

Eleanor Hague (1875–1954) Pioneer Latin Americanist

I

ALTHOUGH THE RESULTS of ethnomusicologists' field investigations and on-site recordings fill columns in *Die Musik in Geschichte und Gegenwart*, *The New Grove Dictionary of Music and Musicians* (1980), *The New Grove Dictionary of Musical Instruments* (1984), and *The New Grove Dictionary of American Music* (1986), the biographies of ethnomusicologists and folklorists often find the doors of music lexicons closed against them. Particularly evident has been this reticence, so far as Latin American specialists go.

To cite examples of omitted leaders: (1) Henrietta Yurchenko's name appears in nearly all Middle American studies. The *Bulletin of the Sonneck Society for American Music*, xix/2 (Summer, 1993), page 15, cites her formation of a "New Interest Group, Music of Latin America and the Caribbean." (2) Carmen Sordo Sodi, the Mexican ethnomusicologist who in 1965 succeeded Jesús Bal y Gay as head of the musicological section of the Instituto Nacional de Bellas Artes,¹ published six pathbreaking articles in *Heterofonía*² and contributed the article, "La música mexicana en la época del Presidente

Benito Juárez" to the major anthology dealing with nineteenth-century Latin-American musical developments.³ (3) Gabriel Saldívar [y Silva], Mexico's paramount music historian—whose ethnomusicological credentials were certified not only in his *Historia de la música en México (épocas precortesiana y colonial)* (1934; facsimile reprint, 1981) but also in *El jarabe: baile popular mexicano* (1937)—lacks a biographical entry in any music lexicon. (4) Gerónimo Baqueiro Fóster—who apart from an *Historia de la música en México* (1964) that carried forward Saldívar's history into the late nineteenth century also published a 462-page *Antología folklórica y musical de Tabasco* (1952)—eludes all biographical dictionaries.

The list of Mexicans profiled in even so specialized a vademecum as Otto Mayer-Serra's *Música y músicos de Latinoamérica* lacks such names as Daniel Castañeda, Rubén M. Campos, Alberto Cajigas Langner, Juan S. Garrido, and Paco Ignacio

¹CENIDIM = Centro Nacional de Investigación, Documentación e Información Musical, located at Liverpool 16, México, D.F. 06600, became the successor to the musicological section of the INBA after Carmen Sordo Sodi's departure for Israel in 1975.

²"La marimba," *Heterofonía*, iv/22 (January–February 1972), 27–30; "Fenomenología religiosa de *Las danzas de Conquista*," v/27 (November–December 1972), 7–10; "La música

y la danza como expresión de protesta" (Parts I and II), v/29 (March–April 1973), 22–25 and vii/33 (November–December 1973), 12–16; "La Metamúsica de Brian Ferneyhough," vii/36 (May–June 1974), 20–21; "Antecedentes históricos de la danza de caballitos," viii/42 (May–June 1975), 24–25; "Compositoras mexicanas de música comercial," xv/78 (July–September 1982), 16–20; "La labor de investigación folklórica de Manuel M. Ponce," xv/79 (October–December 1982), 36–39; "Antropología y música: La música oaxaqueña," xv/83 (October–December 1983), 32–39.

³*Die Musikulturen Lateinamerikas im 19. Jahrhundert*, ed. by Robert Günther (Regensburg: Gustav Bosse Verlag, 1982), pp. 299–325. Twelve traditional tunes serve as a musical appendix to her article.



Eleanor Hague

Taibo. If these names merely sample a roll call of Mexican *desaparecidos*, the outlook for Central and South American ethnomusicologists whose publications make possible their country coverage in dictionaries remains equally dismal.⁴

II

Not surprisingly, therefore, Eleanor Hague—the United States author who preceded all others in publishing a general history of music in Latin America⁵—still goes begging even for birth and death dates in library catalogues. Her many ethnomusicological credentials include articles on Brazilian, Mexican,

⁴In a first attempt at providing biographies of a limited group, Robert Stevenson edited an 83-page *Directory of UCLA Ethnomusicology Graduates* (University of California, Los Angeles, Program in Ethnomusicology, 1977) that profiled eleven graduates with Latin American specialties, but all eleven degree-holders until 1977 were United States persons.

⁵*Latin American Music, Past and Present* (Santa Ana, California: The Fine Arts Press, 1934) is one of the seven book entries (dating from 1914 to 1969) credited to her in the UCLA cataloging network.

and other Latin American traditional songs that began appearing in the *Journal of American Folk-Lore* as early as 1911. Her section on “Latin-American Folk-Music” continued appearing in every edition of Oscar Thompson’s *International Cyclopaedia of Music and Musicians* from the first in 1943 through the ninth in 1964.

