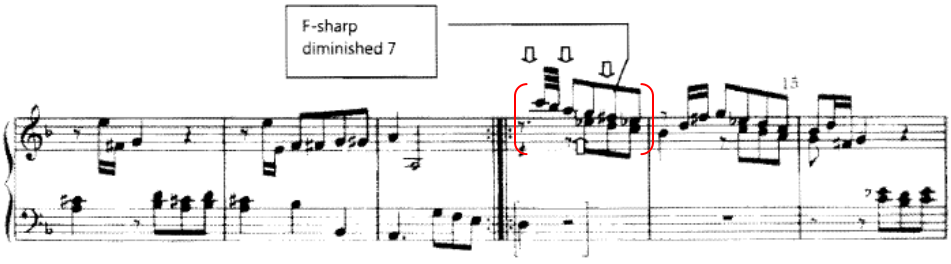


The movements that accompany this Allegro are two minuets, which are not related thematically. The first minuet (movement II) has a simple regular phrase structure, with a preponderance of four-measure phrases. A particular interesting feature of this minuet is the enharmonic relationship of measures 7 and 15. In measure 7, the B-flat in the bass is used to arrive at the half cadence that closes the first part, whereas in measure 15, in the second part of the minuet, this passage is recalled but is written in A-sharp (enharmonic of B-flat), which, instead of resolving to B minor, avoids the cadence in measure 16 until the true final cadence in D minor in measures 17 and 18 (Example 42). (Note for the piano teacher: this minuet allows the student to learn about enharmonic relationships.)

Example 42. Sonata No. 27 in D minor, III, Minuet, mm. 7-8, 13-18.



Example 43. Sonata No. 27 in D minor, III, Minuet, mm. 11-16.

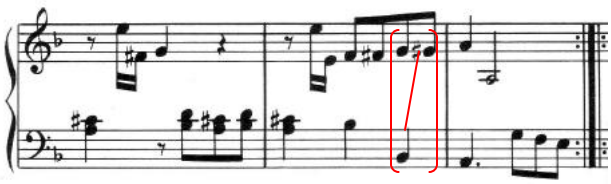


The second minuet (movement III) has phrases of six and seven measures in the first half and two seven-measure phrases in the second half (Table 6). One uncommon characteristic of this minuet is that its second half opens with diminished sonorities (measure 14) instead of with a thematic announcement (Example 43).

Furthermore, this second half is more developmental and exploratory in character with modulating passages, tonal digressions, and no restatement of the thematic announcement. These peculiarities might lead us to believe that this is not a typical minuet, but rather evidence of Seixas's exploratory compositional techniques, wherein Seixas incorporates the minuet triple meter with free thematic treatment, focusing more on the secondary idea than on the original thematic announcement. (Note for the piano teacher: this minuet is an exercise for the early beginner student who needs reinforcement in double thirds in the left hand.)

Lastly, one noteworthy harmony in this minuet is the Phrygian cadence in measures 12 and 13, which can be thought as a half cadence to the dominant, where an augmented sixth chord drives the arrival toward the dominant. The half step from B-flat to A in the bass is ornamented chromatically by G to G-sharp in the right hand, implying the augmented sixth chord (Example 44). (Note for the piano teacher: this minuet helps a student gain a clearer understanding of the Phrygian cadence, which is related to the augmented sixth chord very commonly used in both the classical and romantic eras.)

Example 44. Sonata No. 27 in D minor, III, Minuet, mm. 11-13.

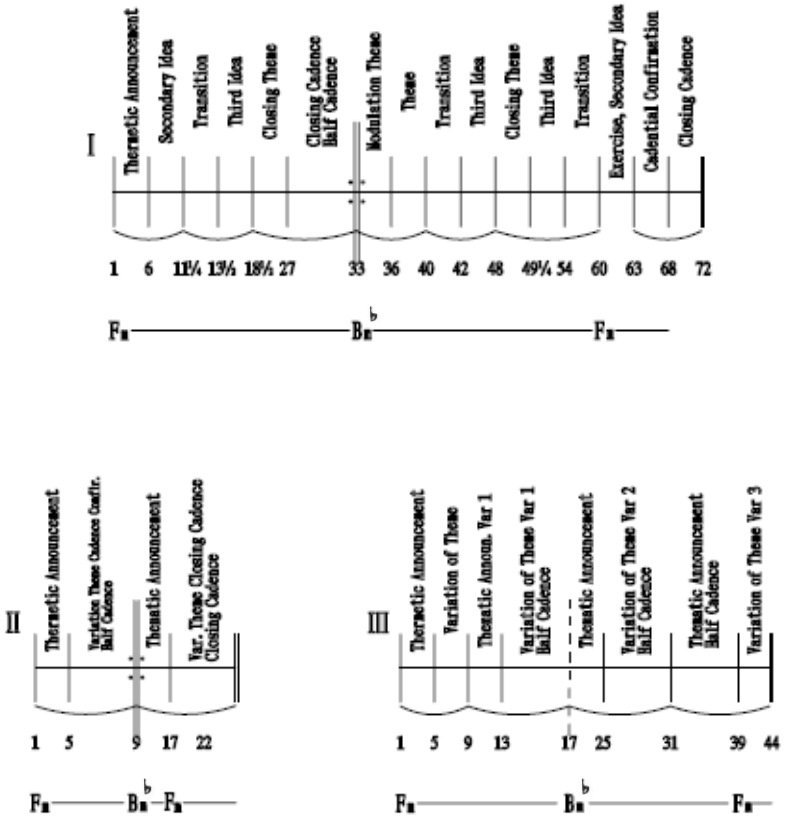


Sonata No. 42 in F Minor

Similar to the previous sonata, Sonata No. 42 in F minor has three movements: an Allegro and two minuets. The three movements all share the same key and modulate to the same subordinate key in their second parts (B-flat minor) (Figure 8).

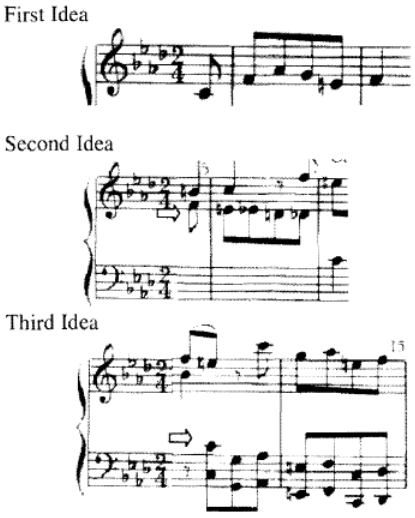
This sonata uses imitative counterpoint for most of the first movement, exemplifying the reminiscence of *fuga* and *tento* (or *tiento*) in Seixas's music. In the thematic announcement of the first movement, the imitation is started by the right hand and followed a measure later by the left hand in an imitative canon an octave below. (Note for the piano teacher: this first movement presents a good choice for a student who is beginning to explore imitation.)

Figure 8. Sonata No. 42 in F minor.



This movement is in binary form, but it is not symmetric: its second half is 39 measures long, 7 measures longer than the first half. Three ideas interplay in imitation and sequences throughout the movement (Example 45); they emerge in the first half, then modulate to B-flat minor (measures 33 to 47) and return to F minor toward the end of the sonata (measure 60 on).

Example 45. Sonata No. 42 in F minor, I, Allegro, mm. 1-1½, 5-6½, 14-15.

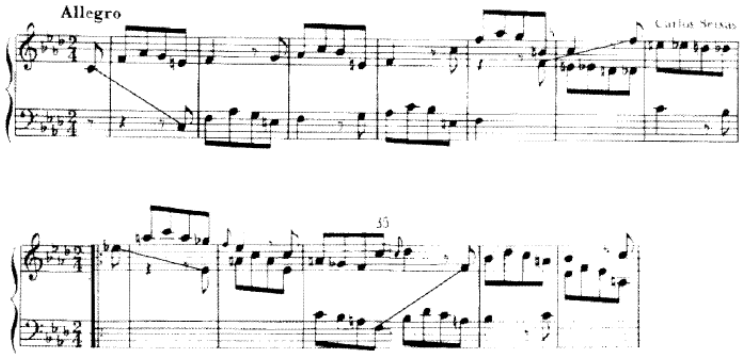


This sonata carries great expressive power with its thematic announcement in leading-tone motion and leaps, its second idea in chromatic motion, and its third idea with octave doubling and big leaps.

A curious detail of this first movement is that the imitative pattern shifts hands to allow for entrance of the secondary idea: the theme opens the movement in the right hand (RH) followed by the left hand (LH) a measure later (last beat of measure 1); but when the secondary idea starts, the order is reversed, with the LH followed by the RH (measure 6) (Example 46). During the second half of the movement, the same order of

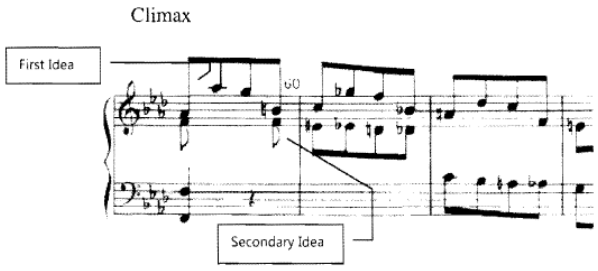
entrances is repeated but in a variation of the theme, which is stated in the A diminished-seventh chord—the seventh degree in the key of B-flat minor. (Note for the piano teacher: this imitative pattern can be of help for the student learning to bring out the entrances of the theme or when the student is memorizing the piece.)

Example 46. Sonata No. 42 in F minor, I, Allegro, mm. 1-7, 33-38.



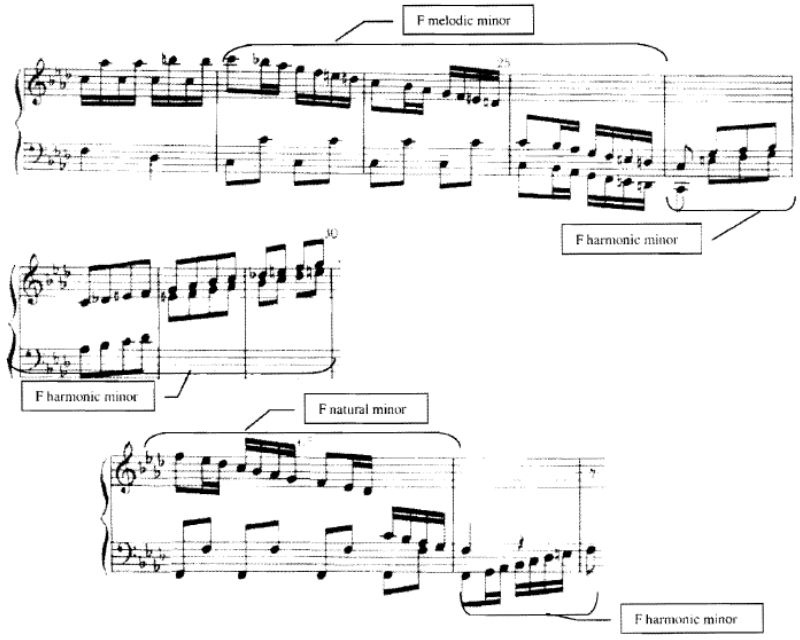
A *stretto* between the thematic announcement and the secondary idea brings the movement to a climax (measure 60) that modulates back to the home key of F minor. This *stretto* is followed by a closing section of cadential confirmations and a closing cadence that reaffirms the home key (Example 47).

Example 47. Sonata No. 42 in F minor, I, Allegro, mm. 60-62¼.



This *stretto* is the exercise of the sonata; its intricate counterpoint texture displays the technical skills of the performer. Although the passage is very short, only three and a quarter measures, it requires that the performer be extremely focused and have a clear understanding of each musical idea.

Example 48. Sonata No. 42 in F minor, I, Allegro, mm. 23-30, 65-70.



Another feature of this movement is that Seixas uses the different forms of the minor mode: F minor natural (measure 65 and 66), F minor melodic in descending motion (measures 24 through 26), and F minor harmonic (measures 27 through 30 and 67 through 70) (Example 48). All three kinds of minor scale are played at some point in the sonata. (Note for the piano teacher: this sonata is useful for a student learning or needing reinforcement with the three versions of the minor scale.)

Table 7 shows the divisions of the sonata in greater detail—its phrases and subphrases.

Table 7. Sonata No. 42, F minor, I, Allegro.

Measure	Subgroup	Description	Key
1-5	2+2+1	Thematic announcement, imitative, modulates to dominant	F minor
6-11½	2+2+2	Secondary idea, modulates to dominant	C
11¼-13½	2+2	Transition, confirmation of dominant	
13½-18½	2+2+1	Imitative, third idea, transition to Fm, cadence, in 8ves.	F minor
18½-26¼	2+2+3	Closing theme, cadential confirmation, descendant scales (F melodic)	
27-32	4+2	Ascendant 3rds (F harmonic), closing cadence to dominant	C
33-36	2+1	Diminished chords, theme's rhythm, modulates to B-flat minor	B-flat minor
36-39¼	2+2¼	Theme, imitative LH in B-flat minor, modulates to dominant of B-flat minor	
40-41½	2+2	Transition, modulation to dominant	
42-47½	2+1+2½	Imitative third idea, confirmation of dominant of F, in 8ves.	
48-49¼	2	Closing theme	
49¼-53½	2+2+1	Imitative third idea, confirmation of dominant of F, in 8ves.	
54-59½	2+4	Transition, modulation to Fm, sequence in circle of fifths	
60-62	3	Exercise, *stretto*, theme, and secondary idea	F minor
63-67¼	2+2+1¼	Cadential confirmation, descendant scales (F natural), ascendant scales (F harmonic), modulation to F minor	
68-72	3+2	Descendant 3rds (F harmonic), closing cadence	

Sonata No. 42, F minor, II, Minuet.

Measure		Subgroup	Description	Key
1-4	A	2+2	Thematic announcement, cadence to dominant	F minor
5-8		2+2	Variation of theme, cadence confirmation to dominant (half cadence)	
9-16	B	2+1+3+2	Thematic announcement in dominant of B-flat minor, sequence, cadence to dominant	B-flat minor
17-22		2+2+2	Variation of theme, closing cadence, reiteration of closing cadence to F minor	F minor

Sonata No. 42, F minor, III, Minuet.

Measure		Subgroup	Description	Key
1-4	A'	2+2	Thematic announcement, cadence to dominant, Phrygian bass line	F minor
5-8		2+2	Variation of theme, cadence, harmonic bass line to C, half cadence	
9-12	A''	2+2	Thematic announcement var. 1 (triplets), Phrygian bass	
13-16		2+2	Variation of theme var. 2 (triplets, 64ths in LH), Phrygian bass to C, half cadence	
17-24	B'	2+2+2+2	Thematic announcement in B-flat minor, sequence, cadence to C	B-flat minor
25-30		2+2+2	Thematic announcement var. 1, avoided cadence, cadence to dominant of F	
31-38	B''	2+2+2+2	Thematic announcement in B-flat minor varied, sequence, cadence to dominant of F	
39-44		2+2+2	Variation theme in Fm var. 3 (triplets, more 64ths in LH), avoided cadence to Fm, cadence to Fm	F minor

The two minuets—since they are thematically closely related—form a separate group from the first movement. The only connection between the first movement and the two minuets is the mentioned key and modulation plan, where the B-flat minor tonicization is the common trait that links the sonata as a whole.

The shared theme of these two minuets makes them unique in Seixas's output. The second minuet (movement III) is a written-out improvisation of the first (movement II). The first minuet has two halves, the first one with eight measures and the second one with fourteen, following this scheme ||:A:||:B:||. The second half starts with a tonicization of the key of B-flat minor, similar to the first movement's second half as seen in the former table. These same two halves are found in the second minuet, but the repetitions are written out, following the scheme ||A'A"B'B"||.

(Note for the piano teacher: the first minuet helps in understanding the second minuet and can be used as a memorization aid.)

In the manuscript sources, the first movement is found with the second movement (minuet I) in one source, and with the third movement (minuet II) in another source. If these sources do indeed represent Seixas's own conception of the sonata, it is clear that the first movement may be paired with either minuet. To complicate matters, both Kastner and Heimes suggest that both minuets should be included in the sonata. Kastner considered these minuets as second and third movements of the same piece,[134] while Heimes considered them as theme and variation, which taken together constitute a second movement of the sonata. In my opinion, we can choose to play either minuet, excluding the other, or simply play them both back to back as Kastner and Heimes suggested.

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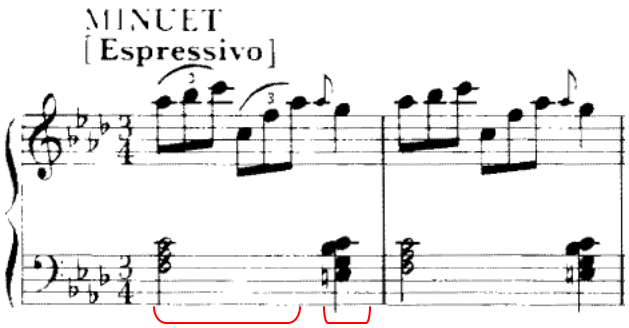
134 "In the case of the Minuets in No. 42—Kastner carefully refrained from marking them as Minuet I and Minuet II—the manuscript copies are again inconclusive." In Heimes, "Carlos Seixas's Keyboard Sonatas," 180. Doderer's edition uses only Minuet I, completely discarding Minuet II. See Doderer, *Carlos Seixas: Ausgewählte Sonaten*.

One significant characteristic of the theme is its harmonic rhythm of half note and quarter note in a 3/4 measure—a rhythm retained throughout all of the variations of the theme in the second minuet (Example 49).

Example 49. Sonata No. 42 in F minor, II, Minuet, mm. 1-2.



The second minuet includes changes in theme figuration and accompaniment pattern. When compared with the first minuet, the thematic announcement in A' has triplets in both hands (melody and accompaniment) and a trill instead of an appoggiatura in the third beat of the measure (Example 50). The theme-and-variation nature of these two minuets provides a written-out example of how Seixas himself embellished or elaborated a piece.

(Note for the piano teacher: these two minuets are suitable for the student who wants to study variation and embellishments techniques of the post-baroque, specifically in Seixas's output.)

In addition, the second minuet presents variations within itself; the thematic announcement is varied slightly but constantly throughout the movement. Through subdivisions of the accompaniment pattern, the theme becomes gradually more rhythmically intense as the movement progresses.

(Note for the piano teacher: the second minuet could be use as an etude for left-hand leaps, appoggiaturas in triple meter, left-hand rapid figuration, arpeggios, trills, and finger pedal. Because of its repetitive nature, the memorization of this piece is challenging.)

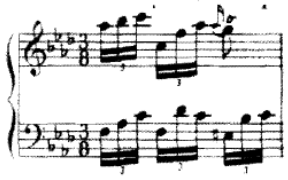
The following example (Example 50) shows the modifications each variation presents, as noted in this list:

- Variation of theme (measure 5) in A' changes the figuration of the thematic announcement—F minor arpeggios are more spread out.
- The first variation (variation 1, measures 9 through 12) in A" presents triplet subdivision of the melody and changes the durations of the bass line.
- The second variation (variation 2, measures 13 and 14) in A" has subdivisions in the accompaniment (second sixteenth of the beat subdivided) on the variation theme.
- The third variation (variation 3, measures 39 and 40) has even more subdivisions in the accompaniment (second and third sixteenth notes of the beat).
- Opening of the second half in B' (measures 17 and 18) has a similar melody with variations in the second measure (measure 18) and adds leaps to the LH.
- Opening of second half in B" (measures 31 to 32) presents more variations in the LH—more leaps in the bass.

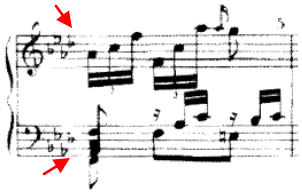
(Note for the piano teacher: listing and comparing side by side the variations of a piece in contrast with the original theme can be a helpful tool for the student; it helps the memorization process as well as understanding of the piece.)

Example 50. Sonata No. 42 in F minor, II, Minuet, mm. 1, 5, 9-10.

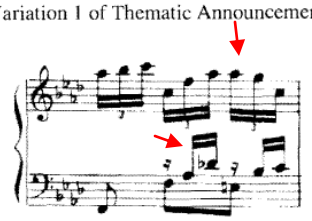
A': Thematic Announcement, m. 1.



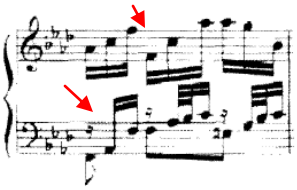
Variation of Theme, m. 5.



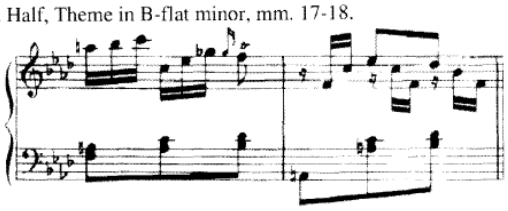
A'': Variation 1 of Thematic Announcement, m. 9.



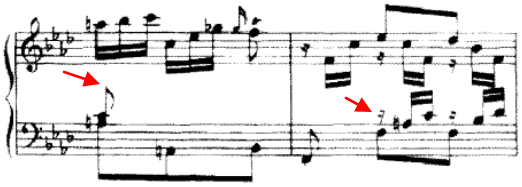
Variation 2 of Variation of Theme, m. 13.



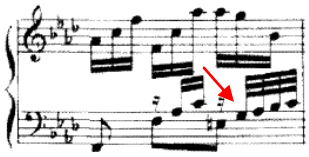
B': Opening of Second Half, Theme in B-flat minor, mm. 17-18.



B'': Repetition of Second Half, Theme in B-flat minor varied, mm. 31-32.



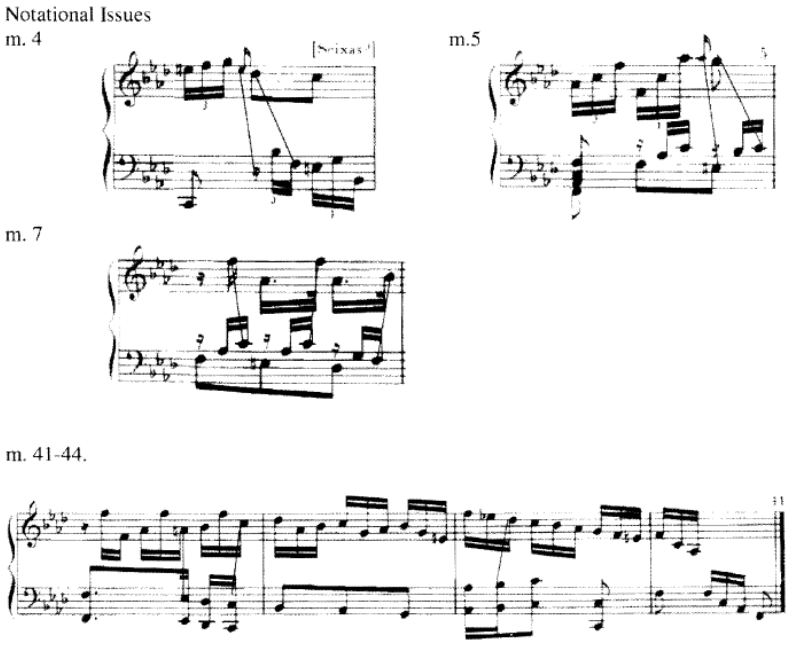
Variation 3 of Thematic Announcement, m. 39.



One last consideration about these minuets is an inconsistency in the notation Seixas uses to indicate triplets and ornaments. For example, when there are silences in

the first two sixteenths of the triplet in the second minuet, Seixas writes it as a duplet (measure 7), but the thirty-second notes must be aligned with the last sixteenth of the triplet (Example 51). See appendix I for more details.

Example 51. Sonata No. 42 in F minor, III, Minuet, mm. 4, 5, 7, 41-44.



Following C. P. E. Bach's suggestions,[135] the appoggiaturas of the first measure of the first minuet are to be played as a triplet, where the first two-thirds of the beat are tied. It is common to find duplets and triplets in the same movement, but if both hands are in triplets, the appoggiatura becomes a triplet.

Similarly, the appoggiaturas should be played as triplets in measures 4 and 5 (Example 51). During Seixas's time, conventions were not yet set on how to write the

[135] See Chapter Three, p. 64-65.

last third of a triplet: a dotted sixteenth followed by a thirty-second note in compound meter was written to indicate a triplet where the first two-thirds are tied (measure 7, second beat). J. S. Bach's pieces present similar notational discrepancies, which continued to appear in music literature until the time of Mozart and even Schubert. Almost every cadence of Seixas's second minuet has these notational discrepancies, but the last cadence (measures 41 and 44) presents a two-against-three rhythm between the left and right hands (measures 41 and 43) (Example 51). The performer may choose to consider this a notation anomaly, and in that case would transform the duplet into a triplet. But the performer may also choose to keep the two-against-three for the last cadence, which creates more momentum driving toward the end of the piece.

Sonata No. 59 in A Major

Seixas's Sonata No. 59 in A major exemplifies pre-classical style within Seixas's output. It is anti-baroque in texture, phrasing, and harmonic treatment, which situates it more closely to the sonatinas of Clementi and Kuhnau. This sonata has three movements: Allegretto, Adagio, and Allegro; its style is a hybrid of baroque and classical. Furthermore, its textures—the active movement of multiple voices—recall a trio sonata or a string trio. (Note for the piano teacher: this sonata is particularly helpful in initiating a student into the early classical style; its lightness and clarity of form helps the student understand the phrasal and harmonic structures of the piece.)

The first movement, Allegretto, has defined themes and sections that modulate clearly. It has an expanded second section, 8 measures more than the first half. This movement's texture is very active: the secondary idea (measures 5 through 10) presents imitative counterpoint, with a three-voice texture prevailing throughout most of the movement. Tonal areas are well defined: the first part modulates to the dominant (E); while the second part passes briefly through E minor (measure 49), then B minor (measure 54), and finally returns to the home key of A major (measure 71) (Table 8).

Table 8. Sonata No. 59, A major, I, Allegretto.

Measure	Subgroup	Description	Key
1-4	2+2	Thematic announcement, repeated note and trill	A
5-10	2+4	Transition, imitative, modulation to E (dominant), secondary idea	
11-13	3	Transition I-V-I, cadential confirmation back to tonic	
14-17	2+2	Cadential confirmation of tonic	
18-20$^{2/3}$	2+1$^{2/3}$	Modulation to dominant (E)	E
21-24$^{2/3}$	2+2$^{2/3}$	Transition, modulation to dominant (E), cadential confirmation	
25-30$^{1/3}$	1+4+1$^{1/4}$	Bridge/anacrusis in 3rds, sequence, modulation to E, cadential confirmation	
31-36	3+3	Closing theme	
37-40	2+2	Closing cadence, bridge to repeat or continue	
41-44	2+2	Thematic announcement	E
45-48	2+2	Transition, imitative, secondary idea	
49-53	2+1+2	Parts of theme, modulation to E minor, bridge in cominant of B minor, modulation to B minor	E minor B minor
54-55	2	Part of theme in B minor	
56-59	2+2	Transition, imitative, secondary idea	
60-62	3	Transition i-V-I, cadential confirmation of B minor	
63-66$^{2/3}$	2+22/3	Bridge/anacrusis, sequence, modulation to cominant of A, cadence in double 3rds.	A
67-73$^{1/3}$	1+4+2$^{1/3}$	Transition, cadential confirmation of E	
74-78$^{2/3}$	2+2$^{2/3}$	Closing theme, modulation to A	
79-84	3+3	Closing cadence, cadential confirmation of A	
85-88	2+2	Descendant 3rds (F harmonic), closing cadence	

Sonata No. 59, A major, II, Adagio.

