SANTIAGO DE MURCIA: THE FRENCH CONNECTION IN BAROQUE SPAIN

By Craig H. Russell

It is a common misconception that baroque music in Spain received influence solely from Italy. A detailed comparative study of baroque guitar literature, however, reveals that there were also close and definitely traceable ties between France and Spain in the early eighteenth century. The most definitive and accurate history of Spanish music, José Subirá's Historia de la música española e hispanoamericana, mentions French dance tutors and their Spanish translations, but fails to realize the immense impact they had on Spanish instrumental music. Gilbert Chase, in his often-consulted The Music of Spain, speaks only of Italian influence. Mary Neal Hamilton, in her errorridden Music in Eighteenth-Century Spain, even goes so far as to claim:

It must be admitted, then, that at least there was a decided interchange of musical ideas between Spain and Italy. Note, however, that between France and Spain there was no exchange of influence or ideas worth speaking of..."³

¹José Subirá, Historia de la música española e hispanoamericana (Barcelona: Salvat Editores, 1953).

²Gilbert Chase, *The Music of Spain*, 2nd rev. ed. (New York: Dover Publications, 1959).

³Mary Neal Hamilton, *Music in Eighteenth Century Spain* (New York: Da Capo Press, 1971), reprint (orig. Urbana, Illinois: Illinois Studies in Language and Literature XXII, Nos. 1-2, 1937), p. 3.

This interpretation, however, is seen to be inaccurate and misleading when we examine the two books for baroque guitar by Santiago de Murcia, his Resumen de acompañar la parte con la guitarra (1714) and the "Passacalles y obras de guitarra por todos los tonos naturales y acidentales [sic] (1732)." The opening pieces in the Resumen are not original compositions, as has generally been assumed. Each one of them is a baroque guitar arrangement of a contredanse taken from publications of the French dancing master Raoul-Auger Feuillet. Occupying the opening pages of the Resumen are eight selections from Feuillet's Recueil de dances composées par M. Pecour...et mise sur le papier par M. Feuillet (Paris, 1700) (see Appendix Ia). The dances from pages 83 to 85 of the Resumen are drawn from Feuillet's Recueil de contredances mises en chorégraphie (Paris, 1706) (see Appendix Ib).

Without question, the remaining dances in the *Resumen* are also based on Feuillet publications, although the majority of them are no longer extant. One copy of Feuillet's *Recueil* in the Biblioteca Nacional in Madrid includes an additional plate in the back of the book advertising the publications available from Feuillet's shop.⁵ A comparison of this list with the remaining dances in the *Resumen* (pp. 65-82) reveals not only the same dances, but the same dances in the same order (see Appendix Ic).

The Feuillet-Murcia concordance is further reinforced by a comparison of keys and time signatures: not one discrepancy appears between the two. Murcia's publication proves that the Spanish were getting French music hot off the press, as it were. His *Resumen* even includes dances that appeared in France only one year before — "La Melanie" and "La Denain."

It should be observed that Murcia's interest in the contredanse was not an isolated case in Spain. The same Feuillet contredanses found in Murcia's *Resumen* reappear in at least fourteen other contemporary

⁴The plates for Murcia's Resumen de acompañar la parte con la guitarra were engraved in Antwerp in 1714, but the approbation is dated August 1, 1717 in Madrid. Murcia's "Passacalles" is a manuscript now in the possession of the British Library, Add. 31650. Both works have recently been made available in facsimile from Chanterelle Editions in Monaco. A discussion of Murcia's life, a critical analysis of his music, and a transcription into modern notation of his two books is available in my Ph.D. dissertation, "Santiago de Murcia: Spanish Theorist and Guitarist of the Early Eighteenth Century," University of North Carolina at Chapel Hill, 1981. There is a study and transcription of Murcia's Resumen by Elena Machado Lowenfeld, "Santiago de Murcia's Thorough-Bass Treatise for the Baroque Guitar (1714)," Master's thesis, City University of New York, 1974. Neil Pennington discusses Murcia in his book, The Spanish Baroque Guitar with a Transcription of de Murcia's "Passacalles y obras," 2 vols. (Ann Arbor: UMI Research Press, 1981).

⁵This copy of Feuillet's *Recueil* is the later 1709 edition and is found in the Biblioteca Nacional of Madrid, M.1147.

Spanish sources.⁶ Their popularity was so great that the inclusion of a few contredanses into a given publication became nearly obligatory if it were to be popular with the general public. Even a method for singing plainchant, Manuel de Paz's *Medula del canto llano y organo*, appends a pair of French contredanses to the back of the volume to ensure its success.⁷ In this light, one can understand the heated polemic that swept Spain in the eighteenth century over the moral or immoral nature of the contredanse.⁸ The French contredanse was the rage in Spain.