Her absence from dictionaries is the more ironic, because in contrast with Nicolas Slonimsky’s 374-page *Music of Latin America* reviewed by Gilbert Chase with a pen dipped in vitriol,⁶ Eleanor Hague’s much more modest *Latin American Music, Past and Present* stimulated only favorable reviews. So eminent an ethnomusicologist as George Herzog (1901–1983), published a review in the *American Anthropologist*, xxxvi/4 (October–December 1934), page 612, that read as follows:

This book is obviously written not for the technical anthropologist, nor for the technical musician, but for the interested layman, and it should be viewed in this light. What the author sets out to do for the reader is accomplished very well indeed: to present in a popular style the musical traditions in Latin America conceived as a continuity. . . . The technically interested reader may regret that no more “meat” from the not too voluminous technical literature has been incorporated in the treatise. But he will find a good deal, nevertheless, that will assist him in his specific interest. One might mention the references selected from the old literature by Miss Hague, including pictures of musicians and dancers from codices, some of them seldom or never reproduced before, and a few suggestive prints of similar content from old sources. Pictures of modern Indian or folk dances illustrate the merging of Indian and European traits. Of especial value are the lists of dances practised today by the Spanish or the Europeanized Indians, and the bibliography which mentions many relevant works published in Latin American countries. The student must be grateful to Miss Hague, chiefly for having assembled so many valuable leads to material and sources for future study.

Since an invitation should be made attractive, the excellent format and make-up are especially appropriate to this volume, which invites the public to initial interest and the student to further research.

J. Frank Dobie’s appraisal in the *Southwest Review*, xx/2 [books section] (January 1935), page 25, was no less positive.

⁶*The Musical Quarterly*, xxxii/1 (January 1946), pp. 140–143. Gentleman that he has always been, Slonimsky never retaliated against Chase’s abuse.

Latin-American Music, Past and Present, by Eleanor Hague, author of *Folk Songs from Mexico and South America*, is a rarely beautiful book in format and illustration and may certainly be depended upon for scholarly information. The avowed purpose of the author is to trace out the chronological development of music in the Latin-American countries.

To be brief—and the book itself is quite brief—the historian has constructed from early chronicles a conception of the instruments, mostly drums and whistles, used by the aborigines of Mexico and Central and South America, has traced the rise of national tunes and dances following the Spanish conquest, and has brought the study down to date with a chapter entitled “The Sophisticated Music of the Present and Its Prospects.”

On the misfortune side, Hague’s 98-page survey coincidentally appeared in the same year that Gabriel Saldívar’s 324-page history devoted solely to Mexican pre-1821 events was published.⁷ Also on the debit side, she encountered for Spanish-speaking South America so extremely unreliable a monograph as Carlos Vega’s misinformed *La música de un códice colonial del siglo XVII*.⁸ For Brazilian data she sipped from the first edition of the one general history in Portuguese then available.⁹

Because of the defective character of the secondary material available to her at the time of writing, what chiefly supplied her with any trustworthy data concerning pre-1821 events had therefore to be travel accounts and missionary chronicles. From

⁷ Although she lacked Saldívar’s gold mine, she did make good use of Rubén M. Campos’s *El folklore y la música mexicana: investigación acerca de la cultura musical en México (1525-1925). Obra integrada con 100 sonos, jarabes y canciones del folklore musical mexicano, cuyas melodías están intactas. Ilustraciones de tipos, escenas y paisajes pintorescos de antaño y retratos de músicos mexicanos* (Mexico City: Talleres gráficos de la nación, 1928 [351 pp.]).

⁸ Buenos Aires: Universidad Nacional: Instituto de literatura argentina; Sección de folklore: Publicaciones. 1. ser., v. 2, no. 1, 1931 [93 pp.].

⁹ Guilherme Theodoro Pereira de Mello’s *A música no Brazil desde os tempos coloniaes até o primeiro decênio da república* (Bahia: Typ. de S. Joaquim, 1908 [366 pp.]) served as her most copious Brazilian source. Like Mello, she stresses the importance of Jean de Léry’s Tupynambá songs, two of which she quotes at her pp. 46-47. However, she used not Mello but rather *Purchas his Pilgrimes* for her data derived from Léry.

Concerning Mello, see Manuel Vicente Ribeiro Veiga, Jr., “Toward a Brazilian Ethnomusicology: Amerindian Phases,” University of California, Los Angeles, Ph.D. dissertation, 1981, p. 210: “Mello was himself a mulatto, beset however, by feelings of cultural inferiority.”