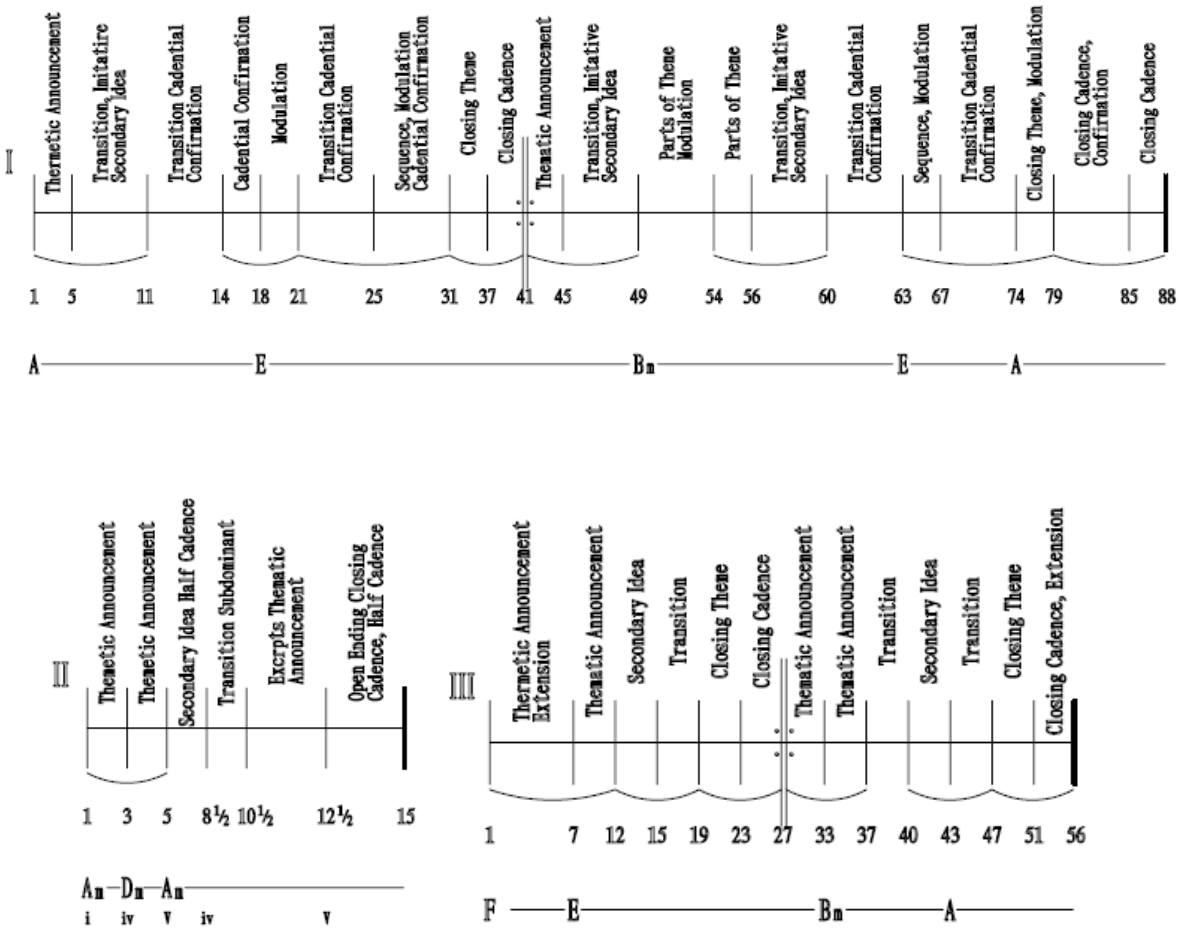
Measure	Subgroup	Description	Key
1-2	1+1	Thematic announcement, modulation to dominant (E), fermata	A minor
3-4	1+1	Thematic announcement in D minor, fermata	D minor
5-8½	1+1+1½	Secondary idea, extension, sequence, modulation to dominant	A minor
8½-10½	1+1	Simple rhythm subdivision, compound rhythm subdivision, simple rhythm subdivision, modulation to subdominant	
10½-12½	1+1	Excerpts of thematic announcement, connecting scale (A harmonic)	
12½-15	2½	Closing cadence on E (dominant) with F +6 chord or Phrygian cadence, open ending (half cadence)	E7

Sonata No. 59, A major, III, Allegro.

Measure	Subgroup	Description	Key
1-6	4+2	Thematic announcement (related to 1st mov.), extension	A
7-11	2+3	Thematic announcement in E, transition, cadential confirmation of E	E
12-14	3	Secondary idea	
15-18	3+1	Transition, bridge/anacrusis	
19-22	2+2	Closing theme	
23-26	2+2	Closing cadence, bridge to repeat or continue	
27-32	4+2	Thematic announcement	E
33-36$^{1/2}$	2+2$^{1/2}$	Thematic announcement in E, modulation to B minor, bridge scale (B melodic)	B minor
37-39	3	Transition	
40-42	3	Secondary idea	
43-46	3+1	Transition, bridge/anacrusis, modulation to A	A
47-50	2+2	Closing theme in A	
51-56	(2+2)+2	Closing cadence, extension	

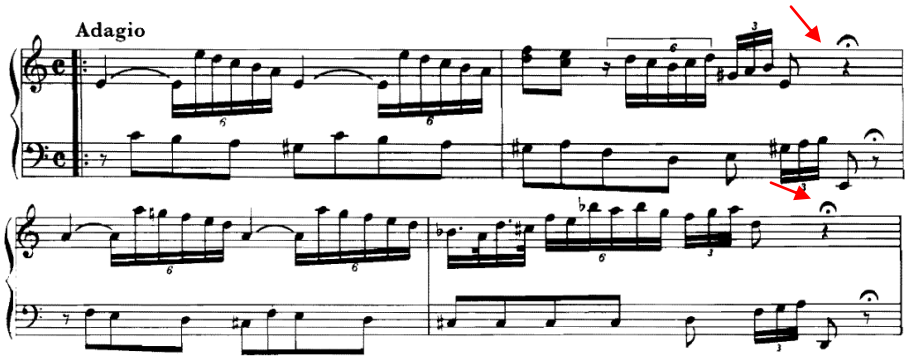
The following figure (Figure 9) offers an overview of the whole sonata.

Figure 9. Sonata No. 59 in A major.



The second movement is an Adagio in rhapsodic form with violin idioms reminiscent of Vivaldi's slow movements. This Adagio, in A minor, contrasts with the other two movements in A major. A feeling of contemplation is brought about by the fermatas (measures 2 and 4), contributing to the rhapsodic/improvisatory nature of the movement (Example 52).

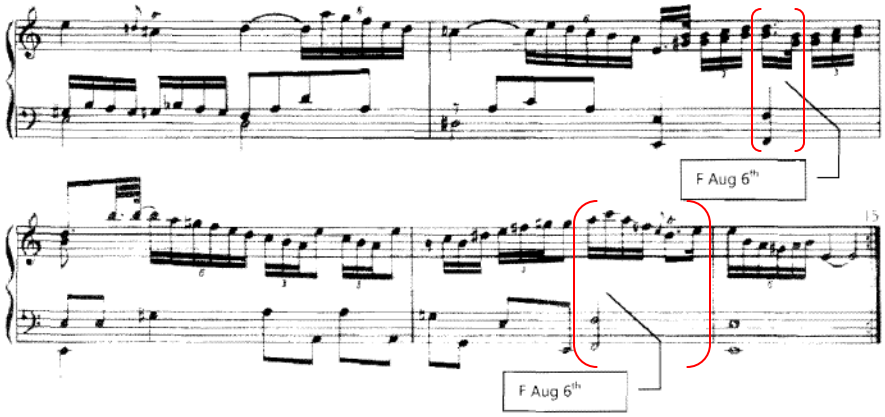
Example 52. Seixas, Sonata No. 59, II, Adagio, mm. 1-4.



This second movement functions primarily as a connector between the two outer movements, integrating the sonata as a whole. (Note for the piano teacher: as a tool to develop the creativity of the student, this movement could be ornamented by the student as an exercise in embellishments on a slow movement.) This movement ends with a dominant chord (E major chord), an open ending that prepares for the third movement. This characteristic is reminiscent of later composers, such as Beethoven, whose Piano Sonata Op. 53 "Waldstein" has a second movement that leads into the third movement through a dominant-seventh chord.

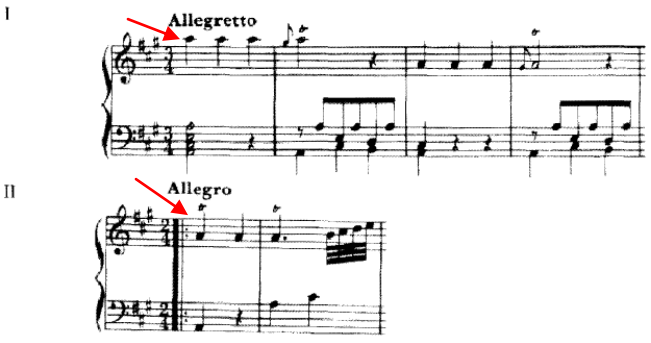
The Adagio's final chord is reached with an augmented sixth chord in F that repeats two measures later (measures 12 and 14) (Example 53). A Phrygian cadence is used for arrival at the dominant with the sharpened fourth scale degree (D-sharp) and the flattened sixth scale degree (F-natural). This Phrygian cadence forms the F augmented-sixth chord that leads to the half cadence to the dominant, which prepares for the reappearance of A major in the opening of the third movement (Example 53). (Note for the piano teacher: this instance could be used by the teacher to clarify or explain and augmented sixth chord before the arrival to a half cadence in a dominant chord.)

Example 53. Sonata No. 59, II, Adagio, mm. 11-15.



The Allegretto third movement is a binary form with nearly symmetrical sections. Due to an extension at the final cadence, the second part is three measures longer than the first. The thematic relationship between the first and third movements, that is, the repeated notes and trill heard in both thematic statements, reinforces the notion, and the feeling, of this sonata as a whole (Example 53). (Note for the piano teacher: the thematic relationship of the first and last movement of this sonata makes this piece suitable for the student who needs clarification or is starting to understand the concept of cyclical music.)

Example 54. Sonata No. 59 in A major, I, Allegretto, mm. 1-4; III, Allegro, mm. 1-2.



Additional Pedagogical Remarks

During the early eighteenth century, the sonata was an instrumental work that explored the idiomatic capabilities of the keyboard instrument on which it was played. Sonatas were used as pedagogical pieces: in England *sonata* meant "lesson," and in Italy *sonatas* were referred to as *essercizi* [exercises]. Similar to J. S. Bach, Domenico Starlatti, and Chopin, Seixas used his compositions as pedagogical tools; most were originally designed as teaching pieces for focusing on specific technical challenges. In the same manner, the contemporary pianist/teacher can use these sonatas as etudes for his or her students as well as to develop his or her own particular technical skills. Throughout this chapter, pedagogical annotations have been made for the use of Seixas's sonatas by the piano instructor.

The maps of each analyzed sonata (Figures 6, 7, 8, and 9) are a tool for score study and harmonic-structural understanding of the pieces—and may be of particular help in the complex and personal process of memorization. Similarly, Tables 5, 6, 7, and 8 are designed as a useful exercise for the student in search of integration between theory and practice: improved clarity about the structural choices of the composer is crucial during the process of memorization as well as in attempting to recover from a memory slip in performance. Both the figures and the tables offer different ways to diagram; the student and the teacher may pick either or both ways to map the piece based on the student's preferences.

The appendices include a table with nineteen sonatas with detailed comparisons of their technical difficulties; also included is a table of Seixas's eighty sonatas catalogued according to difficulty level, from 1 (beginner) to 10 (early advanced), according to Jane Magrath's[136] catalogue for piano literature. I extended Magrath's

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[136] Dr. Jane Magrath is the head of the Piano Pedagogy Department at the University of Oklahoma. This level scale is based on her book *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing, 1995).

scale (beyond 1-10) in cases where a piece exceeds the early advanced level. Both tables are intended as a tool for helping the teacher and student choose pieces of an appropriate difficulty level.

Appendix A contains passages from selected sonatas highlighting some of their technical difficulties; it can be used by the teacher and students as a guide for selecting pieces to strengthen particular technical abilities. Appendix A also operates as a guide for comparing Seixas's sonatas with other commonly played pieces of the same difficulty, which allows the teacher to vary a student's repertoire.

Appendix B catalogues Seixas's entire published sonatas, from beginner to advanced levels as a guide for the selection of repertoire.

Finally, in Appendices G, H, I, and J respectively, I offer a performer's score for each of Seixas's Sonatas Nos. 16, 27, 42, and 59; my own performance choices are represented by dotted slur lines for phrases and subphrases, dynamics suggestions, and articulations such as slurs and detached signs (dot with a portato line).

Sources and Resources

The following materials are presented as important reference tool for the pianist who wants to learn more about eighteenth-century performance practices.

Eighteenth-Century Sources

- C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen* [Essay on the True Art of Playing Keyboard Instruments] (1753), which is considered one of the leading guides for interpretation of eighteenth-century music.
- Johann Joachim Quantz's[137] *Essay of a Method for Playing the Transverse Flute* (1752) and Leopold Mozart's[138] *A Treatise on the Fundamental Principles of*

[137] b. Oberscheden, Hanover 1697–d. Potsdam 1773. German flutist, composer, flute maker, and writer about music. In *Grove Music Online*, "Quantz, Johann Joachim" by Edward R. Reilly and Andreas Giger,

Violin Playing (1756) were of great importance for instrumental music in flute and violin respectively; both contain valuable general guidelines applicable to the music of the eighteenth century.

- Johann Mattheson's[139] *Vollkommene Capellmaster* [The Complete Chapel Master, sometimes translated as the Perfect Chapel Master] (1739) was used as a general musical guideline for eighteenth-century German music.
- Two treatises related to eighteenth-century performance practice are Jean-Philippe Rameau's *Code de Musique Practique* [Code of Music Practice] (1760) and Antonio Soler's *Llave de la Modulación* [The Key to Modulation] (1762). Although these books were written twenty years after Seixas's death, they indirectly deal with the keyboard music that preceded them.[140]
- The tradition of ornamentation in Spain has been documented by several theorists, among them Pablo Nassarre and Francisco de Santamaría.[141] Pablo Nassarre's

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http://www.oxfordmusiconline.com/subscriber/article/grove/music/22633?q=Johann+Joachim+Quantz&hhbutto_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

[138] b. Augsburg 1719–d. Salzburg 1787. Composer, violinist, and theorist. Father of Wolfgang Amadeus Mozart. In *Grove Music Online*, "(Johann Georg) Leopold Mozart" by Cliff Eisen, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg1?q=Leopold+Mozart&hbutthb_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&sosour=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

[139] b. Hamburg 1681–d. Hamburg 1764. German composer, theorist, critic, music journalist, and lexicographer. In *Grove Music Online*, "Mattheson, Johann" by George J. Buelow, http://www.oxfordmusiconline.com/subscriber/article/grove/music/18097?q=Johann+Mattheson&hbuttoh_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&sourso=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 6, 2010).

[140] Since French influence on Seixas is very minimal, I didn't include François Couperin's *L'Art de Toucher le Clavecin* (1716) as one of my primary eighteenth-century sources. Rameau was consulted more as a theoretical source than as a performance guide.

[141] Biographical data are unknown. In Esther Morales-Cañadas, "La Ornamentación en la Música Española en los siglos XVII y XVIII" in *Claves and Pianos Españoles: Interpretación*

book, *Escuela Música* [Music School] (1723-24), provides a bridge between the seventeenth and eighteenth centuries. In the eighteenth century, Francisco de Santamaría's treatise *Dialectos Músicos* [Musical Dialects] (1778) presents guidelines of a similar nature to those of Quantz and Mattheson.

Recent Sources

- Kastner's annotation to the editions of Seixas's works and his book *Carlos de Seixas* (1947) offer extensive background on and invaluable insight into Seixas's music.
- Arnold Dolmetsch's *The Interpretation of the Music of the Seventeenth and Eighteenth Century* (1969) deals in a comprehensive way with the challenges of performing baroque music.
- Two other treatises that offer insight into the performance practice of early music are Frederick Neumann's *Ornamentation in Baroque and Post-Baroque Music* (1983) and Robert Donnington's *The Interpretation of Early Music* (1992).
- The articles of Esther Morales-Cañadas and Linton Powell[142] contain descriptions of ornamentation and improvisation practices in Spain from the Renaissance to Seixas's time and beyond.
- Eva Badura-Skoda's[143] chapter "Aspects of Performance Practice" offers performance practice insights and annotations about notation, tempo, rhythm, ornaments, and embellishments relevant to eighteenth-century keyboard practices seen today.

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y Repertorio hasta 1830: Actas del I y II Symposium Internacional "Diego Fernandez" de Musica de Tecla Española 2000-2001, ed. Luisa Morales, 158.

[142] Published by Morales in *Claves and Pianos Españoles: Interpretación y Repertorio hasta 1830: Actas del I y II Symposium Internacional "Diego Fernandez" de Musica de Tecla Española 2000-2001* (2003).

[143] Edited by Marshall in *Eighteenth-Century Keyboard Music* (2003).

Editions

Kastner prepared the first editions of Seixas's keyboard works, which were published by the Gulbenkian Foundation and edited by Kastner himself: *Carlos Seixas: 80 Sonatas para instrumentos de tecla* (Portugaliæ Musica 10, Lisbon, 1965) and *Carlos Seixas: 25 Sonatas para instrumentos de tecla* (Portugaliæ Musicae Fundação Calouste Gulbenkian 34, Lisbon, 1980). In addition, the Gulbenkian Foundation published a set of the 80 keyboard sonatas published in five volumes with introduction and facsimiles.

Another edition of Seixas's works is Gerhard Doderer's *Carlos Seixas: Ausgewählte Sonaten* (Organa Hispanica 7 & 8, Heidelberg, Müller & Schade AG Musikhaus, 1982; also published in two volumes by Baerenreiter Verlag), which contains selected sonatas. Both Kastner's and Doderer's editions have explanatory prologues but lack discussions on basic editorial choices. The preeminent French-American musicologist Gerard Béhague[144] expresses some concerns about Kastner's edition of Seixas in the musicology journal *Notes*:

> Unfortunately and for reasons hardly justifiable, Kastner excludes from the musical text all the variants appearing in different copies. He suggests that readers interested in the variants should obtain microfilm copies of the sources—an unusual suggestion from a compiler of a scholarly edition.[145]

In addition to Béhague's remarks, Julie Gibson Caretto[146] observes in her master's thesis several inconsistencies in Kastner's edition: for example, Kastner often

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[144] b. Montpellier 1937–d. Austin, TX 2005. American musicologist and ethnomusicologist of French birth. He served as an advisor for the New Grove dictionary and MGG. In *Grove Music Online*, "Béhague, Gerard (Henri)" by Paula Morgan, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/02528?q=Gerard+Behague&search=quick&pos=1&_start=1#firsthit (accessed August 31, 2010).

[145] Gerhard Béhague, Review: "Carlos Seixas: 80 Sonatas para Instrumentos de Tecla ed. M. S. Kastner," *Notes* XXV/3 (March, 1969), 587-89.

[146] Other freedoms that Kastner took were omitting accidentals and figured bass details or adding trills without brackets. For more details and specific instances, please see Caretto, "Unanswered Questions in the Keyboard Sonatas of Carlos de Seixas (1704–1742)," 40-49.

added the title "Minuet" when it did not exist in the original manuscript; he also made some changes in time signatures without brackets or other indication of his editorial changes.

Regardless of its editorial inconsistencies, I consider Kastner's edition a great resource for the dissemination and study of Seixas's keyboard sonatas. Still, these editions need to be accompanied by further research for an adequate performance practice that adapts early eighteenth-century Portuguese music to the characteristics of the modern piano.

Another edition of Seixas's solo keyboard music was made available by Müller & Schade AG Musikhouse, which published 60 sonatas in two volumes under the name of *Ausgewählte Sonaten für Tasteninstrumente* [Selected Sonatas for Keyboard Instruments].

Lastly, some of Seixas's sonatas have been included in anthologies of Portuguese and eighteenth-century music, such as *Cravistas Portuguezes Alte Portugiesische Meister fur Cembalo oder Klavier Bearbeitet und Herausgegeben von M. S. Kastner. Stücke fon Carbalho, Coelho, Jacinto, Seixas, Araujo, U. A.* [Old Portuguese Keyboard Masters for Harpsichord or Piano Edited by Kastner. Pieces by Carvalho, Coelho, Jacinto, Seixas, Araujo, and others]; two volumes (Schott Music GmbH & Co. KG, 2000).[147]

Performers and Recordings

The first performers of Seixas's keyboard sonatas, apart from Seixas himself, were his students. As was the common practice of the time, Seixas composed sonatas in part for his teaching. His students were aristocrats with a wide range of musical and technical skills, and this range is reflected in his sonatas; Seixas's output varies from

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147 *Music-In-Print*, http://www.emusicinprint.com.proxy.lib.uiowa.edu/emusicinprint.lasso (accessed Sept. 16, 2010).

elementary sonatas for his beginner students to virtuoso display sonatas for his own concerts at the Palace of John V.

After Kastner's rediscovery of Seixas, the first performances of his works were on the harpsichord. Kastner himself was a clavichordist, harpsichordist, and lecturer; he toured Europe giving lecture-recitals and taught harpsichord and early music interpretation at the Lisbon Conservatory. However, Kastner did not record any of Seixas's sonatas.

Piano Recordings

In about 1955, Kastner began working with the Polish-Brazilian pianist Felicja Blumental,[148] who performed the first recording of Seixas. Thanks to Blumental's work with Kastner and her LP recordings, the works of Seixas became known among pianists and interpreters. Blumental's performances have been described by José Eduardo Martins:

> [She] is a wonderful interpreter of the Portuguese harpsichord, she interprets this music with the truth stylistic sense, playing with soul and great understanding of sound and of proportion.[149]

The only Seixas recordings available on the modern piano are Blumental's *Spanish and Portuguese Keyboard Music Volumes 1 and 2*, recorded in 1954 for Brana Records (0022 and 0021) and Naxos Historical (9.80557). Her pianism is technically perfect, her sound is clear with great effects, contrast in articulation, dry pedaling, and very tasteful agogic.

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[148] b. Warsaw 1918–d. TelAviv 1991. Brazilian pianist of Polish birth. She emigrated to Brazil in 1942. Several composers dedicated their works to her, among them Villa-Lobos and Penderecki. In *Grove Music Online*, "Blumental, Felicja [Blumenthal, Felicia]" by Frank Dawes, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/03317?q=Felicja+Blumental&search=quick&pos=1&_start=1#firsthit (accessed August 31, 2010).

[149] Martins, "As Sonatas para Teclado de Carlos Seixas Interpretadas ao Piano, 1.

Blumental's achievements corroborate that the early harpsichord and pianoforte repertoire can be performed on the modern piano. In the same way that the works of J. S. Bach are performed on the modern piano, similarly, the works of other seventeenth- and eighteenth-century composers—like Scarlatti and Soler as well as Seixas—can be adapted to the modern piano.[150]

Harpsichord and Fortepiano Recordings

As part of the harpsichord revival of the twentieth century, several other recordings of Seixas's keyboard sonatas have been recorded on early instruments such as the harpsichord and pianoforte. Among the available harpsichord recordings are: Bernard Brauchli (Stradivarius 33544, December 1998), Débora Halász (Naxos 8.557459, April 2003), Cristian Brembeck (Musicaphon 56867, March 2005), and Richard Lester (Nimbus 5836, December 2008); among them they have recorded almost all of Seixas's sonatas.

Another group of recordings of Seixas's sonatas are those made on early Portuguese fortepianos. Few of these instruments are in condition to be played, yet a number of Seixas's keyboard works have been recorded on surviving Portuguese pianofortes in recent decades. For example, several sonatas were recorded by Robert Woolley in *Carlos Seixas Harpsichord Sonatas* in the Portuguese Antunes fortepiano of 1785 (Amon Ra 43, December 1988). Also some sonatas were recorded later, on other surviving Antunes fortepiano by Edward Parmentier on his *The Portuguese Fortepiano Antunes, Lisbon, 1765* (Wildboar WLBR 9401, 1994), which features the characteristics of the instrument as well as other eighteenth-century composers from the Iberian Peninsula and Italy. Three sonatas were also recorded by Susanne Skyrm on the same

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[150] Chapters Two, Three, and my performers's scores in the appendices of this essay expand and address with more detail the performance practice of Seixas's keyboard sonatas in the modern piano and the general performance guidelines of post-Baroque music.

fortepiano in her *Treasures of Iberian Keyboard Music on the Antunes Fortepiano (1767)* (Music & Arts CD-985, 1997).[151]

[151] Characteristics of the early Portuguese fortepiano were discussed in Chapter Three, p. 53-56.

CONCLUSION

Taking into account the conditions of artistic growth that surrounded Carlos de Seixas, I believe his musical advances were as important as those of his famous contemporaries, J. S. Bach, G. F. Händel, D. Scarlatti, J. P. Rameau, G. P. Telemann, and others. With the intention of making him more accessible and, possibly, rescuing him from obscurity, I have presented a biographical sketch of the composer as well as the historical and geopolitical context that surrounded him. Although the belief that there is a lack of information about Seixas has prevented scholars from knowing more about his works and life, this essay proves that a significant amount of research on Seixas has already been done and that this research continues. I hope this essay not only provides answers to some of the pianist's questions about the Portuguese composer but also persuades the reader of the need for further research on post-baroque solo keyboard music, particularly that of Seixas.

To address the question of how to play Seixas on the modern piano, this research offers an overview of the main notational aspects of the first half of the eighteenth century and how they apply to Seixas's sonatas—a starting point for the pianist who does not know Seixas or who wants to expand his or her knowledge of the composer in order to perform or teach Seixas's solo keyboard sonatas. Tools for a better understanding of Seixas's music and style are available in Chapter Two; and general guidelines for the performance of Seixas's music appear in Chapter Three, which specifically addresses ornamentation, improvisation, articulation, rhythm, and rubato, among other technical challenges. I hope these general guidelines enable the performer to make his or her own informed performance decisions. Based on the treatises of Seixas's time, this essay also explores adjustments for the pianist to make in order to take advantage of the characteristics of the modern piano and, at the same time, develop performance practices authentic to the aesthetic of the early eighteenth century. With this challenge in mind, I

offer annotated performer's scores of four Seixas sonatas, as examples of my personal performance choices, in Appendices G, H, I, and J.

This essay also functions as a pedagogical tool presenting structural analyses of selected sonatas, including formal/harmonic analyses and mapping for memorization. The four selected sonatas represent different formal schemes and stylistic characteristics, which not only demonstrate the variety within Seixas's sonatas but also provide examples of how the piano teacher can apply a theoretical approach to a student's performance practice goasl. In addition, Appendices A and B are provided as a resource for the pianist assigning or choosing repertoire: Appendix A compares the particular technical difficulties in selected sonatas, while Appendix B identifies the difficulty level of all of Seixas's published sonatas.

Finally, this essay provides important research tools and an overview of the available sources and scholarly works on the composer—the available primary and secondary sources up to today, including web resources, theses and dissertations, articles, books and publications, as well as recordings and editions.

APPENDIX A: COMPARISON OF DIFFICULTY LEVEL IN SELECTED SONATAS

Sonata	Key	Level	Description[152]
No. 9	C major	Late beginner (7)	Scales RH, rotation motion, walking bass.
No. 10	C major	Late advanced (12)	Double 3rds, broken 3rds, contrary and parallel motions, fast scales, arpeggios RH and LH and HT contrary motion, double 3rds scales.
No. 15	C minor	Early intermediate (8)	Siciliano rhythm, trills, double 3rds LH
No. 16	C minor	Late intermediate (10)	Finger glissandi, syncopations, broken arpeggios RH.
No. 19	D major	Late intermediate (10)	Arpeggios HT, repeated notes alternating hands, cross hand leaps, big leaps same hand, broken 3rds.
No. 20	D major	Late beginner (7)	Arpeggios RH, trills, thumb crossing.
No. 27	D minor	Late intermediate (10)	Minor scales, arpeggios between RH and LH, repeated notes, big leaps LH, broken 3rds.
No. 28	D minor	Early intermediate (8)	Block chords LH, five-finger runs RH, double 3rds, arpeggios crossing hands and single hand.
No. 29	D minor	Late beginner (7)	LH scales and patterns, arpeggios.
No. 34	E major	Early intermediate (8)	Arpeggios RH, big leaps LH, double trills, broken 3rds.
No. 35	E minor	Late intermediate (10)	Runs, arpeggios LH, repeated notes alternating hands, 3rds alternating hands, trills.
No. 41	F major	Intermediate (9)	Dotted rhythms, repeated notes, double 3rds, multi-movements.
No. 42	F minor	Intermediate (9)	Canon imitation, LH octaves, minor scales.
No. 43	F minor	Late intermediate (10)	Thumb crossing, two-note slurs, repeated notes, double 6ths, chromatic scale.
No. 44	F minor	Late intermediate (10)	Descendant arpeggios HT, cross hands leaps, alternating hands passages.
No. 47	G major	Intermediate (9)	Double 3rds, cross hands leaps, double 6ths, alternating hands passages, scales.

[152] Abbreviations: RH (right hand), LH (left hand), HT (hands together).

No. 49	G minor	Late intermediate (10)	Repeated notes LH, double 3rds, dotted rhythms, multi-movement, arpeggios.
No. 50	G minor	Late advanced (12)	Repeated notes, rotation, arpeggios, big leaps LH, alternated hands, broken 8ves, multiple voices.
No. 57	A major	Late advanced (12)	Big leaps LH, double 3rds, broken 3rds, double 6ths.

