

P. Antonio Soler

1728–1783

6 Concertos

for 2 Organs (2 Cembalos, 2 Clavichords)
für 2 Orgeln (2 Cembali, 2 Klaviere)

Volume 1: Concertos 1 – 3
Band 1: Konzerte 1 – 3

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PRÉFACE

Né le 3 décembre 1729 à Olot de Porrera, en Catalogne, mort le 20 décembre 1783 à l'Escorial, le Padre Antonio Soler est l'une des personnalités les plus marquantes de la musique espagnole du XVIII^e siècle. Admis à l'âge de six ans dans la maîtrise du monastère de Montserrat, Soler dut sa formation musicale principalement à l'excellent organiste et compositeur José Elias, lui-même formé à l'école de Joan Cabanilles, organiste de la cathédrale de Valence. Ainsi Soler fut-il l'héritier de la plus pure tradition musicale espagnole. Tout jeune encore, il fut engagé comme maître d'école de la cathédrale de Lérida. En 1752, il entra dans l'ordre des Hiéronymites et, la même année, fut nommé maître de chapelle et chef de chœur du monastère de l'Escorial, près de Madrid, où il demeura en activité jusqu'à la fin de sa vie.

A une époque comprise entre les années 1752 et 1757, Soler prit encore des leçons avec Domenico Scarlatti, venu alors à Madrid. Bien que l'influence de celui-ci se reflète dans le style des œuvres écrites par Soler, il est évident qu'il n'y a rien de véritablement néoclassique en lui, il serait absolument faux de ne voir en lui qu'un épigone de Scarlatti. Soler, en effet, appartient tout d'abord à la tradition de son pays et l'influence de Naples, qui appartenait alors à l'Espagne, n'est qu'un élément supplémentaire à l'époque à italianiser une grande partie de la musique instrumentale ibérique.

La relative proximité de Madrid et, d'autre part, le fait que l'Escorial était pendant les mois d'été le lieu de la traditionnelle lection de la famille royale qui venait s'y installer avec les musiciens de sa chapelle, ont permis à Soler de bénéficier de la lecture des leçons de composition de José de Nebra, organiste et vicaire maître de chapelle de la cathédrale de Séville.

Chaque fois que la cour résidait à l'Escorial, Soler, pour sa part, avait le droit de jouer devant le roi et devant le Bourbon, fils du roi Charles III. Ces rencontres se renouvelèrent plusieurs fois et elles ont certainement inspiré à Soler l'idée d'écrire les six concertos pour deux instruments à clavier, destinés à deux organes, qui ont été composés. Le seul exemplaire qui nous en soit parvenu est conservé à la bibliothèque de la cathédrale de Lérida. Il est écrit à la main, mais il est peu probable qu'elle soit de la main même de Soler.

«Seis Concertos de dos Organos Obligados Compuestos por el Padre Antonio Soler, Organista de la Real Capilla de España Dn. Gabriel de Bourbon. (Quadrero 240)»

et consiste en un cahier de 30 feuillets de format 18 x 26 cm, écrit à la main sur papier de couleur. Le cahier est destiné au second exécutant, et qui était peut-être le maître d'orgue de la cathédrale de Lérida. L'élève de Soler utilisait le premier cahier et jouait la partie de clavier principal. Les indications sont donc plus nombreuses et plus détaillées des agréments. D'une façon générale, les indications sont plus précises et plus détaillées que celles de la seconde, traduisant ainsi sans doute de la part du maître d'orgue une certaine expérience et une certaine maîtrise de son auguste élève.

Chacun des six concertos comprend deux mouvements, un premier mouvement en forme de sonate et un second mouvement en forme de sonate. Les deux mouvements sont écrits pour deux instruments à clavier, tandis que le second mouvement est écrit pour un seul instrument à clavier. Les deux mouvements sont écrits à l'aide de variations de rythme et de mélodie, ce qui est une tendance à combiner le mouvement avec la forme sonate, ainsi que l'on voit dans les concertos de Scarlatti.