Purchas his Pilgrimes (Hakluyt Society Publications [Glasgow: James MacLehose, 1906]), volume 16, pages 553-554, she derived her lengthy description of Tupynambá singing routines. Translated from Jean de Léry (1534-1611), the cited passages at her pages 46-48 include also facsimilies of the two melodies published in Léry’s *Histoire d’un Voyage fait en la Terre du Bresil*, 3d ed. (Geneva: Antoine Chappin, 1585), 158 and 173.¹⁰

At her pages 27-28 Hague quotes the sometime Dominican friar Thomas Gage (1603?-1656), who lauded the ravishing music that in 1625 he heard in Mexico City churches.¹¹ Concerning music in Guatemalan churches, Gage supplied Hague with the following observations:

The Fiscal or clerk must be one who can read and write, and he is commonly the master of music. . . . On the Lord’s day and on other Saints’ days . . . in the morning, he and the other musicians at the sound of the bell, are bound to come to church to sing and officiate at Mass, which in many towns they perform with organs and other musical instruments . . . and at evening at five o’clock they again resort to the church when the bell calleth to sing prayers, which they call *completas* [complines] with *Salve Regina*.

Continuing, Gage commented on the rivalry between nunneries. One high-ranking Guatemalan lady—a doting father’s sole offspring who had in 1619 (ten years before Gage’s arrival at Antigua) taken vows in a Dominican nunnery housing a thousand inhabitants—was a musical paragon adored by the entire city.

Doña Juana de Maldonado y Paz, was the wonder of all that cloister, yea, of all the city, for her excellent voice and skill in music. . . . In her closet she had a small

¹⁰ See pp. 191-220 of Veiga’s dissertation for an authoritative study of Léry’s five published melodies, followed by the history of their use and misuse by Gabriel Sagard (*Le Grand Voyage du Pays des Hurons* [Paris, 1632]), Marin Mersenne (*Harmonie universelle* [Paris, 1636-1637]), and Jean-Jacques Rousseau (*Dictionnaire de Musique* [Paris, 1768]).

¹¹ *The English American, his travail by sea and land: or, A new survey of the West India’s, containing a journall of three thousand and three hundred miles within the main land of America* (London: R. Cotes, 1648 [220 pp.]); see [Thomas Gage’s] *Travels in the New World*, ed. by J.E.S. Thompson (Norman: University of Oklahoma Press, 1958), p. 72: “So exquisite [is the music] in the city that I dare be bold to say that the people are drawn to their churches more for the delight of the music than for any delight in the service of God.”



organ, and many sorts of musical instruments where upon she played sometimes by herself, sometimes with her best friends of the nuns; and here especially with music she entertained her Bishop [Fray Juan de Sandoval y Zapata, O.S.A.].

Without itemizing Hague's other citations and without unduly complaining about the heterogeneous manner in which she presented her quotations, they did at least serve Robert Stevenson (and others) with suggestions telling where to search for further useful data. However—despite the indebtednesses—at the time of writing his *Music in Mexico, A Historical Survey* (New York: Thomas Y. Crowell, 1952) neither he nor any of those who reviewed his book (Jesús Bal y Gay, Gilbert Chase, Thurston Dart, Adolfo Salazar, Moses Smith) had access to a published Hague biography.

III

Only after she died, a spinster at age 79, did biographical details finally surface in her necrologies. *The Masterkey*, xxix/1 (January–February 1955), pages 4–6, contains an obituary written by the then Director of the Southwest Museum, Frederick Webb Hodge.¹² A Life Member since May 1936 and a Trustee since 1942, she still today ranks as one of the Museum's all-time most generous benefactors. Born at San Francisco November 7, 1875, she died at Flintridge, a suburb of Pasadena, California, in her mansion at 327 Georgian Road, December 25, 1954.¹³

Already seventeen years before she published *Latin American Music* the American Folk-Lore

¹²Founded in 1907, the Southwest Museum at 234 Museum Drive (off North Figueroa Street) in Highland Park, Los Angeles (tel. 213-221-2164; fax 213-224-8223), houses a "200,000-item library of comparative anthropology, history, art and linguistics." The librarian in 1993 was Kim Walters, the Associate Librarian was Richard Buchen. For its history, see William Wilcox Robinson, *The Story of the Southwest Museum* (Los Angeles: Ward Ritchie, 1960). F.W. Hodge (1864–1956), leading ethnologist of his generation, directed the Southwest Museum from 1932 to his decease.

¹³Her father, James Duncan Hague (1836–1908), a mining engineer, is profiled in *Who Was Who in America* (Chicago: Marquis Who's Who, 1943), Vol. 1 (1897–1942), p. 500. From 1879 to his death he maintained homes in New York City and at Stockbridge, Massachusetts. Eleanor inherited her great wealth.