Murcia's other book, the "Passacalles y obras," reveals another strong influence from France that was felt in Spain — the French suite for baroque guitar. Almost every dance movement in his manuscript has been borrowed from other sources. Robert Strizich was the first to observe that two allemandes in the "Passacalles y obras" are in fact drawn from Robert de Visée's *Liure de gvitarre* (Paris, 1682). (See Appendix Id.)

Richard Pinnell also uncovered various borrowed compositions. He identifies several pieces from Francesco Corbetta's French publication La guitarre royalle (Paris, 1671) and one from his Varii scherzi (1648)

⁶The following sources in the Biblioteca Nacional of Madrid contain French contredanses: "Flores de mysica[,] obras y versos de varios organistas escriptas por Fray Antonio Martin Organista de San Diego de Alcala[,] ano 1706," M.1357; "Hverto ameno de varias flores de mussica [sic] recogidas de varios organistas por Fray Antonio Martin[,] ano 1709 de Estevan Costa Calvo," M.1360; "Libro de diferentes cifras de guitara escojidas de los mejores avtores[,] ano de 1705," M.811; "Libro de mysica de clavfi]cimbalo del Sr. Dn. Francisco de Tejada. 1721," M.815; "Música de salterio, clave, y orquesta," M.2810; Untitled anthology, M.2262; Bartholomé Ferriol y Boxeráus, Reglas utiles para los aficionados a danzar... (Capoa, 1745), R.304; Pablo Minguet y Yrol, a single sheet of "Pasapies" bound into volume R.14659 of Minguet's Arte de danzar a la francesa... (Madrid, 1758); Minguet y Yrol, "Explicacion de los puntos de la guitarra al estilo castellano, italiano, y catalan," a small booklet bound in copy M.893 of Minguet's Reglas y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores y mas usuales... (Madrid, 1752); Minguet y Yrol, a single sheet "El Amable variado" bound in copy M.893 of his Reglas y advertencias; Minguet y Yrol, El noble arte de danzar a la francesa, y españ ola... (Madrid, n.d.), R.4203; Benito Monfort, Contradanzas nuevas, que se han de baylar en el theatro de la casa interina de comedias de la ciudad de Valencia, en los bayles en mascara del inmediato carnaval del año 1769 (Valencia, 1769), M.857; Manuel de Paz, Medula del canto llano, y organo... (Madrid, 1757), M.84. The Library of Congress has a copy of Minguet y Yrol's Reglas y advertencias (MT170/.M5/Case) that includes a section "Reglas y advertencias generales para tañer la bandurria...," in which he includes several contredanses. In addition, the anonymous baroque guitar manuscript in the Biblioteca Nacional in Mexico City, Ms. 1560, contains many French contredanse settings (most of them taken from Murcia's Resumen). A table of concordances between Murcia's Resumen and these sources is available in Appendix C of my dissertation.

⁷Manuel de Paz, Medula del canto llano, y organo... (Madrid, 1767).

⁸One of the finest discussions of this debate is found in Antonio Martin Moreno's El Padre Feijoo y las ideologias musicales del XVIII en España (Orense: Instituto de Estudios Orensanos "Padre Feijoo," 1976).

⁹Robert Strizich, "Ornamentation in Spanish Baroque Guitar Music," Journal of the Lute Society of America, Vol. V (1972), p. 25.

copied into Murcia's "Passacalles y obras." To rectify a number of slight errors in foliation numbers, spelling, and attributions, I find it useful to include an alternative table of correspondences between Murcia's "Passacalles" and Corbetta's books of 1648 and 1671 (see Appendix Ie).

It is not surprising that Murcia was familiar with de Visée's and Corbetta's works. Both men enjoyed international fame and were undoubtedly popular among the Spanish guitarists. Corbetta made a trip to Spain, possibly published his third book there, and won the laudatory appellation from the great Spanish guitarist Gaspar Sanz as "the best of them all." Corbetta's music is found in the Spanish manuscript "Libro de diferentes cifras de guitara" (M.811 in the Biblioteca Nacional in Madrid) and in manuscript 1560 in the Biblioteca Nacional in Mexico City. 12

In addition, Murcia may have been familiar with some unpublished pieces of his French contemporaries. The "Recueil d'air de guitar" has a minuet on page 68 that resembles Murcia's "Zarabanda despa[ci]o"