APPENDIX B: CATALOGUE OF SEIXAS'S PUBLISHED SONATAS BY DIFFICULTY

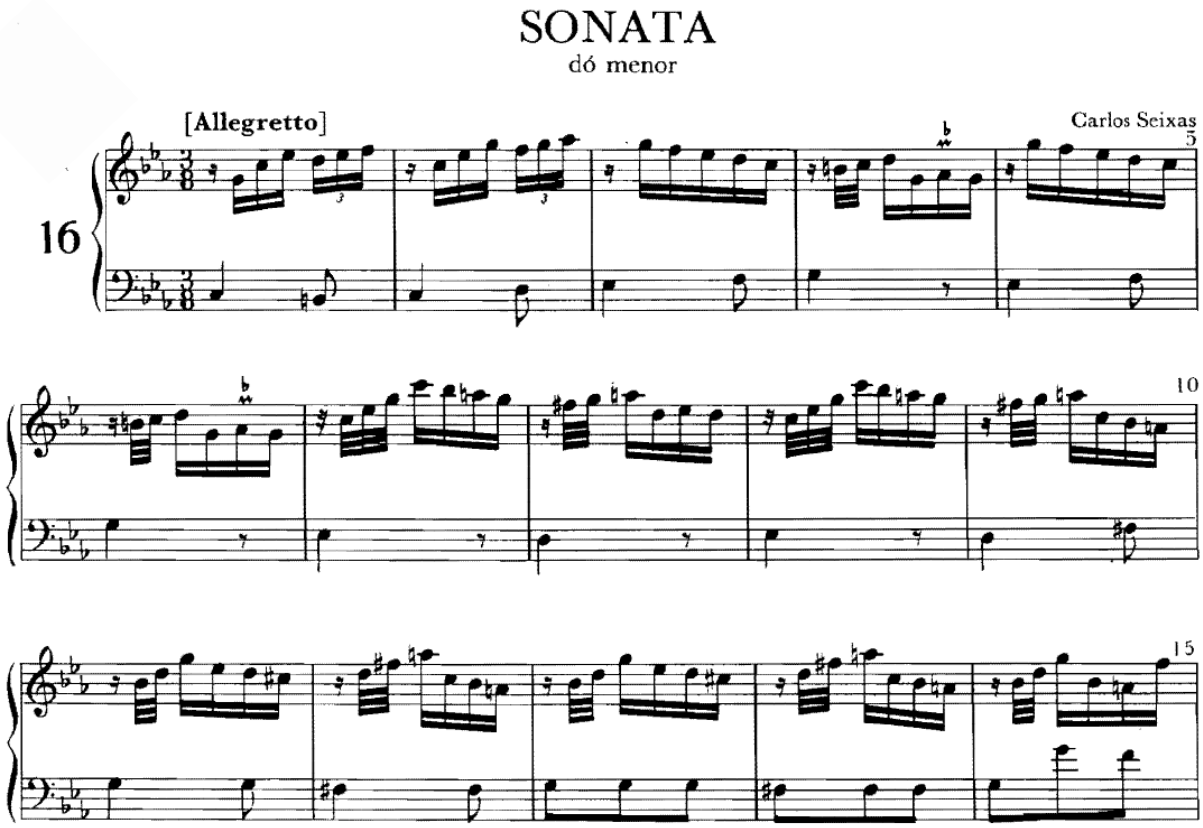
This appendix catalogues Seixas's sonatas from beginner to advance level as follows: early beginner (1-3), beginner (4-5), late beginner (6-7), early intermediate (8), intermediate (9), late intermediate (10), and advanced (11-12).

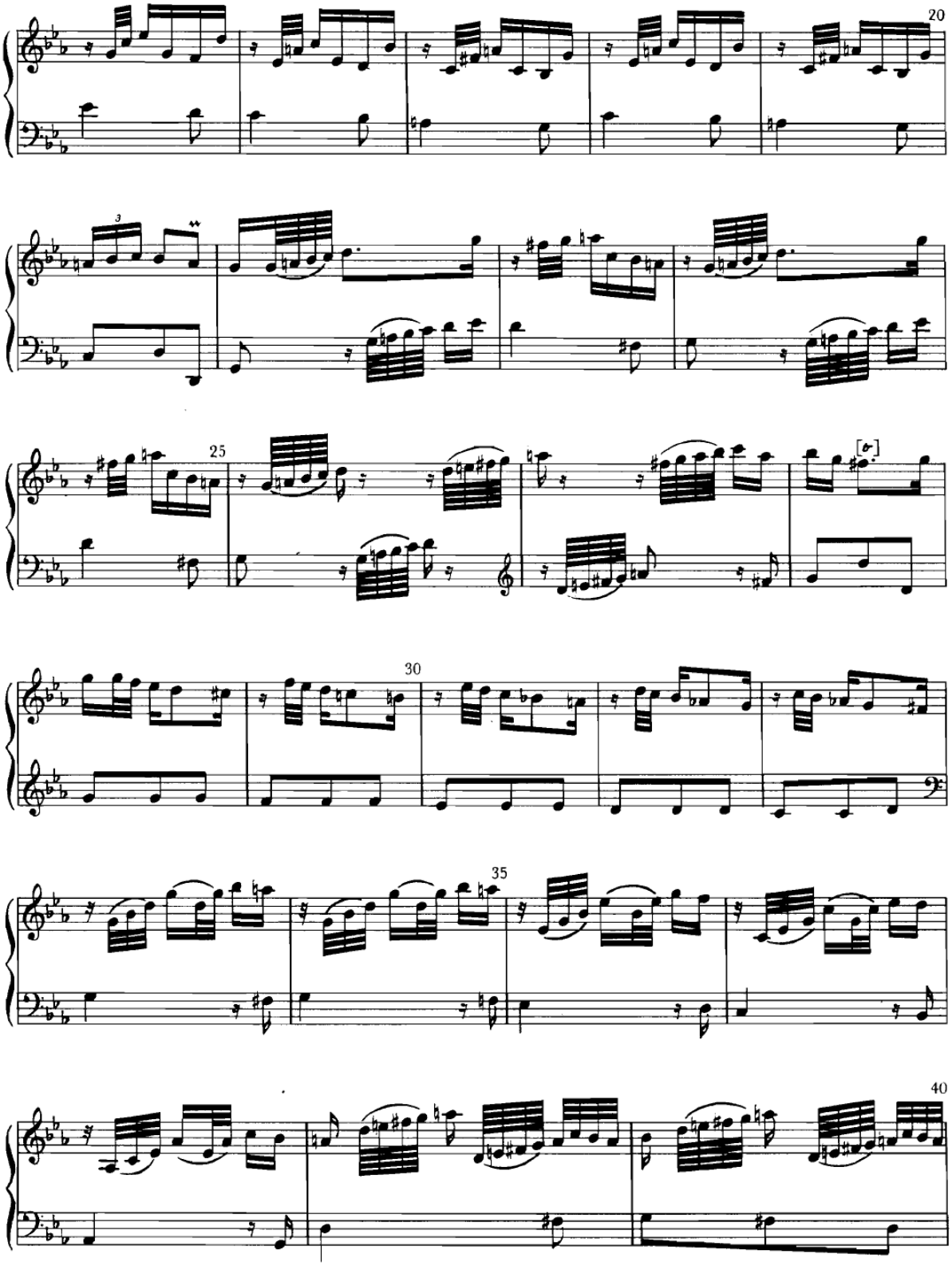
Sonata	Key	Level
No. 1	C major	4
No. 2	C major	3
No. 3	C major	3
No. 4	C major	2
No. 5	C major	3
No. 6	C major	4
No. 7	C major	6
No. 8	C major	7
No. 9	C major	7
No. 10	C major	12
No. 11	C minor	9
No. 12	C minor	7
No. 13	C minor	9
No. 14	C minor	6
No. 15	C minor	8
No. 16	C minor	10
No. 17	C minor	7
No. 18	C minor	8
No. 19	D major	10
No. 20	D major	7
No. 21	D major	8
No. 22	D minor	7
No. 23	D minor	8
No. 24	D minor	8
No. 25	D minor	9

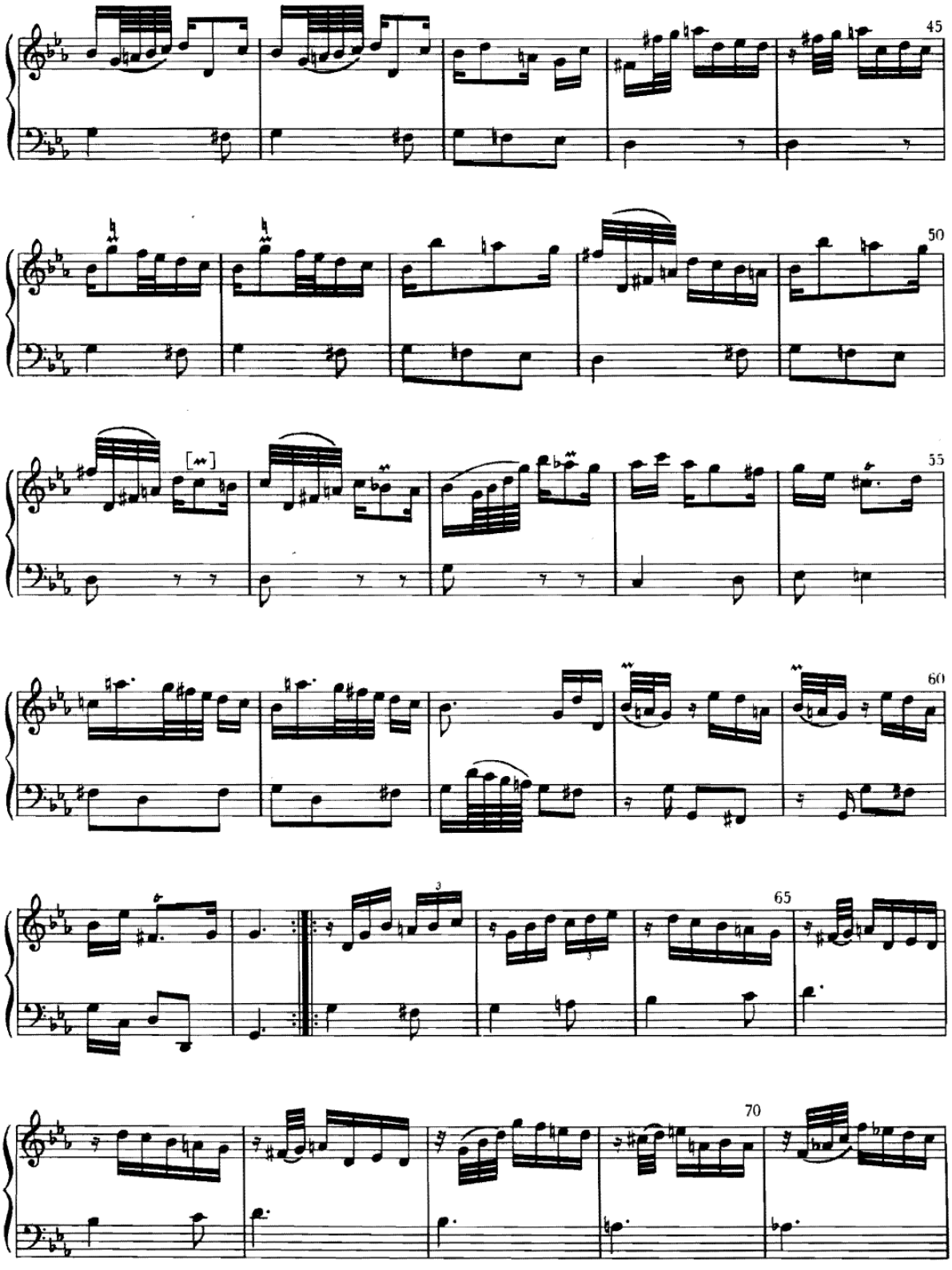
No. 26	D minor	6
No. 27	D minor	10
No. 28	D minor	8
No. 29	D minor	7
No. 30	D minor	6
No. 31	D minor	7
No. 32	E-flat major	8
No. 33	E-flat major	9
No. 34	E major	8
No. 35	E minor	10
No. 36	E minor	10
No. 37	E minor	8
No. 38	F major	6
No. 39	F major	8
No. 40	F major	8
No. 41	F major	9
No. 42	F minor	9
No. 43	F minor	10
No. 44	F minor	10
No. 45	G major	6
No. 46	G major	7
No. 47	G major	9
No. 48	G major	10
No. 49	G minor	10
No. 50	G minor	12
No. 51	G minor	7
No. 52	G minor	8
No. 53	G minor	9
No. 54	G minor	10
No. 55	G minor	7
No. 56	G minor	7
No. 57	A major	12
No. 58	A major	9
No. 59	A major	9
No. 60	A major	9

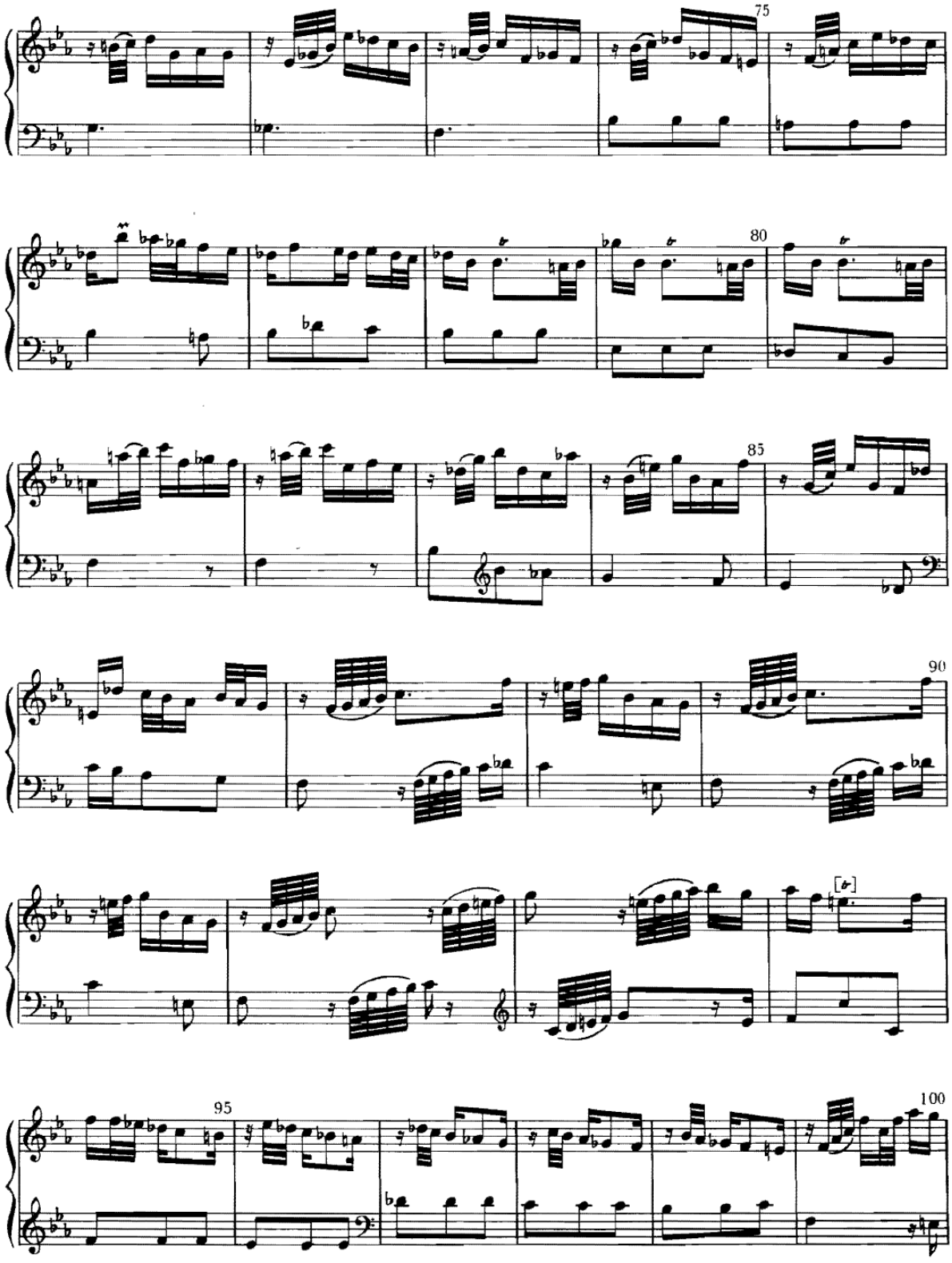
No. 61	A major	8
No. 62	A major	8
No. 63	A major	7
No. 64	A major	8
No. 65	A minor	9
No. 66	A minor	9
No. 67	A minor	8
No. 68	A minor	8
No. 69	A minor	7
No. 70	A minor	8
No. 71	A minor	9
No. 72	A minor	8
No. 73	A minor	7
No. 74	A minor	8
No. 75	A minor	8
No. 76	A minor	10
No. 77	B-flat major	8
No. 78	B-flat major	10
No. 79	B-flat major	9
No. 80	B minor	4

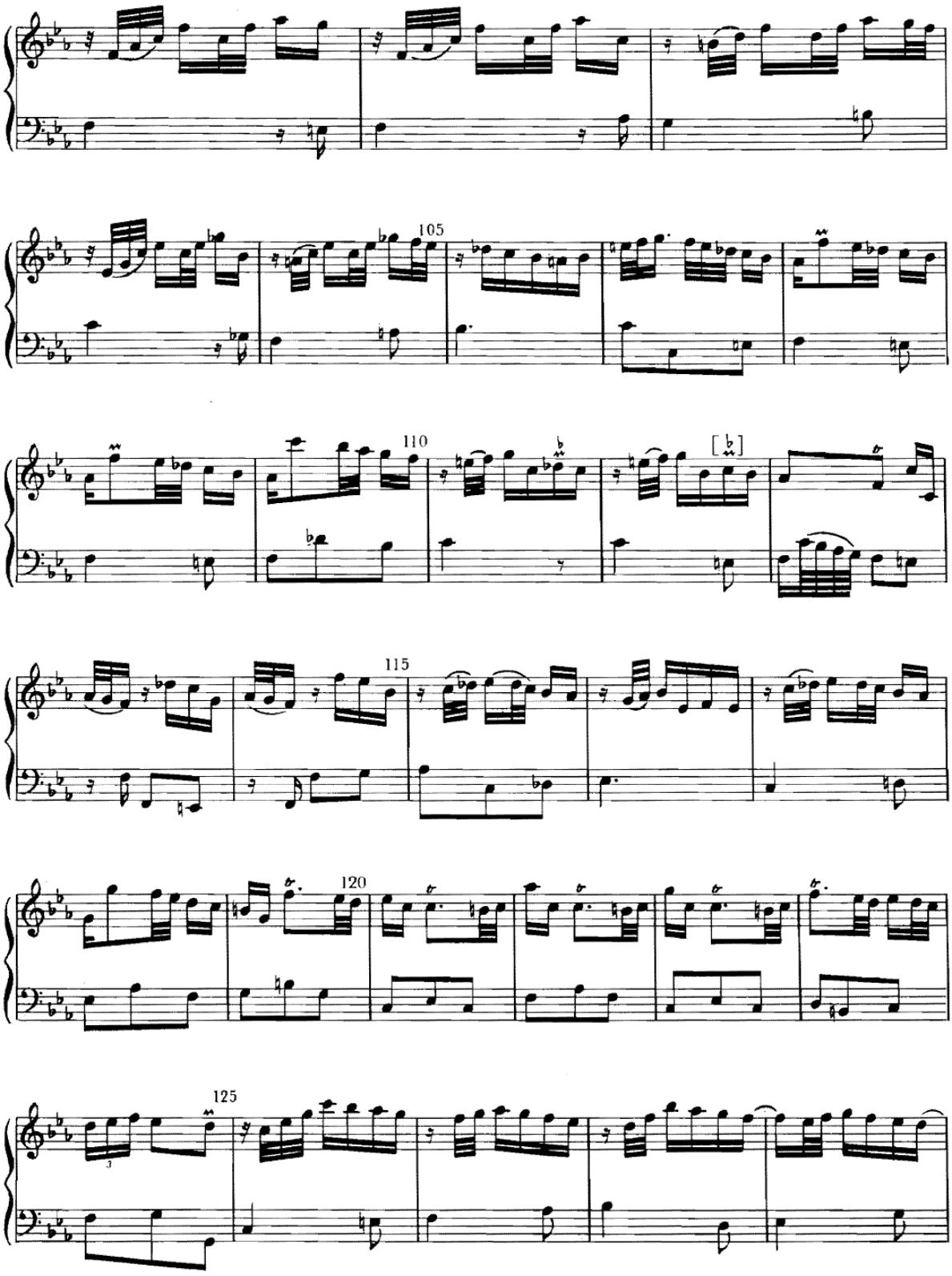
APPENDIX C: SCORE OF SONATA NO. 16 IN C MINOR