Society had issued as volume 10 in its Memoirs Series her 115-page volume, *Spanish American Folk-Songs* (Lancaster, Pennsylvania: The New Era Printing Company, 1917)—this volume containing her 81 transcriptions preceded by a 15-page introduction.¹⁴ Her next book, *Music in Ancient Arabia and Spain* (London: H. Milford, Oxford University Press; Stanford University Press, 1929), was an abridged translation, cooperatively done with Marion Leffingwell, of Julián Ribera's *La Música de las Cantigas*.¹⁵

In 1929 when the abridged translation appeared, Julián Ribera y Tarragó (*b* Carcagente, Valencia, February 19, 1858; *d* there May 2, 1934) still remained a highly honored scholar. Elected a member of the Real Academia Española in 1912, he was three years later appointed to the Real Academia de la Historia. The review of *La Música de las Cantigas* by the paramount American Arabist, Duncan Black Macdonald (1863–1943) published in the *American Historical Review*, xxviii (1923), 530–531, contained judgments that amply justified a translation.

In this [work] he is only confirming and carrying further his thesis of ten years ago in his *Discurso*, read before the Royal Spanish Academy when he was received by it as a member in May 1912; that the key to the mechanism of the poetical forms of the various lyrical systems in medieval Europe is to be found in the Andalusian lyric, to which the *Cancionero* of Abencuzmán belongs (*Discurso*, p. 50), and that the Andalusian lyric arose in a bilingual community speaking two colloquials, Arabic and Romance, in the mixed civilization, Muslim and Christian, of the south of Spain. . . . Professor Ribera shows that the origins of Muslim music are made perfectly clear by the Arabic writers on the history of that art. These writers have also treated the art at length.

¹⁴Dated October 23, 1916, at Stockbridge, Massachusetts, the introduction contains a still useful survey of secular music in Hispanic California and in places in Mexico visited by her. Pedro Díaz, her informant in Oaxaca convinced her that even very "complicated types of songs" belonged to the Mexican inherited folk repertory.

¹⁵Although Ribera's music transcriptions erred wildly, the Joaquín Pena-Higinio Anglés *Diccionario de la música Labor* (Barcelona: 1954), II, 1875, still ranked the literary introduction as "un estudio de altísimo valor histórico." The historic portion of *La Música de las Cantigas. Estudio sobre su Origen y Naturaleza con reproducciones fotográficas de texto y transcripción moderna* (Madrid: Tipografía de la Revista de Archivos, 1922 [156 + 346 pp.]) was reissued in 1927 as *Historia de la música árabe medieval y su influencia en la española* and it was an abridgment of the 1927 history that Hague and Leffingwell translated.

Hague and Leffingwell's translation reprinted in 1969 by Da Capo earned a review by Robert Anderson in *The Musical Times*, cxi (November 1970), 1116; according to him the translation is "compulsively readable in his biographical sketches of Arab musicians whether in the East or in Spain."

So far as her dozen journal articles go: already before she gave her first series of guitar-accompanied "Folk-Song Recitals" at Berkeley in 1918 (*Bulletin of the University of California Extension*, New Series, iv/8 [September 1918]) six of her articles had appeared in the *Journal of American Folk-Lore*.

"Spanish-American folk-songs" (*JAFI*, xxiv [1911], 323-333);

"Brazilian Songs" (xxv [1912], 179-181);

"Mexican folk-songs" (xxv [1912], 261-267);

"Spanish songs from Southern California" (xxvii [1914], 331-332);

"Eskimo songs" (xxviii [1915], 96-98); and

"Five Mexican dances" (xxviii [1915], 379-389).

Prior to settling at Pasadena where from 1920 to her decease she spent her last thirty-five years, she had lived chiefly at her family's residence in New York City and at Stockbridge, the arts center twelve miles south of Pittsfield in the resort region of the Berkshire Hills.¹⁶ Member of a family of great wealth, she studied privately in Italy and France, directed church choirs in New York City,¹⁷ and was a member of the New York Oratorio Society.¹⁸

Her strictly musical publications began with *Folk Songs from Mexico and South America . . . piano-*

*forte accompaniments by Edward Kilenyi*¹⁹ (New York: H.W. Gray, 1914). After her move to Pasadena she continued with *Early Spanish-California folk-songs collected by Eleanor Hague; harmonized and set for voice and piano by Gertrude Ross*²⁰ (New York: J. Fischer & Bro., 1922), and "Some California Songs. Recorded by Charles Fletcher Lummis and transcribed by Eleanor Hague," published in *The Masterkey*, Pt. I, vol. 8, no. 1 (January 1934), Pt. II, vol. 8, no. 4 (July 1934), and Pt. III, vol. 11, no. 3 (May 1937). In 1946 appeared *Canciones de mi padre; Spanish folk songs from southern Arizona, collected by Luisa Espinel from her father Don Federico Ronstadt y Redondo, Translated by Eleanor Hague* (Tucson: University of Arizona, General Bulletin, no. 10 [words in Spanish and English]).

