

INTRODUCING THE IOHIO (continued from page 1)

function. She studied piano and harpsichord at Smith College, the University of Michigan (B.A. in Music) and Indiana University and also holds a Master's Degree in European History (University of Michigan). Cicely is the liaison with the local community and the music world in Mexico.

Edward Pepe is a professional organist and protégé of renowned German organist and scholar Harald Vogel. He was co-founder and co-director of the Westfield Center for Early Keyboard Studies (Massachusetts), the most highly esteemed organization in the United States dedicated to promoting early music on keyboard instruments. He brings to the IOHIO organizational experience as well as organ and early music contacts from all over the world. Ed received a B.A. from Yale University, a Masters Degree in Music from New England Conservatory and an MFA in Photography from the University of Massachusetts. He has been actively creating a detailed photo archive in the IOHIO of the Oaxaca organs.

Since the beginning of the project, Cicely and Ed have chosen to work as volunteers and donate their time to the IOHIO.

Alfredo Harp Helú, former director of BANAMEX (Banco Nacional de Mexico), is the President of the Board of Directors of the IOHIO. He has demonstrated an interest in Mexican historic organs for years, since several restorations (five in Oaxaca) were financed by BANAMEX. He has donated office space for the IOHIO in the Museo de Filatelia de Oaxaca (MUFI), as well as a computer, office equipment and a monthly stipend to cover office expenses.

María Isabel Grañén Porrúa, the Vice President of the Board of Directors of the IOHIO, is the director of the Francisco de Burgoa Library, which houses a very important historic archive, and was formerly the director of the Instituto de Artes Gráficas de Oaxaca (IAGO). She holds a doctorate in art history and is an expert on colonial documents and printing.

Our project was defined and refined during the summer months of 2000, so that by October we were ready to announce it publicly. The new MUFI building, connected to the former installation and housing the offices of the museum, conference spaces and the IOHIO office, was officially inaugurated on Friday, October 13, attended by several hundred well-wishers and blessed by the Archbishop of Oaxaca, Monsignor Hector Martínez González. We have recently acquired the status of an Asociación Civil (A.C.), signifying a formal Mexican non-profit institution, and this will facilitate the organizing and funding of large scale projects.

The goals of the IOHIO, as described in our original announcement (October 2000), are the following:

- 1) Increase public awareness of the Oaxaca organs through concerts, recordings, research and publications
- 2) Maintain the restored organs, protect the unrestored organs and support future restoration projects
- 3) Assure that the restored organs are played in both liturgical and concert settings. The IOHIO intends to contract a young Mexican organist to play and maintain the organs on a regular basis.
- 4) Establish a research facility for local and visiting scholars and performers
- 5) Sponsor events to foster national and international interest in the Oaxaca organs: conferences, master classes, tours, festivals and a permanent exhibit
- 6) Establish a choral and keyboard school in Oaxaca
- 7) Establish an organ restoration workshop in Oaxaca

Our office hours are still irregular, because we spend much of our time visiting organs in the countryside, playing the city organs or working on building up an infrastructure through community contacts. Nevertheless, we invite any interested parties to please make an appointment to visit the IOHIO office or to write us for more information about our work.



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Photograph: Office of the Instituto de Órganos Históricos de Oaxaca. The furniture is hand-painted by Valerie Nadeau with design motifs from some of the Oaxacan organs.

NEWSLETTER OF THE INSTITUTO DE ÓRGANOS HISTÓRICOS DE OAXACA, A.C.

Newsletter No. 1

August, 2001



INTRODUCING THE IOHIO

The idea of forming an organization in Oaxaca dedicated to promoting and protecting the historic organs was formulated by Edward Pepe and Cicely Winter during the spring of 2000. The need for such an organization was only too apparent: two recent concerts during that period (in Tlacoahuaya in February and in the Cathedral in March) had been attended by hundreds of people, who made it clear they were eager to hear the restored Oaxaca organs; restoration projects were continuing faster than guidelines could be established to regulate and evaluate them; and many undocumented organs in the state were still in danger of being lost from lack of awareness of their historic value.

The Instituto de Órganos Históricos de Oaxaca (Institute of Historic Oaxacan Organs or IOHIO, pronounced YOYO) represents a fortuitous coalition of four people, each with different interests and talents, joining forces in order to preserve a long neglected and little understood aspect of Oaxacan culture.