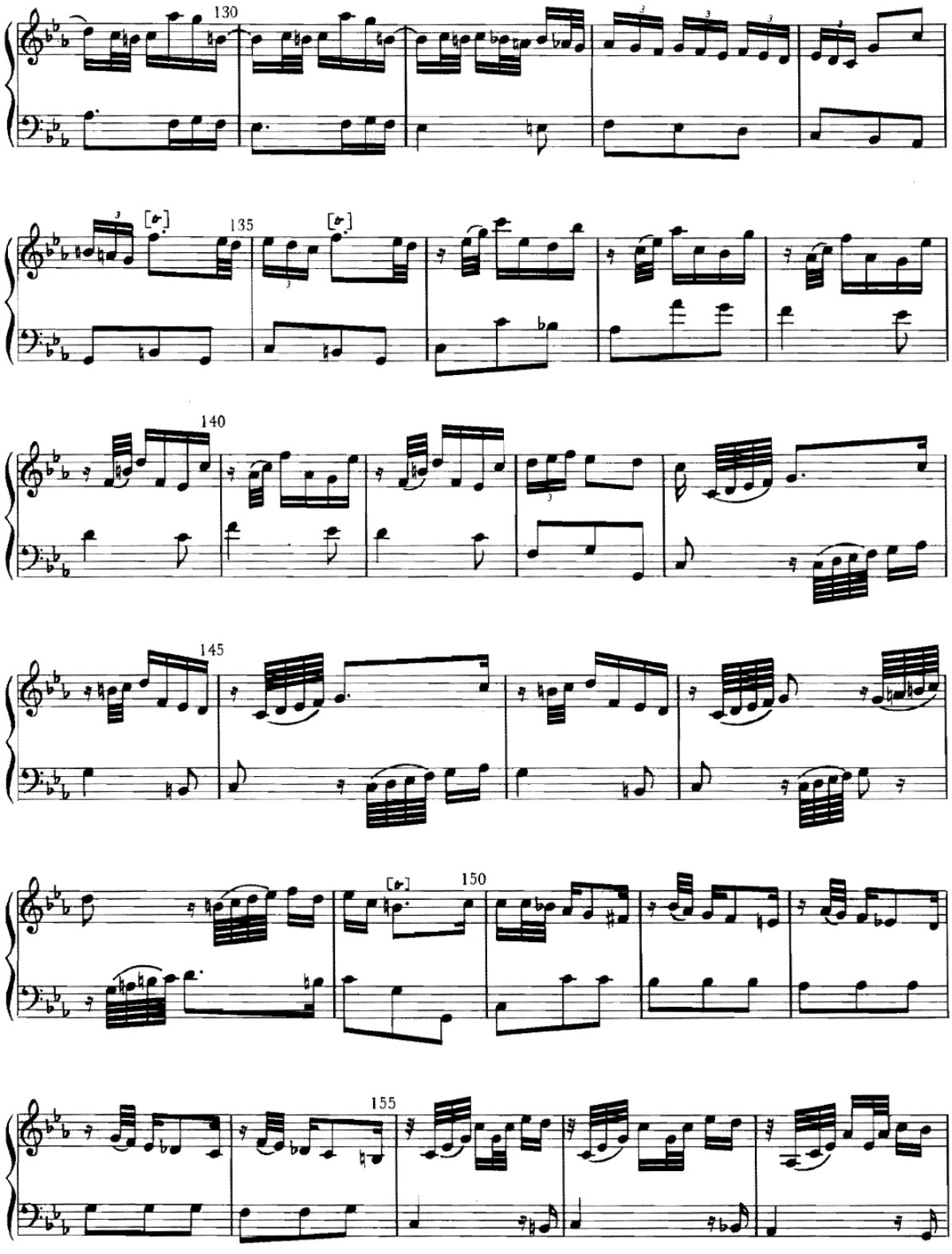


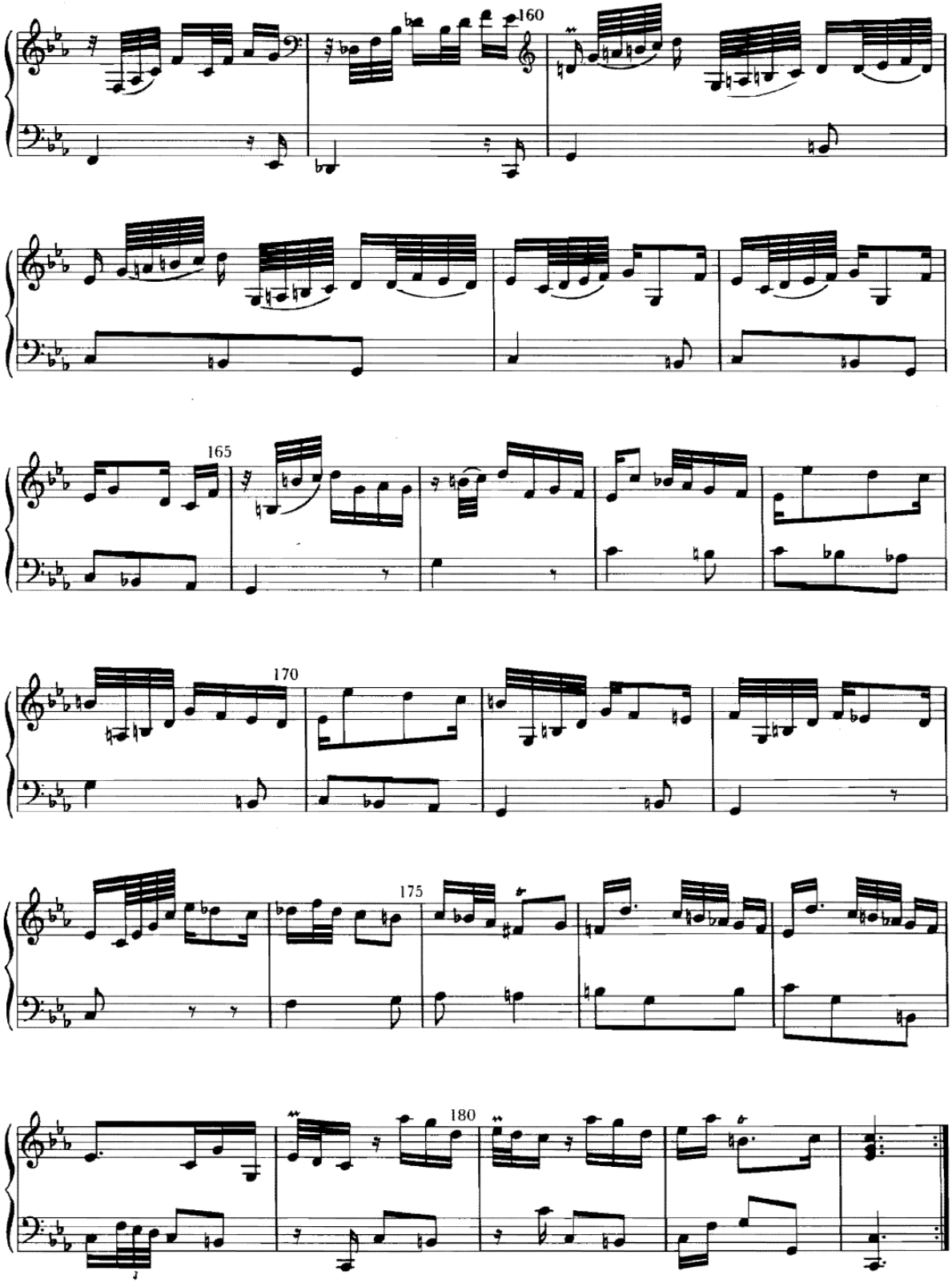

20
25
30
35
40


45
50
55
60
65
70

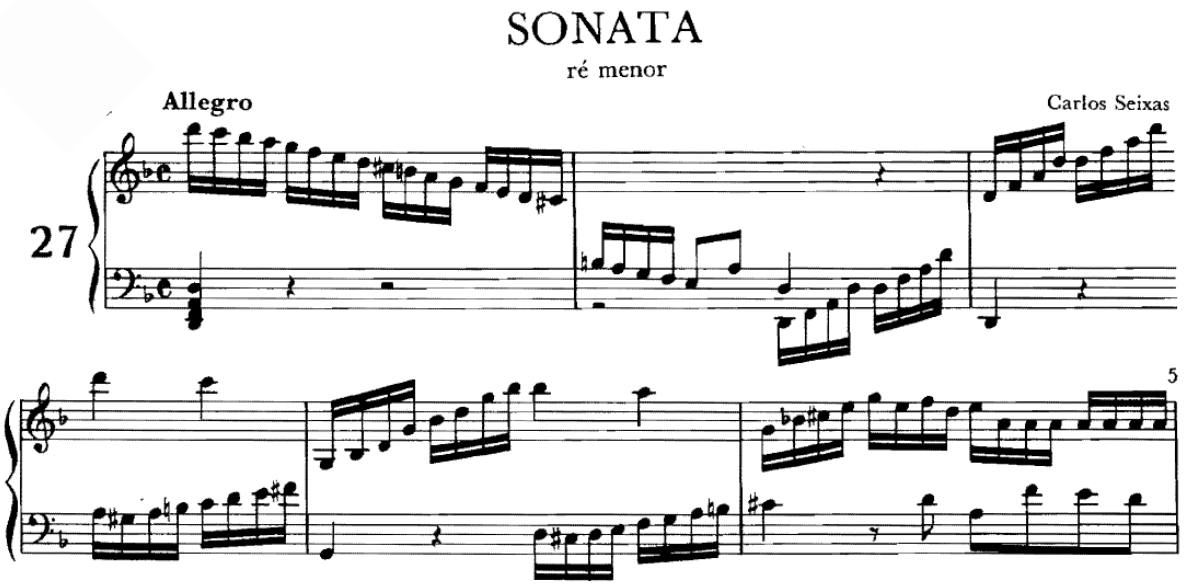

75
80
85
90
95
100

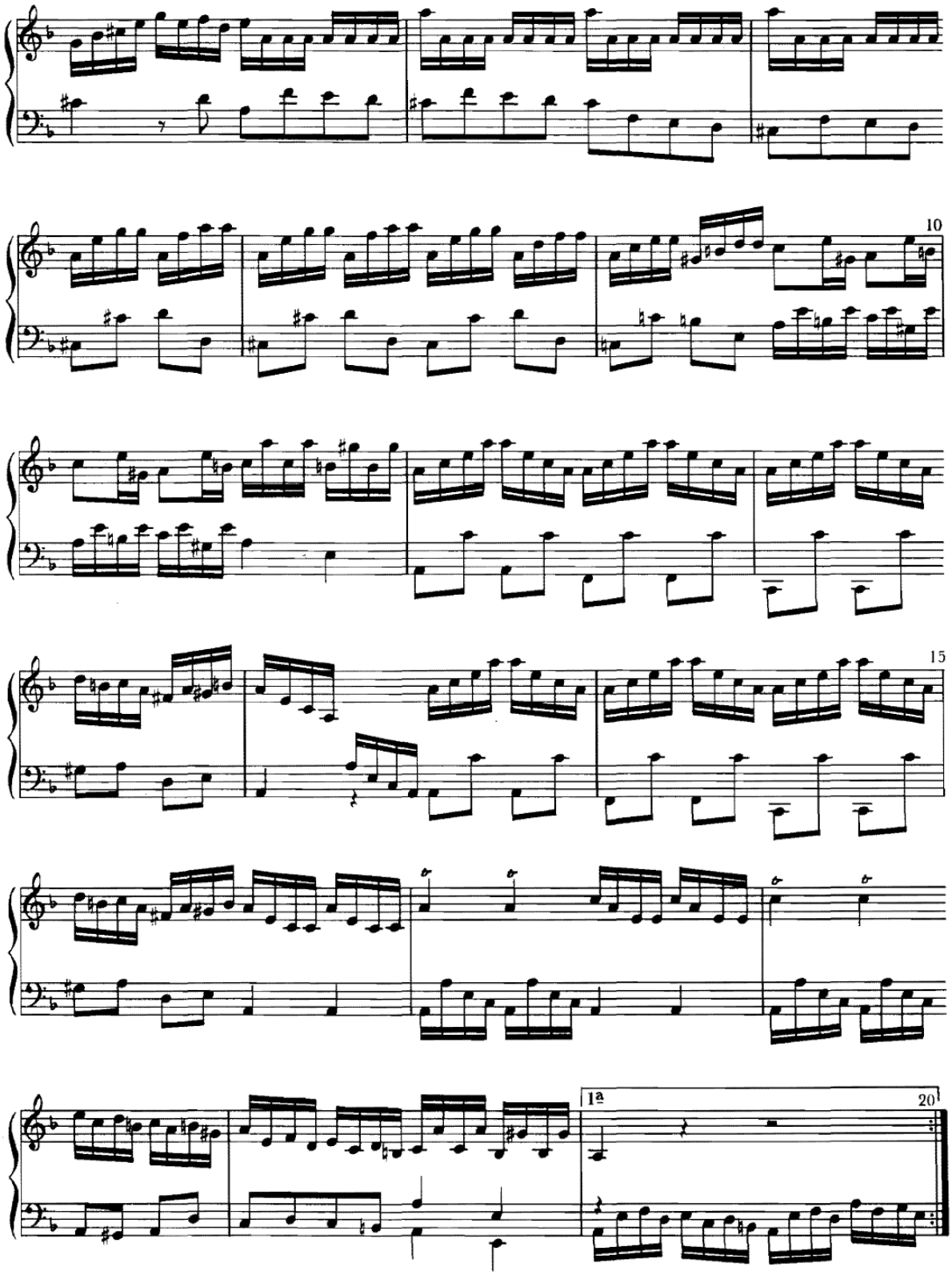

105
110
[♭]
115
120
125

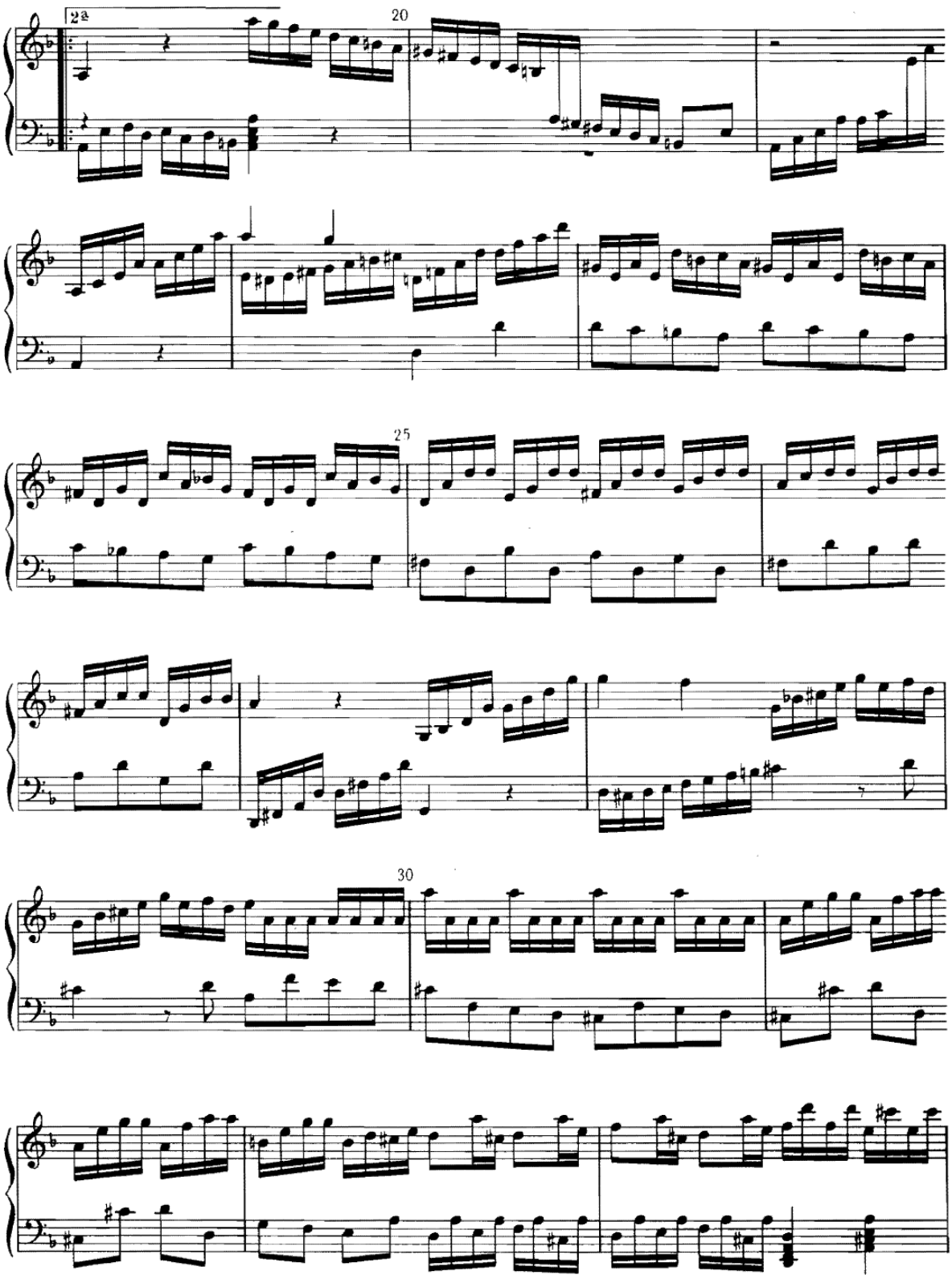

130
135
140
145
150
155

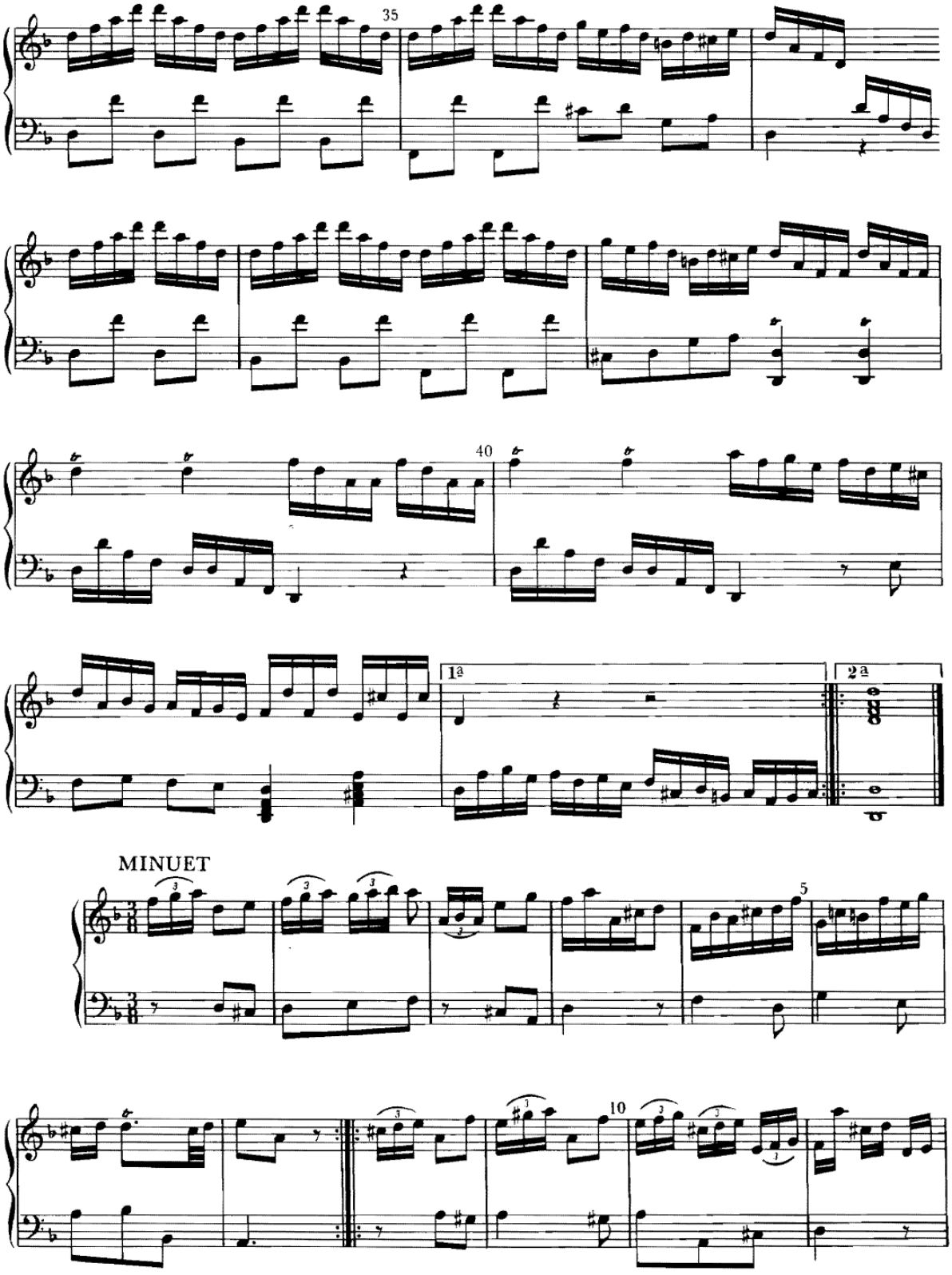

160
165
170
175
180

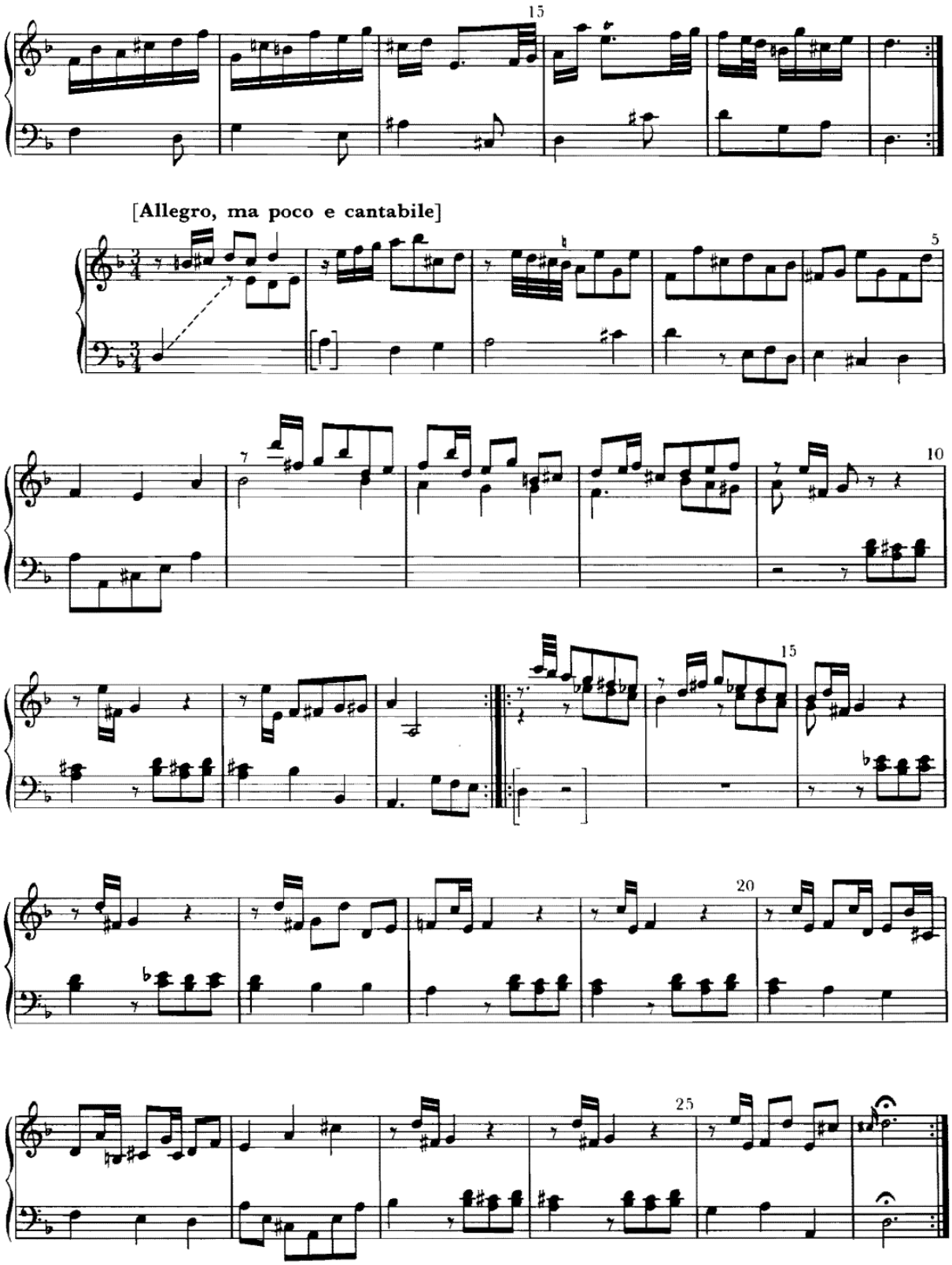
APPENDIX D: SCORE OF SONATA NO. 27 IN D MINOR



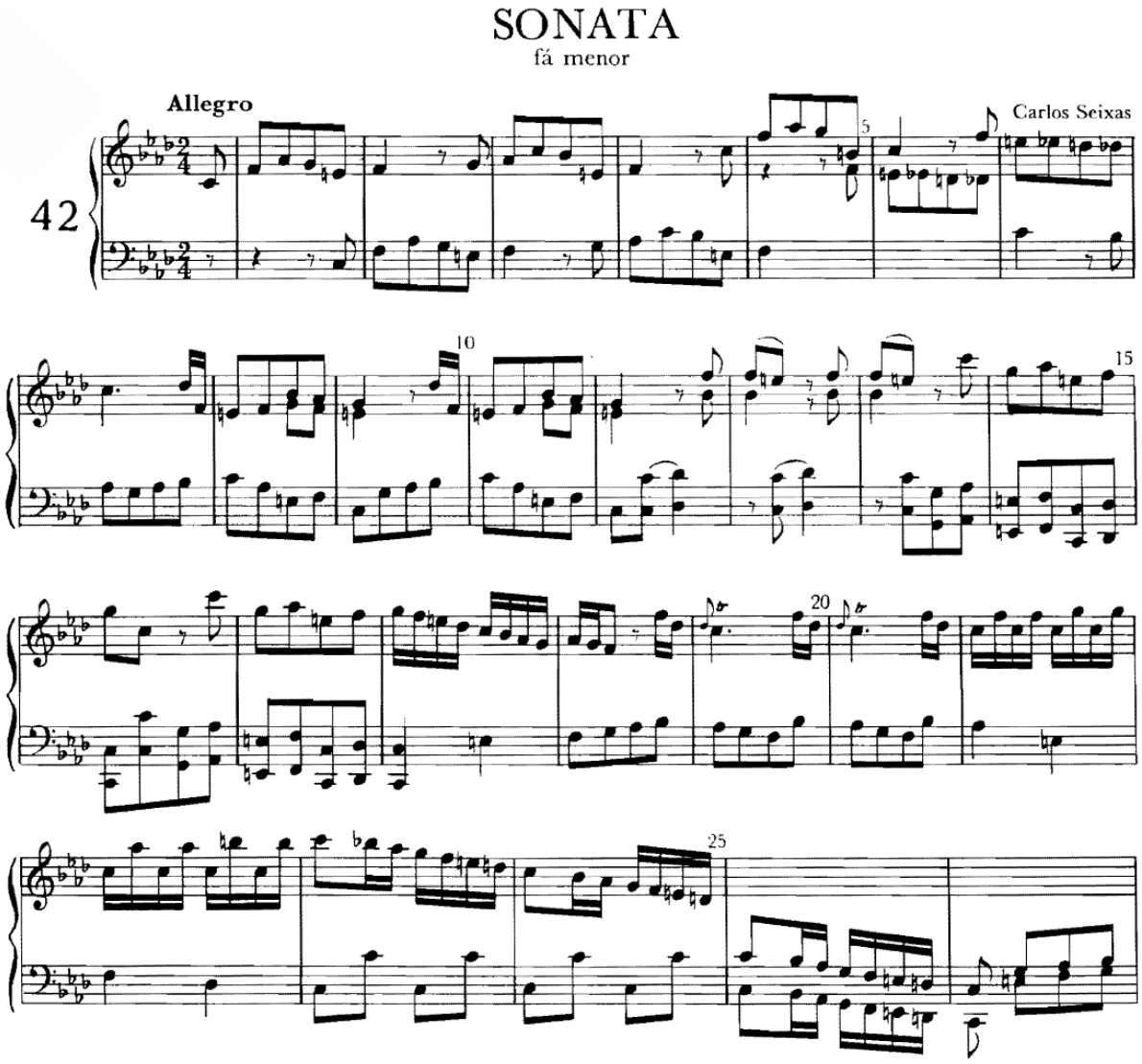

10
15
1ª
20

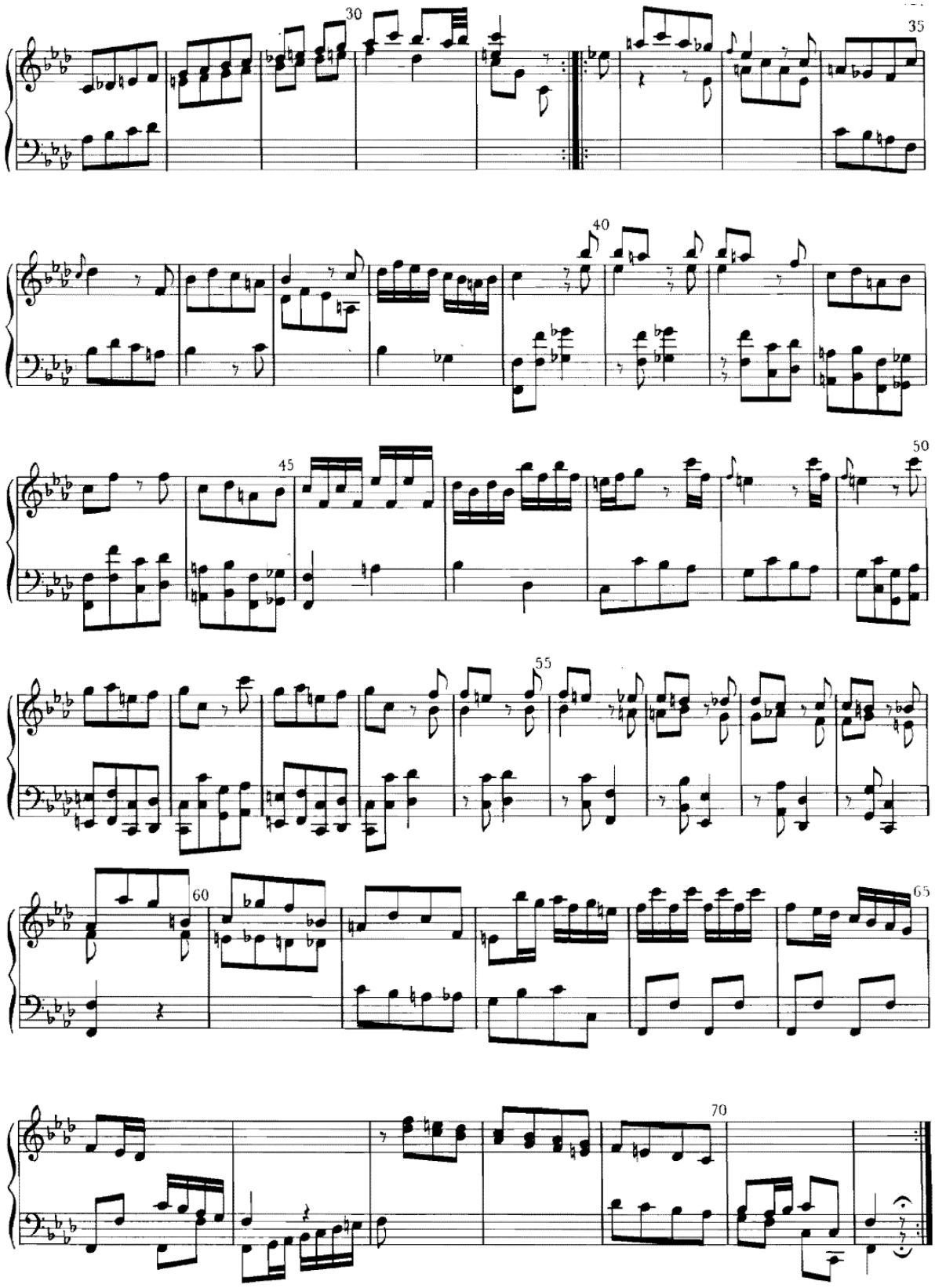

2ª
20
25
30


35
40
1ª
2ª
MINUET
5
10

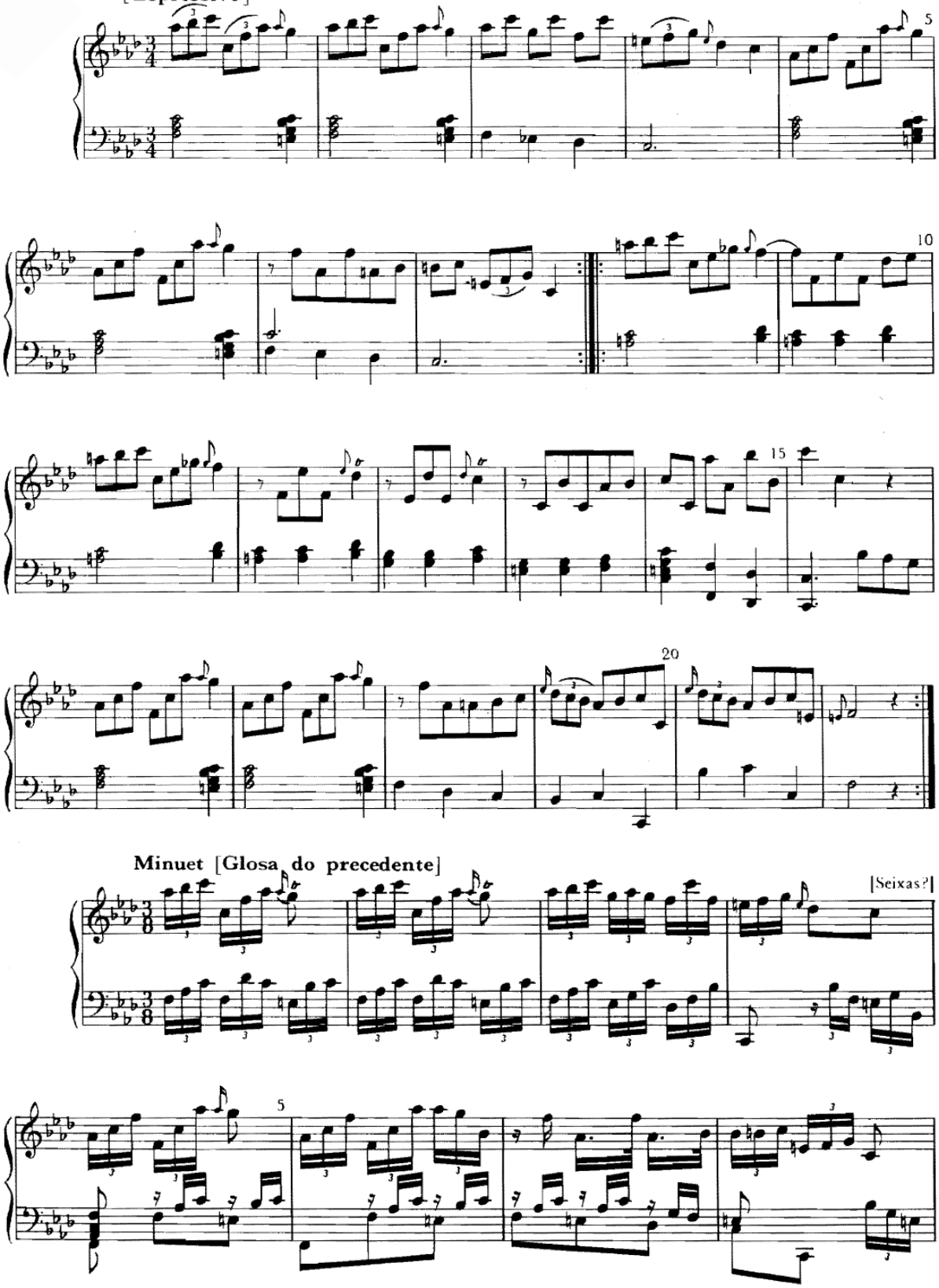

15
[Allegro, ma poco e cantabile]
5
10
15
20
25

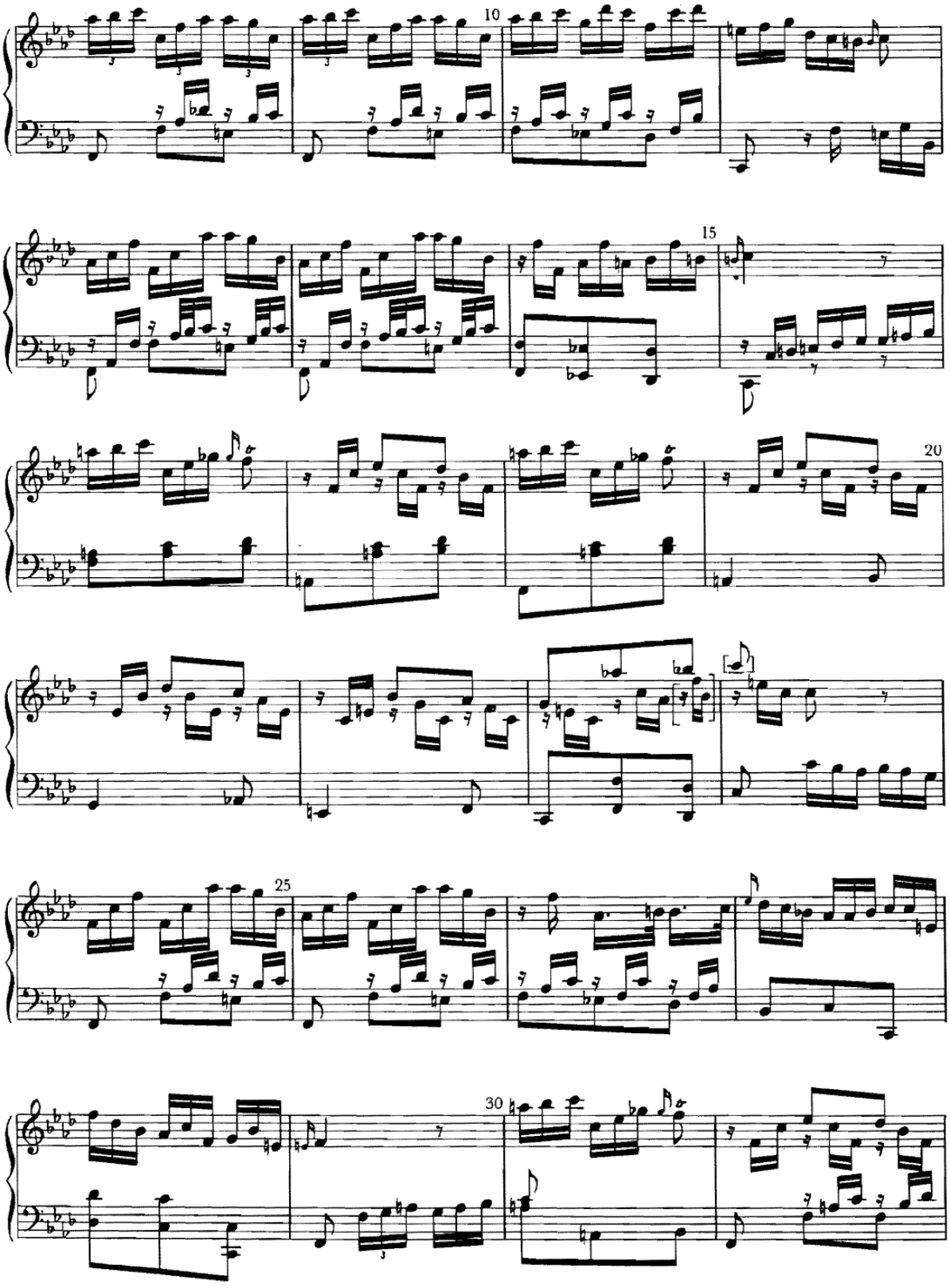
APPENDIX E: SCORE OF SONATA NO. 42 IN F MINOR