Two years before her death she prepared a 45-page typescript, "Folk Music in the Southwest," for publication in Howard Swan's *Music in the Southwest, 1825-1950* (San Marino: Huntington Library, 1952).²¹ Determined to disallow any such section in his forthcoming book (laid as a cenotaph on L.E. Behymer's tomb), Swan—who was seemingly unaware that she was the author—directed that this rejection notice be sent her: "The author [Swan] feels that the subject has had adequate attention from such eminent scholars as Frances Densmore, Edna Ferguson, Eleanor Hague, Owen Da Silva, and others." This rebuff was the more painful, because Hague had herself subsidized both the publication (and the needed preparatory research) of Frances Densmore's *Cheyenne and Arapaho Music*

¹⁶In 1954 Stockbridge still remained the home of her then eighty-year-old unmarried sister, Marian Hague (1874-1971), her sole survivor. Marian's obituary appears in *The New York Times*, February 2, 1971, 40:3. In 1920 Marian had published, in cooperation with Frances Morris, *Antique Laces of American Collectors* (New York: William Helburn).

¹⁷Her paternal grandfather, the Rev. Dr. William Hague (1808-1887), one of the most renowned and prolifically published American Baptist clergymen of his epoch, pastored First Baptist, Boston, when her father James Duncan was born there. From 1858-1862 he pastored Madison Avenue Baptist in New York City. She was twelve when he died.

¹⁸Leopold Damrosch (1832-1885), founder in 1873 of the Oratorio Society of New York, conducted it until his death, whereupon his son Walter took the reins for the next thirteen years. See George Martin, *The Damrosch Dynasty America's First Family of Music* (Boston: Houghton Mifflin Company, 1983), pp. 33-37, 164-165, and 509.

¹⁹Concerning Kilenyi (*b* at Philadelphia, May 7, 1911; Adjunct Professor at Florida State University, Tallahassee, in 1992, after lengthy service there), see George Kehler, *The piano in concert* (Metuchen, New Jersey: Scarecrow Press, 1982), 1, 666-667. His accompaniments for the ten songs require an accomplished pianist. Hague lists the sources of the ten songs on a prefatory page.

²⁰Gertrude Ross born at Dayton, Ohio in 1888, lived in California from 1898 until her decease in 1940. See "Music in Southern California: A Tale of Two Cities," *Inter-American Music Review*, x/1 (Fall-Winter 1988), pp. 86, 108.

²¹Robert Stevenson reviewed the 1977 Da Capo reprint in *Inter-American Music Review*, iv/2 (Spring-Summer 1982), pp. 85-86. In Willard Rhodes's review (*Musical Quarterly*, xxxix/4 [October 1953], 630-634) he complained that the book was mis-titled, that Swan grossly overdid concert attractions (thanks to Behymer), and utterly neglected folksong. The author's bias against the Mexican heritage makes the book a shameful witness to Anglo snobbery.

(Southwest Museum Papers, no. 10, 1936) and *Music of Santo Domingo Pueblo, New Mexico* (Southwest Museum Papers, no. 12, 1938). At the time of Hague's death, still unpublished remained Densmore's "Music of the Maidu Indians of Northern California"—the research for which had likewise been subsidized by Hague.

Her bounty to other ethnomusicological researchers sets her on a pedestal. At her expense Donald and Dorothy M. Cordry gathered data on site for their *Costumes and Textiles of the Aztec Indians of the Cuetzatlán Region, Puebla, Mexico* (Southwest Museum Papers, no. 14, 1940) and *Costumes and Weaving of the Zoque Indians of Chiapas, Mexico* (Papers, no. 15, 1941). Apart from these publications, the Cordry Mexican expeditions yielded 196 ethnological specimens, purchased for the Museum by them from Otomí, Chimantec, Tzotzil, and Zoque indigenes. In an epoch when Museum representatives could still legally purchase and bring back archaeological finds to United States museums, she also financed the expedition to Peru and Bolivia of the Harry Tschopik couple, their Aymara Indian acquisitions (clothing, weaving, equipment, toys, pottery) totalling some 132 objects.

Reaching out beyond objects for museum display, Hague—on Densmore's suggestion—founded a Jarabe Club for youthful folk dancers headquartered from 1940 to her death at the Pasadena Settlement Association (80 West Del Mar). Eight Jarabe Club dancers from Pasadena City schools visited Washington during April of 1941 to represent the State of California at that year's National Field Dance Festival. The authenticity of their presentations so favorably impressed the Mexican ambassador, Dr. Francisco Castillo Nájera,²² that he invited them to perform at a garden party organized in their honor. Continuing to pay all the Jarabe Club dancers' travelling expenses, Hague arranged for them to perform at Swarthmore and Mundelein Colleges on their journey homeward. At the approach of death she asked for contributions to the Club instead of flowers for her funeral.