Cicely Winter has been a part of the Oaxaca community since 1972. Raising four Oaxacan-born children has integrated her into the traditional social life, and being married to archeologist Marcus Winter has familiarized her with many issues common to the worlds of archeology and historic organs, such as restoration, typology and chronology, historical context and community

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HISTORIC ORGANS IN THE STATE OF OAXACA *

ORGANS REGISTERED BY THE IOHIO AS OF AUGUST 2001

- 1) San Baltazar Yatzachi el Alto
- 2) San Pedro Quiatoni
- 3) Santa María Alotepec
- 4) Santiago Lachiguiri
- 5) Guevea de Humboldt

* 46 organs in 44 communities

THE IOHIO DISCOVERS MORE UNDOCUMENTED ORGANS

Within six months of our official inauguration in October, 2000, we have been able to add five previously undocumented organs to the list of forty-one known to exist when the IOHIO (YOYO) was founded. The three organ-finding adventures reported here represent only the beginning of our detective work, and perhaps we may be able to someday double the number of known historic organs in the state. Recently, very reliable reports have come into our office of thirteen more undocumented organs, so we have many field trips to look forward to in the future!



Santa María Alotepec

In November 2000 we found an instrument in Santa María Alotepec, which represents the first historic organ ever documented in the Mixe area of Oaxaca. Located about 6 1/2 hours from Oaxaca City on a largely unpaved road, the village of Alotepec sits scattered about the base of an enormous cliff. As in every town we have visited, the local authorities and inhabitants have been extremely hospitable and were proud and eager to show us their organ. It proved to be a relatively late instrument (stylistically similar to the organs in Tehuantepec or Santa Cruz Amilpas), and some people in the town remember having heard it play in the 1960s. Amazingly enough, one of the two former organists was still alive and was summoned to the church. It was indeed a dramatic moment when the approaching thump of a walking stick suddenly ended at the church door, revealing the stooped silhouette of Don Federico Reyes with his serape and

knit hat. He told us and the ever growing crowd of curious onlookers his stories about the organ and occasionally burst into song to illustrate a point. Then, before we knew it, this octogenarian was scrambling up the spiral staircase to the organ loft! He had not visited the organ in many years but greeted it like an old friend, pulling stops as he took his position in front of the no longer functioning keyboard.

According to the story told to him by his grandfather, the organ used to have a plaque on it with the date 1899. Sometime during that year every man, woman and child in the village had walked into Oaxaca City, a journey which then took three days, then walked back to Alotepec, each with a piece of the organ tied Mixe style with a forehead tumpline onto his or her back. (Don Federico's grandfather was a small boy at the time and remembered carrying a few pipes himself.) Then the organ builder traveled from Oaxaca to assemble the organ in situ. Indeed, we have since discovered in the archives that organ builders are often referred to as "armadores" (assemblers). This story helps explain how so many Oaxacan instruments ended up in such remote, inaccessible areas.

Although the Alotepec organ dates from the late 19th century, it retains the typical split register of the earlier Spanish/Mexican school of organbuilding. It also exhibits a typical chest layout of later Oaxacan instruments—largest pipes in the middle, division into C and C# sides and movement diatonically outwards to the smallest pipes at the far edges. (La Soledad in Oaxaca City has a more complex version of this basic arrangement) This is made possible by a slider design which allows the treble draw to control pipes divided into two groups, one on the left and one on the right of the case with the bass pipes smack in the middle of them! (The bass/treble division of the slider is easier of course when the pipe arrangement is completely chromatic, as is the case in all of the earlier organs.) Although not playable, the organ remains in relatively good condition with perhaps 75% of its pipework extant. As in so many towns, the elders expressed the hope that they may hear their organ play once again before they die, and we can only hope that their wish may come true.