Le titre de «Concertos de dos Organos Obligados» est écrit dans un sens trop littéral, car l'écriture ici implique deux organes obligés, ce qui n'est pas le cas. Les six concertos sont écrits pour deux instruments à clavier, et non pour deux organes. Le titre est donc incorrect, mais il est intéressant de noter que Soler et l'infant ont écrit ces concertos à l'église du monastère de l'Escorial, car ce lieu est très célèbre pour ses orgues.

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P R E F A C E

Father Antonio Soler (b. Olot de Porrera, Catalonia, 3rd Dec., 1729; d. El Escorial, 20th Dec., 1785) is one of the most striking personalities in 18th century Spanish music. Entering the choir school of Montserrat monastery as a six-year-old boy, Soler received his musical education chiefly from the distinguished organist and composer José Etxe, who was a product of the school of Joan Cabanilles, organist of Valencia Cathedral. Soler was thus nurtured on the various traditions of Spanish music. While still a very young man, he received the position of kapellmeister at El Escorial. Soler entered the Hieronymite order in 1752, the year in which he was also appointed organist and choirman at El Escorial monastery near Madrid, where he worked until the end of his life.

During the years 1752 - 1757, Soler continued his musical studies with Domenico Scarlatti, who was visiting Madrid. Although Scarlatti's influence on the style of Soler's compositions for keyboard instruments is undeniable, Soler can no means be considered a Scarlatti imitator, since his music was deeply rooted in the Spanish tradition. The influences emanating from Naples, a Spanish possession at the time, had not been able as yet to exert a marked influence on mental music to any great extent.

Both the relative proximity of Madrid and the fact that the Spanish royal family with the court resided in the Autumn months in El Escorial made it possible for Soler also to take over the position of court organist and vice kapellmeister.

Whenever the court was in residence in El Escorial, Soler instructed the Infante Gabriel, the youngest son of Charles III, in keyboard playing. These meetings which took place for several years were so successful that Soler composed six concertos for two keyboard instruments in order to entertain the Infante during the period. The manuscript of these concertos in the monastery contains the only surviving source of these concertos. The manuscript is now in the possession of the library of the monastery and is considered as Soler's own and the title of which reads as follows:

«Seis Concertos de dos Organos Obligados Compuestos para el Infante Don Gabriel de Borbón, (Quadrante 2.º)»

It is a volume with 30 pages in broadside 20.5 x 25.5 cm. The first movement is in G major and is in 3/4 time, which is necessary for the other player and which was perhaps the reason why Soler wrote the first movement in 3/4 time. The first part played the *primo* part from the first volume as *ritardando* and the second part underneath but also a *ritardando* and *ritardando* in the first movement. The *primo* part is usually somewhat more brilliant than the *ritardando*, particularly in the first movement. The *ritardando* is in the most favourable light possible.

Each of the six concertos consists of two movements. The first movement is in 3/4 time and is in a moderate tempo, is always bound by the formal principles of the concerto form. The second movement is in 3/4 time and is in a moderate tempo. The second movement makes constant use of the *ritardando* and *ritardando* form, derived from the old Spanish *diferencia*. The structure of which is of the *ritardando* and *ritardando* form, the *ritardando* and *ritardando* form.

Soler's designation "Concerto" for a work of this kind is unusual. The compositional style of these works is no more ornate than that which will be found in the works of Scarlatti. In fact, Soler wrote in style which is very similar to that of Scarlatti. The Infants even performed the concertos on two of the four organs of the monastery which were situated at a considerable distance from one another. The distance between two players almost impossible. The distance between two players almost impossible. The distance between two players almost impossible. The distance between two players almost impossible.

The editor is more inclined to believe that Soler composed these concertos for the church of the Portuguese monastery and royal palace at Madrid. The editor is more inclined to believe that Soler composed these concertos for the church of the Portuguese monastery and royal palace at Madrid. The editor is more inclined to believe that Soler composed these concertos for the church of the Portuguese monastery and royal palace at Madrid. The editor is more inclined to believe that Soler composed these concertos for the church of the Portuguese monastery and royal palace at Madrid.