Her memorial rites at the Pasadena Neighborhood Community Church (Curtis Beach, pastor) January 9, 1955, centered in music by Harlow Mills,

²² Physician, diplomat, writer and poet, Dr. Francisco Castillo Nájera (1886–1954) had served as Mexican plenipotentiary in China, Belgium, Netherlands, Switzerland, and France before assignment as ambassador to the United States 1935–1945.

composer-pianist, who managed the Coleman Chamber Music Association 1948 to 1971, and his wife Elizabeth Morgridge Mills, concert violinist who was a protégée of world-renowned Vera Barstow. Paradoxically, Hague's own entire publication career had been devoted not to "art music" but rather to expressions now classifiable as ethnomusicological or folkloric. Moreover, her chief bequest to the Southwest Museum was a manuscript miscellany containing not masses and motets but rather ca. 300 dance tunes popular in Mexico before 1790.

Ethnomusicologist Samuel Martí²³ discussed these in *The Eleanor Hague Manuscript of Mexican Colonial Music* (Southwest Museum Leaflets, No. 33 [1969]). The first of his three publications devoted to the manuscript, Martí's brochure contains five music facsimiles illustrating the variety of copyists who produced the two disjunct sections of the manuscript. The same musical facsimiles—*Las Bodas Reales*, *Chacona De Arlequina*, *La Galopada*, *Lamarie* (preceded by a Minueto), and a page containing three Paspies (*de Princeza*, *de España*, and *nuevo*)—reappear in Martí's Spanish-language versions of Southwest Museum Leaflet, No. 33.²⁴ However, Martí foundered so utterly in both English and Spanish versions that the future investigator who at last gave a coherent and reliable account had to begin by disregarding everything written about the manuscript by Martí.²⁵

²³ Born in Hotel Dieu at El Paso, Texas, May 18, 1906, Samuel Martí died at Tepoztlán, Mexico March 29, 1975. For a traversal of his career in the United States (to 1940) see Robert Stevenson, *Music in El Paso 1919–1939* (El Paso: Texas Western Press, 1970), pp. 18–20. For his Mexican career see Stevenson's "Samuel Martí, etnomusicólogo," *Heterofonía*, 60 (May–June 1978), 3–5, an article that concludes with eleven citations of articles about him that appeared in El Paso newspapers between March 25, 1924, and December 25, 1955, in which latter year he became a Mexican citizen.

²⁴ "Música laica colonial," *Boletín del Instituto Nacional de Antropología e Historia*, no. 37 (September 1969), pp. 25–29; "Música colonial profana," *Cuadernos Americanos*, 168/1 (January–February 1970), pp. 99–109. The Spanish-language versions add a facsimile of folio 80 in the second section of The Eleanor Hague Manuscript (containing an *Adagio* for violin and continuo by Luis Misón [baptized Mataró, Barcelona, August 26, 1727; d Madrid, February 13, 1766]; see his entry in *The New Grove Dictionary of Opera* [1992], iii, 412–413).

²⁵ Trained in Chicago for a concert violinist's career, Samuel Martí never published anything without making egregious mistakes. See the account of his 383-page *Canto, danza y música precortesianos* (Mexico City: Fondo de Cultura Económica,



Las Bodas Reales

1^o Bailan. mano vuelta *f*. con 2^o con mano dcha. y pta-
van a 2^o lugares 3^o bailan. manos, baxas, *f*. con 3^o con
mano izquierda 3^o en mano de 2^o y 3^o en mano de 2^o con
esta para abajo y aquellos para arriba 3^o comparecen con
compañes. 3^o en mano de 2^o y 3^o y 4^o en mano de 2^o y 3^o con
ala para 3^o manos compare con compare 3^o quedan en 2^o lu-
gares 3^o baila con 2^o y 3^o con 2^o al mismo tiempo 4^o
baila con 3^o y 3^o con 3^o 3^o baila con 2^o y 3^o con 3^o al
mismo tiempo 4^o baila con 2^o y 3^o con 2^o 3^o quedan en la
2^o lugares 3^o quedan 6. haviendo de 2^o 3^o baila cada uno con
de lugar con pace y hallo la cada uno en 6. para de fin

Las Bodas Reales

(p. 70, accompanied by choreographic instructions)

La Galopada

Cantana con la 1^a haviendo con la 1^a haviendo con la 1^a
la 2^a de 2^o con la 1^a haviendo con la 1^a haviendo con la 1^a
primera y en esta se empieza el de la 1^a haviendo con la 1^a
en la 1^a haviendo con la 1^a haviendo con la 1^a haviendo con la 1^a
de 2^o haviendo con la 1^a haviendo con la 1^a haviendo con la 1^a
cada una haviendo al fin

La Galopada

(p. 71, with choreographic instructions)

Chacona De Arlequina

Chacona De Arlequina
(fol. 73)

Minuetto

Minuet, allegro (2/4), L'amarie
(fol. 71^v)

Paspie de Princeza
 Paspie de Spaña
 Paspie nuevo

Paspie de Princeza, Paspie de Spaña, Paspie nuevo
 (fol. 69^v)

IV

Craig H. Russell gave the first useful insights in his paper, "New Jewels in Old Boxes: Retrieving the Lost Musical Heritages of Colonial Mexico," read at the November 21, 1992, meeting of the Pacific Southwest Chapter of the American Musicological Society, held at California State University, Los Angeles. The data offered in the next concluding paragraphs rests wholly on "Chart 4 Eleanor Hague Manuscript, Southwest Museum" distributed as a hand-out at that November 21 session.