The documentation of the organ in San Baltazar Yatzachi el Alto came about because of a chance encounter. Cicely was talking to the priest in a church in Oaxaca

City about the organ in the church, and Sra. Damiana Cruz happened to overhear the conversation. She came up to Cicely afterwards to tell her that there was an old pipe organ in her church too! Yatzachi el Alto is located in the Sierra Zapoteca Norte, past Guelatao, the birthplace of Benito Juarez, and Ixtlán and Calpulalpan, where there are organs already documented. We traveled there in December 2000 on a winding, mountainous road about 3 1/2 hours from Oaxaca. The lovely church, typically perched on the highest ground in the town with a magnificent 360° view all around, possesses recently re-



San Baltazar Yatzachi el Alto

stored retablos and a wooden roof decorated with colorful geometric designs. A local committee has been dedicating much time and energy in recent years to church restoration projects, and the representatives of the town were very excited to have us photograph and measure their organ, as well as to learn more about what they could do to protect it. Typically, they were most interested in knowing whether the organ could be restored, how much it would cost and who would pay for it! If nothing else, the IOHIO can advise people during these discussions that they should please not attempt to restore the organ themselves!

There is a date inscribed above the right hip of the organ which reads 1835 and which probably corresponds to the date of its fabrication. The case is constructed of a lovely golden wood and is in good condition, with carved decorative pieces which

IOHIO ACTIVITIES 2000-2001

2000

- Feb. 5** Organ concert in Tlacoahuaya (benefit for the town organ fund)
- Feb. 25** Susan Tattershall, paid with the concert earnings of the Feb. 5 concert in Tlacoahuaya, works for a week on the Oaxaca organs to repair damage caused by the earthquake September 30, 1999
- Mar. 26** Organ concert in the Oaxaca Cathedral (benefit for the church organ fund)
- July 25-28** Tour of Brazilian organists and organ builders in Oaxaca. (Susan Tattershall, group leader, Cicely Winter, facilitator)
- Oct. 7** Organ concert by James Wyly (United States) in San Andrés Zautla (benefit for the Zautla blower fund)
- Oct. 8** Organ concert by James Wyly in Tlacoahuaya (benefit for the Zautla blower fund)
- Oct. 13** Inauguration of the IOHIO office in the new MUFI building
- Nov. 1** Organ concert by Cicely Winter and Ed Pepe with the IOHIO Choir (Israel Rivera Pérez, Director) in Yanhuatlán as part of the town's Day of the Dead Festival (Festival de Muertos)
- Nov. 17** Document organ in Santa María Alotepec
- Dec. 8** Document organ in San Baltazar Yatzachi el Alto
- Dec. 10** Document organ in San Pedro Quiatoni
- Dec. 20** Organ concert of Christmas music by Eliseo Martínez García, Cicely Winter and Ed Pepe in La Soledad

2001

- Jan. 6** Organ concert of Christmas music by Cicely Winter and Ed Pepe in San Andrés Zautla
- Jan. 3-6** Recording sessions in Tlacoahuaya by Robert Bates
- Jan. 19** Presentation of BANAMEX Catalogue of the Historic Organs of Oaxaca (Delgado and Gomez)-- Cicely Winter participates in the panel
- Jan. 25-28** Recording sessions in Tlacoahuaya, the Oaxaca Cathedral and Zautla by Delores Bruch
- Feb. 11** Organ concert by Lynn Edwards (Canada) in Tlacoahuaya (benefit for the town and Oaxaca organ maintenance funds)
- Feb. 17** Informal concert in Tlacoahuaya by Cicely Winter and Ed Pepe for a group of Mexican screenwriters and advisors from the Sundance Institute (US)
- Feb. 26-Mar 1** Trip to Mexico City, meeting with organists and restorers, cultural institutions and embassies
- Mar. 20-22** Trip to the Isthmus to document organs in Tehuantepec, Guevea de Humboldt and Santiago Lachiguiri
- Apr. 18-21** Trip to Mexico City, meeting with organists and restorers, cultural institutions, embassies
- Apr. 26, 27** Concerts in the Oaxaca Cathedral by Cicely Winter and Ed Pepe with the IOHIO Choir (Israel Rivera Pérez, Director)
- May 19** Concert by The Harp Consort (Andrew Lawrence-King, Director) in the Ex-Convento Santo Domingo sponsored by the IOHIO and the Centro Cultural Santo Domingo
- July 22** Organ concert in Tlacoahuaya by Cicely Winter with the IOHIO Choir (Israel Rivera Pérez, Director). This concert and the two following were fund raisers for the international Congreso and part of the cultural activities programmed for the annual folk dance festival, the Lunes del Cerro
- July 24** Organ concert in La Soledad
- July 29** Organ concert in Tlacoahuaya
- Aug. 1-3** Susan Tattershall does repair work on the organs of Tlacoahuaya, Zautla and the Cathedral
- August** José Luis Acevedo, architect, supervises repair projects in the choir loft of the Tlacoahuaya church and the installation of the Zautla blower (purchased by the IOHIO).