¹⁰Richard Pinnell includes the following chart of concordances between Murcia's "Passacalles y obras" and Francesco Corbetta's La guitarre royalle dedie au Roy de la Grande Bretagne (Paris, 1671) and his Varii scherzi di sonate per la chitara spagnola (1648) in his excellent Ph.D. dissertation, "The Role of Francesco Corbetta (1615-1681) in the History of Music for the Baroque Guitar, Including a Transcription of His Complete Works," University of California, Los Angeles, 1976, Vol. 1, p. 241. Pinnell's dissertation has recently been updated and published as Francesco Corbetta and the Baroque Guitar: With a Transcription of His Works (Ann Arbor: UMI Research Press, 1979).

Corbetta Murcia (fol.) Corrente [sic] in D, similar to 1671, p. 68 53 Allemana [sic], based on 1671, p. 63 f. 77-79 Zarabanda, (4 mm. omitted in each half), 1648, p. 50 f. 100-101 Allemanea [sic]...de Orleans, 1671, p. 10 f. 122 Zarabanda muy grave, 1671, p. 8 f. 123 Giga (some mm. deleted), 1671, p. 51 f. 124 Zarabanda despacio, based on 1671, p. 4 127-128 Correnta, 1671, p. 3 127 125-126 Allemande [sic], 1671, p. 1 f. Preludio (note position changes), 1671, p. 1 125

The following corrections and amendments should be made to Pinnell's chart: "allemanda" and "correnta" are the correct spellings of the terms in Murcia's "Passacalles y obras." The foliation of the works cited above should be: fols. 53-53v; 77v-79; 100-100v; 121v-122; 123; 123v-124; 127-127v; 125-126; and 124v-125. There are three errors in attribution. The "Corrente [sic] in D" (fol. 53) and the "Preludio" (fol. 125) are both taken from François Le Cocq's "Recueil des pieces de guitarre (1729)," (Manuscript 5.615 in the Bibliothèque du Conservatoire Royal de Musique in Brussels), p. 38. Also, I fail to see the similarities between Murcia's "Zarabanda despacio" (fols. 127-128) and the sarabandes on p. 4 of Corbetta's Guitarre royalle.

11 "Francesco Corbeta, el mejor de todos," Gaspar Sanz, the prologue to his Instrucción de musica sobre la guitarra española y método de sus primeros rudimentos hasta tañerla con destreza (Zaragosa, 1674). See Pinnell, "Francesco Corbetta," vol. 1, pp. 115-119, 232-243 for an account of Corbetta's influence on Spain.

12Richard Pinnell was the first to make these discoveries. See Pinnell, "Francesco Corbetta,"

Vol. 1, pp. 118, 242.

on folio 92.¹³ The keys differ (A-major in the "Recueil" and C-major in the "Passacalles"), but the material is similar.

Murcia was also familiar with two other guitarists, both of the early eighteenth century — François Campion and François Le Cocq. A tuning discrepancy has concealed from modern scholars the 24 pieces by Campion present in Murcia's "Passacalles." Campion was infatuated with scordatura tunings: almost two-thirds of his *Nouvelles decouvertes sur la guitarre* (Paris, 1705) are written for seven unusual guitar tunings. Murcia revoices and arranges the Campion pieces for standard tuning. Even though both authors use tablature notation, since the two differ in their tuning system, there is no visual clue that would suggest this correlation between them (see Appendix If).

To Murcia's credit, it must be said that his arrangements of Campion's music for standard tuning are excellent. The character of the original is preserved, and — quite remarkably — there are no awkward fingerings or passages in spite of the change in tuning and the variety of keys that Murcia employs.

Another source that Murcia draws upon is François Le Cocq's "Recueil des pieces de guitarre" (1729) (see Appendix Ig). Le Cocq's music appears in Murcia's manuscript in 1732, a scant two years after the 1730 date that Le Cocq places on the section from which Murcia borrows. This, taken together with the fact that Le Cocq's music circulated only in unpublished form, suggests that Murcia may have travelled to France (and possibly Belgium) about the year 1730. Such a trip would explain Murcia's intimate familiarity with the music of his French contemporaries.

Murcia may have been familiar with the music of Antoine Carré and Henry Grenerin as well. It is possible that Murcia borrowed the idea for the incipit to his "Preludio" in d-minor from a prelude by Carré or the "Gigue Aymable" of Grenerin. The three pieces have very similar themes. (see Ex. 1).