In this hand-out Russell traced the origins of certain dances through correspondences of 26 of the tunes. In the first section of the manuscript he found these:

1961) in *Hispanic American Historical Review*, XLII/3 (August 1962), 450-451.

Lully's "Loure pour les Pêcheurs" from his *Alceste* (1674) supplied the tune of "El Chip" at page 4; his "Premier Rigaudon" from *Acis et Galatée* (1686) provided the tune of the "Contra Rigodon" at page 112. Campra's "La venitienne" = "La Conty" from *Carnaval de Venise* (1699) equals "La Conti" at page 18. Purcell's "Jig" from his *Fairy Queen Suite No. 1* supplied the tune for "La Old Barchelor" at page 47, and Walsh's "Prince William" in his *Compleat Country Dancing Master* (1713, p. 87) equals "El Principe Guillermo" at page 142. Feuillet's *Contredances*,²⁶ Nos. 4 ("Le Pistolet," pp. 13-16); 7 ("le Prince George," pp. 33-38); 1 ("La bonne Amitié," pp. 1-4); and 18 ("Le Menuet du Chevalier," pp. 96-99) prove the sources for the Hague "La Mareschal," "La Prince George," "La Xameico" (= "La Buena Amistad"), and "El Minuette de los Caballeros" at pages 44, 45, 46 = 56, and 69. Ferriol y Boxeraus's *Reglas útiles*²⁷ ("Prosigue la gentil," p. 278; "La Charratera," p. 274; and "El Resvalon," p. 266) provided the Hague manuscript copyist with "La Charratierra," "La marcha du Roy," and "El Gallo" at pages 37, 42, and 113.

Foliated rather than paginated, the second section of the Eleanor Hague Manuscript begins with a leaf numerated "fol. 69." Feuillet's *Recueil de dances composées par M. Pecour . . . et mises sur le papier par M. Feuillet* (1700) supplied the Hague "Paspie viejo" at fol. 70; Feuillet's catalogue of 1705 listed "La bretaña" at fol. 70^v; his catalogue of 1709 itemized the Hague "Minueto de alsides" at fol. 70^v; "Paysana vieja," fol. 73^v; "Cherman" at fol. 74; and "Allegro," fol. 74. The catalogue of 1710 listed "La Guastala," fol. 69; the 1713 catalogue itemized "La melanie," fol. 77.

"Lamarie" at fol. 71^v derives from Lully's *Ballet des plaisirs* (February 4, 1655) where it is headed "Un veillard avec sa famille." "Amable" at Hague's fol. 72 equals Campra's "Amable vainqueur" in his *Hesione* of 1700. The remaining correspondences revealed in Russell's Chart 4 read thus:

²⁶ Raoul-Auger Feuillet, *Recueil de Contredances* (Paris: Chez l'Auteur, 1706); facs. repr. (New York: Broude Brothers, 1968).

²⁷ Bartolomé Ferriol y Boxeraus, *Reglas útiles para los aficionados á danzar: Provechoso divertimento de los que gustan tocar instrumentos . . . Su author Bartholome Ferriol y Boxeraus, único author en este idioma de todos los diferentes passos de la danza francesa . . .* ([Málaga?]: A costa de Joseph Testore, 1745). For a description of this publication, see Felipe Pedrell, *Catàlech de la Biblioteca Musical de la Diputació de Barcelona* (Barcelona: Palau de la Diputació, 1908), I, 92-96.