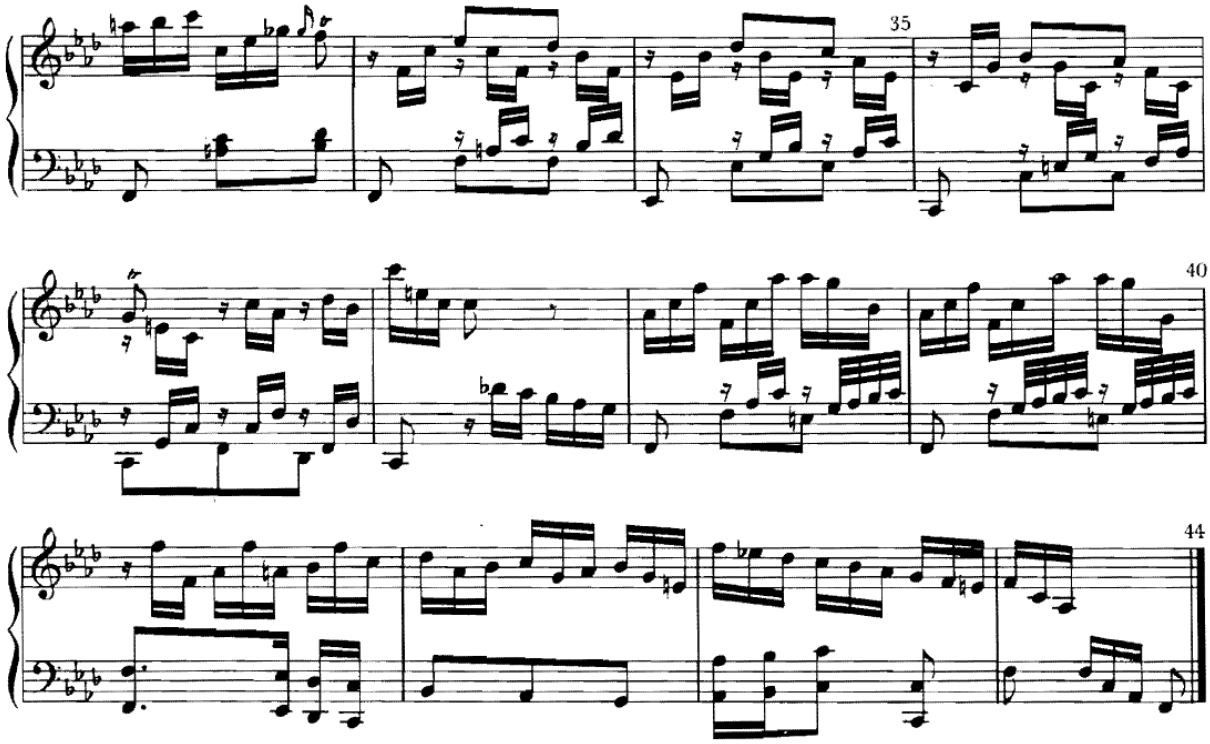



30
35
40
45
50
55
60
65
70

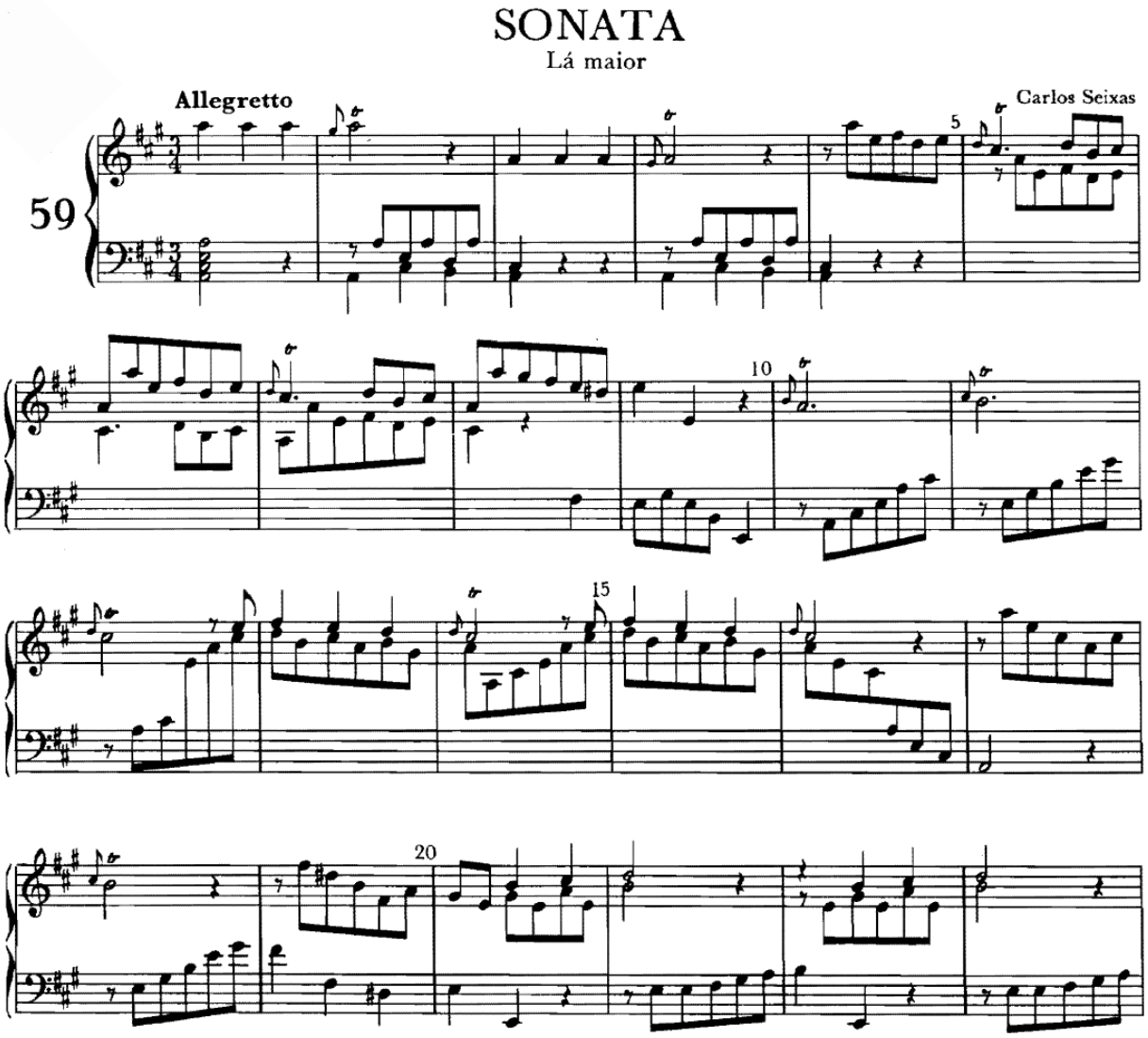
MINUET
[Espressivo]

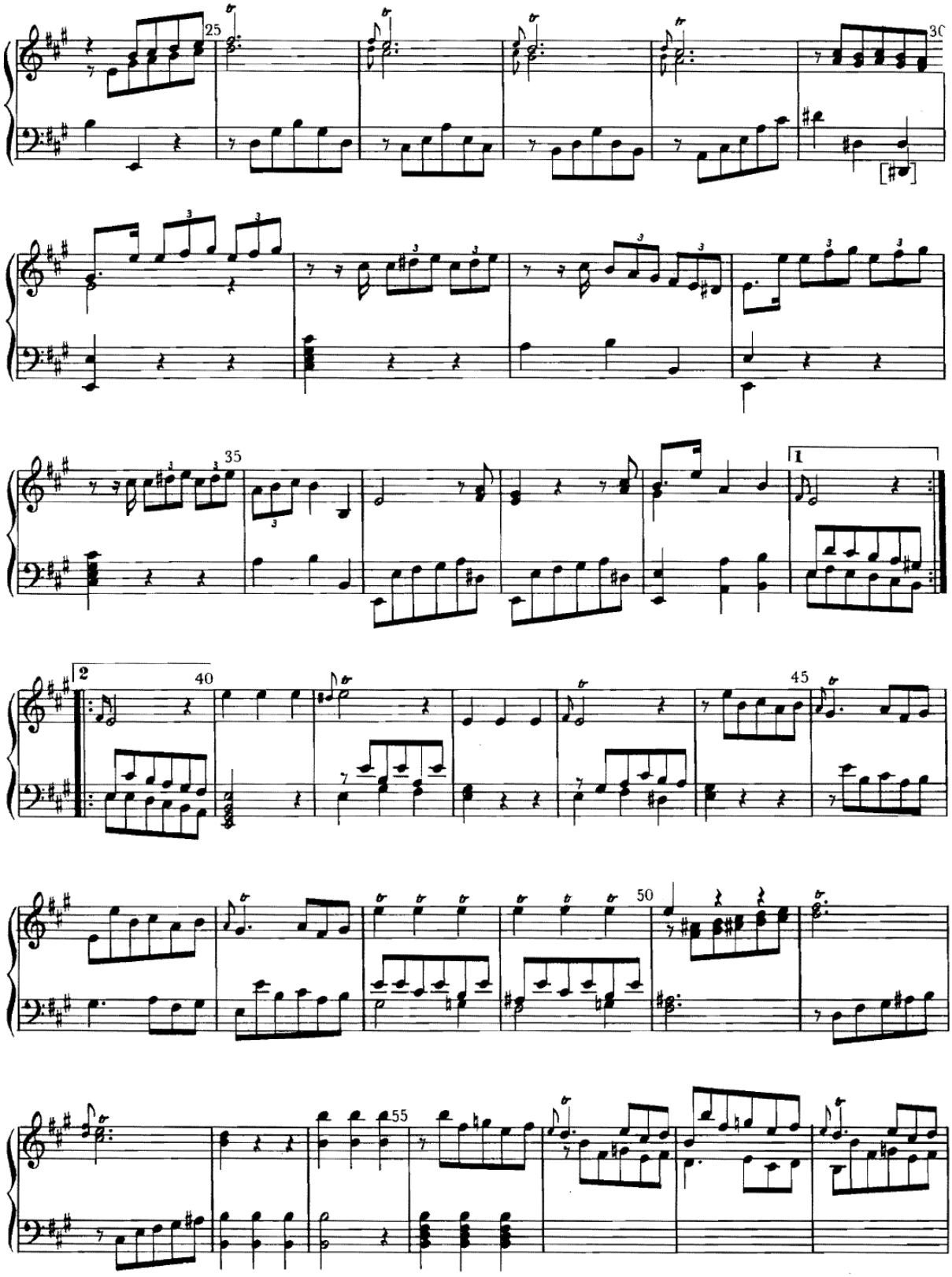


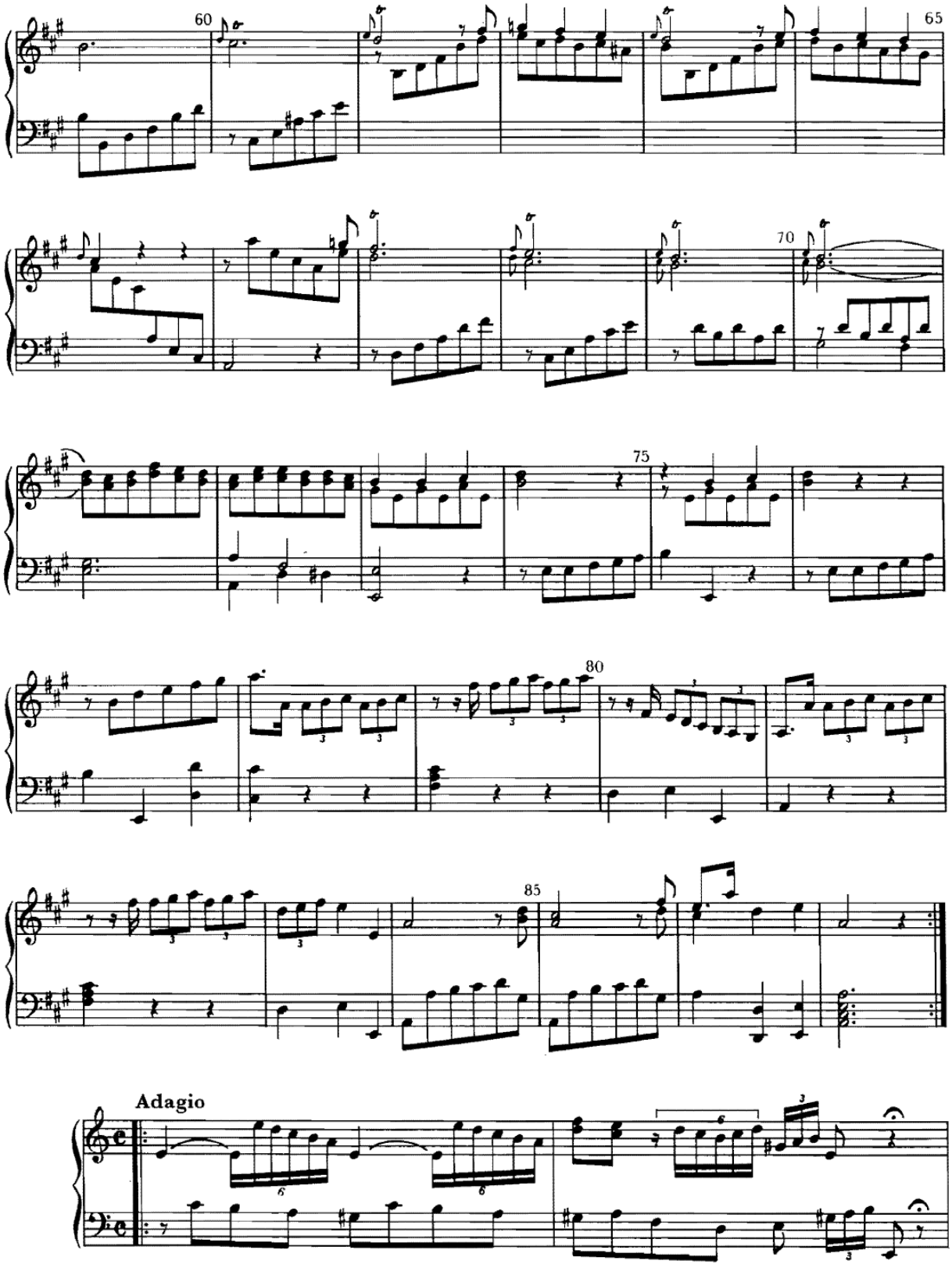

10
15
20
25
30

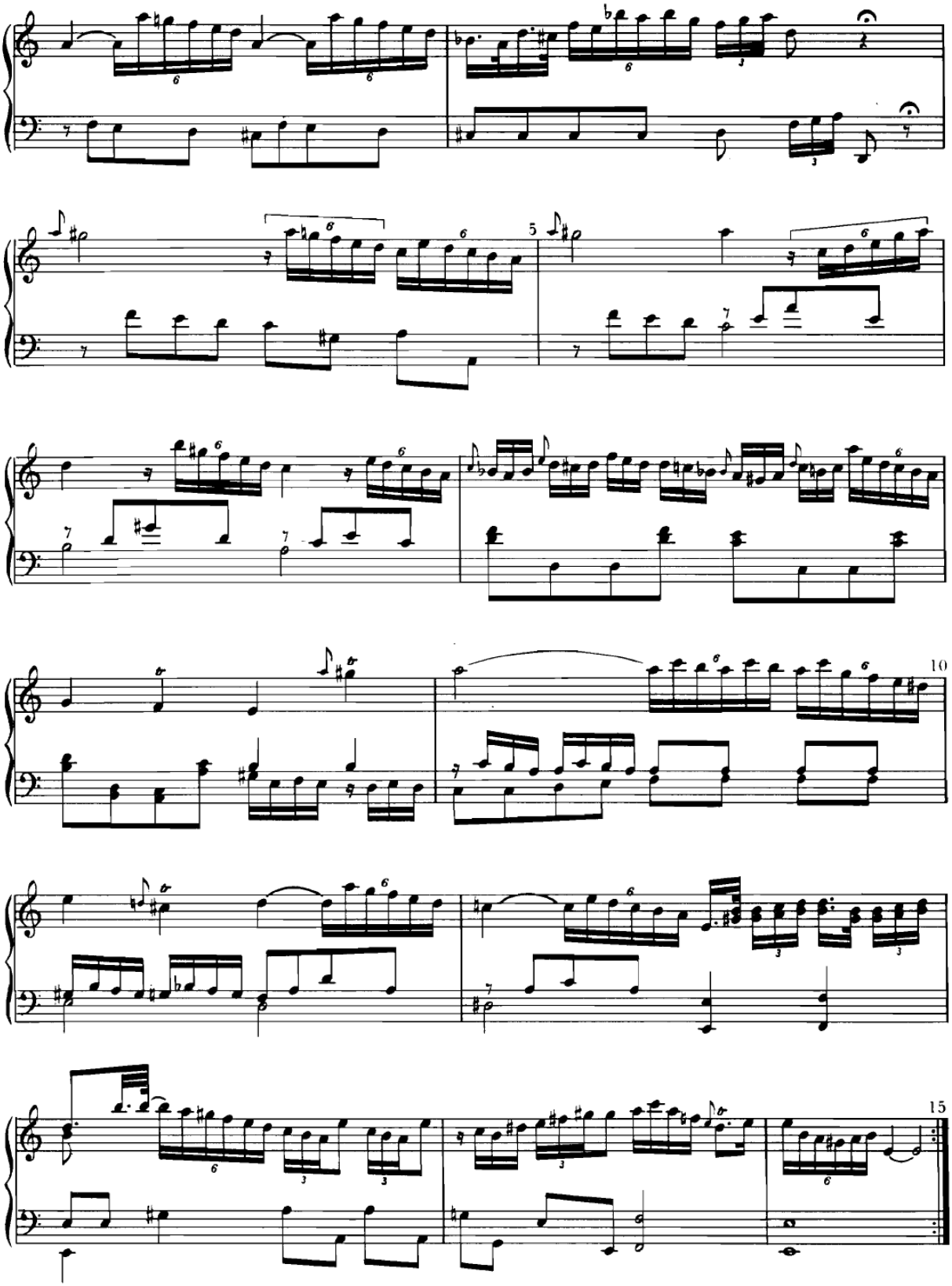

35
40
44

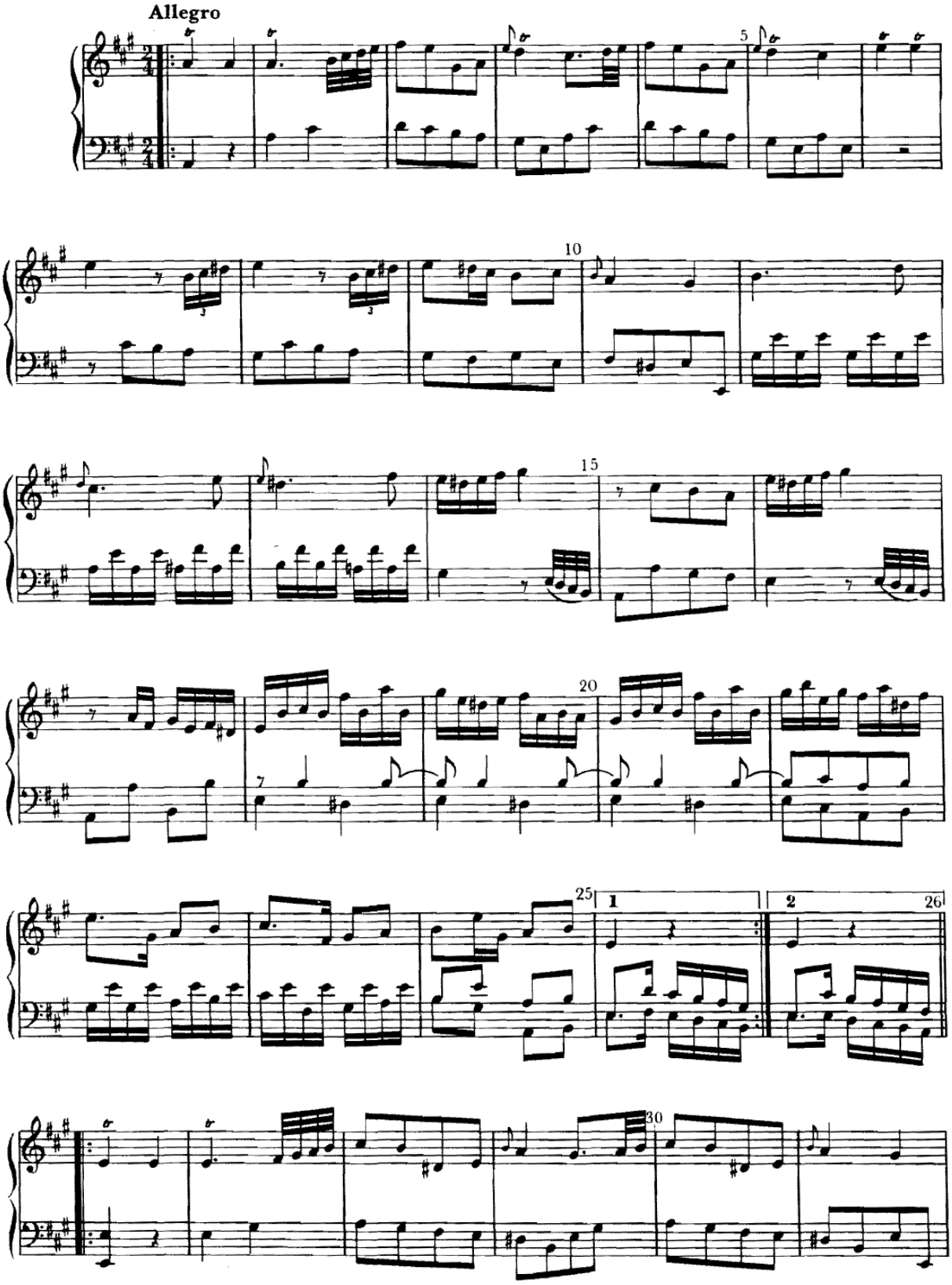
APPENDIX F: SCORE OF SONATA NO. 59 IN A MAJOR