OAXACAN ORGANS ATTRACT INTERNATIONAL ARTISTS FOR RECORDINGS

The Oaxaca organs continue to be in demand by international recording artists. During the month of January 2001 the IOHIO collaborated with two organists from the United States, Dr. Robert Bates (University of Houston, Texas) and Dr. Delores Bruch (Professor Emeritus, Iowa State University) in recording sessions on the organs of Tlacoahuaya, the Cathedral and San Andrés Zautla. Robert Bates has been recording the complete works of the seventeenth-century Spanish composer, Francisco Correa de Arauxo, for Loft Recordings. He was accompanied by Paul Fritts, acclaimed organ builder, and Roger Sherman, recording engineer and president of Loft Recordings. Bruch came with Susan Tattershall, the restorer of all three organs used in the recording sessions, and Susan was able to fix a flutter in the wind supply of the Tlacoahuaya organ. Peter Nothnagel, the recording engineer for Bruch, made an unexpected historical discovery of major importance. Peter enjoys forensic science as a hobby, and his detective's eye spotted the previously unknown date of the Zautla organ on its center facade pipe: 1726!

The IOHIO encourages recordings by professional organists interested in the Oaxaca organs. We invite those interested to communicate with the



Oaxaca Cathedral

IOHIO for information about necessary permissions, workable dates, transportation and other such logistical details. The church authorities in collaboration with the IOHIO have set a \$300 pesos/night user's fee for foreign artists (approximately \$30 dollars/night), which covers both the extra time for the sacristans on duty and a donation to the church. International organists collaborating with the IOHIO are also asked to make a donation of the equivalent value in pesos of \$250 dollars to the Oaxaca organ maintenance fund administered by the IOHIO. It is hoped that there will be increasingly more recordings made on Oaxacan organs and distributed for sale in Mexico and internationally to satisfy the growing public interest.



San Jerónimo Tlacoahuaya



San Andrés Zautla

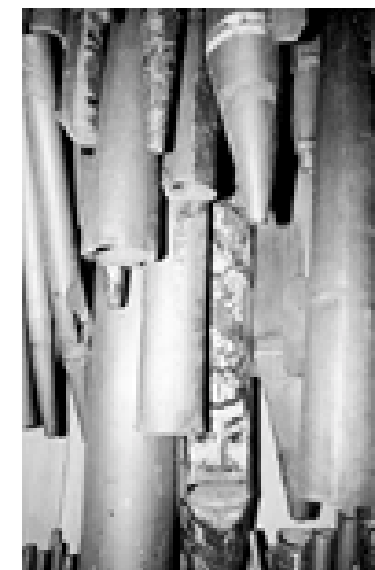
have come loose stored carefully inside the organ. The keyboard consists of 47 keys and is similar that of the Oaxaca Cathedral organ, while the instrument resembles those in Zaachila and San Bartolo Yautepec of approximately the same period.

Unhappy news awaited us in the neighboring town of San Baltazar Yatzachi el Bajo. We were informed that a terrible accident just three years ago had caused a fire in the interior of the church, and that all the church art had been destroyed, including a monumental organ which had never been documented. The authorities showed us the pipes which had folded and twisted during the melting process, and from this we were able to reconstruct the approximate registrations of the former organ. This unfortunate event underscored for us the urgency of continuing our documentation project, and we frequently cite this example to people during our travels to describe the risks to an unprotected organ and how they can be prevented.

