

FRANÇOIS LE COCQ'S INFLUENCE ON SANTIAGO DE MURCIA: PROBLEMS WITH DATES, SOURCES, AND RECOMPOSITION

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Upon reading Monica Hall's letter to the *Journal of the Lute Society of America* regarding my recent article "Santiago de Murcia: the French Connection in Baroque Spain" (*JLSA* 15 [1982], 40-51), I was excited to read of her findings concerning Murcia and François Le Cocq. I would like to thank her for her corrections and emendations. I was mistaken in my assertion that the *Recueil des pièces de guitare* (Ms. 5.615 in the Bibliothèque du Conservatoire Royale de Musique in Brussels) is copied out by Le Cocq. Ms. Hall convincingly shows that the manuscript is in the hand of the copyist Jean-Baptiste Ludovico de Castillon.

However, on several points I feel her conclusions are incorrect or insufficiently supported. Ms. Hall contends that the *Recueil des pièces* may actually postdate Murcia's *Passacalles y obras* (Add. Ms. 31640 in the British Library). She supports this hypothesis with the suggestion that the copyist of the *Passacalles y obras* may have been writing for years before the title page's date of 1732 and that the *Recueil des pièces* may have been finished as late as 1739. In support of an earlier dating of the *Passacalles y obras* Ms. Hall accurately observes that between the title page and the index and the ensuing pages of music there is a change in paper. A change in paper-type could indicate that the elaborate illuminations of the title page and the index (which, incidentally, in the *Passacalles y obras* appear to be done in a different hand and script from the tablature pages) were done in a different location from the tablature copy-work. She notes that the index and title page are not included in the foliation

and that it logically follows that the index was added only after the manuscript was completed. This observation could be said of almost any work—it is a rare index that is paginated with the body of the work and an even rarer index that is written before the work itself! In any case, none of these factors provides any clues as to how long it took to produce the *Passacalles y obras*.

Ms. Hall's strongest evidence with respect to dating rests on her claim that the *Recueil des pièces* may have been copied over a span of several years—from 1730 (the date immediately preceding the first copied compositions) to 1739 (the date of the engraved portrait of de Castillon). The preface, however, states unmistakably that the manuscript was completed in 1730. After describing the contents of the entire manuscript de Castillon closes with the words "Done in Ghent during the course of the year 1730."¹ The inclusion of the engraved portrait of 1739, therefore, indicates only that the manuscript was bound in or after 1739. It has no bearing on the actual copywork. Furthermore, the presence of this same portrait in another manuscript (Ms. II 5551.D in the Bibliothèque Royale in Brussels) would argue against its being a highly accurate tool for dating either manuscript. The evidence supports my initial claim that the *Recueil des pièces* predates Murcia's *Passacalles y obras*.

Ms. Hall states that I imply that the music in the *Recueil des pièces* had been recently composed. I do not state or imply that the works were composed in 1730, only that they were included in the manuscript in 1730. I still hold that to be true.

Ms. Hall feels I am mistaken in believing that Murcia might have obtained Le Cocq's pieces from the *Recueil des pièces*. Her objections are 1) that the *Recueil des pièces* possibly postdates Murcia's *Passacalles y obras*, and 2) a relationship between the two sources is suspect since there are significant discrepancies between the two in their versions of the same pieces. The first objection I have already treated. With regard to her second objection, I agree entirely that there are numerous differences between the two sources, but that does not discount a possible relationship between them. Murcia is taking Le Cocq's material and recomposing it in a manner similar to that of the parody mass in the Renaissance. This practice was very common in eighteenth-century Spain and is the subject of Astrid Russell's and my article "El arte de recomposición en la música española para la guitarra barroca" (*Revista de Musicología*, vol. 5, no. 1 [1982], 5–23). Ms. Hall states that Murcia did not "significantly alter any of the other pieces which he included in the *Passacalles y obras*, and it seems unlikely that he would have done so with the Le Cocq pieces." This is incorrect. Nineteen of the twenty-four works by Campion that appear in Murcia's *Passacalles y obras* are not Campion's scordatura version but

¹Fait à Gand pendant le cours de l'année 1730.

are Murcia's new arrangements for standard tuning. The Corelli sonata found in Murcia's manuscript includes Murcia's new ornamentation. Murcia's version is not a faithful representation of a single Corelli work but is a pasticcio arrangement of movements drawn from different sonatas.³ Murcia alters works by Francesco Corbetta.³ He changes the incipit of the A-minor *Allemande* by de Visée. The "Clarines Ydea especial" that Murcia inserts in his *Passacalles y obras* is a reworked version of the same piece for keyboard appearing in Antonio Martín y Coll's *Flores de música*.⁴ In fact, very few borrowed works find themselves in the *Passacalles y obras* without some alteration; Murcia's reworking of Le Cocq's pieces is just one more manifestation of this practice. I therefore maintain that the *Recueil des pièces* is a possible link between Murcia and the works of Le Cocq.

