



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

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Director

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Academy students visit the Tlaochahuaya organ

THE IOHIO MUSIC ACADEMY

Background

When the IOHIO was founded in the year 2000, our motivating purpose was to play the restored organs and encourage their use, whether in concerts, to accompany the Mass, or in local celebrations. They had been restored at great cost and simply weren't being heard enough after their inaugural concerts. Organs are, after all, musical instruments which need to be played in order to prevent deterioration from lack of use, and they need to be heard in order to inspire people to learn to play them and thus keep the organ tradition alive. Oaxaca possesses some of Mexico's most splendid baroque churches, a legacy of the time when it was one of the three main music centers in New Spain, after Mexico City and Puebla. These magnificent spaces were once filled with the sound of organ music, yet now they are usually silent or only occasionally interrupted by the sound of the electronic organ or folk music ensembles which nowadays accompany the Mass. Although the IOHIO and other initiatives have made considerable progress over the years in getting more organ music into the churches, this was only a beginning.

The organs were ready to be played, people were anxious to hear them, and the church spaces were waiting to be filled with music. All that was missing were local, resident organists who could play them on a regular basis. But where were they and how could we train new people? The easiest, most logical solution would have been to join forces with existing institutions with acceptable keyboard training programs or with organists interested in the historic instruments. But in their absence, it became clear that we needed to build our own keyboard education project from the ground up.

(continued on page 2)

IN THIS ISSUE

The IOHIO Music Academy	1
What is the IOHIO?	2
The IOHIO International Organ and Early Music Festivals 2004-2006	4
The IOHIO Documents Three More Organs	8
The IOHIO Archive Research Project	11
Technical Drawing of the Windchest, San Dionisio Ocotepec	12
Who was Sor María Clara del Santísimo Sacramento?	14
IOHIO Activities 2004-2006	20
Friends of the IOHIO / The Music Education Project	23
The IOHIO at Work	24



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WHAT IS THE IOHIO?

The southeastern state of Oaxaca, Mexico, houses one of the world's great treasures of historic pipe organs. These instruments, based on Spanish baroque models and built locally between approximately 1680 and 1900, may still be found in relatively unaltered condition, in large part because of their abandonment once they ceased to function. Oaxaca's organs are all located in their original churches—none are in museums—and they remain today as evidence of construction techniques and sound characteristics of a bygone era. Although Mexican historic organs have been known and appreciated for years by the world's experts, it is only recently that a revival of interest in organs world-wide has brought them to the attention of the general public and inspired restoration projects all over the country. Sixty-eight organs have been registered in the state of Oaxaca to date, and it is likely that there are still more waiting to be “discovered” and documented. Seven of them have been restored and are now playable (in San Jerónimo Tlacoachahuaya, San Andrés Zautla, Santa María de la Natividad Tamazulapan, the Oaxaca Cathedral, Santo Domingo Yanhuitlán, La Basílica de la Soledad and Santa María de la Asunción Tlaxiaco), and an eighth restoration (in San Pedro Lagunas) is in process. Although the remaining sixty instruments exist in varying states of deterioration, many of them can be either restored or reconstructed, so that after so many years of silence, they too may participate in the recreation of the sounds which once filled Oaxaca's magnificent baroque churches.

The mission of the Instituto de Organos Históricos de Oaxaca A.C. is to protect and conserve the historic pipe organs in the state of Oaxaca, Mexico; to ensure that the restored instruments are played, heard, and maintained on a regular basis; to provide keyboard and technical training on the local level, so that Oaxacans can use the organs and oversee their conservation; and to increase knowledge about the Oaxacan organs through historical and anthropological research. By means of these activities, we hope to promote the traditional role of the organ as the foundation for liturgical music and its modern role as a concert instrument. We are committed to safeguarding Oaxaca's organs, whether restored or not, for they represent not only an important aspect of the regional, national and international patrimony, but also a link to the history of their communities.

To advance the cause of the organs, the Instituto de Órganos Históricos de Oaxaca (IOHIO, pronounced YOYO) was established in the year 2000 by Cicely (Cecilia in Spanish) Winter and Edward Pepe with the support of the Amigos de Oaxaca A.C. Foundation (now the Alfredo Harp Helú Foundation in Oaxaca or FAHHO). The IOHIO is an official non-profit organization (Asociación Civil) which functions in collaboration with the National Institute of Anthropology and History (Instituto Nacional de Antropología e Historia or INAH, the Mexican institution which oversees the national patrimony), the FAHHO, the officials of the towns with organs, ecclesiastical authorities, other cultural institutions in Mexico, the directors of the archives in Oaxaca, and organists, musicians and scholars in Mexico and abroad. The office of the IOHIO is located in the Oaxaca Philatelic Museum (Museo de Filatelia de Oaxaca, MUFI), Reforma 504, in the historic center of the city of Oaxaca.

(continued from page 1)

Launching the IOHIO Music Education Project

Just at the time when we had accepted the necessity of starting a new music project, a four-bedroom house ideal for our needs became available for rent in the residential area of Xochimilco, close to the historic center of the city of Oaxaca (Santo Tomás

209, Barrio de Xochimilco, 68040 Oaxaca, Oaxaca, Tel: (951) 132-7198). Then soon afterward, three pianists appeared looking for work! With this team, we were able to open the IOHIO Academy in October, 2004. We started with thirteen students, an upright piano and a clavichord, and within

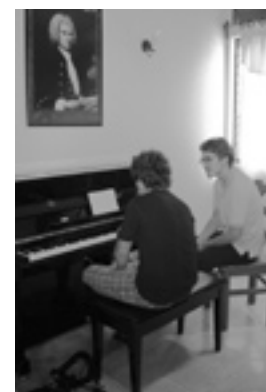
a year had grown to include thirty-five students, five more pianos and a spinet (small harpsichord), used by organ students as a practice instrument. Our staff presently includes three pianists and one organist (Blandine Tricot and Christophe Lafontaine from France, Robin Claremont from the USA, Ricardo Rodys from Poland).

After a year and a half, the IOHIO Academy is solidly established and constantly growing. Our focus is on the piano, the instrument of choice to develop keyboard technique and in fact, an institutional prerequisite for organ study in Mexico and abroad. Even though many students attend the Academy just to take piano lessons, we make sure that

they become aware of the organs as well. Organ lessons are available to all interested students with intermediate level piano skills, and one of our students already performs with us in organ concerts. Thanks to the generous donations of many friends, the Academy has a substantial collection of books, recordings, and scores, and a small listening library.

Our students range in age from seven to over fifty years old and in proficiency level from beginner to high intermediate. They have a weekly individual piano lesson between one-half and one hour in length,

depending on their age, and an optional hour-long group class in reading music (solfege) and music appreciation. Piano students with special needs may receive partial scholarships, while all organ students receive full scholarships. In the course of this year 2006, we will focus on at-





tracting more students from the communities with historic organs and offer them keyboard instruction both in the Academy and on-site at their organs.

We also provide enrichment activities apart from the weekly classes, biannual stu-

dent recitals, and field trips to the historic organs. We invite our more advanced students to participate in our monthly faculty recitals, we offer classes in sight-reading at no extra charge, and we organize monthly gatherings so that interested students may play their pieces for each other, receive feedback from other teachers, and gain performance experience. Our students and their families are strongly encouraged to attend organ, early music and piano concerts, and Academy students receive free admission to all to the IOHIO Festival concerts.

Ultimately, the Academy teachers strive to provide our students with solid keyboard skills and a versatile repertoire and to instill in them the confidence and curiosity necessary to meet all possible keyboard challenges. As we



train our students to play classical music on the piano or historic organ, we also hope to provide them with more general musical tools so that they can play other type of music—pop, folk, jazz, chamber music, or as accompanist—should

the need arise. This would give them more options to earn a living as musicians in Oaxaca or elsewhere. Looking toward the future, we wish to provide our students with the same musical opportunities which we, the foreign members of the staff, were fortunate enough to receive as children. In this way, we hope that some of them may be able to carry on the work of the Academy and the IOHIO in Oaxaca and elsewhere in Mexico.

Monthly organ and piano concerts by the faculty of the IOHIO Academy

Since November, 2004, the Academy teachers have presented a free piano concert on the first Sunday of every month. After more than a year of fifteen consecutive concerts, in 2006 we began to alternate them with organ concerts. The piano concerts take place in the Santo Domingo Cultural Center, the cloister next to the Santo Domingo church, at 6:00 P.M., while the organ concerts are offered in the Oaxaca Cathedral at 1:15 PM after the 12:00 Mass. These concerts are informal in spirit and varied in programming—besides the classical repertoire, piano programs may include jazz and popular Mexican music, and organ concerts may incorporate Renaissance



dances, complete with drum and tambourine, and always end with the Oaxacan hymn “Dios Nunca Muere.”

They allow us to promote the classical organ and piano repertoire, publicize the Academy and attract more students, keep up our professional level, provide performance opportunities for our more advanced students as well as visiting musician friends, perform a community service by offering a free event, and just have fun playing music.

Since there is no admission charge (rare in Oaxaca for classical music concerts of this quality), many people attend who would not or could not go to a concert otherwise. This includes elderly people who don't like to go out late at night or people who take a stroll through the convent or Cathedral on a Sunday afternoon outing with their children. Perhaps the next time they will stay longer. Or perhaps one of these children may appear at the Academy someday for piano or organ lessons. We can always count on a loyal group of local supporters who rarely miss a concert and bring new friends with them every month. We gratefully accept voluntary donations which help cover our expenses and thus allow us to continue this free concert series.

Field trips to the historic organs

It is important to keep piano study in the Academy connected to the theme of historic organs, and by far the best way to do this is to have the students see and play the organs themselves. In July 2005, we organized a field trip to the Tlacoahuaya organ, and the students, whether they had expressed interest in studying organ or not, had a chance to play some of their pieces on an instrument with meantone tuning and a keyboard half the length of a modern piano keyboard with a short octave. They also got a taste of the teamwork involved in playing an organ when they pulled the stops for their friends and pumped the bellows after we disconnected the electric motor (blower). By chance Susan Tattershall, the restorer of the Tlacoahuaya organ, happened to be in Oaxaca at the time, and she gave a talk about the restoration process and the mechanics of a pipe organ.

In March 2006 we visited the organ in the Oaxaca Cathedral, and our students got to hear how their piano pieces sounded on this particular organ. Some of the younger ones were a little shy at first about playing such a huge, strange instrument, but once they got used to the idea, they could hardly be pulled off the bench! We appreciate this unique opportunity for our students: not only are they exposed to the mechanics of playing a historic organ, but their piano study is enriched and enhanced in a way that few students ever have the fortune to experience. Eventually we hope to visit all



the restored organs in the state.

The influence and prestige of the IOHIO festivals continue to grow worldwide and have helped place the Oaxacan organs on the international map for good. As we look forward to future festivals, we hope that someday all the readers of this newsletter will join us in Oaxaca to see and hear the historic organs in person.

FOURTH INTERNATIONAL ORGAN AND EARLY MUSIC FESTIVAL OAXACA, MEXICO

First part: Nov. 19-22, 2004



Friday Nov. 19 The Fourth Festival was inaugurated with an extraordinary concert by Mexican baroque flutist **Horacio Franco** and harpsichordist **José Suárez** in the **Santo Domingo Cultural Center**. The atmosphere is always highly charged when this duo performs: Franco has become one of Mexico's performance superstars and Suárez is regarded as Mexico's expert in his-

toric keyboard repertoire. The concert consisted of baroque gems by Telemann, Handel, Corelli and J.S. Bach, including a solo by each performer. Because of the extraordinary acoustics in this sixteenth-century Dominican convent, one of Oaxaca's architectural treasures, the delicate sounds of the flute and harpsichord carried to the farthest corners of the cloister.

Saturday Nov. 20 The second concert of the festival was presented in **San Jerónimo Tlacoahuaya** by **Jacques van Oortmerssen**, organ professor in the Amsterdam Conservatory, and was comprised mainly of North German and Dutch music, which were amazingly compatible with this organ. In fact, van Oortmerssen believes that the Oaxacan organs are not specifically Iberian-style, but rather represent a more generalized type of construction which predated the separation of national organbuilding styles in Europe. His program ended with an improvisation on the Oaxacan folk song "La Canción Mixteca," which had been scribbled out for him just ten minutes before the concert began and which endeared him to his local audience. As is customary after the concerts in Tlacoahuaya, the heartier members of the audience climbed up the winding stone staircase to the choir loft to have a closer look at the organ and to listen to Susan Tattershall's talk about its restoration in 1991. Upon exiting the church into the fresh evening air, festival participants were greeted by a committee of local women who are always on hand after our concerts to offer regional snacks and beverages.