Two days after visiting Yatzachi, Cicely, Ed, José Luis Acevedo and Daniel López traveled to San Pedro Quiatoni in the southern Zapotec area (Sierra Zapoteca Sur), having set up an appointment previously with the town president. Cicely had heard of a possible organ in Quiatoni from an architect involved with the 1998 earthquake restoration project, and she later learned that Susan Tattershall had also heard about it from someone from Quiatoni (who happened to be in the Tlacoahuaya church while Susan was restoring the organ there in 1991). After establishing our credentials with the town and church authorities, we were informed that the organ had been removed from the church while the roof was being dismantled. We were led to a temporary structure with a tin roof and plastic sheeting around the edges which housed all the treasures of the church, including the organ case lying on its side, the table on which it sits and the bellows, not to mention pieces of carved retablos, chairs, flower pots and the inevitable harmonium. The case turned out to be painted in an odd style, with rather Asiatic looking mask-like faces on the doors. Peeking out from an earlier paint layer, however, one could see the face of a saint or archangel, similar in dimension and style to those of San Andrés Zautla! The keyboard, of the 45-note variety which usually indicates an early organ, and the case with its pipe shades were oddly familiar, reminding us of Tlacoahuaya and Zautla. The organ was remarkably clean inside, all of the holes revealing exactly

how many pipes there had been and their positions.

After measuring and photographing the case, we followed the town officials into a meeting room and were shown a large chest which contained all the pipes! We immediately recognized the four-foot facade pipes, because they were painted with faces exactly like those of Tlacoahuaya! The pipes (which had been carefully counted to number 281) included a set of stopped flutes and a reed. Upon more careful scrutiny of the pile in the chest, Ed realized that the largest facade pipe was on top and was able to discern the characteristic cross of Spanish organ builders frequently found carved into the front central pipe of 18th-c. Oaxacan Dominican organs. And the date read 1724! How exciting it was to be able to tell the people in the town the date of their organ! Quiatoni is now the second



San Pedro Quiatoni

oldest absolutely dated organ in Oaxaca, after San Dionisio Ocotepc (1721). Although none of the Ocotepc pipework has survived, the organ provides many important clues toward establishing a chronology of Oaxaca organs and theories about organbuilders and an organbuilding shop in Oaxaca during the 18th century. (Other dated organs in the state of Oaxaca include San Andrés Zautla 1726, Santiago Ixtaltepec 1730, San Pedro Mártir Yucuxaco 1740, San Andrés Sinaxtla 1791, Santiago Chazumba 1849 and Tepelmeme de Morelos 1891. The date for the organ in the church of San Matías Jalatlaco, recently found in material in the Cathedral archive, is now known to be 1867.)

Knowing that the rainy season would soon begin and the church was still with-

out a roof, we returned to Quiatoni in April, 2001 with INAH restorer Marina Corres and architect José Luis Acevedo to make sure the organ was properly protected. We were able to photograph and measure the organ more carefully, raise it slightly off the ground, wrap it carefully with tarps and rearrange the plastic sheeting around the temporary structure housing it. When the new roof is finished, we will return to Quiatoni to supervise the moving of the organ back into the church.

The next issue of the IOHIO newsletter will contain information on the organs in Guevea de Humboldt and Santiago Lachiguiri, two organs documented in April through the efforts of the IOHIO. We expect this kind of work to be a major on-going project since the IOHIO has established a large network of contacts throughout the state of Oaxaca, including anthropologists, architects, people from the towns, priests and INAH researchers. They have become aware of the importance of the historic organs and have enthusiastically agreed to spread the word in order to help us track down those instruments which remain undocumented. In most towns, the organ has not functioned for years, so the inhabitants have no memory of its sound or function in the liturgy. In some cases the organ may appear to be simply an old cumbersome piece of termite-infested furniture and, during a wave of modernization activity in the church, the organ may simply disappear. Often the pipes, keyboard and stop knobs are missing, and the case is mistaken for or converted into an armoire or dresser, as happened with the exquisite portable organ in Coixtlahuaca.

We can assume that at one time, most Oaxacan churches had an organ, and in fact several of the larger churches had at least two. The question is, what happened to them? The villagers may have memories from their childhood or have heard stories from their parents or grandparents that one day the organ simply disappeared. Was it sold? Burned? Dismembered for parts? We heard one rumor that just last year an organ in the Mixtec area of Oaxaca was burned by the town authorities because it didn't work any more. We can only hope that this rumor is false. Still, it underscores the urgency of educating people in the towns to preserve their organs and to understand what they are, as well as finding the unknown organs as quickly as possible, before anything irreversible happens to them.

