

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.¹ Gilbert Chase, in his often-consulted *The Music of Spain*, speaks only of Italian influence.² Mary Neal Hamilton, in her error-ridden *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 accidentales [sic] (1732)."⁴ 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"⁶ and "La Denain."

It should be observed that Murcia's interest in the contredanse was not an isolated case in Spain. The same Feuillet contredances 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 gvytarre* (Paris, 1682).⁹ (See Appendix Id.)

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

⁶The following sources in the Biblioteca Nacional of Madrid contain French contredanses: "Flores de mvscal[.] obras y versos de varios organistas escriptas por Fray Antonio Martín Organista de San Diego de Alcalá[.] año 1706," M.1357; "Hverto ameno de varias flores de musica [sic] recogidas de varios organistas por Fray Antonio Martín[.] ano 1709 de Estevan Costa Calvo," M.1360; "Libro de diferentes cifras de guitarra escogidas de los mejores avtores[.] ano de 1705," M.811; "Libro de mvscica de clav[i]cimballo del Sr. Dn. Francisco de Tejada. 1721," M.815; "Música de salterio, clave, y orquesta," M.2810; Untitled anthology, M.2262; Bartholomé Ferriol y Boxerás, *Reglas útiles 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 española...* (Madrid, n.d.), R.4203; Benito Monfort, *Contradanzas nuevas, que se han de baylar en el teatro 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 Martín Moreno's *El Padre Feijoo y las ideologías 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."¹⁰ 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."¹¹ Corbetta's music is found in the Spanish manuscript "Libro de diferentes cifras de guitarra" (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 desp[aci]o"

¹⁰Richard Pinnell includes the following chart of concordances between Murcia's "Passacalles y obras" and Francesco Corbetta's *La guitarra royalle dédiée 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).

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

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 Corbetta, 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* (Zaragoza, 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: Paris's 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.¹⁴ 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 Bibliothèque Nationale in Paris).

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

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

Ex. 1

Murcia

Carré

Grenerin

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.

¹⁶Grenerin, *Livre de gitarre*, p. 25. “Recueil d'air de guitar,” p. 284.

APPENDIX Ia

Murcia, Resumen

Paspied viejo	57
La Buree de Chil	58
La Mariee	58
Rigodon	61
La Borgogne	61
La Saboyana	63
La ferlana	63
La Contij	64

Feuillet, Recueil de contredances

le Passepie	22-31
la Bouree d'Achille	1-11
la Mariee	12-21
le Rigaudon des Vaisseaux	37-42
la Bourgogne	43-53
la Savoye	54-61
la Forlana	62-67
la Conty	68-72

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Ib

Murcia, Resumen

Los Paysanos	66
La Bacante	72
La Mathalote	83
La Jalousie	83
La Vergene	83
Le Pistolet	83
Jeanne qui Saute	83
La Libolaine	84
La Bonne Amicicie	85
La Nouvelle figure	85

Feuillet, Recueil de contredances

les Manches Vertes	17-24
le Bacante	113-120
la Matelote	121-128
La Jalousie	5-8
La Bergere	9-12
le Pistolet	13-6
jeanne qui saute	65-8
La Lirboulair	70-75
La bonne Amitie	1-4
la Nouvelle Figure	184-186

Ic

Murcia, Resumen

Paspied Nuevo	57
La Pabana des Sesons	65
La Amable Despa[c]io	66
La Alemanda	67
Los Paysanos	66
La Saltarele	68
La Cariguan	69
La Madalena	69
La Babet	70
La Bretagnee	70
La Triumphant	84
La Babiene, Menuet	71
La Marcha de Fanatiques	71
El Cotillon	71
La Bacante	72
La Mathalote	72
Le Menuet a quater	72
La Nueba Bergona	73
La Nueba Mariee	74
La Nueba Gallarda	74
El Menuet de Alcides	75
La Charmant de Vainqueur, Grave	75