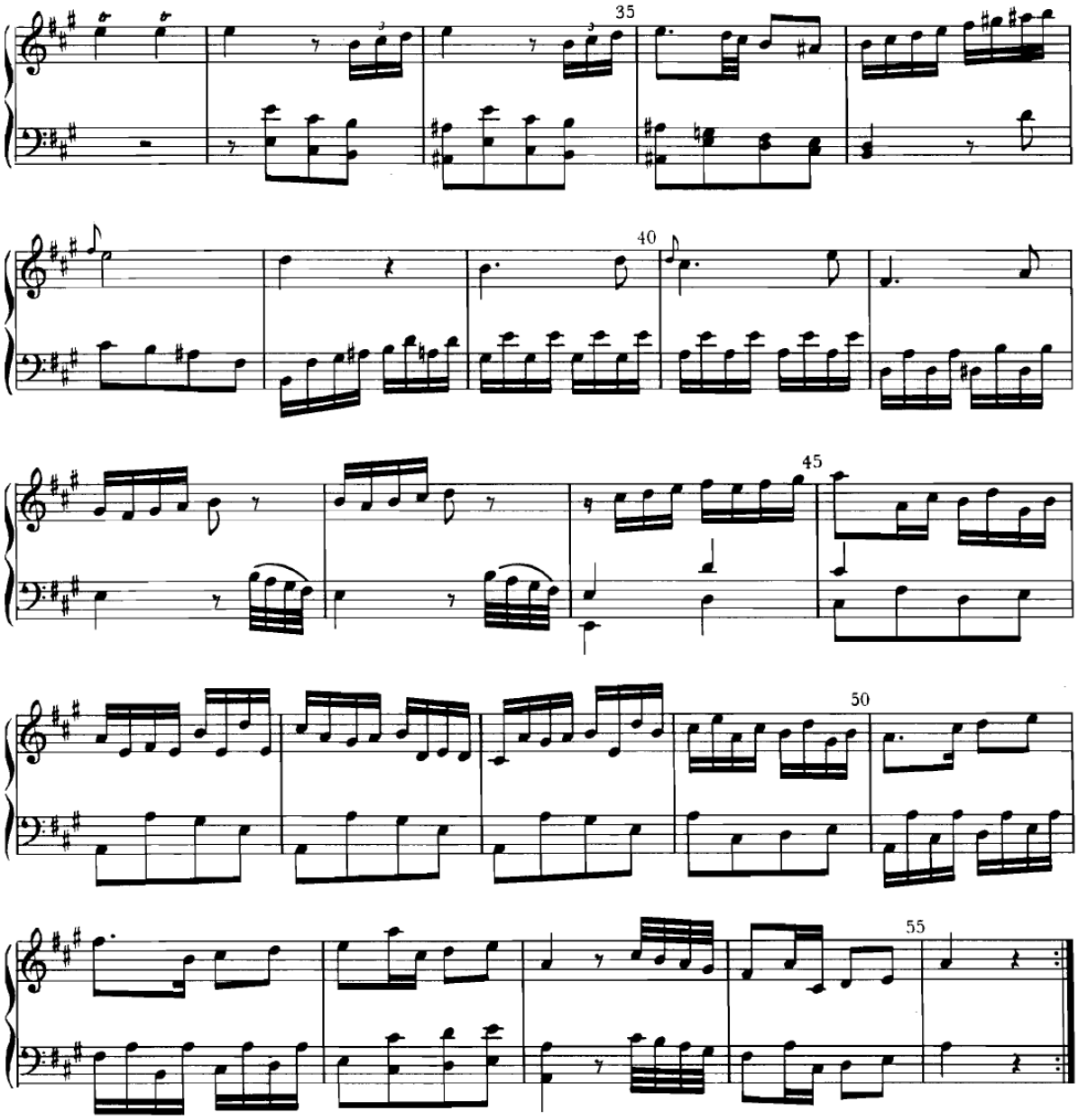



25
30
35
1
2
40
45
50
55


60
65
70
75
80
85
Adagio

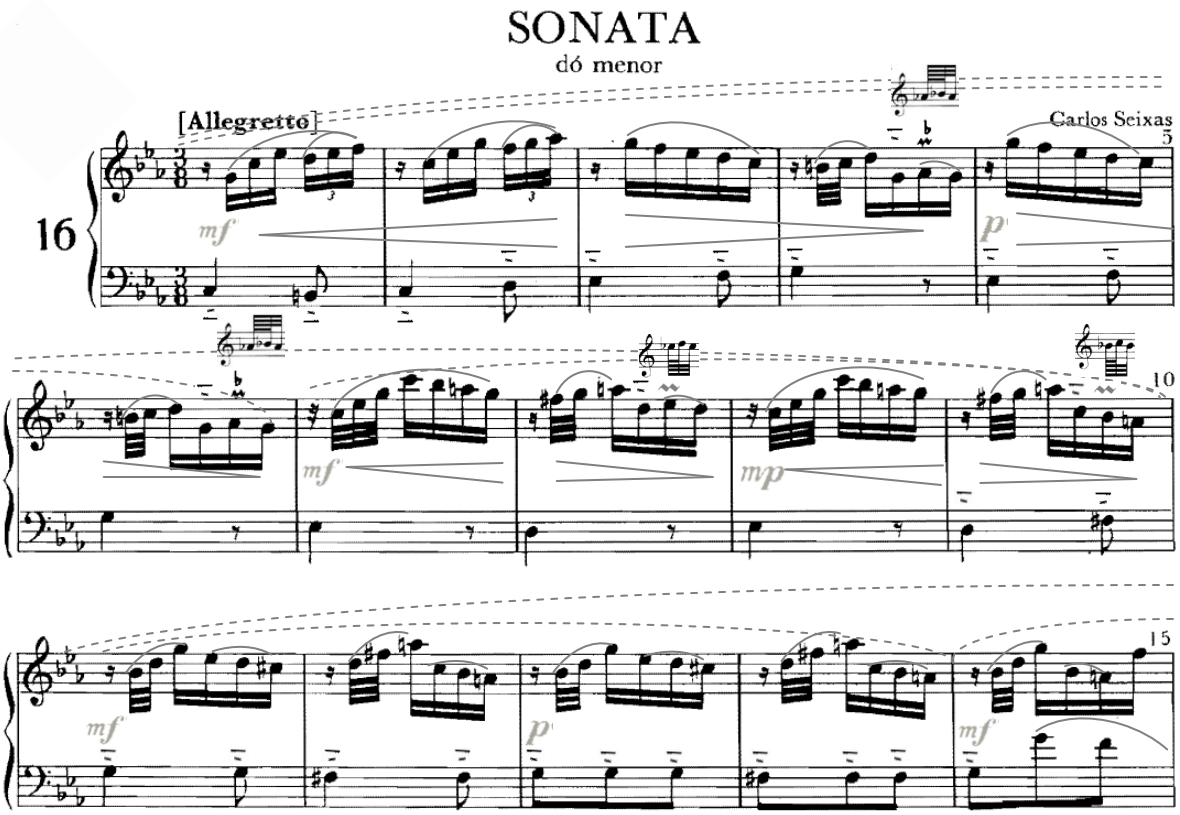


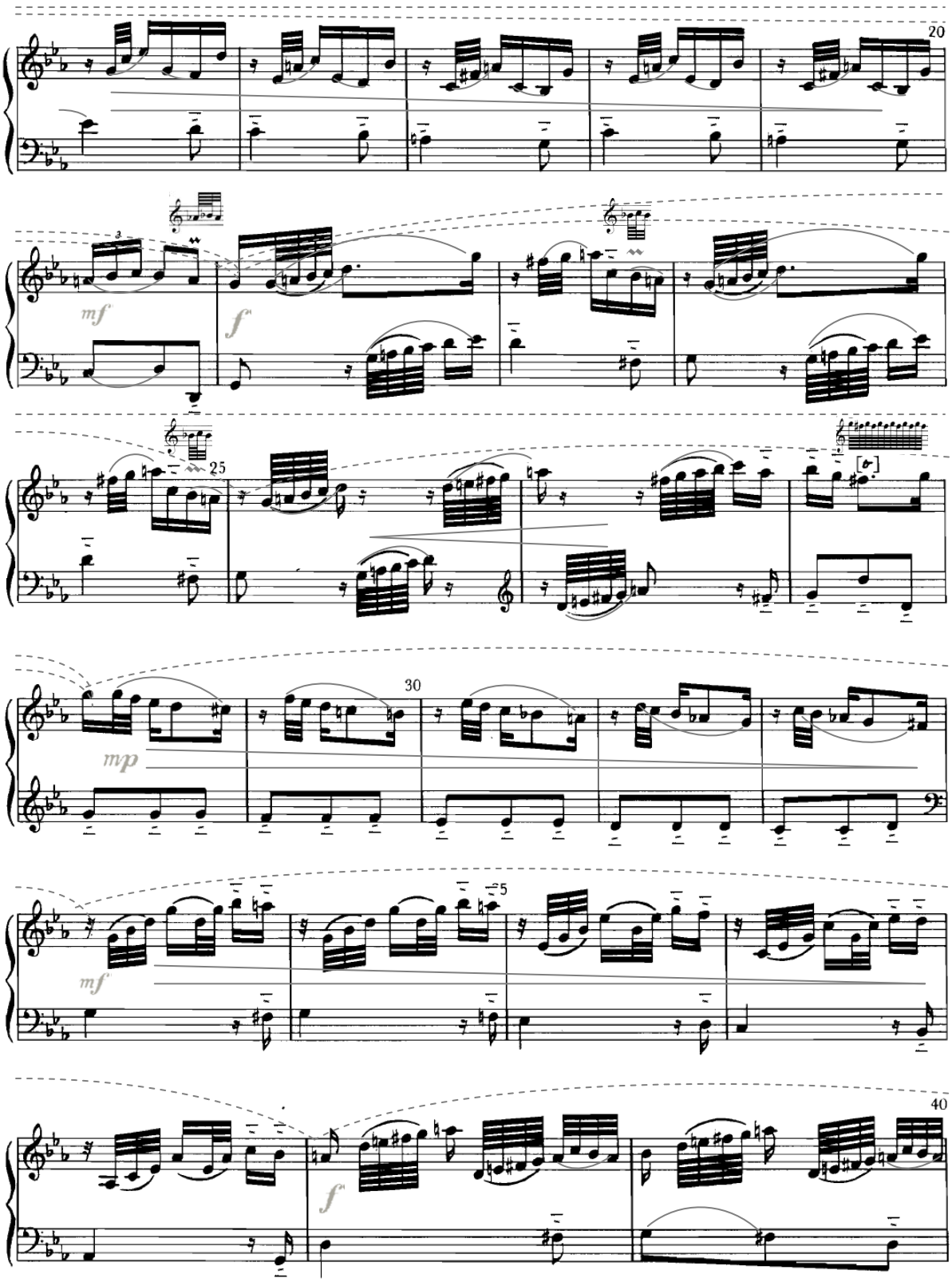

Allegro
5
10
15
20
25
1
2
26
30

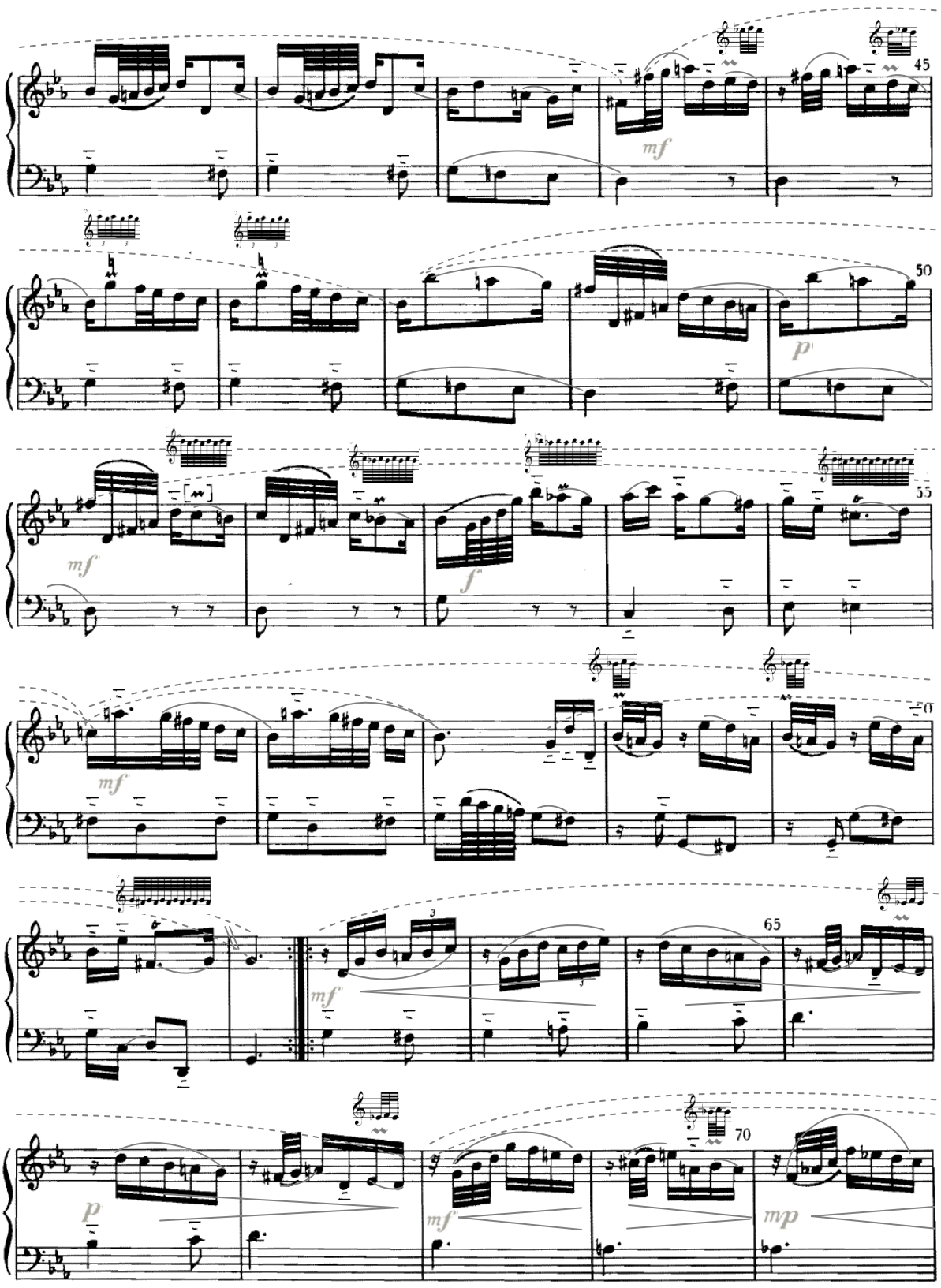

35
40
45
50
55

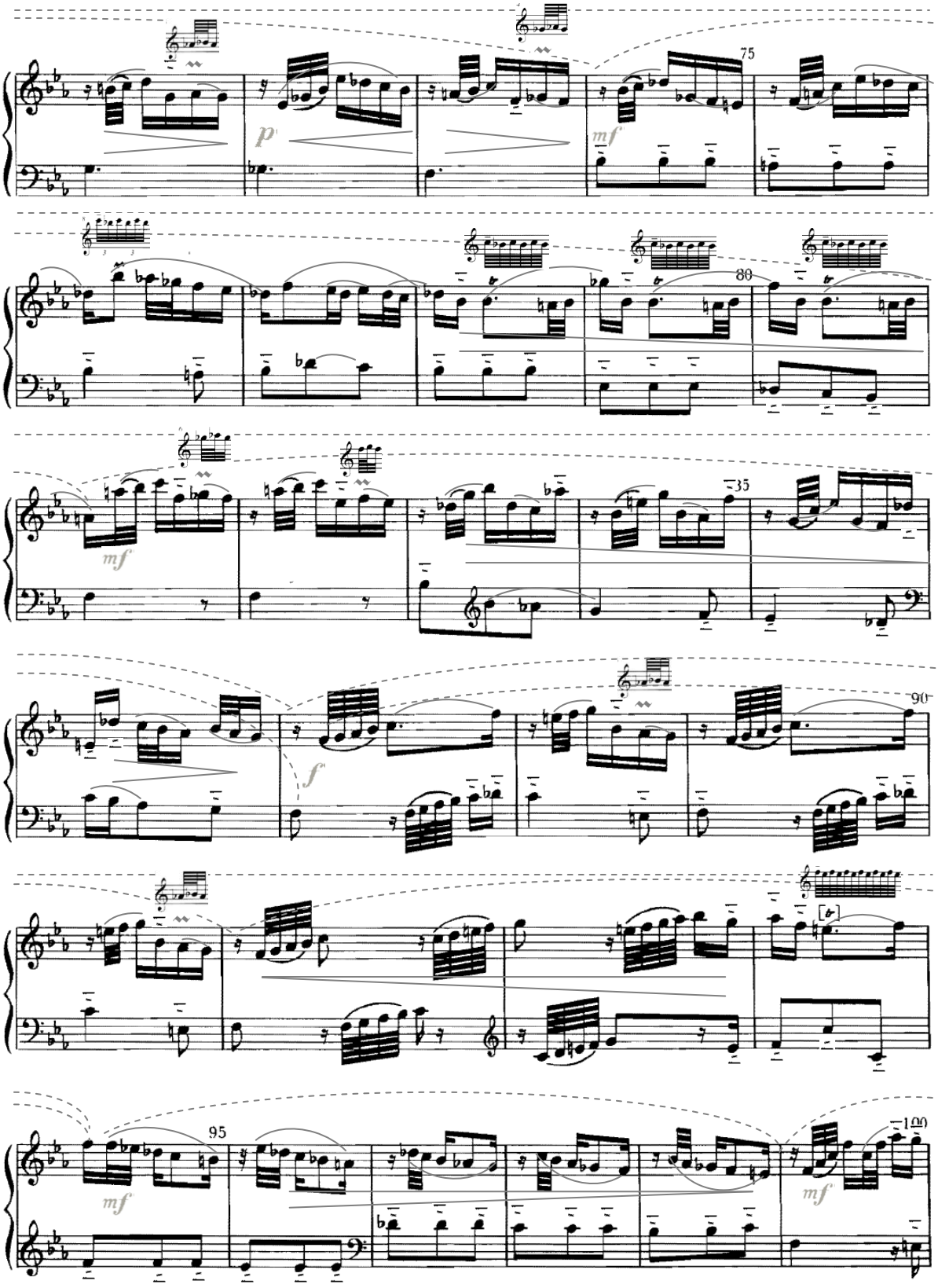
APPENDIX G: PERFORMER'S SCORE OF SONATA NO. 16