IMPORTANT RESEARCH IN THE ARCHIVES OF THE OAXACA CATHEDRAL

The Oaxaca Cathedral houses one of the great musical archives in all the Americas. There has been more research carried out in these archives than in any other of the seven similar collections in Mexico. The majority of visiting scholars who come to do research in the Oaxaca Cathedral focus on the music manuscripts, which, though they account for a mere six per cent of the total number of documents, represent one of the great treasure troves of music from colonial Mexico.

This is one of the few archives in the city of Oaxaca not destroyed during the Reform Period (1857-1901). Apparently a concerned priest smuggled the manuscripts out of the Cathedral in baskets on the backs of burros and secretly stored them in private homes until after the troubles had died down. The church of Santo Domingo, in contrast, lost all its documents during this period, as well as its carved altars (retablos), paintings and two organs. Subsequently, the cathedral documents were stored in boxes and gunny sacks in the old seminary building until the 1970s, when they were finally moved over to the cathedral building. Thanks to the continuing efforts to insure the safekeeping of the manuscripts by Padre Fernando Vásquez Núñez, the guardian of the archives, the collection was finally catalogued and properly stored in 1997, with the music manuscripts filed separately from the other documents. The archives are now referred to as the Archivo Histórico del Arquidiócesis de Oaxaca (AHAO).

Robert Stevenson was the first musicologist to study the manuscripts, when they were still in bags in the old seminary in the 1960s. Following in his footsteps, Aurelio Tello (Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chavez" or CENIDIM) and Jorge Mejía (Director of the Centro de Iniciación Musical de Oaxaca or CIMO) began working in the cathedral archives in 1983. Tello's work has focused mainly on transcriptions of scores, and he has written numerous articles about music in colonial Oaxaca based on them. His most recent publication (CENIDIM, 2001) is a transcription of sixty pieces from the famous Gaspar Fernández songbook. This manuscript is considered one of the most important colonial music documents in the Americas. It contains over three hundred seventeenth-century pieces, most of which have not been heard for centuries. Thanks to Tello's continuing work, much of this music may soon come to life again.

In contrast, Jorge Mejía's research has focused on references to music, instruments and musicians in the non-musical documents in the archives, especially the contracts between the Cathedral and its musicians. Because of his discoveries, we are beginning to piece together the history of organ building in Oaxaca, long after most of these original organs have disappeared. Mejía's research is divided into four chronological categories: 1555-1604, 1644-1708, 1709-1739 and 1740-1800. (There are no documents at all for the period 1604-1644, probably due to the terrible earthquake in 1605 after which all record keeping was apparently suspended.) Documentation of the first phase will soon be available on CD-ROM and includes photographs of the original document, a transcription of the original Spanish and an interpretation of the data.

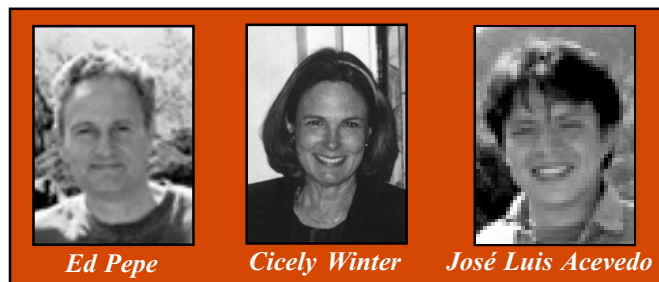
Mejía's work has revealed important and fascinating information about the original cathedral organ, which was first mentioned

in 1545 while it was still housed in the original cathedral building (name and site still not verified) before the present Cathedral was even built. The bishop at this time was Juan López de Zárate, who refers to this original church as having all the proper furnishings, including an organ. It is clear that this original organ was a small positive or portative (moveable) instrument. The first organist mentioned in the documents is Domingo de Alavez (1555-1564). In 1560 the organ was transferred to the new cathedral building, located at the present site. Payment records show that in that same year Cristóbal Saenz, carpenter, was paid six pesos for his work to fix the bellows and the case, that the shoemaker Macías was paid for leather to fix the wind chest and that the maestro Bejarano, organ builder, was paid forty pesos for technical repairs on the instrument (windchest, trackers, etc.). Once the organ was in place in the cathedral, music making could include both canto llano (plainsong) and canto de órgano (polyphony).