Ms. Hall suggests that "Murcia may have obtained copies of them [Le Cocq's compositions] many years before he included them in *Passacalles y obras*. To support this hypothesis she mentions 1) that Murcia may have gone to Antwerp in or around 1714 for the publication of his *Resumen de acompañar la parte con la guitarra*, perhaps even meeting Le Cocq personally and 2) that all the other borrowed works in the *Passacalles y obras* are drawn from much earlier sources, thus implying that the Le Cocq works might be from older sources as well. Her hypothesis is plausible. Her evidence, however, has no bearing on the issue. The placement of Murcia in Antwerp merely because the *Resumen* was engraved there is unconvincing. Spanish music printing had sunk to dismal levels in the early eighteenth century, and Murcia had few satisfactory alternatives. It was not uncommon for Spanish authors to have their works published by foreign presses. Murcia's presence in Antwerp during the printing of his book was no more necessary than my presence at the press when this is being printed. With regard to Ms. Hall's second point, the presence of older compositions in any source would hardly preclude the inclusion of more recent ones.

Ms. Hall is correct in stating that between Murcia's minuet (f. 95) and Le Cocq's (p. 11) the resemblance is short-lived. Though brief, the similarities are striking. I ask the reader to play the appropriate measures and

³For further reference consult my article "An Investigation in the Influence of Arcangelo Corelli on Eighteenth-Century Spain," *Current Musicology* 34 (1981).

³Consult Richard Pinnell's excellent dissertation, "The Role of Francesco Corbetta (1615-1681) in the History of Music for the Baroque Guitar, Including a Transcription of His Complete Works," Ph.D. diss., UCLA, 1976, vol. 1, p. 241 and my dissertation, "Santiago de Murcia: Spanish Theorist and Guitarist of the Early Eighteenth Century," Ph.D. diss., University of North Carolina at Chapel Hill, 1981, vol. 1, p. 232.

⁴"Clarines Ydea especial," fols. 58-67 in the *Passacalles y obras*. "Batalla famosa," pp. 75-88 in "Flores de música, obras y versos de varios organistas escuipias por Fray Antonio Martín Coll, organista de San Diego de Alcalá, año de 1706," M.1557 in the Biblioteca Nacional in Madrid.

decide whether they merit inclusion in the table of correspondences. The similarities between Murcia's *Gabota* (f. 81) and a *Menuet* (p. 42) and *Bourée* (p. 45) by Le Cocq are anything but illusory as Ms. Hall claims. (Again, consult the article "El arte de recomposición" or volume 1 of my dissertation, pp. 243-53.) The *Gabota* incipit is taken from Le Cocq's *Menuet*. The opening notes after the double bar in the *Gabota* are from the *Bourée*. As I have pointed out in previous publications, Murcia reshapes over and over the motives originally employed by Le Cocq in the 2 *Menuet* (p. 43) and the *Allemande* (p. 39). Here in the *Gabota*, these same motives reappear. Murcia is actively reshaping Le Cocq's themes; although the finished pot is Murcia's, the clay is Le Cocq's. I include the passages in question below so that the reader may judge whether or not the relationships are obscure or "illusory."

Murcia *Gabota*, fol. 81



Le Cocq *Menuet*, p. 42



Murcia *Gabota*, fol. 81



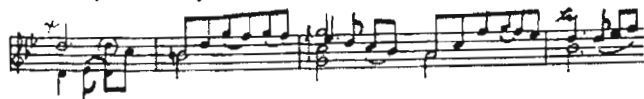
Le Cocq *Bourée*, p. 45



Murcia *Gabota*, fol. 81'



Le Cocq 2 *Menuet*, p. 43



Murcia *Gabota*, fol. 81'



Murcia, *Allemanda*, fol. 79



derived from
Le Cocq *Allemande*, p. 39



With respect to concordances, I have two emendations to my article. I did not get the opportunity to see the galleys so I did not correct the confused heading in Appendix 1e. It implies incorrectly that all the pieces by Corbetta found in Murcia's *Passacalles y obras* are drawn from the *Varii scherzi*. As Richard Pinnell stated in his brilliant dissertation, only the *Zurabanda despacio* (f. 100) is from this source; the remaining pieces are drawn from Corbetta's *La Guitarre royalle*. Also, the following correspondence should be added to Appendix 1a: Feuillet's *Contredanse* on pp. 32-36 of the *Recueil de dances* is found in Murcia's *Resumen* as *Otra Giga* on p. 60.