Sunday Nov. 21 This day was an organ marathon, with three concerts programmed in three different geographical areas of the state. For the first time, a IOHIO festival concert was presented in **Santa María de la Natividad Tamazulapan**, two hours away from Oaxaca City. Here the little two-foot processional organ, one of the smallest in Oaxaca, is situated in a high right-hand balcony.



Although the organ bears no date, it appears to have been built around 1725-30 because of characteristics shared with instruments which are dated from that period. Exquisitely painted with images of four saints, this jewel of an organ sits on a table with its two historic bellows behind. All the pipes and the keyboard were rebuilt during the 1996 restoration directed by Susan Tattershall, and amazingly enough, the robust voice of this instrument, disproportionate to its small size, is strong enough to fill the huge nave of the church. From the upper balcony, Mexican organist and harpsichordist **Rafael Cárdenas** played organ works by Spanish composers, while down below in the church, the four young women of the baroque ensemble "**Voces de Sor Juana**" sang Latin motets and Spanish secular songs, engagingly acted out and sometimes in alternation with the organ. The IOHIO's new spinet, built in Mexico City by harpsichord builder Alejandro Vélez, was proudly inaugurated during this concert.

We then proceeded to **Santo Domingo Yanhuitlán** to hear organist **Víctor Urbán**, one of Mexico's outstanding organists and organ teachers from the Institute of Sacred Music in Toluca. His program included a broad spectrum of music by Spanish, Italian and English composers from the sixteenth to eighteenth centuries,



several of which were accompanied by local trumpet player **Alfredo Ruíz**. The imposing sixteenth-century Dominican convent complex in Yanhuitlán dominates the surrounding landscape, and the church contains some of the most notable colonial paintings and altarpieces in Mexico. As in most all the colonial stone monuments, the acoustics are splendid. The organ, opulently decorated with Dominican symbols, swirling designs, and even phantasmagorical birds, shows characteristics of having been built around 1700. It was restored in 1998 by the French organbuilder Pascal Quiorin.

After a delicious meal of Oaxacan *mole negro* and *mezcal* in the patio behind the church of **San Andrés Zautla**, we filed into the charming church to hear another masterful concert by **Jacques van Oortmerssen**. Once again his program focused on the North German and Dutch repertoire and ended with another improvisation on a Oaxacan folk song, this time "Mi Linda Oaxaca." The organ, whose construction date of 1726 is incised on the front central pipe, is painted with finely-rendered images of the four archangels on both sides of the doors and St. Peter and St. Andrew on the sides, gold, green, and black border designs, opulent gilding, and polychromed grotesque faces on the façade pipes. It is of medium dimensions and even though it sits on a table, is too big and unwieldy to ever have been portable. After the concert, the audience, which always includes lots of local people, filed up to the small wooden choir loft in groups to see the organ up close, have their picture taken in front of it, and hear about its restoration in 1997 by Susan Tattershall.



Monday Nov. 22 The festival came to a grand conclusion in the **Basilica de la Soledad** on the day of St. Cecilia, patron saint of musicians. In this performance, the organ functioned as a continuo to accompany the ensemble "**Capilla Virreinal de la Nueva España**," a group dedicated to presenting and promoting music

from colonial Mexico and Latin America. **Aurelio Tello**, the director of the chorus, had in fact catalogued and published many of the works presented in the program, including pieces by Gaspar Fernández, whose seventeenth century collection of over three hundred pieces is in the Oaxaca Cathedral, and by Manuel de Sumaya, chapelmaster (*maestro de capilla*) in the Cathedral from 1745-55. Restored in 1999 by Pieter Visser and Ignacio Zapata, this monumental organ bears an inscription with the date 1686 on the left side of the case, although the pipes and other phonic components appear to date from the eighteenth century. About a century ago the original elaborate decoration on the case was covered with dull greenish-gray paint, presumably to create a cooler, cleaner look in accordance with the prevailing neo-classic aesthetic. Nowadays such “updating” would be unthinkable and luckily the later paint layer was removed during the recent restoration.

FOURTH INTERNATIONAL ORGAN AND EARLY MUSIC FESTIVAL

Second part: March 10-13, 2005

The second part of the Fourth Festival, including three concerts, two lectures, and a field trip, was organized to compliment the visit to Oaxaca of the eminent Italian organist and scholar, Luigi Ferdinando Tagliavini.

Friday March 10 The first concert of the spring part of the Fourth Festival was presented in the **Oaxaca Cathedral** by the American organist **Robert Bates**. Bates has recently recorded the entire repertoire of the seventeenth-century Sevillian organist Francisco Correa de Arauxo, and his program highlighted works by this composer as well as Cabanilles, Sweelinck and Scheidt. His playing was at once elegant and dazzling, and in the virtuosic passages of the *tientos* (a general term meaning “pieces”), his hands seemed to fly over the keys. Because the Cathedral is located right on the main plaza (*zócalo*) of Oaxaca, there is frequently competing background noise during concerts, though this time we were lucky that it wasn’t a rock band or a political demonstration. The organ is principally of early eighteenth-century construction, though it shows evidence of many intervention over the years, with some pipes dating perhaps to the seventeenth century. Its upper case, elaborately carved and gilded, dates from the early eighteenth century according to archival evidence, but its lower case was rebuilt during the 1997 reconstruction by Susan Tattershall, because it had been irreparably damaged by woodworm.

Saturday March 11 The **Santo Domingo Cultural Center** was the site for the second concert offered by the **Ensamble Clérambault** from México City, including **Vincent Touzet**, transverse flute, **Norma García**, harpsichord, and **Gabriela Villa**, viola da gamba, all of them renowned performers

and professors in Mexico City music conservatories. Their beautifully executed program of baroque music included works by Telemann, Bach, Rameau, Couperin and Locatelli in different combinations of the three instruments. The harpsichord used in this and other IOHIO concerts was built in Haarlem, the Netherlands, in 1991 by Fred Bettenhausen and is a replica of a double-manual instrument constructed by the famous French harpsichord builder Pascal Taskin in the mid-eighteenth century.

Sunday March 12 After waiting two years for **Luigi Ferdinando Tagliavini** to be able to come to Oaxaca, at last we had the opportunity to hear him play in **Tlacoachahuaya**. His concert offered a panorama of seventeenth- and eighteenth-century organ



music by Italian composers Storace, Frescobaldi, Pasquini, Scarlatti and Cimarosa, as well as the Spanish composer Bruna. Tagliavini is considered by many to be the world’s expert in this repertoire. The concert was riveting and his interpretation of the sacred pieces, was sublime. The Tlacoachahuaya organ is considered to be the jewel in the crown of restored Oaxacan instruments, due to the richness of its sound, its case beautifully decorated with multi-colored

swirling floral designs, angel musicians, and faces on the façade pipes, and its location in one of Oaxaca’s loveliest sixteenth-century village churches.

Saturday Nov. 11 and Monday Nov. 13 During two discussion sessions in the choir loft of the **Tlacoachahuaya** church, **Ferdinando Tagliavini** shared his extensive knowledge of Italian and Spanish organ practice with a group of approximately twenty-five organ *aficionados*. The first talk, “Francisco Correa de Arauxo and the *Tiento de Medio Registro*,” focused on performance practice of the *tientos* and the use of the divided register. Robert Bates was on hand for a musical demonstration from some representative pieces. The second talk, “Girolamo Frescobaldi and Classic Italian Organ Practice,” encompassed rhythmic interpretation, ornamentation, and harmony in the sacred music of Frescobaldi. Tagliavini reminded us that the original purpose of these musical devices was to enhance the expression of emotions associated with the Passion of Christ. An accompanying musical demonstration was provided by José Suárez.

Wednesday Nov. 15 After the festival, a day trip was organized to the Mixteca Alta region so that Tagliavini could see more Oaxacan organs. Our first stop was in **San Mateo Yucucuí** where we were enthusiastically received by a group of local officials.

We climbed up the stone spiral staircase to the choir loft to admire the organ, but the precarious condition of the floor planks in the balcony prevented our getting a close view. Several of our Yucucuí friends were able to accompany



us to **Yanhuitlán** and join us in listening to Tagliavini play that organ. Our next visit was to the eighteenth-century organ of **Santa María Tiltepec**. This instrument was still in use just forty years ago and is unique among Oaxaca organs in its phonic layout, case design, decoration, and details of construction. It also possesses one of the most beautifully carved keyboards in Oaxaca. Our visitors from Yucucuí were most interested in seeing another unrestored organ in a neighboring town and in meeting the church custodian from Tiltepec whose interest in preserving the culture of his community is similar to their own. Our last stop of the day was **Zautla** where Tagliavini was able to play one more organ before departing Oaxaca.

A more detailed review of this festival by art historian Richard Perry may be accessed at www.colonial-mexico.com/oaxaca/organs.html

FIFTH INTERNATIONAL ORGAN AND EARLY MUSIC FESTIVAL

November 10-13, 2005

This festival was multidimensional, since it featured the presentation of the book “Notebook of Psalm Tones of Sister María Clara of the Most Sacred Sacrament” (“Cuaderno de Tonos de Maitines de Sor María Clara del Santísimo Sacramento”), as well as the usual series of concerts. A conference on the theme of “Music in the Convents of Mexico” was organized to complement the publication of the manuscript, and various lectures were presented by experts in the field of nuns and their music. The festival also included tours of ex-convents and an exhibit of outstanding related documents from various Oaxacan archives.

Thursday Nov. 10 At 5:00 PM, participants gathered in the elegant setting of the **Francisco de Burgoa Library** in the **Santo Domingo Cultural Center** for the inauguration of the Fifth IOHIO Festival, the presentation of the book “*Notebook of Psalm Tones of Sister María Clara of the Most Sacred Sacrament*” (“*Cuaderno de Tonos de Maitines de Sor María Clara del Santísimo Sacramento*”) and the first lectures of the **Conference** on the theme of “**Music in the Convents of Mexico**”.

Alfredo Harp Helú, Mexican philanthropist and patron of the IOHIO, expressed his support and enthusiasm for the project, and **Padre Jesús Gopar**, Vicar General of the Diocese of Oaxaca, gave his blessing on behalf of the Archbishop of Oaxaca, Monseñor José Luis Chávez Botello.

The first lecture was by **Aurelio Tello**, renowned musicologist in the CENIDIM (Centro Nacional de Investigación, Documentación e Información Musical “Carlos Chávez”) in Mexico City. Tello has transcribed numerous music manuscripts from Mexican and Latin American archives and was a principal collaborator in the publication of the Sor María Clara notebook. His talk presented a general panorama of the musical life of nuns in colonial Mexico. The next lecture was by **Luisa Morales**, founder and director of the International Festival of Music for Spanish Keyboard Instruments (FIMTE), who discussed her ongoing



Calvert Johnson and Aurelio Tello

research in the convent of San Pedro de las Dueñas, in León, Castilla, Spain. Several years ago, she discovered boxes full of eighteenth-century secular keyboard scores and has been editing and performing them ever since. Many are copies of known works by Scarlatti and Soler, but others are original. She also reported her discovery of several old harpsichords in convents, previously undocumented. She was followed by **Ricardo Rodys**, organist and researcher with the IOHIO, whose talk was entitled “Who was Sor María Clara del Santísimo Sacramento?” Just weeks before the festival, a document was discovered in the Notary Archives of Oaxaca—Sister María Clara’s will when she entered the convent of the Conceptionists in 1835. Based on this lead, Ricardo was able to trace her ancestry, prove that she was indeed Oaxacan, and discover her connections to the organ world. (see p. 14)

A special exhibit “**Music and Feminine Spirituality**” was organized in collaboration with our event by the director of the **Francisco de Burgoa Library**, **María Isabel Grañen Porrúa**. This exhibit brought together the most outstanding archive treasures in Oaxaca related to the theme of nuns and music in the convents, including the Sor María Clara notebook, the Gaspar Fernandez Songbook, *Luz y Norte* of Lucas Ruiz de Ribayaz, various documents relating to the subject of nuns, and some of the earliest published religious documents in Oaxaca.

At the conclusion of the first session of conferences, we walked from Santo Domingo down to the Oaxaca Cathedral for the inaugural concert of the festival by **Calvert Johnson**, chair of the music department at Agnes Scott College, Georgia, U.S.A. His eclectic program included many pieces by women composers, one of his areas of expertise, several works from the Sor María Clara notebook, and other works representing a broad range of chronological and national styles—even a twentieth-century samba!