Since Murcia borrows no complete compositions from Carré or Grenerin, the question might be posed whether he actually had access to their work. Nevertheless, it is probable that Carré's *Liure de guitarre* was well known in Spanish guitar circles since Sanz incorporates a saraband by Carré in his *Instrucción de música*. ¹⁵ Grenerin's

13. Recueil d'air de guitar," (manuscript Rés. F.844 in the Fonds Conservatoire National of the Bibliothéque Nationale in Paris).

¹⁵Carré, Liure de guitarre, p. 14. Sanz, Instrucción de música, book 1, plate 12.



music, on the other hand, appears in no Spanish sources. Yet if Murcia did visit Paris, he certainly would have been exposed to Grenerin's music. The "Gigue aymable," which serves as the possible source for Murcia's incipit, was a popular piece in Paris. It is present in Grenerin's own *Livre de guitarre* and is copied out again into the Paris manuscript "Recueil d'air de guitar." ¹⁶

In conclusion, Murcia's two books are shown to be not primarily compendiums of original works, but rather anthologies of the popular music of his day. His anthologies show an intimate familiarity with several contemporary French styles, particularly the dance suite and the new European rage — the French contredanse. Furthermore, concordances between Murcia's Resumen and other Spanish sources show that Murcia is not an isolated case but is part of the musical climate of the time. Murcia's work, then, provides us with a remarkable French connection, strong and irrefutable evidence that in the early eighteenth century the Spanish were indeed in close contact with the musical fashions and tastes of their Gallic neighbor.

¹⁴Antoine Carré, Sieur de la Grange, Liure de guitarre contenant plusieurs pieces composées et mises au lour par le Sieur de la Grange auec la maniere de toucher sur la partie ou basse continüe (Paris, 1671), p. 19. Henry Grenerin, Livre de gvitarre et autres pieces de musique, meslées de symphonies, auec vne Instruction pour jouer la basse continüe (Paris, 1680), p. 25. Murcia, "Passacalles y obras," fol. 67v.

¹⁶ Grenerin, Livre de gvitarre, p. 25. "Recueil d'air de guitar," p. 284.

APPENDIX Ia

| Murcia, Resumen | | Feuillet, Recueil de contredances | |
|--|--|---|---|
| Paspied viejo La Buree de Chil La Mariee Rigodon La Borgogne La Saboyana La ferlana La Contij | 57 58 58 61 61 63 63 64 | le Passepied la Bouree d'Achille la Mariee le Rigaudon des Vaisseaux la Bourgogne la Savoye la Forlana la Conty | 122-31 1-11 12-21 37-42 43-53 54-61 62-67 68-72 |
| Ib | | | |
| Murcia, Resumen | | Feuillet, Recueil de contredances | |
| Los Paysanos La Bacante La Mathalote La Jelousie La Vergene Le Pistolet Jeanne qui Saute La Libolaine La Bonne Amicicie La Nouuelle figure | 66 72 83 83 83 83 84 85 85 | les Manches Vertes le Bacante la Matelote La Jalousie La Bergere le Pistolet leanne qui saute La Lirboulaire La bonne Amitie la Nouvelle Figure | 17-24 113-120 121-128 5-8 9-12 13-6 65-8 70-75 1-4 184-186 |

Ic

47

46

| Murcia, Resumen | | Feuillet, Catalogue |
|---------------------------------|----|------------------------------|
| | | "Danses de Bal" |
| Paspied Nuebo | 57 | Le Passe-pie Nouveau |
| La Pabana des Sesons | 65 | La Pavanne des Saisons |
| La Amable Despa[ci]o | 66 | l'Aimable Vainqueur |
| La Alemanda | 67 | l'Allemande |
| | | "Petits Recueils Annuels" |
| Los Paysanos | 66 | la Paisanne (1703) |
| La Saltarele | 68 | la Saltarelle (1704) |
| La Cariguan | 69 | la Carignan (1704) |
| La Madalena | 69 | la Madalena (1704) |
| La Babet | 70 | la Babeth (1705) |
| La Bretaignee | 70 | la Bretagne (1705) |
| La Triumphante | 84 | la Triomphante (1705) |
| La Babiere, Menuet | 71 | la Baviere (1706) |
| La Marcha de Fanatiques | 71 | la Fanatique (1706) |
| El Cotillon | 71 | le Cotillon (1706) |
| La Bacante | 72 | la Bacchante (1707) |
| La Mathalote | 72 | la Matelotte (1707) |
| Le Menuet a quater | 72 | le Menuet a quatre (1707) |
| La Nueba Bergona | 73 | la Nouvelle Bourgogne (1708) |
| La Nueba Mariee | 74 | la Nouvelle Mariee (1708) |
| La Nueba Gallarda | 74 | la Nouvelle Gaillarde (1709) |
| El Menuet de Alcides | 75 | le Menuet d'Alcide (1709) |
| La Charmant de Vainqueur, Grave | 75 | le Charmant Vainqueur (1709) |