Feuillet, Catalogue

"Danses de Bal"	
Le Passe-pie Nouveau	
La Pavanne des Saisons	
l'Aimable Vainqueur	
l'Allemande	
"Petits Recueils Annuels"	
la Paisanne (1703)	
la Saltarelle (1704)	
la Carignan (1704)	
la Madalena (1704)	
la Babeth (1705)	
la Bretagne (1705)	
la Triumphant (1705)	
la Baviere (1706)	
la Fanatique (1706)	
le Cotillon (1706)	
la Bacchante (1707)	
la Matelotte (1707)	
le Menuet a quatre (1707)	
la Nouvelle Bourgogne (1708)	
la Nouvelle Mariee (1708)	
la Nouvelle Gaillarde (1709)	
le Menuet d'Alcide (1709)	
le Charmant Vainqueur (1709)	

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Ic (cont.)

La Borbon	76	la Bourbon (1710)	
La Pequena Buree	76	le petite Bouree (1710)	
La Guastala	77	la Gouastala (1710)	
La Nueva Forlana	77	la N[ouve]lle Forlanna (1711)	
El Paspied a quatro	78	le Passepied a quatre (1711)	
Rondo La Medicis	78	la Medicis (1711)	
La Silbia	79	la Silvie (1712)	
La Dombe	80	la Dombe (1712)	
La Asturiana	80	l'Asturienne (1712)	
Rigodon			
La Melanie	81	la Melanie (1713)	
La Denain	82	la Denain (1713)	

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Id

Murcia, "Passacalles"

Allem[an]da	69
Allemanda	105

de Visee, Liure de gitarre

Allemande	18
Allemande	8

Ie

Murcia, "Passacalles"

Zarabanda despacio	100
Allemanda Tombo a la Muerte de Madama de Orleans	121v

Corbetta, Varii scherzi

Sarabanda <i>La guitarre royalle</i>	50
Le tombeau sur la mort de Madame d'Orleans	10

Zarabanda muy Grave	123
Giga	123v
La Allem[an]da R[ea]	125
Correnta	126v

Sarab[an]de	8
Gigue	51
Allemande du Roy	1
Cour[an]te	3

If

Murcia, "Passacalles" *regular tuning*

Preludio	82v
Allemanda	83v
Correnta	84
Gabota	85v
Giga. en Rondo	85
Zarabanda Despa[ci]o	84
Allemanda	90v
Correnta	52
Rondo	53v
Giga	54
Correnta	116v
Zarabanda Despa[ci]o	112
Preludio	124v
Allemanda	99
Correnta	99v

Campion, Nouvelles decouvertes *scordatura tunings*

Prelude	5	(19)*
Allemande	6	(20)
Courante	6	(20)
Gavotte	9	(25)
Rondeau	10	(26)
Sarabande	10	(26)
Allemande	11	(32)
Courante la Malheurier	12	(33)
Menuet Rondeau	12	(33)
Gigue	12v	(34)
Courante La petite doucet	15	(37)
Sarabande	17	(38)
Prelude a 4 tems	23	(50)
Allemande	25	(52)
Courante	25	(52)

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*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	34	(61)
		(regular tuning)		
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)

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IgMurcia, "Passacalles"

Gabota	109
Menuet de estas piezas	95
Otra giga	113v
Giga	94v
Rigodon	94
Allem[an]da	77v
Correnta	79
Gabota	81

Le Cocq, "Recueil"

Air	10
Menuet (similar from phrase 2 on)	11
Gigue	29
Gigue	32
1 ^{er} Rigodon	34
Allemande (reworked)	38
Courante	40
based on both 1 ^{er} Menuet (incipit) and Bouree (part 2)	42
	45

Menuet de la Obra	82
Correnta	105v
Gabota	55v
Marcha	57
Menuet	57v
La Burlesca	56
Ayre Allegro	56v

2 Menuet	43
Courante	49
Air	62
Marche Allegro	62
1 ^{er} Menuet	62
Air	63
Air prestissimo	64

51