Friday Nov. 11 The day started with a brief matins service in the choir loft of the **Basilica de la Soledad** organized by **Calvert Johnson** for participants interested in the traditional liturgy. He selected and explained some of the chants from the Sor María Clara notebook, we sang them, and he then followed with the corresponding organ versets. Afterwards, we visited the **ex-convent of San José** (Spanish Capuchins), which faces the Soledad church and now functions as the School of Fine Arts in Oaxaca. This was followed by a tour of the church and eighteenth-century ex-convent (Augustinians) of **La Soledad**, presently the municipal office for the city of Oaxaca. Our guide for these convent visits was **Rubén Vasoncelos Beltrán**, Oaxaca’s official historian and expert on the city’s historic monuments. The morning’s activities ended with a fascinating lecture by **Anne Staples**, social historian from the Colegio de México, about “The Daily Business of Living in a Mexican Convent.” Every imaginable detail of daily life in colonial Mexican convents was described in this talk: the daily schedule, social stratification, living conditions, pastimes, and even which convents allowed the nuns to drink chocolate and which did not!

The afternoon session of talks began with **Calvert Johnson**, the editor of the Sor María Clara book, speaking about the interpretation and performance practice of the versets. Johnson has collaborated with Wayne Leupold Editions in the publication of many books on the subject of historic organ practice in various European countries. **Nuria Salazar**, art historian from the Universidad Iberoamericana and the Department of Historic Monuments of the INAH, followed with a presentation about

the nuns and their music as well as the architecture in the Royal Convent of Jesús María (Conceptionists) in Mexico City. Lastly, **Luis Lledías**, a Mexican graduate student in musicology at the University of Valladolid, Spain, spoke on the theme of musical education of girls at private schools in Mexico City during the colonial period. Lledías has put these old methods into practice by training a group of young women musicians to sing and play instruments according to the techniques described in the manuscripts.

Following the lectures, we crossed directly over to the **Santo Domingo Cultural Center** (ex-convent) for the second concert of the festival presented by **Luisa Morales**, harpsichord, and **Cristobal Salvador**, Spanish traditional dance. The first part of the program consisted of solo harpsichord sonatas, mainly by Scarlatti and Soler, and in the second part, Cristobal Salvador performed traditional bolero dances in costume along with the harpsichord. Through his research and contacts with elderly people in the villages of southern Spain who still remember the old dances, Salvador has been able to



document the bolero dance tradition for posterity. He and Morales discovered that the dances coincide exactly in phrasing, meter and structure to the harpsichord sonatas of the same period, implying that composers were most likely familiar with this dance tradition and had the corresponding rhythms and images in their minds as they composed.

Saturday Nov. 12 Our traditional all-day field trip to the Mixteca Alta began with a visit to the unrestored organ in **Santa María Tinú**. This lovely stone building of modest dimensions houses a historic organ that is disproportionately large for the interior space. Probably dating from the late eighteenth or early nineteenth century, the organ is completely intact, but still wheezes and honks when all the keys are depressed and the bellows pumped (located in the loft above the organ). It is possible that a good cleaning and a patching of the leaks in the winding system may restore it to a basic playable condition.

We then traveled to the Dominican stronghold of **Santo Domingo Yanhuitlán**. One feels rather dwarfed sitting under the soaring vault of this nave, but its austere space was filled and brought to life by the rich sound of the organ. **Roberto Oropeza**, organ professor in the Mexico City Conservatory, offered a program of works by Spanish, Italian and German composers of the sixteenth to eighteenth centuries which were perfectly suited to the sonorities of the instrument.



Our next stop was in **Santa María Tiltepec**, one of a cluster of towns near Yanhuitlán with extant organs. The exquisite seventeenth-century church is perched on a promontory overlooking an idyllic mountain-ringed valley and is a favorite of specialists in Mexican colonial architecture because of its asymmetrical carved stone façade revealing indigenous influence, charming interior with baroque altarpieces—one of them dedicated to the archangels—, and unusual eighteenth-century

organ whose decoration reminds one more of a carousel than an object of religious art. From here, we walked to the tree-shaded home of the church custodian Don Arnulfo Cruz for a delicious meal of sheep *barbacoa*, cooked in the ground Oaxacan-style with local herbs.

We left this idyllic setting in the late afternoon and journeyed to **San Andrés Zautla** for the next concert by **Laura** and **Ludwig Carrasco**, organist and baroque violinist from Morelia,



Michoacan. Their smooth and lovely performance opened with a verset from the Sor María Clara notebook, then continued with a series of eighteenth-century sonatas transcribed from manuscripts located in the archives of the Mexico City Cathedral. In previous IOHIO festival concerts, the

organ has been programmed in combination with various instruments, voice, or ensembles, but this was the first time it was presented with the baroque violin, a rich meshing of two quite contrasting sonorities.

Sunday Nov. 13 On the last day of the festival, **Ruben Vasconcelos Beltrán** guided the group on a tour of the **ex-convent of Santa Catarina de Sena**, built in the sixteenth century for the Dominican nuns in Oaxaca and converted into a hotel in the 1970s (presently the Hotel Camino Real). Afterward, **Cristobal Salvador** offered a workshop of eighteenth-century *bolero* dance in the lovely garden of the **Oaxaca Philatelic Museum** for approximately thirty local dance students. The music with slight Arabic influence, the clacking of castanets, and Cristobal's jokes and immediate rapport with the students made many of the onlookers wish they were spry enough to be dancing along with the group.

After the final group luncheon, we boarded the luxury bus loaned by Los Guerreros, Oaxaca's baseball team, to attend the final concert of the festival in the church of **Tlacoahuaya**. **Josep Cabré**, renowned Spanish baritone, and **José Suárez**, Mexico's foremost interpreter of historic organ repertoire, offered a stunningly beautiful concert of Spanish and Italian sacred music. The musical synchronization of the artists seemed so perfectly balanced with the acoustics of the church, that it was as though these artists were playing the entire church space like an instrument.



The IOHIO Festivals continue to attract an unusually diverse and compatible group of people from Mexico and abroad, including musicians, musicologists, historians, art historians, museographers, organbuilders, writers, and teachers. Every year, new projects are inspired by the good will and of the participants—publications, performance invitations, conservation initiatives, archive research, and apprenticeships. The IOHIO, on behalf of the Oaxacan historic organs, is honored to provide the support structure for these gatherings and to be the catalyst for future activities.

Due to the recent political instability in Oaxaca, our annual organ and early music festival, traditionally presented in November, has been postponed until 2007. We will send out an announcement as soon as next year's dates are confirmed in the hopes that you will join us in Oaxaca for this spectacular event.

THE IOHIO DOCUMENTS THREE MORE ORGANS

Of the sixty-eight historic organs documented in Oaxaca to date, forty-five of these were reported previous to the year 2000 when the IOHIO was founded. By far the most complete catalogue of the organs is “*Órganos Históricos de Oaxaca, Estudio y Catalogación*” by Gustavo Delgado y Ofelia Gómez (Banamex 1999), which documents forty organs. Five organs not included in this register are listed in “*Voces del Arte*” (SEDUE 1989) and in Guy Bovet’s unpublished organ survey of Mexico (Pro-Helvetia and UNESCO, 1982-88). Apart from these, the IOHIO has discovered another twenty-three undocumented organs. In each issue of this newsletter we report on three instruments not included in the Banamex catalogue in order to keep the register of Oaxacan organs up to date.

As of this year, our documentation process has included leaving a tag on the back of each organ, which on one side has the logo of the INAH (Instituto Nacional de Antropología e Historia) followed by “The organ of (town name) is part of the national patrimony and is protected by the federal law pertaining to archeological, historical and artistic monuments and zones. Take care of it because it is part of the history of your community.” On the reverse side of the tag is the logo of the IOHIO and information about the organ: its date, whether known or approximate, other organs it resembles, its state of conservation, and contact information for the IOHIO. We plan to leave these protective tags on all the organs in the state over the course of the next year.

The Zapotec community of **SAN BARTOLO YAUTEPEC** is located in a mountainous area near the old trade route from the Valley of Oaxaca to the Pacific coast. We visited this organ in May of 2006 and were accompanied by Susan Tattershall, David Antonio Reyes (architecture student and carpenter from Xoxocotlán), and Ricardo Rodys (IOHIO organist and researcher). Both David and Ricardo are being trained in organ maintenance, repair, and documentation by Susan.

This jewel of an organ is of lovely proportions and fine construction and seems rather like a miniature of a larger instrument. Though lacking a date, it

appears to have been constructed during the first half of the nineteenth century based on similarities of case design with organs in Yatzachi el Alto (1835), Santa María Tinú, Santiago Lachiguiri and Asunción Mixtepec. These shared stylistic characteristics include a profile of: three rectangular towers, high asymmetrical hips, dentate carving along the top moulding, leaf pattern carving along the sides and pipeshades more pointed than the previous baroque style, and the “drip” design found on other organs, altarpieces, and façades of buildings in late eighteenth and early nineteenth-century Oaxaca. A document in the Oaxaca Cathedral archives refers to a town near San Bartolo Yautepec in which the church was severely damaged as a result of the 1801 earthquake. It is possible that San Bartolo suffered similar damage and afterward would have had to acquire a new organ, a date which would coincide with our suppositions.

This 4’ stationary or “fixed” organ (sitting on the floor rather than on a table) is constructed of high-quality red cedar and has not been damaged by woodworm, as so often occurs in organs built of pine. The workmanship of both functional and decorative elements is exceptional. The organ is completely intact and possesses all



San Bartolo Yautepec

its pipes, keyboard, and mechanical parts, including rollers, trackers, and numbered pallets, as well as its bellows. However, the bellows have been disconnected and pieces of the wind trunk were found cast about on the floor. The keyboard is

complete with 45 notes C–c''' and a short octave (see photo of clavichord keyboard p. 17), the sliders divided at c'/c#, and the individual keys held in place by means of a comb-rail (cf. Huayapam). The suspended action is particularly delicate: with thin brass wires connecting the roller arms to the keys. Another unusual characteristic of this organ is that the roof of the tallest tower acts like a swell shutter! It is hinged at the back and can be opened by means of a pedal attached to a string that went over a roller on the roof.

The disposition of the five registers is the following:

Left Hand (from front to back)	
1	Flautado 4' (open metal; C, D stopped wood)
2	Bardón 4' (stopped metal)
3	Octava 2' (open metal)
4	Docena 1 1/3' (open metal)
5	Quincena 1' (open metal)

Right Hand (from front to back)	
1	Flautado 4' (open metal throughout)
2	Bardón 4' (stopped metal)
3	Octava II 2' (open metal)
4	Octava III/Flautado II (2' to b'; 4' from c'' to c''')

After washing the pipes and laying them out on the floor, we were able to ascertain the disposition by observing changes in the size of the holes in the rackboards. There seem to be as many pipes as places to lodge them, though they were not at all in order and may not all be original. The pipework represents a mixture of construction techniques, each including a different mouth style. The metal composition of the majority of pipes seems to be approximately 70% lead, 30% tin. However, the Bardón, the quint (*docena*) and 1' in the left hand are heavier in lead, while the 2' is lightweight and seems to have a higher tin composition. We righted those pipes which could still be sustained by the rackboards (these were broken on the left hand side and unable to support the bass pipes) and laid the others inside the case.

Many organs in Oaxaca have lost their bellows, but in Yautepec there was actually a surplus! We found five bellows, representing three different types of construction, piled up on a table to the left of the organ. The first type was a pair of

cuneiform (fan) bellows with wooden ribs, sheepskin hinges, and their weights intact, sitting on what seems to be their original table with its levers and support structure. The second type, another pair of fan-shaped bellows of the same approximate dimensions as the first, had in place of ribs and hinges, a big bag of cowhide nailed to six interior frames and then nailed to the covers. These bellows are so prevalent in Oaxaca that we have named them “leather bag bellows.” The third type was a single feeder/reservoir bellows of later construction, which no longer has its weight and was meant to be placed inside the organ. There is a vertical slot cut into the front of the case on the right side where the organist could pump the bellows with his foot. A bit more digging around in the debris behind the organ produced the foot-pedal.

This is the only known example in Oaxaca of a positive organ with both hips and side slider pulls. Usually the hips would get in the way of those pulling the sliders to change the registers, so positive organs were more often built with their pull stops on the façade of the case.

In July 2005 we visited the community of **SAN MIGUEL DEL VALLE**, which is nestled in the foothills of the Zapotec Sierra Juárez in the Valley of Oaxaca. Situated in the choir loft of its charming eighteenth-century church, the 4’ tabletop organ shows characteristics in case design and decoration of the post-baroque neo-classic period (beginning in the late eighteenth century and continuing for around a hundred years). Its blue-painted case is decorated with fluted columns topped with ionic capitals (what could be more neoclassic?) and carved garlands, as well as the same dentate carving along the top moulding and the similar “drip” design on the façade as on the San Bartolo Yautepec organ. Only one piece of pipeshade from the central tower remains, but its finely-chiseled, delicate work attests to the well-crafted instrument it once adorned. Although the San Miguel organ sits on a table, it is too heavy to be portable, like those in Zautla, Yucuxaco, Huayapam, Guevea, and Chicahua. It is larger than processional 2’ organs in Oaxaca, yet smaller than 4’ stationary organs and seems to merit its own category. Susan Tattershall refers to this type as a “hybrid,” which in Mexican terminology might be best expressed as *mestizo*.