Soon after this it became apparent that the positive organ was not sufficient for the needs of the new cathedral building, and in 1569 Agustín de Santiago was commissioned to build a large, fixed (unmoveable) organ, with the financial support of the bishop, who lent 1500 pesos for the project (an enormous sum in those days). Payment records show that Santiago had been commissioned previously in 1564 to build the choir stalls (sillería) in the new cathedral, including special benches for the women, a project carried out with indigenous labor. The first Oaxacan Maestro de Capilla mentioned in the records is Juan de Caravantes in 1574.

Similarly fascinating references to organists, other musicians and the organs—the Cathedral seems usually to have had two—continue throughout Mejía's reports, and the importance of his research cannot be overestimated. Scholars interested in his investigation can contact him at: proarteoax@yahoo.com or through the IOHIO.

Ironically, less is known about the origins of the present cathedral organ than about some of its ancestors. Even its supposed date of construction, 1690, though in keeping stylistically with the case and pipework, is substantiated only by a plaque in the organ placed there during the 1957 intervention. Perhaps Mejía's continuing research will reveal more of its history. Extant organs throughout the state of Oaxaca prove that at one time there was a flourishing school of native organ builders in the city, and it is natural to suppose that the cathedral archives contain references which will contribute much to our understanding of its history and development.



THE IOHIO SPONSORS AN INTERNATIONAL CONFERENCE IN OAXACA

The Instituto de Órganos Históricos de Oaxaca A.C., is planning a conference on the theme of "The Restoration of Organs in Latin America" to be held in Oaxaca Nov. 29-Dec. 3, 2001. This event has been organized in collaboration with cultural institutions of the Mexican Federal Government: the Consejo Nacional para la Cultura y las Artes (CONACULTA), the Instituto Nacional de Antropología e Historia (INAH) and the Instituto Nacional de Bellas Artes (INBA); the State Government: the Instituto Oaxaqueño de las Culturas (IOC) and the Secretaría de Turismo (SEDETUR); various embassies in Mexico; and UNESCO. Many international and all Mexican specialists in the restoration of historic organs and their interpretation have been invited to participate.

The goal of the conference is to establish guidelines and a code of ethics, similar to those which already exist in many other countries, for the restoration of historic organs in Oaxaca. It is hoped that the presentations, discussions and agreements reached during this gathering of world experts will have a positive influence on the protection, preservation and restoration of organs in other states of Mexico as well as Oaxaca and in other countries of Latin America.

We are fortunate to be able to count on the confirmed participation of the following organists, organ builders and scholars from Mexico, Europe, South America and the United States: Federico Acitores (Spain), Michael Barone (USA), Guy Bovet (Switzerland), Eduardo Bribiesca (Mexico), Hans Davidsson (Sweden), Gustavo Delgado Parra (Mexico), Lynn Edwards (USA), Henk Van Eeken (Holland), José Luis Falcón (Mexico), Horacio Franco (Mexico), Elisa Freixo (Brazil), Roberto Fresco (Spain), Cristina García Banegas (Uruguay), Enrique Godoy (Argentina), Mercedes Gómez Urquiza (Mexico), Ofelia Gómez Castellanos (Mexico), Gerhard Grenzing (Spain), Daniel Guzmán (Mexico), Laurence Libin (USA), Piotr Nawrot (Bolivia), Pascal Quoirin (France), Roger Sherman (USA), José Suárez Molina (Mexico), Cealwyn Tagle (Philippines), Susan Tattershall (USA), Aurelio Tello (Mexico), Víctor Urbán (Mexico), Alfonso Vega Núñez (Mexico), Alejandro Vélez (Mexico), Pieter Visser (USA), Joaquín Wesslowski (Mexico), James Wyly (USA), and all other interested organists and organbuilders in Mexico.

The original idea for this conference was proposed by our colleague, Elisa Freixo, who observed in Brazil the same lack of restoration guidelines as in Mexico, and the same consequences. She suggested that the IOHIO take the initiative to organize this much-needed discussion, believing it could help in all of Latin America. Oaxaca seemed like a logical place to host this event because of its large concentration of unrestored baroque instruments. The IOHIO obviously has a great personal interest in this topic, because Oaxaca's unrestored organs are at risk and must be protected.