| Ic (cont.) | | | | |
|---|--|---|---|--|
| La Borbon La Pequena Buree La Guastala La Nueba Forlana El Paspied a quatro Rondo La Medicis La Silbia La Dombe La Asturiana Rigodon | 76 76 77 77 78 78 79 80 80 | la Bourbon (1710) le petite Bouree (1710) la Gouastala (1710) la N[ouve]lle Forlanna (1711) le Passepied a quatre (1711) la Medicis (1711) la Silvie (1712) la Dombe (1712) l'Asturianne (1712) | | |
| La Melanie La Denain | 81 82 | la Melanie (1713) la Denain (1713) | | |
| Id | | | | |
| Murcia, "Passacalles" | | de Visee, Liure de gvitarre | | |
| Allem[an]da Allemanda | 69 105 | Allemande Allemande | | 18 8 |
| | | | | |
| Ie | | | | |
| Murcia, "Passacalles" | | Corbetta, Varii scherzi | | |
| Zarabanda despacio Allemanda Tombo a la Muerte de Orleans | 100 e Madama de 121v | Sarabanda <i>La guitarre royalle</i> Le tombeau sur la mort de Madame d'Or | leans | 50 10 |
| | . | , | | |
| Zarabanda muy Grave Giga La Allem[an]da R[ea]l Correnta | 123 123v 125 126v | Sarab[an]de Gigue Allemande du Roy Cour[an]te | | 8 51 1 3 |
| If | | | | |
| Murcia, "Passacalles" regular tuning | | Campion, Nouvelles decouvertes scordatura tunings | | |
| Preludio Allemanda Correnta Gabota Giga. en Rondo Zarbanda Despa[ci]o Allemanda Correnta Rondo Giga Correnta Zarabanda Despa[ci]o Preludio Allemanda Correnta | 82v 83v 84 85v 85 84 90v 52 53v 54 116v 112 124v 99 | Prelude Allemande Courante Gavotte Rondeau Sarabande Allemande Courante la Malheurier Menuet Rondeau Gigue Courante La petitte doucet Sarabande Prelude a 4 tems Allemande | 5 6 6 9 10 10 11 12 12 12v 15 17 23 25 | (19)* (20) (20) (25) (26) (26) (32) (33) (33) (34) (37) (38) (50) (52) |

^{*}Page numbers in parentheses refer to the modern page numbers of the reprint of the Nouvelles decouvertes (Geneva: Min-koff Reprints, 1977).

If (cont.)

| Rondo 117v | Rondeau | 32 | (59 |
|--------------------------|----------------------------|----|------|
| Giga 118v | Gigue | 33 | (60 |
| Gabota 118 | Gavotte | 33 | (60) |
| Allemanda 111 | Allemande (regular tuning) | 34 | (61) |
| Allemanda 51v | Allemande | 37 | (64) |
| Zarabanda Despa[ci]o 52v | Sarabande La Geffosse | 38 | (67) |
| Ayre Allegro 53 | Italienne | 39 | (68 |
| Giga 71 | Gigue | 40 | (86 |
| Giga 112v | Gigue | 43 | (89) |

50

Ig

| Murcia, "Passacalles" | | Le Cocq, "Recueil" | |
|------------------------|------|--|----|
| Gabota | 109 | Air | 10 |
| Menuet de estas piezas | 95 | Menuet (similar from phrase 2 on) | 11 |
| Otra giga | 113v | Gigue | 29 |
| Giga | 94v | Gigue | 32 |
| Rigodon | 94 | 1er Rigodon | 34 |
| Allem[an]da | 77v | Allemande (reworked) | 38 |
| Correnta | 79 | Courante | 40 |
| Gabota | 81 | based on both 1er Menuet (incipit) and | 42 |
| | | Bouree (part 2) | 45 |

| Menuet de la Obra | 82 | 2 Menuet | 43 |
|-------------------|------|------------------------|----|
| Correnta | 105v | Courante | 49 |
| Gabota | 55v | Air | 62 |
| Marcha | 57 | Marche Allegro | 62 |
| Menuet | 57v | 1 ^{er} Menuet | 62 |
| La Burlesca | 56 | Air | 63 |
| Ayre Allegro | 56v | Air prestissimo | 64 |