No pipes, pallets or keyboard remain,

and the only evidence of the former bellows is one bellows cover. There had been 17 bass pipes arranged 6-5-6 in the façade. The remaining four pipes necessary to complete the 21 notes in the bass half of the divided register were placed on their own separate toeboard at the bass end of the front toeboard and were fed by a channel board inside the case. These four offset pipes were probably the lowest pipes of the organ and were most likely stopped wooden pipes, since this side of the case does not have the height to accommodate full-length metal 4’ pipes (cf. Huayapam). The case is termite-damaged near the floor but in increasingly better condition higher up. The chest is very small with four registers and no toy stops. The keyboard had the typical arrangement of 45 notes C–c’’’ with a short octave and the sliders divided at c’/c#’ for the *medio registro*. However, evidence on the toeboards suggests that the two interior ranks may have broken at b/c’, similar to the organ in San Pedro Cholula described below. The toeboards and sliders are still intact and indicate what may have been the original disposition:

Left Hand (from front to back)	
1	Flautado 4’ 17 pipes in façade, with 4 lowest pipes on an extant interior channel board at left;
2	19th or 22nd (the smallest rank on chest)
3	Docena 1 1/3’ or Quincena 1’ breaks at b/c’; toeholes smaller than 4th rank, larger than 2nd rank
4	Probably Octava 2’, no break in rank*

Right Hand (from front to back)	
1	Flautado 4’ inside the case directly on chest, behind facade
2	Octava 2’ or Docena 1 1/3’
3	Flautado 4’ or Octava 2’
4	Probably Octava 2’

*consistent with tradition, 2’ on the rear toeboard

Scribing in the keyed specifies the layout for the lever/sticker (*varilla*) action so common to Oaxacan organs (cf. Zautla, Tlazoyaltepec, Quiavini, Ixtaltepec), though there are no extant levers. The note channels in the chest are parallel with no outward splay, similar to Cholula, while the channels in the front of the channel board are curved, an unusual method. The pallet box also reveals an unexpected detail of construction. It extends under the whole area of the chest and is divided into two chambers—front and back—by a piece of wood. The air enters into the small rear chamber, through two entrances, one for each bellow. It then passes into the

front chamber, located right under the pallets, through a single opening in the wood dividing wall.

Upon arriving, we found the organ filled with cleaning equipment, church-related objects, flower pots, empty bottles, and refuse, and chairs piled up on the bellows table. Although we routinely ask the church authorities to not to use the organ



San Miguel del Valle

as a storage facility, this is hard to enforce since the authorities usually change every year. At the end of our visit after we had returned the organ to its original position against the wall, one of the authorities began to replace the same junk we had previously removed. If nothing else, at least we could assume that this organ was unlikely to be disturbed.

Our most recent visit to the Mixtec-speaking hamlet of **SAN PEDRO CHOLULA** on June 29, 2005 happened to coincide with the day of St. Peter, the patron saint of the town. Demonstrating the typical hospitality and generosity of most rural Oaxacan communities, particularly on such an important day, the local authorities invited us to share a meal with them before we proceeded to the church. The adobe church has a simply-carved façade, a corrugated tin roof, and a wooden choir loft in which hang three bells tied to rafters. We found the case of this church’s processional organ sitting on the damp floor along the right wall of the nave, full of piles of old papers. Its table was up in the loft and three bellows covers (two bottoms and one top) and three ribs were located under the roof and in other areas of the church. Each cover included a dove-tailed wooden frame which surrounded it



San Pedro Cholula (before)

and hid the ribs when the bellows were closed. After we had removed the old documents from the case, moved the organ near the door of the church where there was more light to document it, righted it on its table, and cleaned it off, suddenly it began to look like a proper organ. And of course it gained considerable height and stature once it was moved off the floor.

This organ resembles several early eighteenth-century Oaxacan processional organs (Tamazulpan, Coixtlahuaca, Tlazoyaltepec 1724, Ixtaltepec 1730) with



San Pedro Cholula (after)

its front doors, which when shut, hide the pipes, and its hat-like roof (*baldaquín*). The case was painted over fairly recently with bright red enamel, though there are remnants of the earlier polychrome in the interior of the case. The design is unusual—symmetrical diamond patterns and some swirls—and may indicate a slightly later eighteenth-century date of construction. The case of pine or *ayacahuite* has been

somewhat damaged by woodworm, and no pipes, keyboard, or parts of the action remain except two stickers. However, the toeboards and sliders, seven to a side, are intact. The toeboards are made of red cedar, beautifully scribed, and the iron nails holding them down have thick square heads. The note channels in the chest run parallel and are not splayed (cf. San Miguel del Valle). The organ once had a 45 note keyboard with a short octave and the sliders breaking at $c^{\circ}/c^{\#}$. However, three of the toeboards show a b/c° break in the pipe rank, based on the hole for the c° (middle c) pipe being bigger than that which precedes it, rather than following the sequence of becoming consistently smaller with rising pitch. A right-hand disposition with pitches lower than those of the left hand allows the higher notes to maintain body and strength of sound and thus avoid unpleasant shrillness. In the right-hand ranks 4, 5, and 6, the toeboards are large enough to accommodate either a 2', 4', or possibly 2 2/3' stop or any combination of the three. This organ has more ranks than any others of its type and is unique among Mexican processional or hybrid organs documented until now in

Left Hand (from front to back)	
1	3-rank mixture, maybe a Cimbale type stop with frequent breaks*
2	Probably 1/2', rank breaks at b/c°
3	Probably 2/3', rank breaks at b/c°
4	Probably Octava 1', rank breaks at b/c°
5	Flautado 2'
6	Tambor, pipes also in the roof
7	Bardón 4', channelled toeboard; C, D in roof

Right Hand (from front to back)	
1	3 rank mixture*
2	Unknown, rank breaks at b/c°
3	Unknown, rank breaks at b/c°
4	Unknown, rank breaks at b/c°
5	Flautado 2'
6	Pajaritos
7	Bardón 4'

*Toeboards are so uniform throughout that it is impossible to tell where breaks are.

possessing a three-rank mixture.

By the time we were ready to leave, a sizeable crowd had gathered and were amazed and delighted by the unexpected transformation of this forgotten piece of furniture in their church. By converting an unobtrusive storage box into a proud organ, we felt as though we had given the community of San Pedro Cholula a gift on

Technical information for this article was provided by Susan Tattershall.

BASIC GLOSSARY

- comb rail** a horizontally-laid rail which contains vertical, rectangular mortises through which the key tails pass and are held in place.
- divided registers** windchest construction typical of Spanish baroque organs (*medio registro*), whose sliders are divided at middle $c/c^{\#}$ and controlled by different stop knobs. Because of this the organist can choose different sounds for the right and left hands.
- feet** measure of the length of the pipes (eight-foot corresponds to a° at 392 herz); in the Hispanic tradition pipes were measured in palms (*palmas*) rather than feet. Large Oaxacan organs are eight-foot (80), medium sized are four-foot (40), and small organs are two-foot (20).
- flautado** principal pipes and fundamental sound of the organ.
- pallet** a valve which is raised and lowered to permit the passage of air into a channel; it then passes to the pipe depending on whether the slider is in open or closed position. Each pallet is mechanically connected to a key (according to different techniques).
- pipe shades** decoration of carved wood to hide the empty space above the pipes, keep them from falling forward, and help enhance the sound.
- processional** a 20 organ which sits entirely (bellows included) on a table and is moveable.
- rackboard or pipe rack** a perforated thin board which holds the pipe foot firmly just under the mouth and prevents the pipe from falling over.
- rank** a row of pipes corresponding to a particular "register."
- register** a rank or multiple ranks of pipes which has a characteristic sound.
- roller board** wooden panel above the keyboard with a series of horizontal rollers connecting the keyboard action to the pallets.
- short octave** keyboard design typical of the XV to mid-XIX centuries in which the lowest octave of the keyboard is not chromatic, but is shortened by the omission of the lowest notes. E corresponds to C, F# to D, and G# to E. (see photo of clavichord p. 17).
- slider** pierced wooden slat inside the organ which allows or prevents air from entering the pipes, based on whether its holes are aligned with those of the windchest below and the toeboards above; in smaller Oaxacan organs, the tabs of the sliders protrude from the sides and are pushed and pulled to control changes of registers.
- stop knobs** wooden knobs which protrude from the front of the case of stationary organs on either side of the keyboard; they are pushed and pulled to control changes of registers.
- toeboards** pierced wooden slats inside the organ, one per rank, which are located above the sliders; a pipe sits in each hole and is prevented from falling over by a pipe rack.
- trackers** long thin wooden strips or wires which hang from the pallets and connect them to the rollers of the roller board or directly to the keys.
- varillas** simple levers set in splayed fashion underneath the keyboard and which press on the sticker, opening the pallet, when the key presses on the varilla. Because of this kind of action, the windchest can be substantially wider, thereby allowing for lower-pitched ranks of pipes.
- windchest** wooden box inside the organ including the pallets, sliders and other wooden parts, which organizes the distribution of air to the pipes.

THE IOHIO ARCHIVE RESEARCH PROJECT

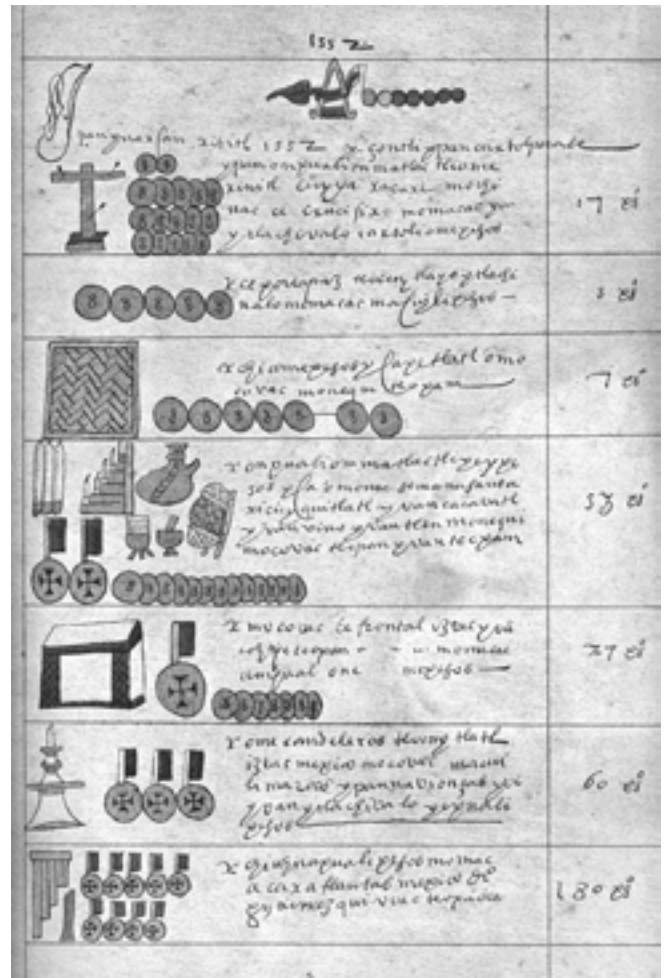
A Reference to the Organ of Santa Catarina Texupan in the Codex Sierra (1552)

Between 1550 and 1564 the chocholtec community of Santa Catarina Texupan (now known as Santiago Tejupan) recorded the yearly expenditures of the community in a book, which is fortunately preserved in the *Codex Sierra*. The scribe in Santa Catarina utilized a most interesting system of notation which combined pre-Hispanic pictographs with the European alphabet and script. On the left side of each page, he noted his information with indigenous symbols, even though these had already undergone some transformation due to the influence of the conquest. In the center he described the purchase in a mix of nahuatl and Spanish, using European script. Then in a column on the right-hand side, he noted the total cost in European numbers and Spanish currency.

When we analyze the expenditures of Santa Catarina, we discover many interesting details. Despite the passage of time, the document shows that this community was similar to present-day Oaxacan towns in its interest in conserving and adorning its church and in celebrating the day of its patron saint. We also discover that even back then, Santa Catarina had a strong interest in music. In 1551 the town spent 120 pesos for eight metal trumpets which they brought down from Mexico City. In 1553 they bought a sackbut (Renaissance trombone) which cost 23 pesos, then seven years later they bought three more trumpets for the church which cost 55 pesos. But most important of all, in 1552 they bought an organ in Mexico City, which cost 180 pesos, an extremely high quantity in those days.