The event will have two aspects: academic, which refers to the conference itself, and artistic, which refers to the first Organ Festival of the IOHIO, including concerts by the organists Bovet, Fresco, García Banegas, Freixo and Suárez (with the flutist Horacio Franco).

Anyone interested in being an auditor at this Conference/Festival is invited to communicate with the IOHIO. The international (non-Mexican) auditor's fee, \$150 US dollars, will cover admission to the conference sessions, use of headphones for simultaneous translation, transportation for the field trips, admission to the concerts and some group meals. Students with valid credentials are asked to pay \$100. These fees are valid until October 1, 2001, after which the auditor's fee will be \$180 US dollars and the student fee \$120. For Mexicans, the auditor's fee is \$1000 pesos and the student fee \$800. After October 1 these will be raised to \$1200 and \$1000 pesos respectively. All students are asked to fax a copy of their valid credential to the office of the IOHIO: (9) 516 3956.

Please make out your check in dollars or pesos to:

Instituto de Órganos Históricos de Oaxaca, A. C., designating in the lower left hand corner "Conference fee", and mail it to our Oaxaca office, or deposit your check directly to BANAMEX account # 4336-9247. (It will still be necessary to mail the form below to our office so that we have a written record of your deposit).

NAME(S) _____

ADDRESS _____

CITY _____ STATE _____ POSTAL CODE _____

DATES OF ATTENDANCE _____ AMOUNT ENCLOSED _____

TEL. / FAX _____ E-MAIL _____

Mexican or international students interested in participating in or auditing the master classes with Guy Bovet (Nov. 27-28) or Cristina García Banegas (Dec. 4-5) should contact the IOHIO office. The fee for non-Mexican participants is \$100 US dollars and for auditors \$50. Qualified Mexican students will be subsidized, while Mexican auditors will be asked to pay \$300 pesos.

CONFERENCE SCHEDULE OF ACTIVITIES

(to be confirmed)

- Nov. 27-29**
Master classes for selected organ students with Guy Bovet (Switzerland) (before the conference officially starts)
- Nov. 29 (Thursday)**
17:00-Reception and opening remarks from the IOHIO, INAH, INBA, IOC, SEDETUR, UNESCO in the Museo de Filatelia de Oaxaca
20:00-Inaugural concert by Guy Bovet in Tlacoahuaya
- Nov. 30 (Friday)**
9:30-14:00-Papers presented on aspects of restoration in the Francisco Burgoa Library of the Santo Domingo Cultural Center
16:30-17:30-Visit to the organ of La Soledad (presented by the restorer, Pieter Visser and the consultants, Gustavo Delgado and Ofelia Gómez)
18:00-19:00-Visit to the organ of the Cathedral (presented by the restorer, Susan Tattershall)
20:30-Concert by Roberto Fresco (Spain) in the Oaxaca Cathedral
- Dec. 1 (Saturday)**
8:30 Departure-All day trip to visit the organs in Santo Domingo Yanhuitlán (presented by the restorer, Pascal Quoirin and the consultants, Gustavo Delgado and Ofelia Gómez) and Santa Maria Tliltepec (unrestored) in the Mixteca Alta, San Andrés Zautla and San Jerónimo Tlacoahuaya (the last two presented by the restorer, Susan Tattershall)
Lunch in San Andrés Zautla
20:00-Concert by Cristina García Banegas (Uruguay) in Tlacoahuaya
- Dec. 2 (Sunday)**
9:30-14:00-Papers presented on aspects of restoration (Burgoa Library)
16:30-18:30-Question and answer session with the restorers
21:00-Concert by Elisa Freixo (Brazil) in la Basílica de la Soledad
- Dec. 3 (Monday)**
9:30-14:00-Papers and round table discussion on aspects of restoration (Burgoa Library)
14:30-16:30- Final group meal
17:00-18:30- Presentation on the work of the IOHIO, concluding remarks
20:30-Final concert by José Suárez and Horacio Franco (Mexico) in the Oaxaca Cathedral
- Dec. 4-5**
Master classes for selected organ students with Cristina García Banegas (after the conference officially ends)
- Dec. 4 (Tuesday)**
10:00-Guided visit to the archeological site of Monte Albán by Dr. Marcus Winter (INAH) (after the conference officially ends)