- No. 182
"La alemanda,"
fol. 72^v
- Campra, "L'allemande, dance nouvelle," *Fragments de Monsieur Lully*, 1702 [Campra].
- Murcia, *Resumen*, No. 17, "La Alemanda," p. 67²⁸
- Murcia, *Códice Saldívar N° 4*, No. 40, "La Allemanda," fol. 78^{v29}
- No. 183
"Chacona de Arlequina,"
fol. 73
- Lully, "Chaconne des Scaramouches," *Le Bourgeois Gentilhomme*, 1670
- No. 184
"La Vacante,"
fol. 73^v
- Feuillet, *Contredanses*, "la Bacante," p. 113
- Murcia, *Resumen*, No. 27, "La Bacante," p. 72
- Murcia, *Códice Saldívar N° 4*, No. 47, "La Bacante," fol. 81^v
- No. 185
"Paysana vieja," fol. 73^v
- Feuillet, *Catalogue* for 1709
- Murcia, *Resumen*, part 2 of No. 34, "La Charmant de Vainqueur," p. 75
- No. 186
"Cherman,"
fol. 74
- Feuillet, *Catalogue* for 1709
- Murcia, *Resumen*, part 1 of No. 34, "La Charmant de Vainqueur," p. 75
- No. 187
"Allegro,"
fol. 74
- Feuillet, *Catalogue* for 1709
- Murcia, *Resumen*, part 2 of No. 34, "La Charmant de Vainqueur," p. 75
- No. 191
"Arlequina Biega," fol. 75
- Lully, "Chaconne des Scaramouches," *Le Bourgeois Gentilhomme*, 1670
- No. 193
"Furlana,"
fol. 75^v
- Campra, "La Forlana,"
L'Europe Galante, 1697
- Murcia, *Resumen*, No. 11, "La Ferlana," p. 63
- No. 194
"El Rigodon,"
fol. 76
- Lully, "Premier Rigaudon,"
Acis et Galatée, 1686
= No. 112, "Contra Rigodon,"
p. 112
- Murcia, *Resumen*, No. 56,
"Rigodon," p. 86
- Murcia, *Códice Saldívar N° 4*,
No. 49, "Rigodon," fol. 82
- Feuillet, *Catalogue* for 1713
- Murcia, *Resumen*, No. 44, "La Melanie," p. 81
- No. 201
"La fustam-berga," fol. 78
- Murcia, *Resumen*, No. 14,
"Fustamberg," p. 66
- Murcia, *Códice Saldívar N° 4*,
No. 38, "Fustamberg," fol. 76

Russell's identification of correspondences proves beyond cavil the European "high art" derivation of at least 59 of the 298 items in the Hague manuscript. Nonetheless, ethnomusicology still preempts this collection. So long as Rubén M. Campos's definitions of folklore can include Ernesto Elorduy's *Ella*, Manuel M. Ponce's *Estrellita*, Quirino Mendoza y Cortez's *Cielito lindo*, Juventino Rosas's *Sobre las olas*, and Narciso Serradell's *La Golondrina*, Eleanor Hague's belonging to folklorists' ranks and her manuscript's being called an ethnomusicologist's treasury, cannot be gainsaid. Except for the Latin American sacred heritage, which never caught her eye, the totality of popular secular music remained for her—as it did for so notable a successor Latin Americanist as Charles Seeger³⁰—the sole division that interested her. Even today, forty years after her

³⁰Born at Mexico City December 14, 1886, Charles Seeger headed the Music Division of the Pan-American Union 1941-1953. According to H. Wiley Hitchcock's blurb on the back jacket of Ann Pescatello's edition of Seeger's *Studies in Musicology II, 1929-1979* (University of California Press, 1994), Seeger was "twentieth-century America's most magisterial musicologist—by which I mean that he was the most wide-ranging, deep-digging, horizon-expanding, and intellectually awesome musical thinker we have had."

Despite not mentioning Eleanor Hague in any of his publications, Seeger duplicated her value systems—at least so far as Latin American music goes. Both came from upper-crust families, both were firmly grounded in European "fine art" music. In *Notes of the Music Library Association*, sec. ser., x/2 (March 1953), p. 230, Seeger classed "the history of the fine art of Music in Mexico" as

for the most part stumbling, mongrel, epigonic, and inept. Only a few works, and those very recent, can stand beside the best work of the big world except to disadvantage. But what of the popular music of Mex-

²⁸Santiago de Murcia's *Resumen de Acompañar la Parte Con La Guitarra . . . Año DE 1714*, the subject of Elena Machado Lowenfeld's 176-page M.A. thesis chaired in 1974 by Barbara R. Hanning at City College of the City University of New York, "Santiago de Murcia's Thorough-Bass Treatise for the Baroque Guitar (1714): Introduction, Translation, and Transcription" (Ann Arbor: University Microfilms, Order No. M-7910), was more authoritatively and completely transcribed in Craig H. Russell's "Santiago de Murcia: Spanish Theorist and Guitarist of the Early Eighteenth Century," University of North Carolina Ph.D. dissertation, 1981.

²⁹*Santiago de Murcia's "Códice Saldívar N° 4": A Treasury of Secular Guitar Music from Baroque Mexico*. Russell's two-volume work scheduled for publication by the University of Illinois Press in 1994 will contain a complete transcription of Murcia's *Códice Saldívar N° 4* and list of correspondences.

death, Latin American music that matters to most North Americans remains within the folklorist and ethnomusicologist's domain.

ico? These are indeed pearls! And they can stand beside their fellows in any American or European country, if they do not actually stand above them.

The Editor of *IAMR* considers this myopic put-down of Mexico's historic treasury of "fine art" music humiliating and undeserved. Nonetheless, for better or worse Hague and Seeger stand on the same platform. As a result, Ethnomusicology still remains today the only academic discipline in the United States that shelters Latin American music.