María de los Angeles Romero Frizzi

Editor's note: This is the first existing reference for the purchase of an organ by a Oaxacan community. In the document, the organ is referred to as a box/case of pipes (*caxa flautas*). We don't know if this instrument was built in Mexico City or brought by ship from Spain. Eventually organbuilding shops were established in the Mixteca Alta and Oaxaca City so that organs could be built locally, though documentation is still lacking to confirm when these shops first appeared.



Nicolás León, *Codice Sierra, traducción al español de su texto nahuatl y explicación de sus pinturas jeroglíficas*, Editorial Innovacion, México, 1984.

Reference to an organ in Tamazulapan (1606-1607)

In the town of San Miguel Tulancingo, there exists a ledger or account book from Santiago Teotongo written in the Chocholteco language in which community expenditures are noted between the years 1592 and 1621. The ledger is from a *barrio* (neighborhood) of Teotongo called *Ca'andaxu* in Chocholteco, though its name in Nahuatl is not known. In 1606 and 1607 it was noted that an organ was bought in Mexico City for the community of Tamazulapan, one at the main Chocholteco centers, and that the *barrio* of *Ca'andaxu* contributed 18 pesos and 4 *tomines* (or *reales*) in 1606 and 11 pesos in 1607 toward its cost. Probably all the *barrios* under Tamazulapan's spiritual jurisdiction had to help pay for the organ, which explains why the reference appears in the *Ca'andaxu* accounts. The organ, in pieces and presumably not a very large instrument, was then transported to Tamazulapan by five men for the amount of 2 pesos and 6 *tomines*. The second payment in 1607 may have represented the community's portion of the fee paid to the organ builder to assemble the organ *in situ*, and voice, tune, and perhaps decorate it. In 1606 a clavichord was also purchased for the church, and this probably served as the

practice and teaching instrument for organists.

1606: rahu ñee pesos qhitnuxi ñuu tomines cuhi organo the ningu, "18 pesos and 4 tomines was the organ that is in the church"

yuu pesos vi tomines ndi cuirú'he 5 ñu'u xu cuhi xagaa rhoo organo ndasingu, "2 pesos and 6 tomines was what the 5 men received when they went to carry the organ in Mexico"

ñu'u pesos cuhi rhoo clauicordia the ningu, "5 pesos was the clavichord that is in the church"

1607: tnau pesos cuhi rho organo the ningu, "11 pesos was the organ that is in the church"

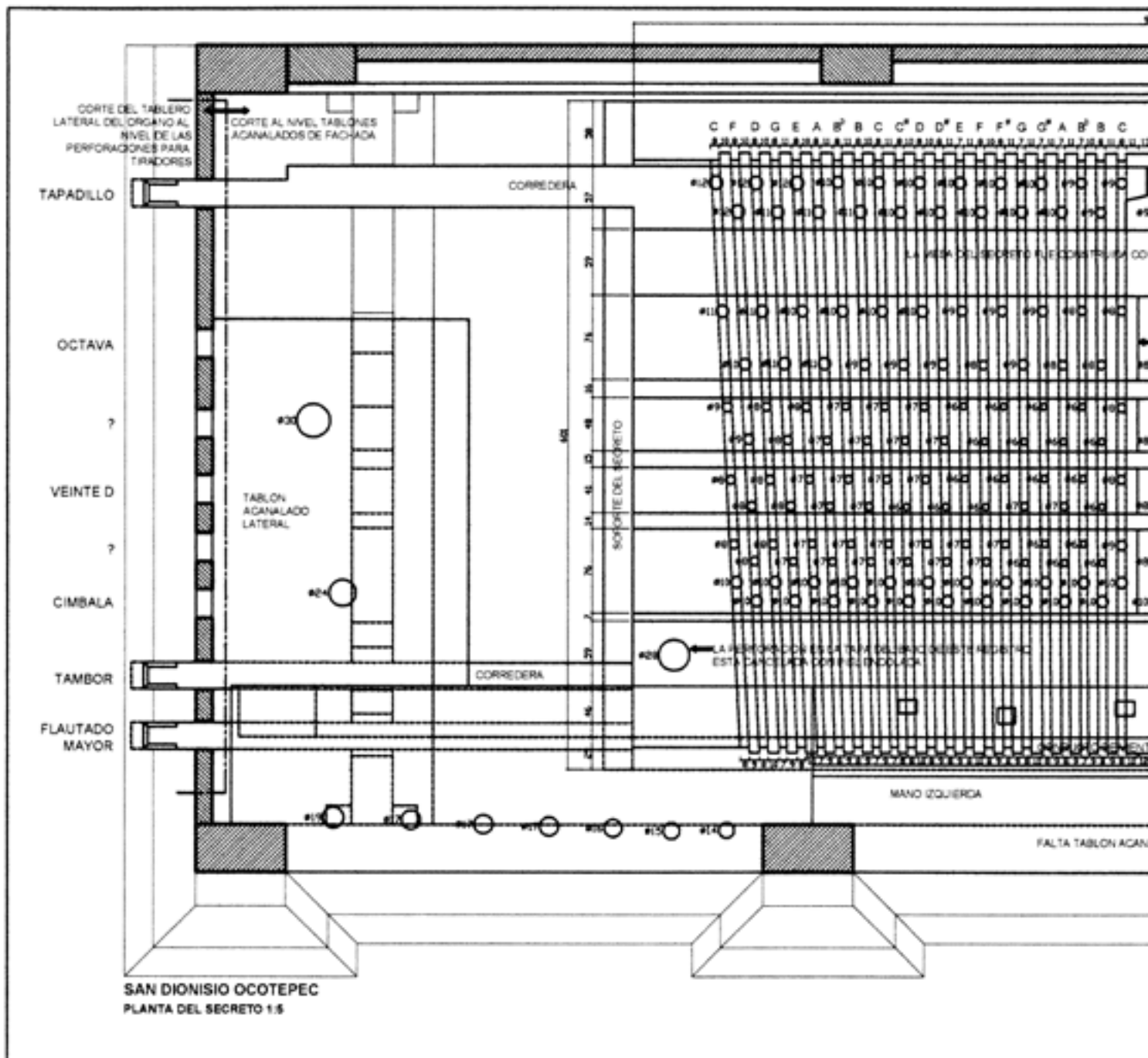
Sebastián van Doesburg

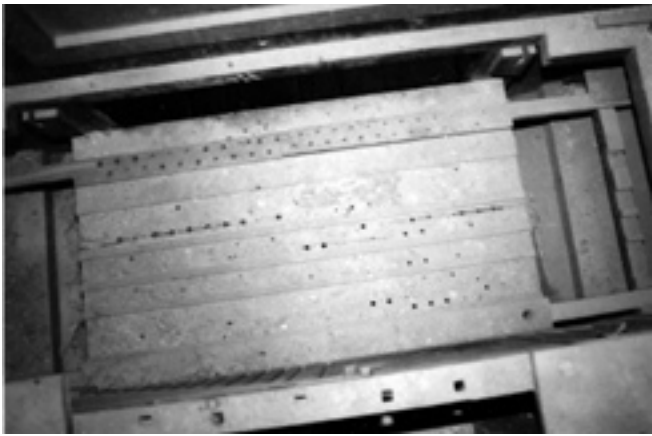
Editor's note: Just over a century ago, organs were still being transported in pieces on human backs to remote Oaxacan communities. (See reference to the Mixe community of Santa María Alotepec, IOHIO Newsletter No. 1, August 2001, p. 2). I asked a Mixe contact why beasts of burden would not have been used for such work and was told that important or delicate items would always be carried by humans and never by animals.

THE IOHIO ORGAN DOCUMENTATION PROJECT: TECHNICAL DRAWING OF THE WINDCHEST OF SAN DIONISIO OCOTEPEC (1721)

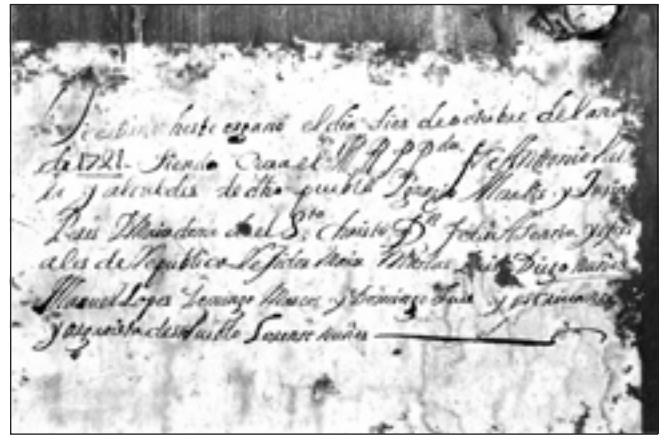
José Luis Acevedo

The methodology used to document the organ in San Dionisio Ocotepec was based on not dismantling any part of the instrument. Thus our data were recorded in accordance with the existing state of the instrument, and lost pieces were never filled in from the imagination, even when in some cases their placement and dimensions seemed obvious. In this organ, all the pipes, most of the toeboards and sliders, and the sheepskin that covers the channels on the bottom of the chest are missing. Therefore it was possible to observe many characteristics of the construction of the windchest, which otherwise would have been hidden by the missing pieces. The names of the registers were taken from the labels which were still legible and glued to the side of the case above the stop pulls. The diameters of the perforations in the toeboards and channel boards were taken from the exterior edge of the grooved surface which receives the foot of each pipe. All measurements are in millimeters.

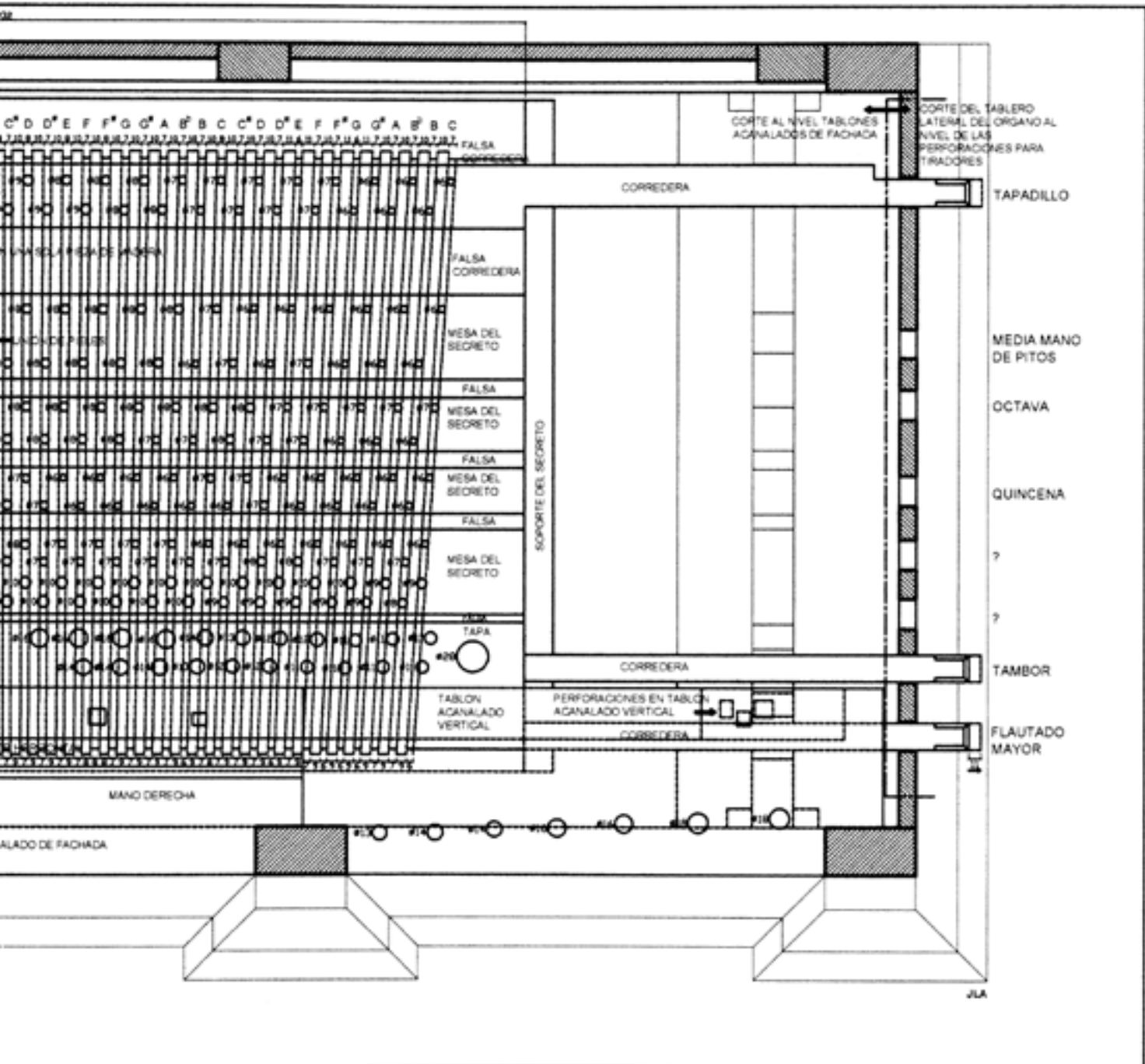




The windchest of the organ in San Dionisio Ocotepec



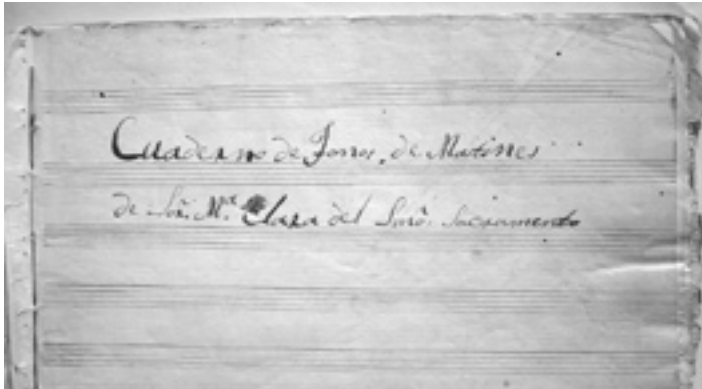
Label inside the case, which shows the date of construction - 1721



WHO WAS SOR MARÍA CLARA DEL SANTÍSIMO SACRAMENTO (SISTER MARÍA CLARA OF THE MOST BLESSED SACRAMENT)?