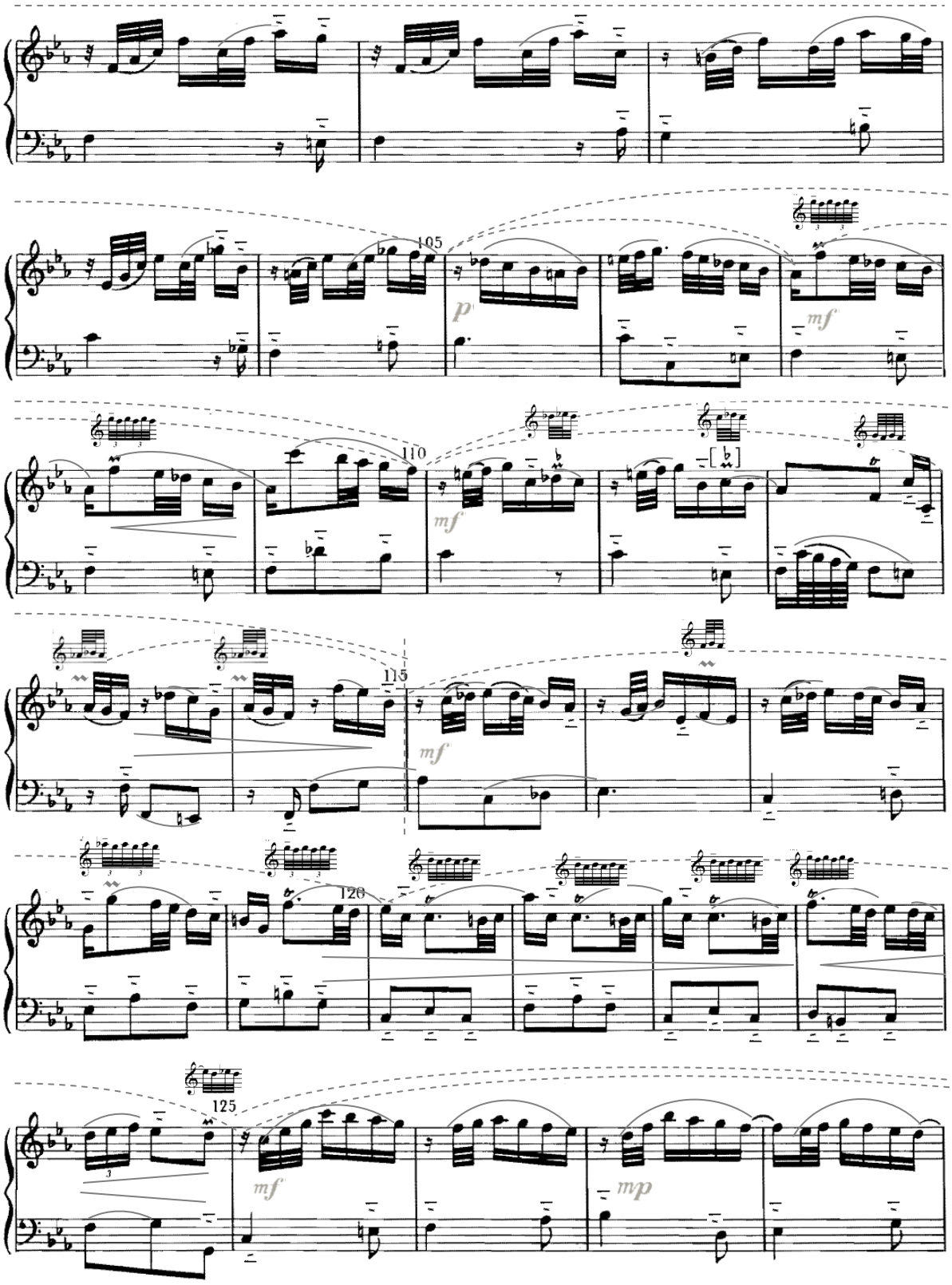
IN C MINOR

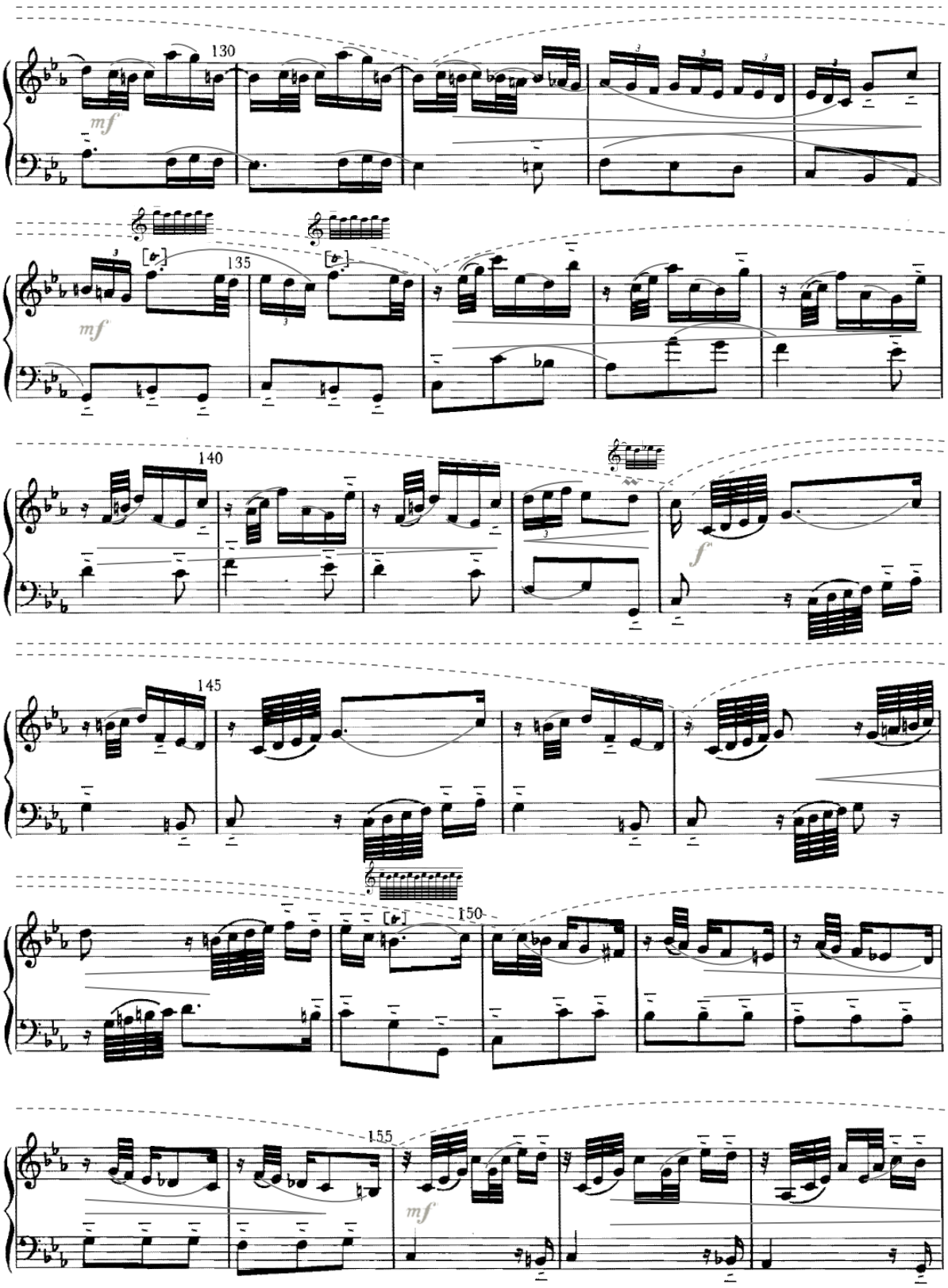


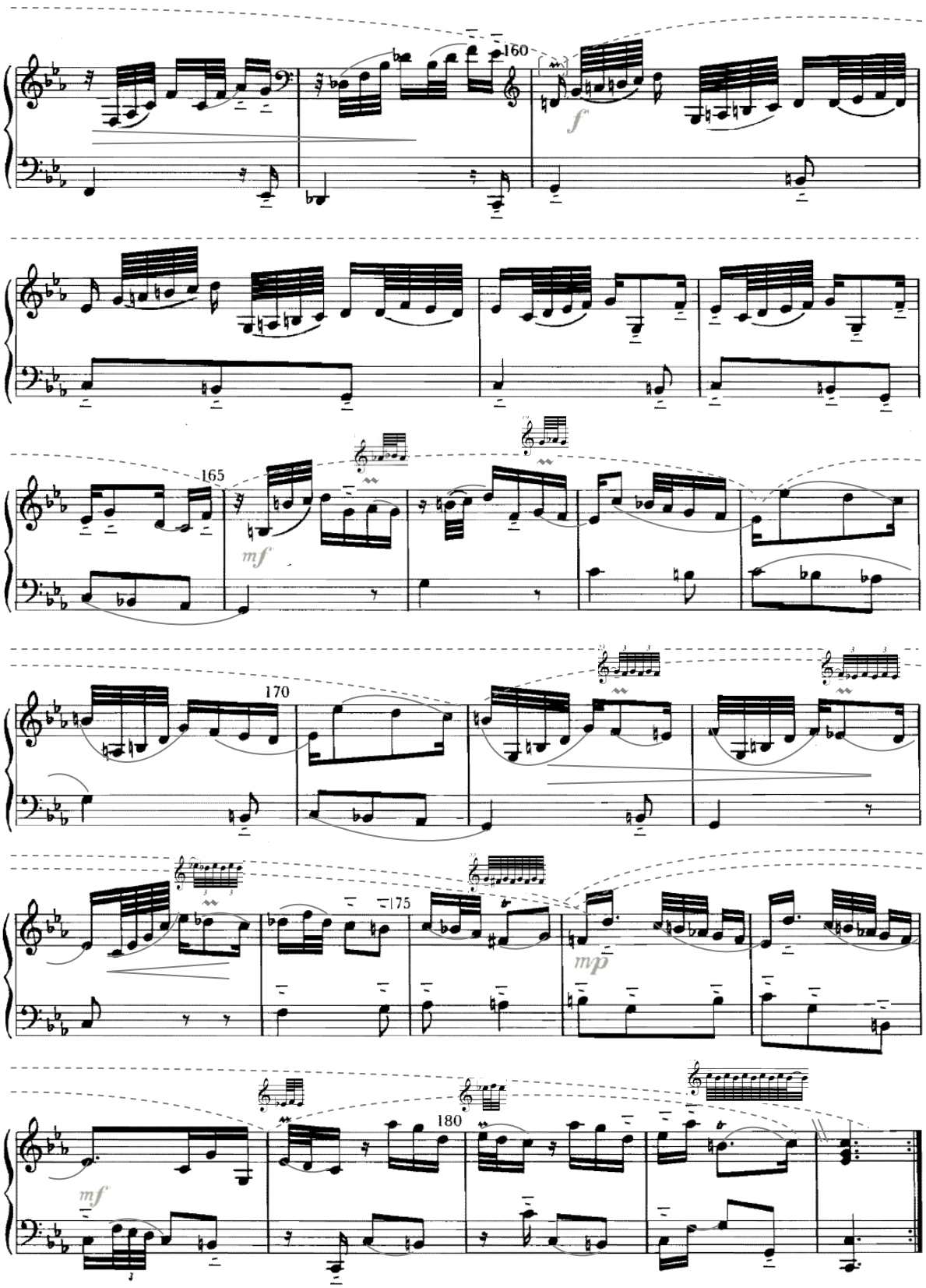

20
mf
f
25
30
mp
mf
40
f


45
mf
50
p
mf
f
55
mf
60
mf
65
p
mf
70
mp


75
p
mf
80
mf
35
90
f
95
mf
100
mf

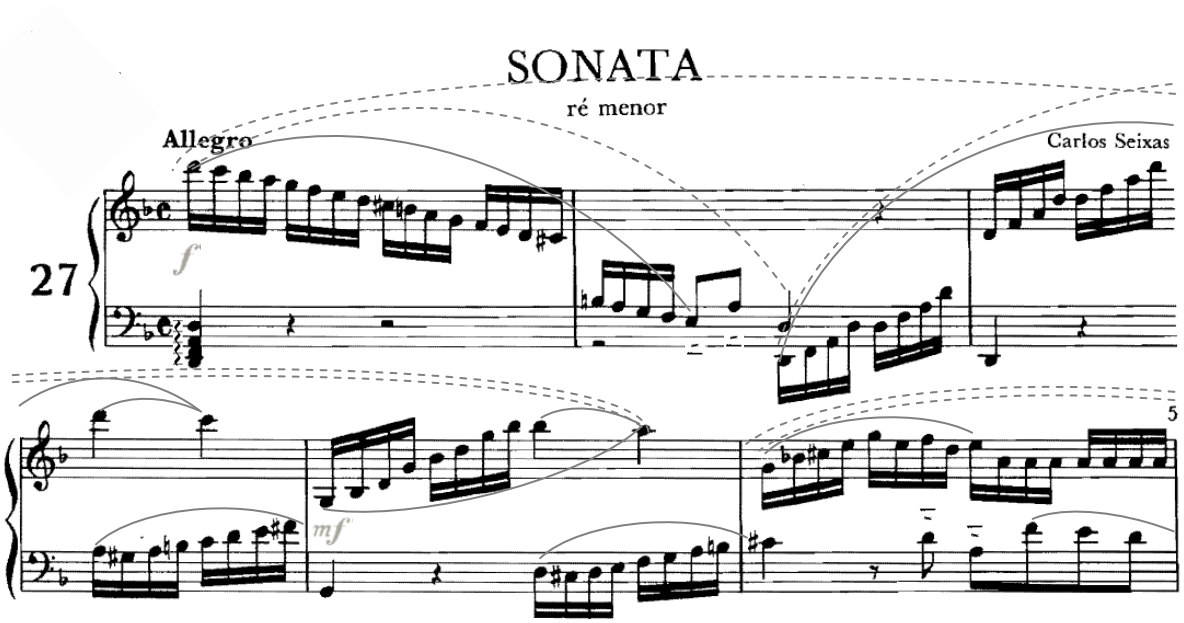

105
p
mf
110
mf
115
mf
120
125
mf
mp

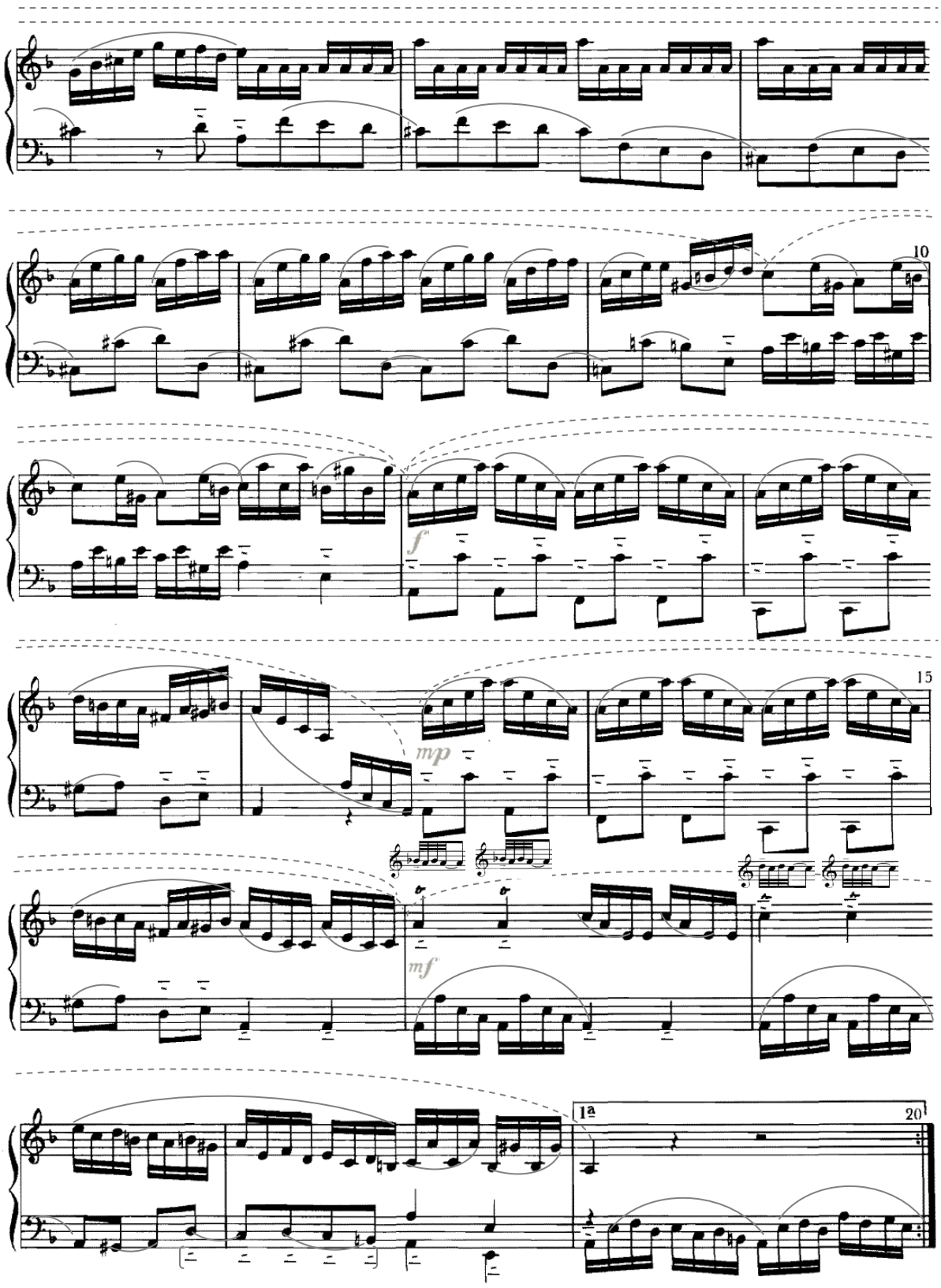

130
mf
135
mf
140
f
145
150
155
mf

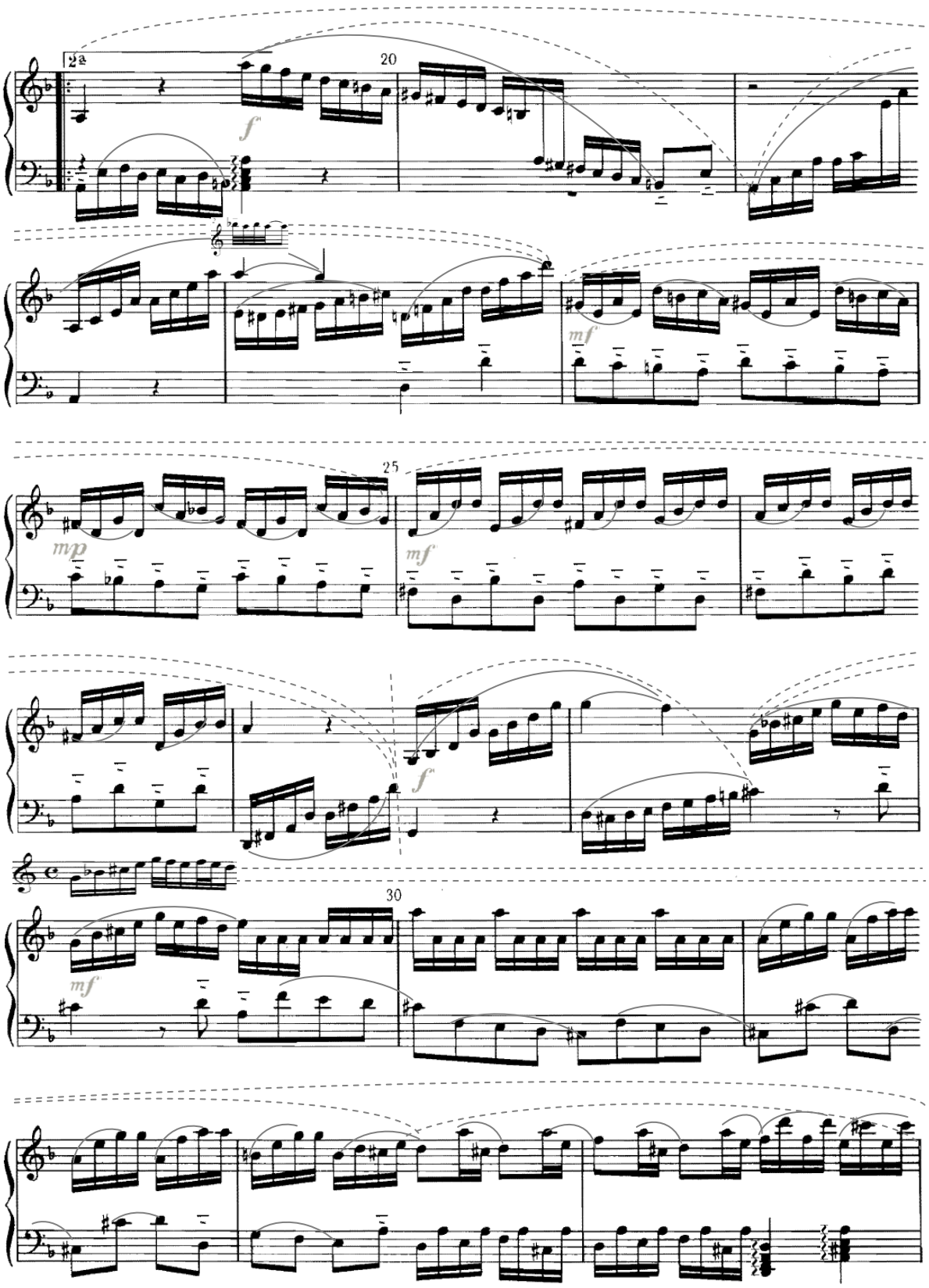

160
f
165
mf
170
175
mp
180
mf

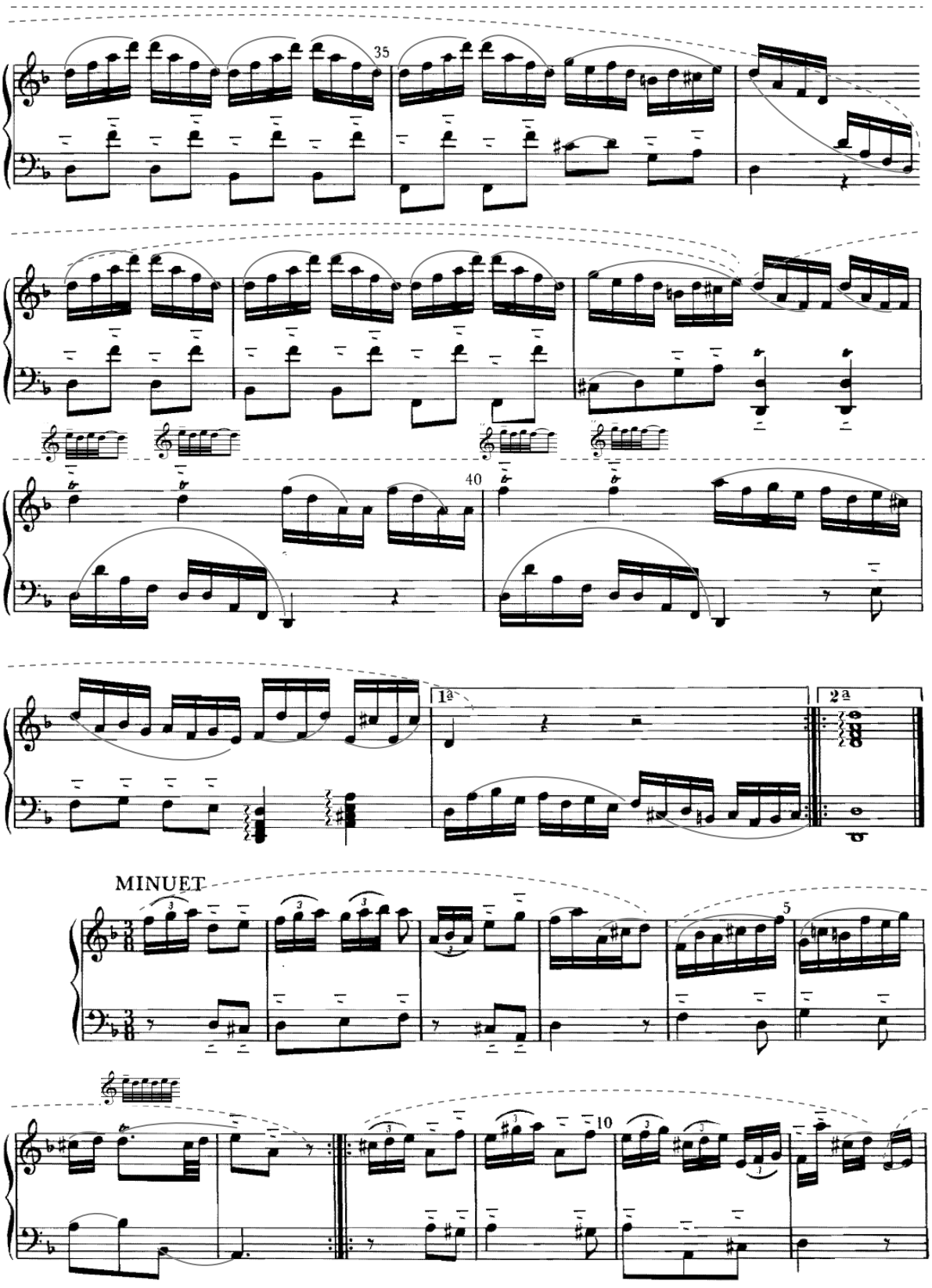
APPENDIX H: PERFORMER'S SCORE OF SONATA NO. 27

