Santiago de Murcia

In her letter in *EM* Jan 82 p.125 Monica Hall mentions a large number of compositions by François Le Cocq, François Campion, Robert de Visée and Francesco Corbetta that Santiago de Murcia inserted into his *Passacalles y obras* (1732). Although I am sure that she arrived at her conclusions independent of my own research, last year these same correspondences were brought to light in my 'Santiago de Murcia: Spanish Theorist and Guitarist of the Early Eighteenth Century', 2 vols. (PhD diss., University of North Carolina at Chapel Hill, 1981).

Unfortunately, Ms Hall incorporates several errors into her brief letter. She mentions 13 pieces by Le Cocq in Murcia's *Passacalles*; there are, in fact, 16. In most of these instances Murcia preserves the basic structure of the original, but in a few cases he significantly alters and reshapes the model. He expands several movements borrowed from Le Cocq's Suite in G minor by inserting recurring motives and harmonic passages that forge the suite into a unified whole. The 11 pieces Richard Pinnell lists as being by Corbetta (a figure that Ms Hall accepts) should be pruned to only six—the remaining five are actually by Campion and Le Cocq.

The correspondences between Murcia and his contemporaries do not stop with Le Cocq, Campion, De Visée and Corbetta; I have discovered that all 59 of the contredanses in Murcia's *Resumen de acompañar la parte con la guitarra* (Antwerp, 1714) are taken from the publications of the French dance master Raoul-Auger Feuillet. Furthermore, thematic similarities between several preludes hint that Murcia may have been familiar with the music of Henry Grenerin and Antoine Carré. A detailed table of these correspondences can be found in my dissertation and my forthcoming article 'Santiago de Murcia: the French Connection in Baroque Spain', *Journal of the Lute Society of America*, 15 (1982).

Murcia also draws upon his Spanish contemporaries. The entire *Clarines, ydea especial* (ff.58–67 in the *Passacalles y obras*) is a condensed and reordered version of the anonymous *Batalla famosa* for organ that Antonio Martín y Coll copied into his huge manuscript anthology of 1706, the *Flores de música, obras y versos de varios organistas* (Madrid, Biblioteca Nacional, M.1357). Many of the minuets in Murcia's *Resumen*—although of possible French origin—are found in several Spanish manuscripts that predate his *Resumen*. He did not compose new minuets, but rather intabulated those that were already popular on the Iberian peninsula.

Murcia, then, is not only noteworthy for his original compositions—his lengthy preludes and *pasacalles*. He shows an intimate familiarity with the keyboard literature of his Spanish contemporaries, and his two books provide a remarkable and demonstrable link between musical activities in Spain and France.

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