Introduction

Among the lesser known cultural treasures belonging to the city of Oaxaca, Mexico, are the unpublished musical manuscripts housed in the Historical Archives of the Archdiocese of Oaxaca (AHAO). Most of these were composed for vocal and instrumental church ensembles and date from the eighteenth and nineteenth centuries,



Cover page of the notebook

though there are some exceptional earlier documents as well, most notably the seventeenth century "*Cancionero* (Songbook) *Gaspar Fernandez*." In 1990 musicologist Aurelio Tello catalogued the musical documents in the archives,¹ though the notebook entitled *Cuaderno de Tones de Matines de Sor María Clara del Santísimo Sacramento* (Notebook of Psalm Tones for Matins of Sister Maria Clara of the Most Blessed Sacrament) appeared subsequently and was listed by researcher Jorge Mejia Torres in 1998 in a register of previously uncatalogued works.² The Sor María Clara notebook is one of the rare existing manuscripts of organ music in Mexico. Before this discovery, a collection of eleven pieces bearing the name Joseph de Torres was found in the archives of the Conceptionist convent in Puebla.³ Initially the high hopes of identifying the first Mexican composer of organ music superceded careful analysis, but eventually the book was acknowledged to be a compilation of pieces copied from manuscripts by several eighteenth-century Spanish composers, one of which was Joseph de Torres. Two books of organ pieces which once belonged to the Colegio de Niñas de San Miguel de Belén in Mexico City are presently being analyzed by musicologist Luis Lledías. And two other unpublished manuscripts from the Franciscan Monastery of San Juan Bautista in Coyoacán reported by organist Manuel Zacarías have yet to be properly evaluated. Though the composers of these manuscripts are as yet unknown, it would be especially significant if they could be proved to be Mexican, since no organ music by national composers is known previous to the twentieth century. The dearth of organ manuscripts may be explained in part by the fact that organ music was often improvised and less likely to be written down than chamber or choral music, for example, which requires scores for the different parts. In fact, many Oaxacan historic organs have no music rack. Besides this, non-convent historic organ music would more likely have ended up in private hands or family collections than in institutional archives, since it was the personal property of the organist. In any event, it is a stroke of luck for posterity that the Sor María Clara notebook landed in the Cathedral archives, given that she as a nun

was not associated with Cathedral activities. Otherwise it may have suffered the fate of so many convent archives which were dispersed, lost or destroyed when church property in Mexico was confiscated by the state during the Reform Period of 1857-1863.

In 2004 the subject of this document came up in conversation with organist and musicologist Calvert Johnson, who immediately recognized its musical and historical merit, as well as its suitability for teaching purposes. Over the course of the next year, he transcribed and edited the manuscript for publication in the U.S. through Wayne Leupold Editions, while the Instituto de Órganos Históricos de Oaxaca A.C. (IOHIO) made the necessary arrangements with the Instituto Nacional de Antropología e Historia (INAH) and the Archdiocese of Oaxaca. The book was presented during the Fifth International Organ and Early Music Festival of the IOHIO in November 2005,⁴ and a conference on the theme of "Music in the Convents of Mexico" was organized in conjunction with the festival to complement the publication of this unusual manuscript.

Clara's notebook

The notebook is a typical example of an "organist book", a collection of pieces compiled over time by one or more persons for use in the church. The manuscript consists of fifty-seven pages of short pieces of organ music plus a title page, which bears Sor María Clara's name (from now on referred to in this text as "Clara"). Her name on the cover indicates that the book was in her possession at some time, even though as a cloistered nun she theoretically couldn't own property, so it "belonged" to the convent. The music



The handwriting of "Clarines" is different from that of the title of the piece

was intended to be played at the daily office of matins, celebrated in the convents sometime between midnight and dawn. The pieces or versets are ordered according to the eight psalm tones, and a series of short versets follows each chanted psalm. The collection may be more or less divided into three approximately equal parts. The first part includes the verses corresponding to the first tone, the second part, those for the second and third tones, and the last part, the verses for the fourth through eighth tones. Although the collection seems a bit uneven, this is probably because most of the original chants for matins were in the first rather than later

tones (keys). The versets are titled according to the psalm tones, but they were conceived in classical rather than baroque style and conform to the structure of major and minor keys rather than the old church modes. Perhaps it was still customary at that time for church music to retain the nomenclature of the past.

An analysis of the script reveals as many as four different hands, whether of the composers or the copyists, and these are



Verset in the Eighth Tone with the registration added later

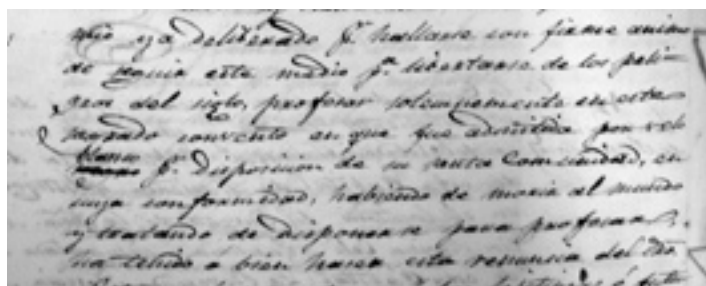
identified by their different styles of clefs and braces.⁵ There seems to have been a main composer or copyist who wrote settings for all eight psalm tones. The first piece of each set is titled according to its corresponding tone (*“Primer Tono con la final en fa,” “Favordon [fauxbordon] del tercero tono,” “Sexto tono”*), and includes a brief introduction to establish the tone or chord (*“cuerda”*), followed by the chant with figured bass accompaniment. These often include a tempo indication as well (*“Allegro Assai,” “Andante,” “Despacio”*). This is the most coherent and musically sophisticated group in the notebook and will be referred to as the “core group.” A second composer/copyist, distinguished by a completely different style of bass clef, added versets to each of the first three tones. These are rarely titled and are somewhat simpler than the versets in the core group. The third composer with the clearest script of all wrote only three versets for the first tone, titled and with the opening chord and figured bass. Organ registrations are added (*“Flautado mallor” “Clarines y trompeta mallor”*) to the opening pieces of the core group in a different, not so fine hand. This seems to correspond to what we believe is Clara’s script, based on the title page (the similarity of “Clara” and “Clarines” provides a good clue) and fragments on the last page. The versets are grouped according to the tones, but the contributions of the different composers/copyists are mixed up within the groups, perhaps when the collection was bound (or re-bound). There are various errors throughout the notebook which are crossed out with diagonal slashes.

The pieces are all quite short and neither technically nor musically difficult. A trained organist could probably have improvised music of this level without a score, and it is likely that most if not all of the pieces were intended for teaching as well as playing purposes, just as the modern Wayne Leupold edition is now. No composer names or dates are cited. It was not uncommon before the era of affordable mass publications for scores to be freely copied, circulated, and gathered together according to one’s personal needs and tastes. Nevertheless, stylistic details—a thin,

non-contrapuntal, non-chordal texture; the right hand almost always accompanied by the left, frequently with an Alberti bass; typical classical modulations, chromatic progressions, and cadences; and a light, gallant style—indicate a post-baroque date of composition, probably the late eighteenth to early nineteenth century.

Clara’s will

Biographical information about Clara which might shed light on her connection with the notebook and its historical context was elusive, particularly since she would have been lost to civil record-keeping once she entered the convent. A document was reported by a former researcher in the Cathedral archives which apparently names her convent, Regina Celi (Coeli) or the Conceptionists, and refers to her as an organist, but it was never found again. We have been similarly unsuccessful in locating the *“Lista de Profesiones”*, the list of women who entered the convent, of Regina Coeli, which was filed away somewhere in the 1970s and has yet to resurface. It seemed as though our ideas about Clara and her notebook were destined to remain suppositions. Then suddenly our luck changed. The name Sor María Clara del Santísimo Sacramento on a document in the Notary Archives caught the eye of a fellow researcher who reported it to Ricardo Rodys, IOHIO archive researcher and organist. This document turned out to be a will made in 1835 by Doña María Clara Martínez Ramírez when she was about to enter the Regina Coeli convent under the name of Sor María Clara del Santísimo Sacramento. It stated that Clara, the daughter of Don Nicolás Martínez and Doña Bárbara Ramírez, already a novice in the convent, willed all her earthly possessions (as was customary when one took religious vows) to her five siblings, since she was renouncing the secular world forever. The document also states that she would be taking the “black veil” (*“velo negro”*), but then the word “negro” is crossed out and “blanco” (white) substituted. The possible significance

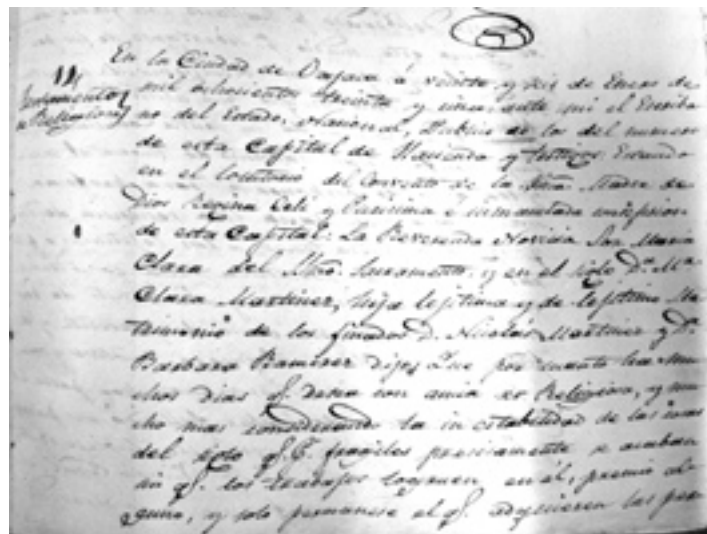


“Negro” is crossed out and “blanco” is substituted

of this will be discussed below. Even though the signature on the will seemed remarkably similar to that on the title page of the notebook, we were cautious in assuming that they represented the same person until we had more information about either of them and about the standarization of script during that period.

This document turned out to be the key to understanding the story of Clara and her extended family, and it would eventually allow us a rare glimpse into the Oaxacan organ world of two centuries past. Following the lead of her parents’ names and the historical time frame, it was possible to sleuth out specific documents in the Cathedral Archives. The first to appear was the marriage certificate dated 1805 of Clara’s parents: “Joseph Nicolás Martínez, *castizo* [of mainly Spanish with some indigenous blood] thirty years old, originally from San Dionicio del Valle [now San Dionisio Ocotepec] and María Bernarda Ramírez, Indian,

native of this city [Oaxaca] and resident in that village for eleven months, maiden, seventeen years old.”⁶ Based on their names and marriage date, the birth certificates of Clara’s five siblings were found on microfilm. Ironically, the most important document of all, Clara’s birth certificate, was the most difficult to locate, since



Clara’s will naming her parents and her convent

it happened not to be on microfilm, but eventually the original was located: “Ma. Clara Luisa Josepha Orocia Martínez Ramírez” was born in Oaxaca City on August 18, 1806.