The editor has reproduced all the manuscript source as faithfully as possible. Obvious writing mistakes have been corrected. Unnecessary ornaments or ornamental additions have been rectified or eliminated. The editor's additions are indicated by square brackets. The setting of accidentals has been adjusted to conform to contemporary practice and careless mistakes of ornamentation have been scrupulously corrected.

The execution of trills depends both on the addition of the flourish at the time and also on the taste of the players; the same applies to the performance of ornaments. The duration of the longer or shorter grace notes must be estimated according to the acoustics of the room in which the performance is taking place and the nature of the instrument chosen. Unlike French ornamentation, Spanish and Portuguese ornamentation cannot be subjected to rigid, impersonal rules.

All directions regarding the organ registration have been transcribed from the original manuscript. *Flautado* corresponds to Principal 2', *Ritardado* to Principal 4', *Registrado Igual* signifies an 8' flute stop and *Regalías* regal.

As this edition is based essentially on the by now virtually out of print *Streit* edition which I prepared for the Spanish Institute of Musicology (Barcelona) in 1952 - 1963, the repetition of Revision Reports is not necessary. Further details concerning Soler's compositional style can be gleaned from my foreword to the Schott edition (1957) of Fr. Antonio Soler's *2 x 2 Sonatas*.

Macario Santiago Kastner

1º Concierto

Herausgegeben von
M. S. Kastner

I

P. Antonio Soler

Ardante

1.

R^o Igual

2.

R^o Flauto

5 *tr*

3 3 3 3 *b*

First system of musical notation, measures 1-4. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 1 and a triplet of sixteenth notes in measure 2. The bass staff contains a bass line with eighth notes. A measure rest is present in measure 3. The number '15' is written above the treble staff in measure 4.

Second system of musical notation, measures 5-8. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth notes and triplets. The bass staff features a bass line with eighth notes. A double bar line is present at the beginning of the system.

Third system of musical notation, measures 9-12. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes, triplets, and a fermata in measure 10. The bass staff contains a bass line with eighth notes. A measure rest is present in measure 12.

Fourth system of musical notation, measures 13-16. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes, triplets, and a fermata in measure 14. The bass staff contains a bass line with eighth notes. A measure rest is present in measure 16.

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Musical score system 1, measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 25 features a complex melodic line in the treble clef with many beamed notes and a simple bass line. Measure 26 has a similar treble line with a more active bass line. Measure 27 shows a treble line with a slur and a bass line with a slur. Measure 28 continues the treble line with a slur and a bass line with a slur. A dynamic marking *tr* is present above the treble staff in measure 26.

Musical score system 2, measures 29-32. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 29 has a treble line with a slur and a bass line with a slur. Measure 30 features a treble line with a slur and a bass line with a slur. Measure 31 has a treble line with a slur and a bass line with a slur. Measure 32 continues the treble line with a slur and a bass line with a slur. A dynamic marking *tr* is present above the treble staff in measure 30.

Musical score system 3, measures 33-36. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 33 has a treble line with a slur and a bass line with a slur. Measure 34 features a treble line with a slur and a bass line with a slur. Measure 35 has a treble line with a slur and a bass line with a slur. Measure 36 continues the treble line with a slur and a bass line with a slur. A dynamic marking *tr* is present above the treble staff in measure 34.

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Musical score system 1, measures 25-28. The system consists of two grand staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes and a trill. The lower staff is in bass clef and contains a simpler accompaniment with quarter and eighth notes.

Musical score system 2, measures 29-32. The system consists of two grand staves. The upper staff continues the melodic line with some rests and eighth notes. The lower staff continues the accompaniment with quarter notes and rests.

Musical score system 3, measures 33-36. The system consists of two grand staves. The upper staff features a melodic line with eighth notes and a trill. The lower staff continues the accompaniment with quarter notes.

Musical score system 4, measures 37-40. The system consists of two grand staves. The upper staff has a melodic line with eighth notes and a trill. The lower staff continues the accompaniment with quarter notes.

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