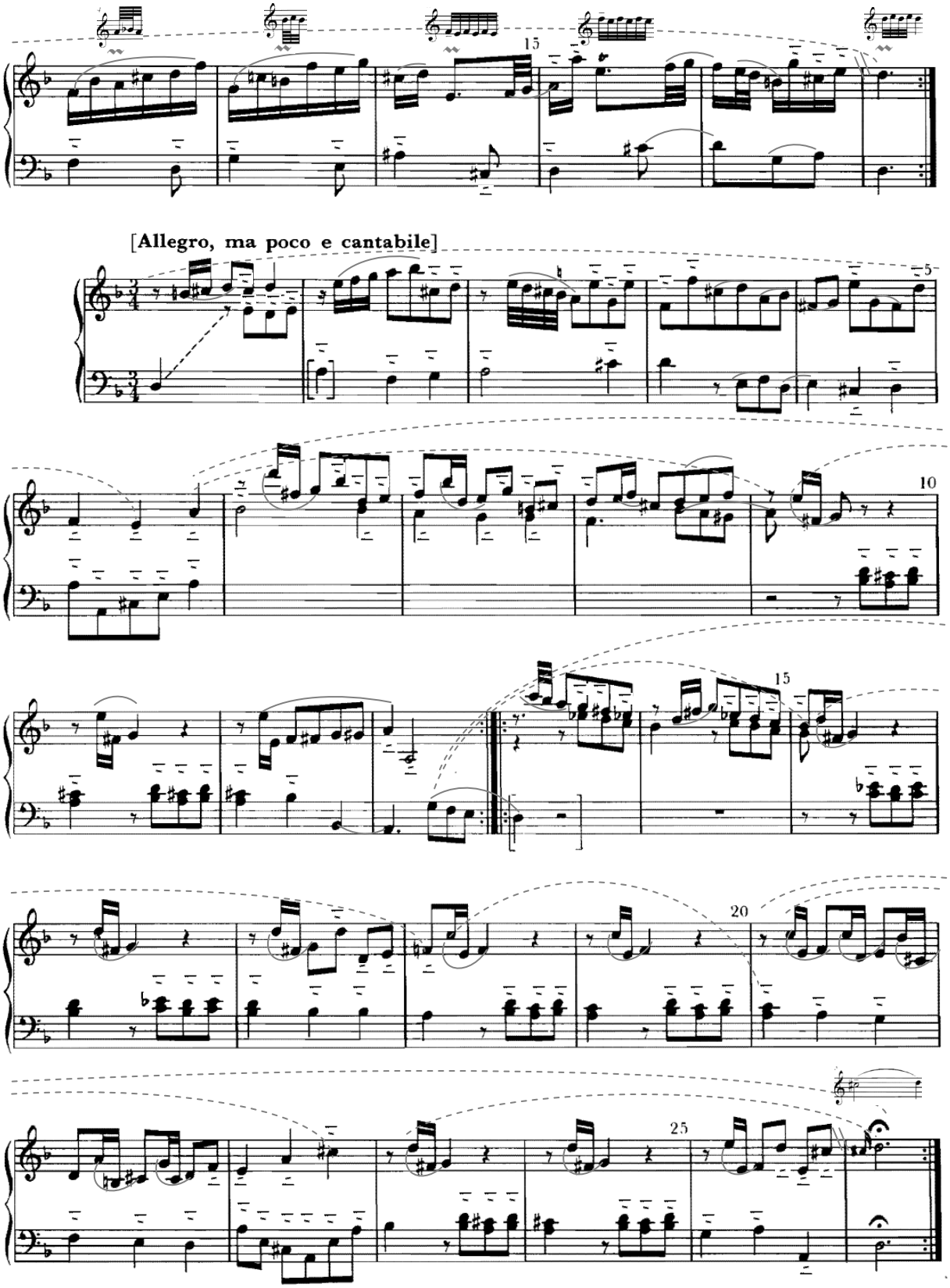
IN D MINOR



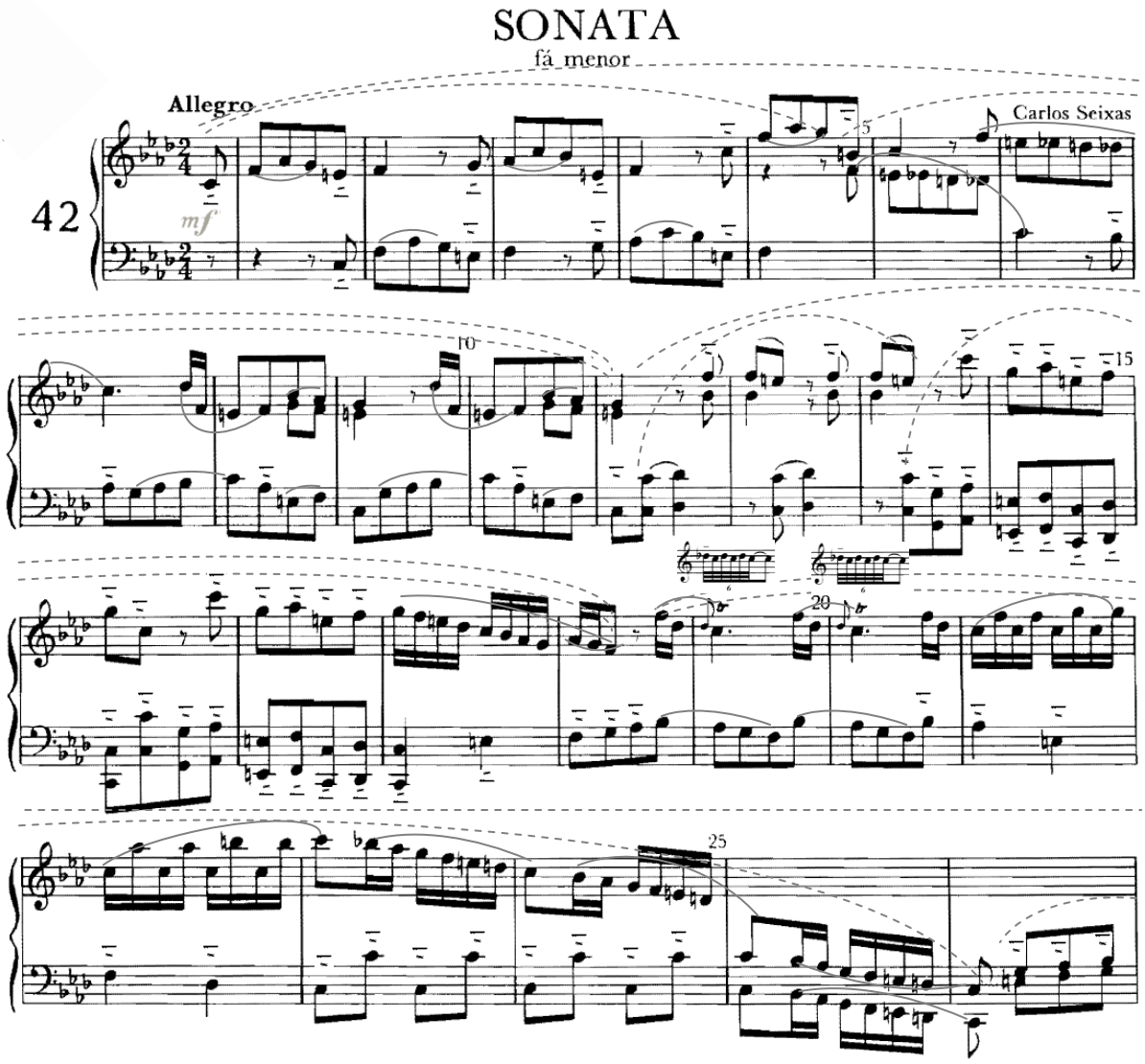

10
f
15
mp
mf
1ª
20

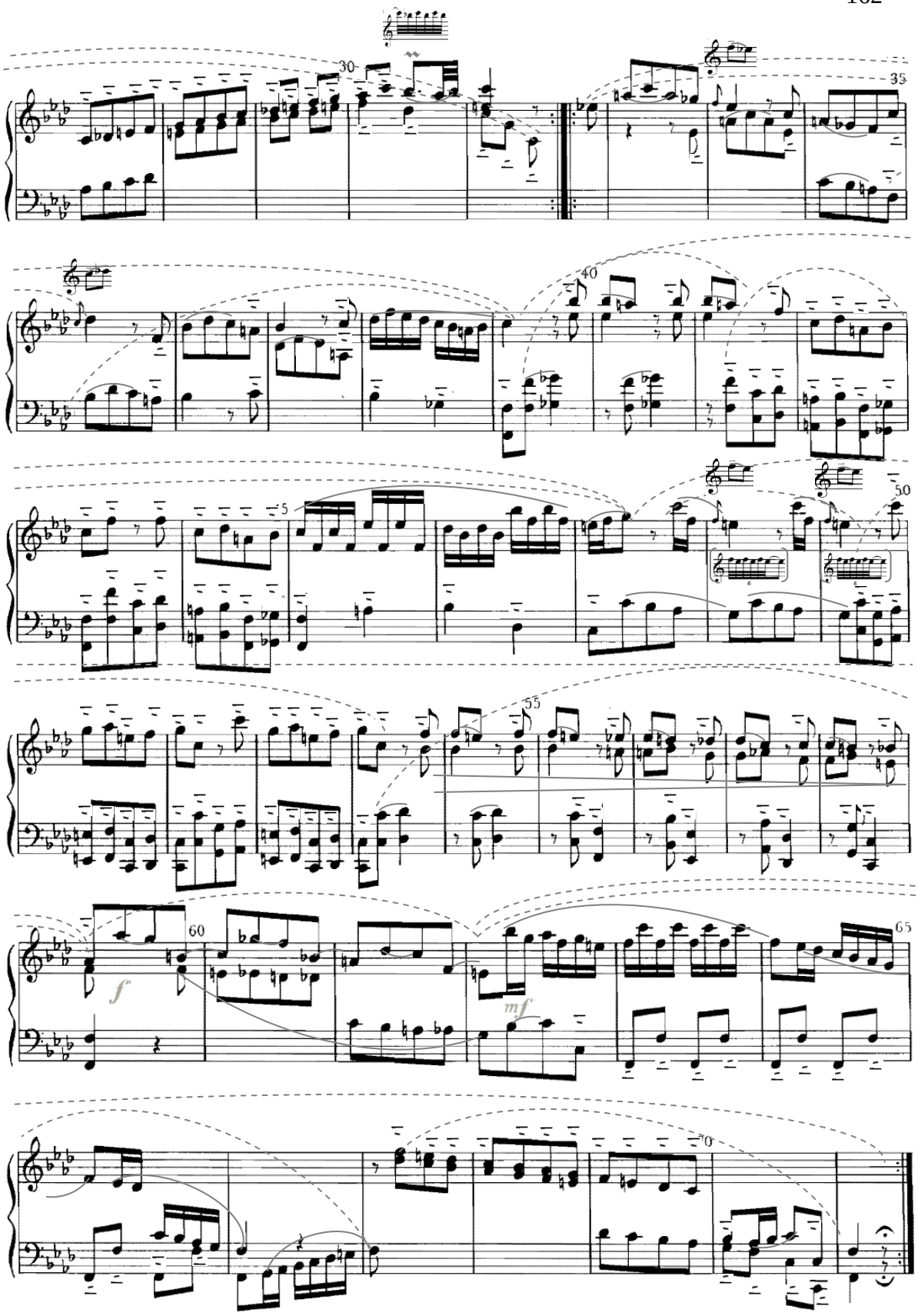

2a
20
f
mf
25
mp
mf
f
30
mf

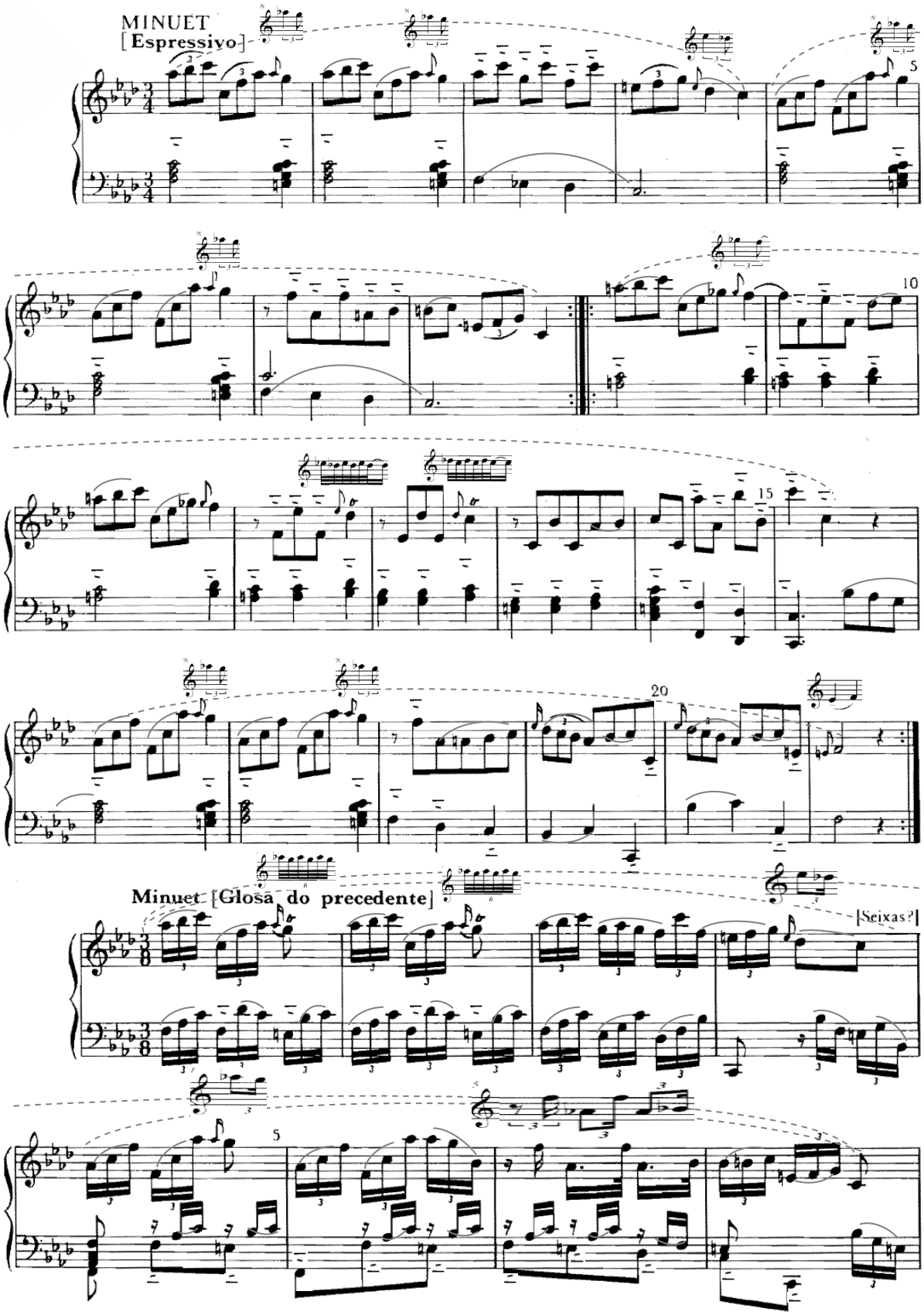

35
40
1a
2a
MINUET
5
10

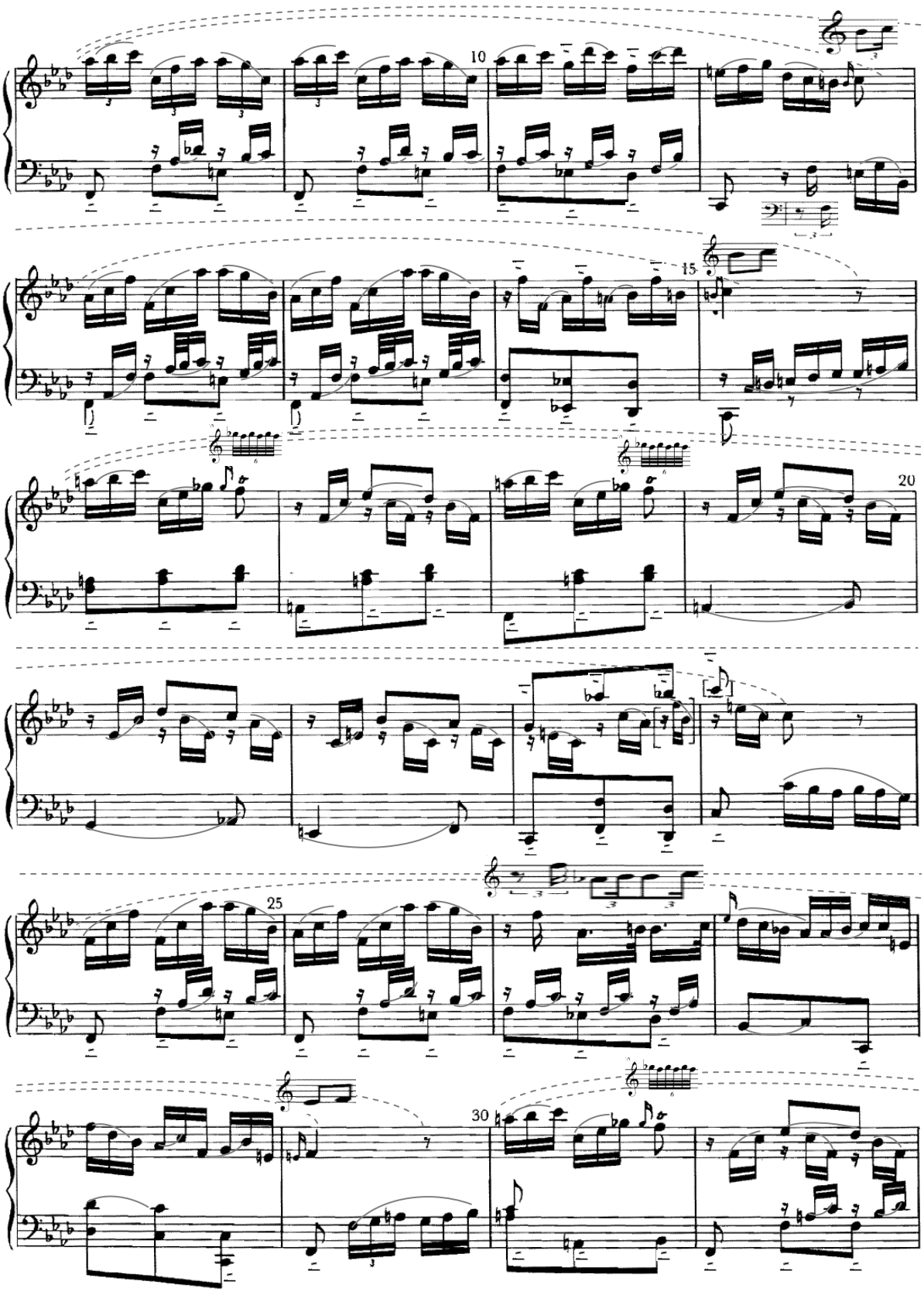

15
[Allegro, ma poco e cantabile]
5
10
15
20
25

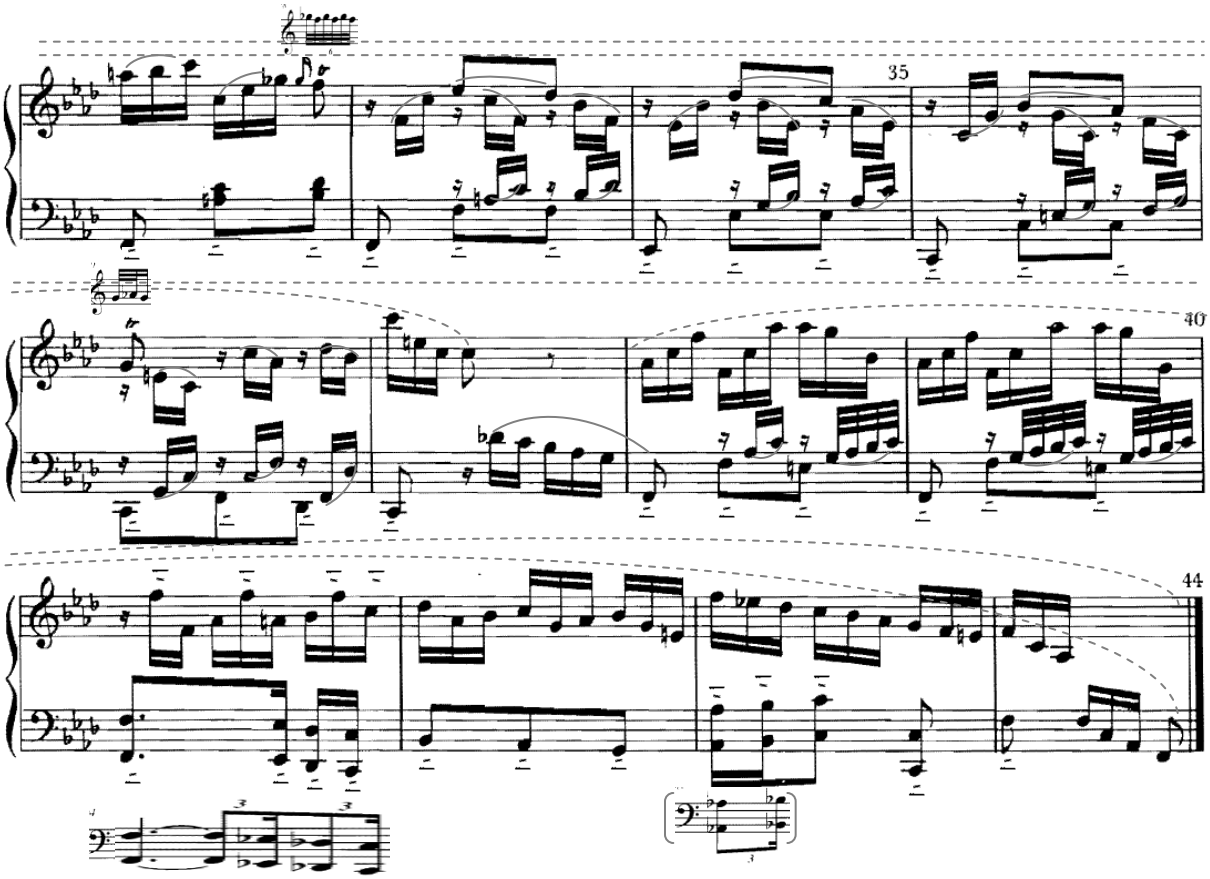
APPENDIX I: PERFORMER'S SCORE OF SONATA NO. 42 IN F MINOR




30
35
40
45
50
55
60
65
70
f
mf

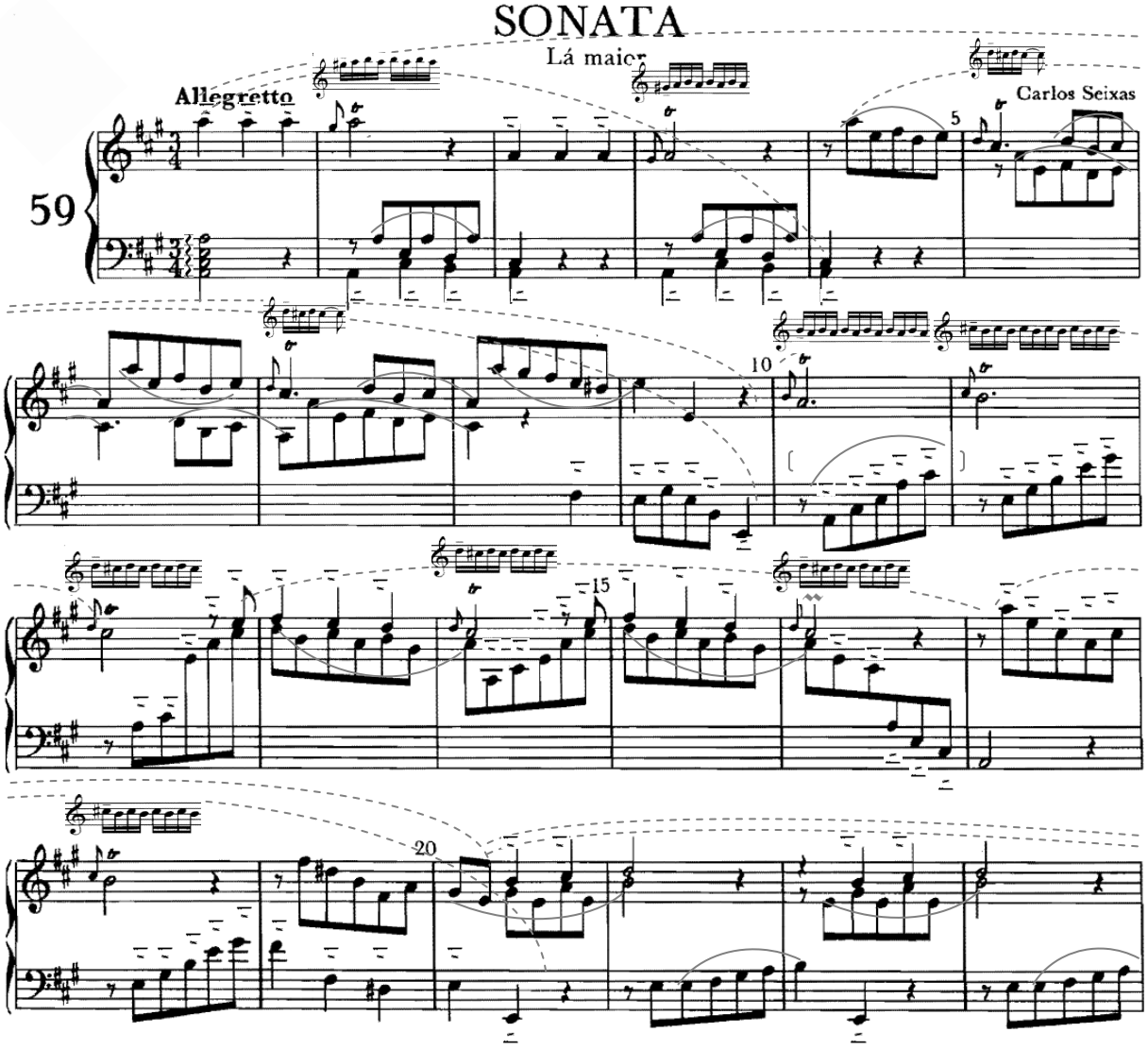

MINUET
[Espressivo]
5
10
15
20
Minuet [Glosa do precedente]
[Seixas?]
5

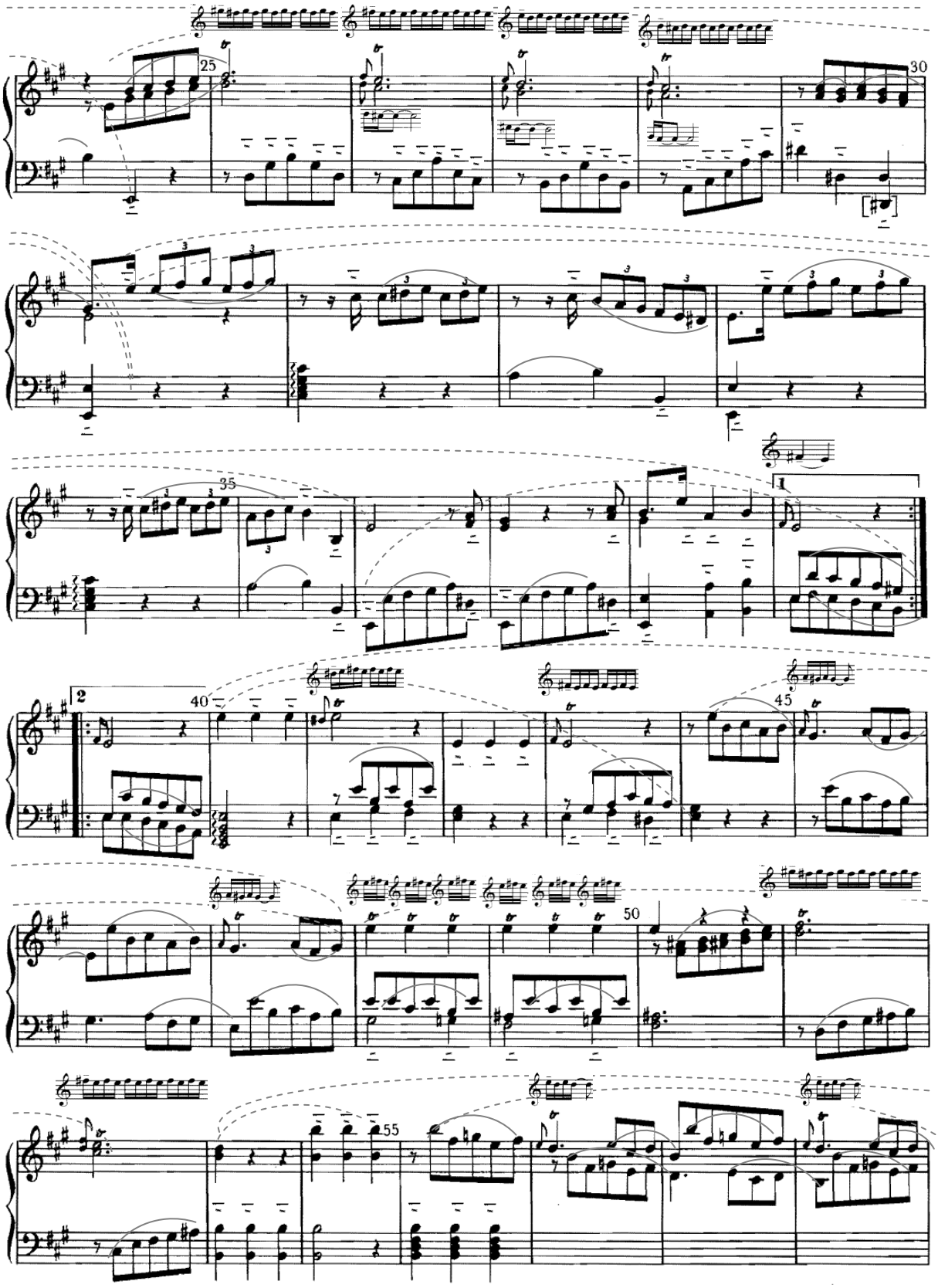

10
15
20
25
30

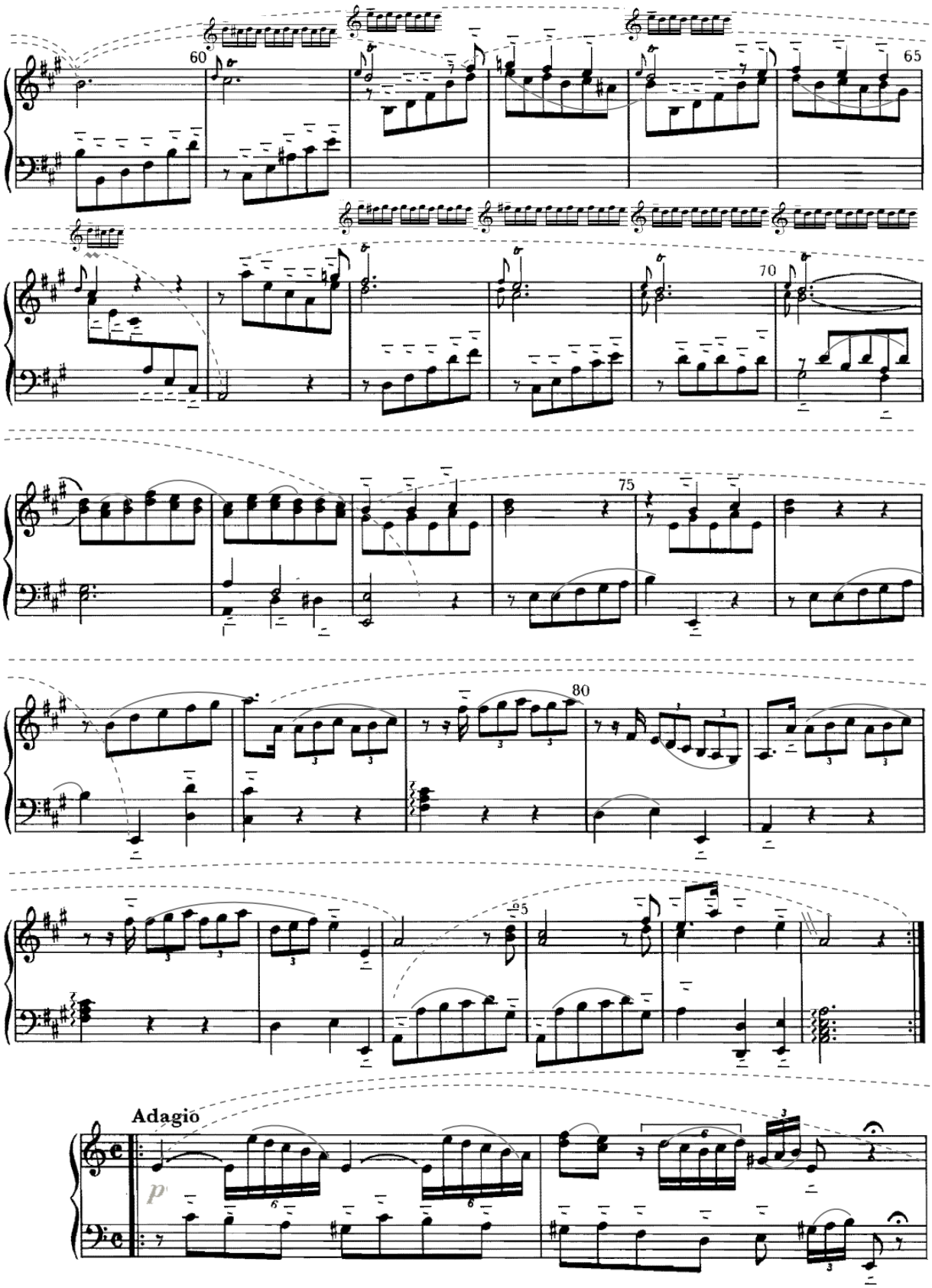

35
40
44

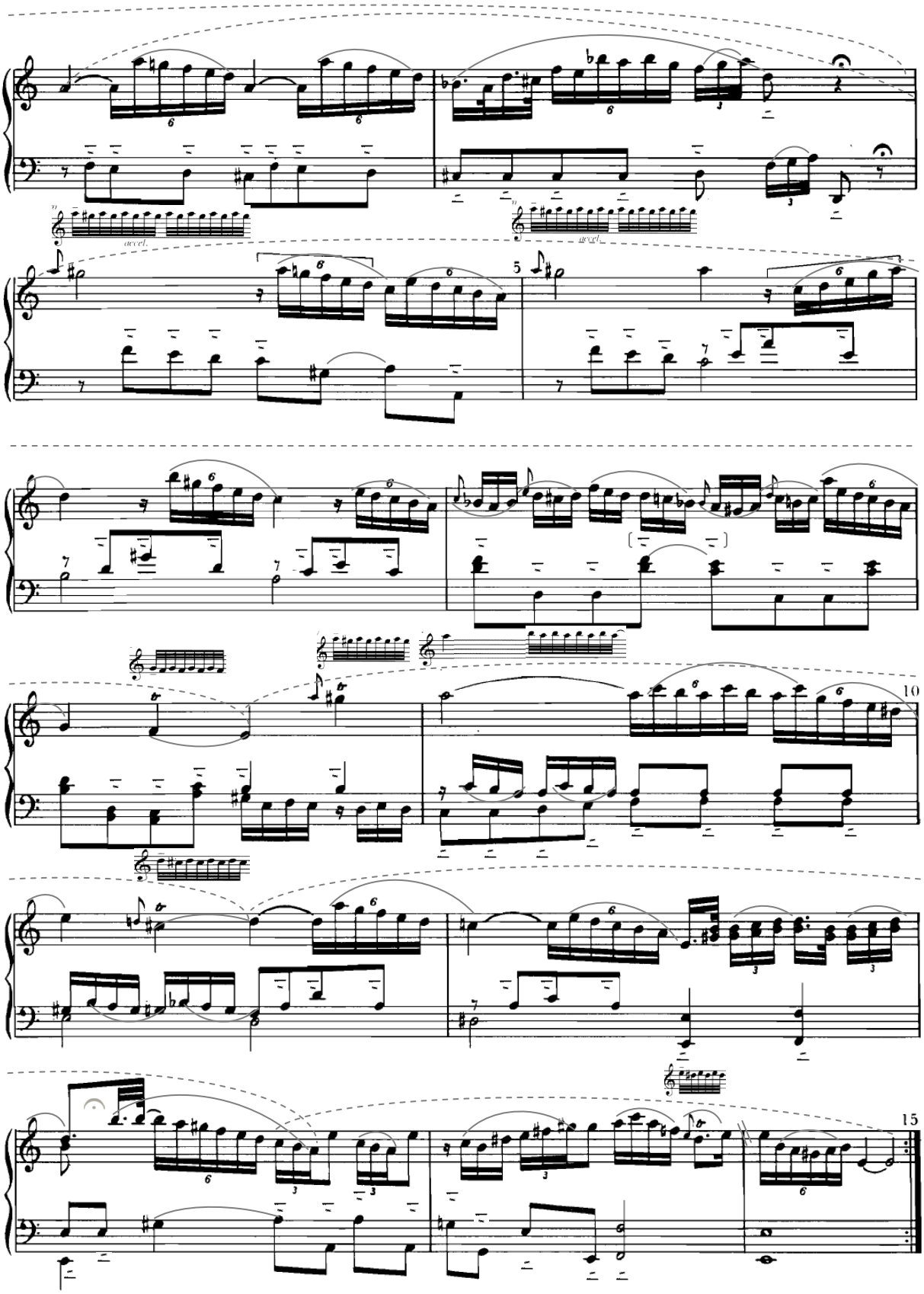
APPENDIX J: PERFORMER'S SCORE OF SONATA NO. 59

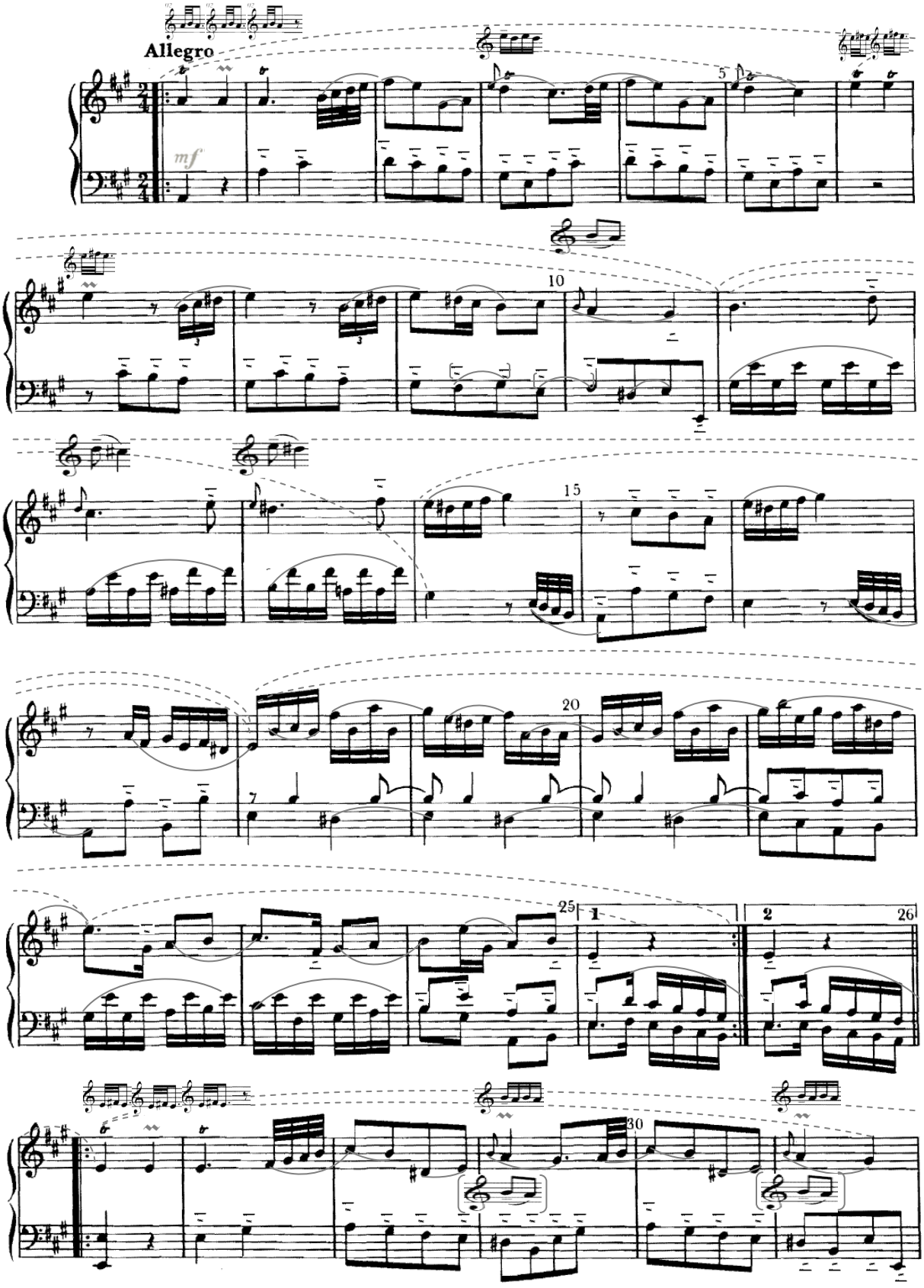
IN A MAJOR

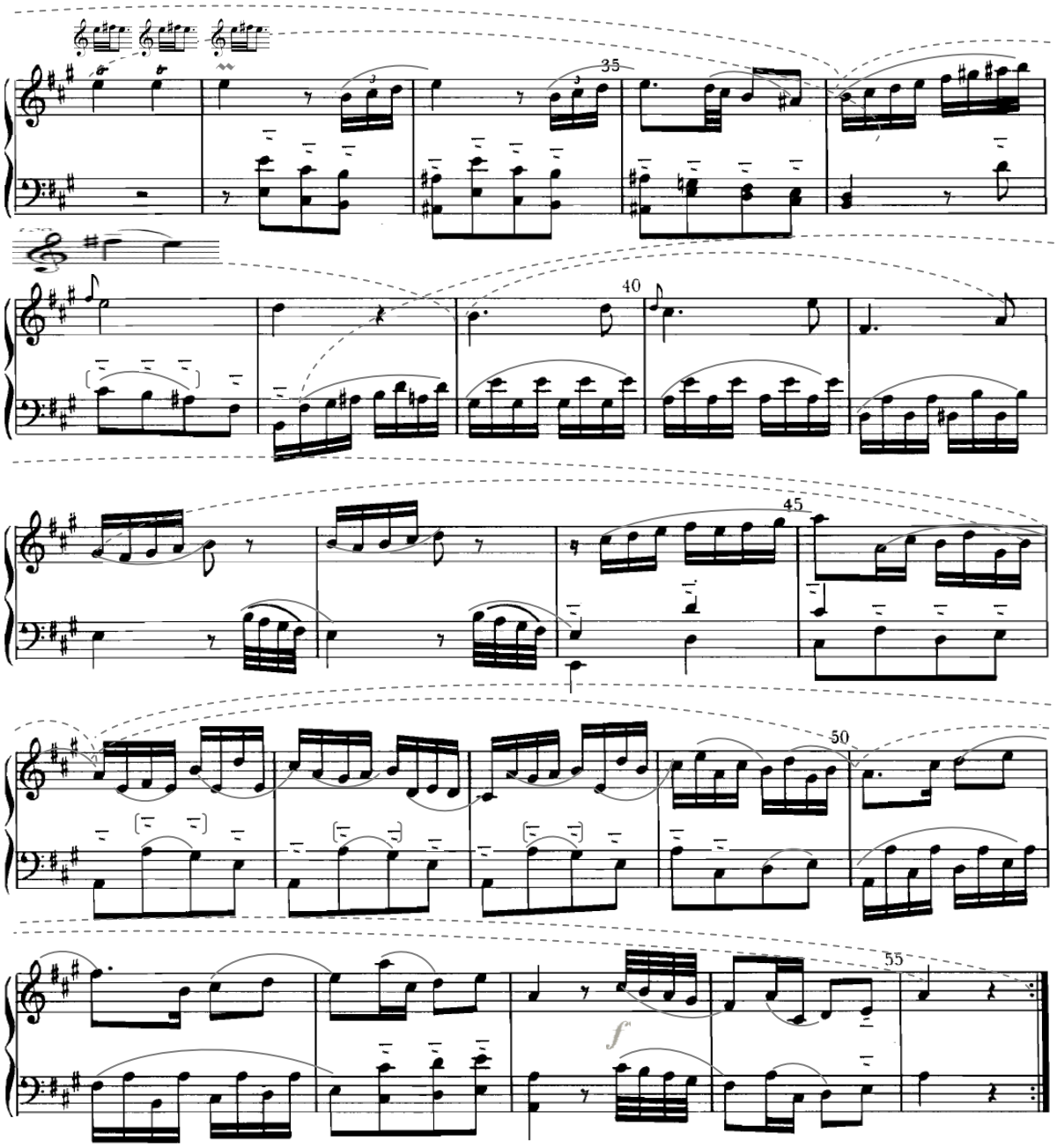



25
30
35
1
2
40
45
50
55


60
65
70
75
80
85
Adagio
p


accel.
accel.
5
10
15


Allegro
mf
5
10
15
20
25
1
2
26
30


35
40
45
50
55
f

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