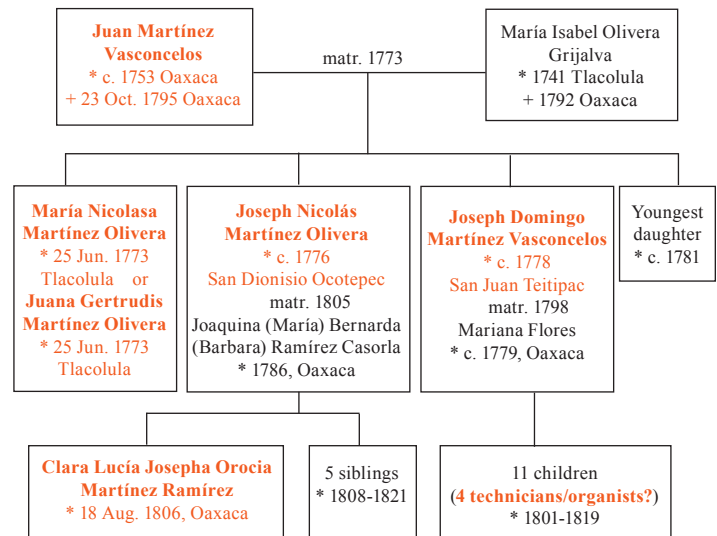
Joseph Domingo Martínez Vasconcelos, Clara’s uncle

Ricardo Rodys’s multiple research projects include compiling a list of organists in the Oaxaca Cathedral, based on church payrolls and other references. He was struck by the coincidence of Clara’s surname, Martínez, with that of an organist mentioned in an 1830 reference from the Oaxacan Municipal Archives: “José Domingo Martínez (*organista*) and his four sons (*organeros*).”⁷ Though the name Martínez is one of the most common in Oaxaca today and probably was then, the population of the city in those days simply wasn’t large enough, especially in the organ world, to rule out possible links. Rodys was able to locate the marriage certificate of the organist: “Joseph Domingo Martínez *castizo* originally from Teitipac...resident of this city, [i.e. Oaxaca], single, twenty years old, legitimate son of Juan Martínez and Isabel Olibera.” His parents were the same as Clara’s father’s parents, (which were noted on the marriage certificate of Clara’s parents), so Joseph Domingo and Nicolás were brothers, making the organist Joseph Domingo Clara’s uncle! A payroll from the Oaxaca Cathedral lists Joseph Domingo Vasconcelos in 1802 and José Domingo Vasconcelos in 1811 as “second organist”.⁸ (This meant that he played the smaller organ of the two instruments in the Cathedral and he also substituted for the first organist).

Clara’s uncle, Joseph Domingo, was listed as coming from Teitipac and his brother Nicolás, from San Dionisio del Valle. Both towns are related to Tlacolula, the county seat and economic and administrative center for that part of the Valley of Oaxaca. Their mother Isabel Olivera was from Tlacolula, where she married their father Juan Martínez in 1773. The birth certificates of Joseph Domingo’s eleven children were located, and it was entirely possible that his four oldest sons could have been plying the trade of “*organero*” in Oaxaca in 1830, at which time they

would have ranged in age from 20 to 27 years old. In those days the terms “*organero*” and “*organista*” were used loosely and their activities overlapped. An “*organero*” was mainly a technician, though he may also have played the organs (but not in the highest positions); an organist was mainly a player, though he would know how to tune and maintain the organs. These young men may have performed maintenance work on the Oaxaca City organs and

GENEALOGY OF CLARA MARTÍNEZ RAMÍREZ



perhaps played the mass on the organs in the lesser churches. We do not know if they worked out of their own home(s) or in an organbuilding shop.

Juan Martínez, Clara’s grandfather

After Clara’s uncle was revealed to be an organist and in light of the fact that the trade of musician was often passed on through the generations, one document led to another and Clara’s grandfather, Juan Martínez Vasconcelos, was revealed to be an organist as well! As cited above, he was married in Tlacolula in 1773 at age 20 and seems to have been the church organist there and in some of its surrounding towns until approximately 1786 when his name first appears on the payroll of the Oaxaca Cathedral. His oldest daughters were born in Tlacolula in 1773, his first son, Joseph Nicolás, in San Dionisio del Valle in 1776, and his second son, Joseph Domingo, in San Juan Teitipac in 1778. Organists traveled from town to town in those days, much as priests did then (and still do now) and Juan could have been responsible for playing the organ and teaching music in several communities. The organs in San Dionisio, Teitipac and Tlacolula still exist today, though many others which Juan Martínez may have known and played have disappeared. Teitipac is not far from Tlacoahuaya, where a fine eighteenth-century organ still exists, and it is likely that he played that organ as well.

A payroll reference in 1786 cites his starting responsibilities as teaching children (“Maestro del Colegio de Infantes,” 100 pesos a year), which probably included keyboard as a basis for organ, solfège (reading music), and choir, as well as tuning the organs (50 pesos). Keyboard classes would have been given on the clavichord or harpsichord, since organs were in public spaces, though the location of the “Colegio de Infantes” is not known. If some of the



Table clavichord used by organists as a practice instrument

pieces which ended up in Clara's notebook existed at the time, Juan may have used them in his classes and also played them in the Cathedral or other churches. A document in the Cathedral from 1789 refers to "...the skill and ability on the organ of Maestro Juan Martínez and his punctual performance..." resulting in a 100 peso raise in his annual salary. A later reference, the 1792 census from the Archivo General de la Nación in Mexico City tells us about his sons: "...on the street Plazuela de Ximeno No. 12 lives Juan Martínez *castizo* from the city of Oaxaca, 39 years old, musician, short [of stature] married to Isabel Olivera Spaniard with two sons Joseph Nicolás sixteen years old, musician, and Joseph Domingo fourteen years old, the same [i.e. musician]". Two daughters aged eighteen and eleven are also mentioned but not named, since this survey focused on possible military service. Here both Joseph Nicolas, Clara's father, and his younger brother Joseph Domingo, Clara's uncle, are cited as musicians. Although they were only adolescents, they were already working at their father's trade. A reference in the Proceedings of the Governing Council (*Actas de Cabildo*) of the Oaxaca Cathedral in the same year, 1792, refers to Joseph Domingo as a bassoon player. These musicians frequently appear on colonial church payrolls, since the bassoon was often used along with the organ, perhaps serving to outline the bass line in the absence of a pedal board, or to reinforce the melody in the male-voice register. By 1794 Joseph Domingo, now sixteen years old, had moved up in the ranks and was cited from then on as an organist.

Juan Martínez must have been a highly capable musician, skilled teacher, and probably a composer as well. The post of first organist in the Oaxaca Cathedral was quite prestigious at that time. After all, only a generation had passed since Manuel de Sumaya (1745-55) had been the chapel master, and Oaxaca was still considered one of the most important musical centers in New Spain. A document dated 1789 in the *Actas de Cabildo* of the Cathedral includes a petition by Juan Martínez in which he indicated his desire to compete for an organist job (there must have been several) in the Mexico City Cathedral, surely the most important organist positions in the colony. The reason cited was the need of a higher salary to support his family, though in the document he states that he would really prefer the simplicity of the Oaxaca Cathedral to the opulence of Mexico City and seemed to have been using this as a ploy for a raise. The *Cabildo* denied him permission to leave, but agreed to raise his salary by 100 pesos, giving him a total of 350 pesos a year.

María Nicolasa or Juana Gertrudis Martínez Olivera, Clara's aunt

In the *Actas de Cabildo* of the Cathedral in 1794, yet another of Clara's relatives appeared—the daughter of Juan Martínez, Clara's aunt, who appears also to have been a convent organist. The twin sisters María Nicolasa and Juana Gertrudis Martínez Olivera were born in 1773, and another sister was born in 1781. In the census of 1792 cited above, two daughters were still living with their parents, though the mother died that same year. Two years later in 1794, Juan Martínez petitioned the authorities in the Cathedral for a loan of 200 pesos (more than half his yearly salary) to offset the cost of the ceremony of profession for his daughter. (In the same document, he also solicits the position of second organist for his son, Joseph Domingo, which we know was granted). This was the year before Juan died at age forty-two, and perhaps he was taking measures to guarantee the security of his children. We can assume that this young woman would have been the older daughter of Juan Martínez, María Nicolasa or Juana Gertrudis, twenty years old at the time (the other twin was either married or had died), rather than the younger one, who at thirteen would not have been old enough to enter the convent as a musician. Though the convent his daughter was to enter is not named, evidence points to the Conceptionist convent of Regina Coeli.

There were in fact five convents in Oaxaca, four of which were established for pure-blooded (i.e., European) women and the other for elite indigenous women, all of whom would become "brides of Christ." Most convents required a hefty dowry for admission to cover the cost of maintaining the nuns for the rest of their lives. The entry register survives for two of them--Santa Catarina de Sena (Dominicans) and La Soledad (Augustinians)--but a name corresponding to a daughter of Juan Martínez does not appear on either list. Since her parents were both of mixed blood, *castizo*, she would not have entered indigenous convent, Santa María de los Ángeles (Los Siete Principes) (indigenous Capuchins). The only two possibilities left were Regina Coeli and San José (Spanish Capuchins). Since her niece Clara chose to enter Regina Coeli forty-one years later, it's likely that this was her aunt's convent as well, since relatives tended to cluster in the same convent. Also aunts would sometimes assume responsibility for their nieces in the convent, which would be the closest thing to a mother-daughter relationship (cf. Sor Juana Ines de la Cruz and her niece-protégée). Juan Martínez died in 1795 after having paid off 125 pesos of the 200 peso loan, and a document confirms that the governing council of the Cathedral waived the remaining 75 pesos debt. From this we know that his plan to have his daughter enter the convent was actually carried out.

A substantial dowry was required in order to enter any convent in Oaxaca, which at that time was approximately 3000 pesos. It is certain that Juan Martínez could never have paid this fee with his annual salary of 350 pesos, and it was, he had to ask for a loan to cover the expense of his daughter's ceremony of profession. Luckily though, this "entrance fee" was frequently waived for musicians—organists, singers, bassoonists—or those possessing other talents useful to the convent, such as accounting skills. And in fact this is the only way that Juan's daughter (and later, his granddaughter Clara), neither of whom had pure blood, would be allowed to take their vows. His connections in the music world must surely have helped, but one can also assume

that his daughter was a very well-trained musician. Not paying the dowry however did mean that the nun in question would be an economic dependent of the convent for the rest of her life. This meant that she would take the “white veil” would always be precluded from having full legal rights in the convent, as symbolized by the “black veil.”

Sor María Clara del Santísimo Sacramento

Clara entered the Regina Coeli convent at age twenty-nine in 1835. Yet Clara’s blood was even less pure than her aunt’s. Her father is usually described as *castizo* and her mother as *mestiza* or *yndia* (indigenous). Classifications of race were most certainly inconsistent in those days, but in any case, Clara was of mixed European and indigenous blood, *mestiza*, like the majority of Oaxacans. Perhaps she was fair-skinned enough for the scribe who made her will in 1835 to have assumed she was pure-blooded and could meet the requirements for taking the “black veil” in that particular convent, before he realized that she was in fact not pure-blooded and wouldn’t be paying the dowry. This may explain why “black” veil is crossed out and “white” veil substituted.

In Clara’s will, she is described as a novice, which meant she had already been in the convent for at least a year. It also mentions

earlier models. Nevertheless, the music in Clara’s notebook does not exploit the possibilities of divided registers in any way, and the organ she played must have had equal registers on the right and left hand sides, a disposition more in keeping with the classical aesthetic. Perhaps the compositional style appropriate to divided registers was considered *passé* at a time when the *gallant* style was all the rage. The pieces do not include notes extending beyond the 45 note keyboard nor those omitted in the short octave. Because of the modulations in the music and the frequent use of F# minor, the organ could not have been tuned in meantone, and in fact these versets serve as the first evidence of a more “modern” tuning system (probably some form of late eighteenth century “well” temperament) in a Oaxacan organ.

The music: when, why, where, by whom?

Many questions remain regarding Clara’s notebook, which ultimately may be answered only by further research and discoveries. But based on information and analysis so far, we have been able to propose a time frame for the composition of the music—the late eighteenth to early nineteenth century--which would correspond to the era of Clara’s aunt and grandfather and not to Clara’s. Because of this, it seems fairly certain that she did not compose the pieces, nor did she copy or title them, based on her handwriting. However, she may have re-organized and perhaps even rebound them as well, replacing an earlier cover page with her own. As far as the motivation for the compositions, they could have been composed specifically for matins in a convent or for more general liturgical use. In either case, the pieces seem to have been well suited for both teaching and performing purposes. We would also postulate that the music originated in Oaxaca. There would have been no need to copy imported music of this level when there was so much local musical talent, experience and activity.

It is easier to speculate about the “when,” the “why,” and the “where” regarding the creation of the organ pieces in Clara’s notebook than the “who.” We can probably assume that the composers were male, as was customary in those days, and taking the theory of local origin a step further, might propose that Clara’s family members, particularly her grandfather Juan Martínez, had a role in the creation and dissemination of these pieces. Juan was a highly skilled musician and responsible father who surely would have provided his daughter Juana Gertrudis or María Nicolasa with copies of appropriate sacred music to take with her into the convent. In fact this may have been a prerequisite for musician nuns. She may have entered the convent with the complete collection in hand, including some pieces which she herself may have copied and titled and the rest which she may have gathered from other sources. Perhaps the core group of verses in all the tones was composed, copied, and titled by her father (or another relative) as a model. Or she may have entered the convent with a part of the collection, perhaps this core group, then built it up over the years, with music either acquired in the convent or passed in to her from the outside world by her brother José Domingo or other relatives (we still do not know if her other brother Nicolás, Clara’s father, was also an organist).

When Clara entered the convent, her aunt Juana Gertrudis or María Nicolasa would have been there for more than forty years. She would have had her own collection of favorite pieces, if not her own organist book, which she presumably would have shared



San Dionisio Ocoatepec

San Juan Teitipac

Tlacolula

that at the time she was to take her vows, neither of her parents was alive. In the preceding generation Juan Martínez had been on hand to finance the profession ceremony for his daughter, Clara’s aunt, and one wonders who paid for Clara’s? At age twenty-nine she was past marriageable age, and she had only one brother among her five younger siblings, so her best option would have been to live with and be supported by one of them. The convent presented a convenient and attractive alternative, especially if her aunt was there. Why didn’t Clara take her vows earlier? Perhaps she was still hoping to get married, taking care of her parents, or making herself useful by teaching music to children, but the death of her parents probably determined her decision.

The Organ in Clara’s Convent

There is no trace of, nor reference to, the organ in the Regina Coeli convent which Clara and probably her aunt must have played. However, the registrations noted on some of the pieces include an 8’ principal, an 8’ *clarín* (horizontal trumpets) and an 8’ *trompeta real* (interior trumpets). By Oaxacan standards this was not a small organ, nor one with a timid sound. It probably had divided registers, a 45 note keyboard and a short octave, even if it were relatively new, since Oaxacan organbuilding was still conservative in the nineteenth century and continued to emulate

with her niece. Later Clara may have replaced her as organist and inherited the music, or if the aunt was no longer alive when she entered the convent, she may have inherited it indirectly.

Clara the musician

Clara was born into a family of musicians. She must have grown up exposed to organ talk and music and most certainly would have had access to some sort of keyboard instrument in her home or elsewhere, on which she could study and practice. At that time all the churches in the city of Oaxaca had an organ (though only those in the Cathedral and the Basilica of La Soledad survive today). Clara may have been familiar with many if not all of them, perhaps those in nearby neighborhoods as well, making a total of around twenty different instruments. Because of her family connections, she may have been allowed to play some of the organs in the less important churches, even though as a woman, she wouldn't have had access to the Cathedral organs which her grandfather and uncle played. If she had been a man, she would most likely have continued the family tradition of church organist. But as a woman, she apparently continued the corresponding tradition of convent organist. We do not know if any of Clara's siblings, nieces or nephews followed in the steps of their musician relatives, but this would certainly be possible, since the family was steeped in music, the trade was traditionally passed on through the generations, and it afforded a convenient and decent livelihood. Our research so far has focused on the archives of the Oaxaca Cathedral, but there are other surviving church archives yet to be explored which may possibly reveal new information about organs, organbuilding, organ music, and the continuing role of Clara's family in the organ world in addition to that presented here.



*"La Compañía de Jesús"
church with the
Regina Coeli convent to the left*

We do not know what happened to Clara after she entered the convent, which in the late eighteenth century had been moved from its original location, site of the present "Bambi" bakery, to the imposing former Jesuit establishment of La Compañía de Jesús on the southwest corner of the Oaxaca town square (zócalo) near the main market. Since then the ex-convent, known as the "Casa Fuerte," has been severely modified, and nowadays it would be nearly impossible to imagine how the space was utilized by the Conceptionists.

But even before this, the convent must have been altered and refurbished after the expulsion of the Jesuits to create comfortable private apartments for the well-to-do sisters and their retinue of helpers, as is documented in the similar Dominican convent of Santa Catarina de Sena. Clara and her aunt however, as economic dependents of the convent, had specific duties to perform in return for their admission, and they probably lived in the more modest quarters. But as organists they certainly played an important role in the worship and devotion of their Conceptionist sisters.

One can imagine that the sounds of the organ and the voices of the nuns sometimes drifted beyond the convent walls and were heard by people passing by on the streets below.

To honor the memory of Clara and of her musician relatives, the Instituto de Órganos Históricos de Oaxaca regularly incorporates pieces from her notebook into its concerts and has distributed the published book to organists, ecclesiastics, and scholars throughout Mexico and abroad. Although it may be ultimately impossible to prove who composed the versets without a specific reference, the archive discoveries regarding Clara's family background and the analysis of the music support the possibility that her relatives could very well have been involved. After all, the Martínez Olivera—Martínez Vasconcelos—Martínez Ramírez dynasty included generations of capable musicians, predominately organists, who would have understood well the needs of the Oaxacan liturgy and prevailing taste as well as anyone. In the meantime, we are grateful to Clara Martínez Ramírez--Sor María Clara del Santísimo Sacramento--for bequeathing to future generations this notebook of light, charming organ pieces which draw us back nearly two centuries in time to the hours just before daybreak in the candlelit choir loft of the Conceptionist nuns' convent in Oaxaca.

—Cicely Winter and Ricardo Rodys—

Archive research for this article was carried out by Ricardo Rodys; the analysis and conclusions are by Cicely Winter. We wish to thank historian Anne Staples (El Colegio de Mexico) for sharing her expertise with us on the subject of nuns and convents in Mexico.

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- 4.) *Cuaderno de Tonos de Maitines de Sor María del Santísimo Sacramento*, Calvert Johnson editor, Wayne Leupold Editions Inc., North Carolina, 2005. More detailed information about the history of music in the convents of New Spain and the technical analysis of the music may be found in the introduction by Aurelio Tello and Calvert Johnson.
- 5.) We appreciate the help of Barbara Owen in distinguishing the different composers/copyists in the manuscript and for revising this text.
- 6.) In Clara's will her mother is referred to as Barbara and in her parents' marriage certificate she is María Bernarda. The variations on the mother's name continue in other documents, including the birth certificates of Clara's five siblings, where she was sometimes Bárbara Joaquina, Joaquina Bárbara, Bárbara, María Bernarda, and simply Bernarda. Clara's father was either Nicolas or José Nicolas. These were the same people, however, because their parents' names, Clara's grandparents, also cited on many of the documents, never varied except for minor spelling differences. In fact it was common (and still is in the villages of Oaxaca) for scribes to make minor errors with similar-sounding names or to change the order of the names. María for a girl and José for a boy were often taken for granted as first names and either noted or not.
- 7.) Archivo Municipal de Oaxaca, Libros de Tesorería, cited in the Second newsletter of the IOHIO, September 2002, p. 11.
- 8.) From the Archivo Histórico del Arquidiócesis de Oaxaca, cited in the second IOHIO newsletter, September 2002, p. 11. In the existing records, José Domingo used his father's surnames, either Martínez or Vasconcelos, rather than Martínez Olivera. This recycling and mixing of surnames is still common in Mexico today, particularly if there is prestige associated with one of the parent's names.

The IOHIO is grateful to the Proveedora Gráfica de Oaxaca for their generous donation of the printing of this and all previous newsletters.

IOHIO ACTIVITIES, JANUARY 2004 - SEPTEMBER 2006

2004

- Jan. 22 Document the organ in Santiago Tamazola (JLA, CW)
- Jan. 23 Visit to the organ in Tamazulapam (JLA, CW)
- Jan. 30 Organ concert in Yanhuitlán as part of the "First Interdisciplinary Meeting on the Theme of Conservation and Restoration of the National Patrimony." (CW)
- Feb. 12 Visits to the organs in Tlacoahuaya and Tlacolula with Dra. María Antonia Virgili (University of Valladolid, Spain), Miriam Escudero (Cuba), and Luis Lledías (México)
- Feb. 25 Organ concert in Zautla by Mónica Parcero (facilitated by the IOHIO) as part of the cultural activities organized by the town to celebrate the 405th anniversary of its founding
- Feb. 26 Organ concert in Zautla by Pablo Padilla as part of the project cited above
- Mar. 8 Didactic concert for a tourist group from Austin, Texas in Tlacoahuaya (CW)
- Mar. 12 Visit to the unrestored organ of Jalatlaco for the tourist group cited above (CW)
- Mar. 25 Didactic concert for a group from the Cleveland Museum of Art, Ohio in Tlacoahuaya (CW)
- Mar. 28 Installation of protective screened doors on the back of the Tiltepec organ (JLA)
- Apr. 3 Benefit piano concert in the Santo Domingo Cultural Center for the Oaxacan Center of Hearing and Speech Rehabilitation (CORAL) (CW)
- Apr. 13 Document the organ in San Pedro Ozumacín (JLA, CW)
- Apr. 14 Document the organ in Teotitlán del Camino (JLA, CW)
- Jun. 19 Visit to the organ in Tlacolula for the proposed project "Virtual Museum of Mexican Music: the Historic Organs of Oaxaca" (JLA)
- Jun. 20 Visits to the organs in Tlaxiaco, Tamazulapam and Teposcolula (Virtual Museum Project VMP) (CW)
- Jun. 21 Visit to the organ in Santa María Tinú (VMP) (CW)
- Jun. 23 Visit to the organ in the Oaxaca Cathedral (VMP) (CW)
- Jun. 27 Visits to the organs in Tiltepec and Yucucuí (VMP) (CW)
- Jul. 13 Visit to the organ in Tlacoahuaya (VMP) (JLA)
- Jul. 16 Didactic concert in Tlacoahuaya for a tour group from the USA (CG, CW)
- Jul. 18 Revision of the organ in Tamazulapam and Tlacoahuaya (ST) (CW)
- Jul. 19 Maintenance work on the organ in Tlacoahuaya, revision of the organ in Jalatlaco (ST, CW)
- Jul. 20 Maintenance work on the Cathedral organ (JLA, ST, CW), revision of the organ in Huayapam (ST, CW)
- Jul. 21 Maintenance work on the Cathedral organ (ST, CW)
- Jul. 22 Repair of the organ in Tamazulapam, revision of the organ in Tejupan (ST, CW)
- Aug. 2 Fumigation of the organ in Zautla (JLA, ST, CW)
- Aug. 3 Revision of the positive organ in Tlacolula (JLA, ST, CW)
- Aug. 4 Revision of the monumental organ in Tlacolula (JLA, ST, CW)
- Aug. 5 Maintenance work on the Cathedral organ (ST); put back the pipes in the Zautla organ after its fumigation (ST, CW)
- Aug. 6 Maintenance work on the Cathedral organ (ST)
- Oct. 4 Classes begin in the IOHIO Music Academy
- Oct. 27 Demonstration concert in Tlacoahuaya for a tourist group from the USA (CW)
- Nov. 7 First monthly keyboard concert by the faculty of the IOHIO Music Academy
- Nov. 14-19 Repair, maintenance and tuning of the organs in Tlacoahuaya, Tamazulapam and Zautla for the Fourth Festival (JLA, ST)
- Nov. 19 First concert of the Fourth International Organ and Early Music Festival: Horacio Franco, baroque flute, and José Suarez, organ in the Santo Domingo Cultural Center
- Nov. 20 Second Concert of the Festival: Jacques van Oortmerssen (Netherlands) in Tlacoahuaya
- Nov. 21 Third Concert of the Festival: Ensemble "Voces de Sor Juana" and Rafael Cárdenas, organ and spinet in Tamazulapam Fourth Concert of the Festival: Víctor Urbán, organ (with Alfredo Ruíz, trumpet) in Yanhuitlán Fifth Concert of the Festival: Jacques van Oortmerssen in Zautla
- Nov. 22 Sixth Concert of the Festival: "Capilla Virreinal de la Nueva España", Aurelio Tello director, in the Basílica de la Soledad
- Nov. 20-23 Evaluation of the organs in the Mexico City Cathedral with Mtro. Gerhard Grenzing (Barcelona) (JLA, David Antonio Reyes)
- Nov. 26-27 Evaluation of the organ in the church of Barrio el Cerrillo, San Cristobal, Chiapas, in coordination with CONECULTA, Chiapas (JLA, ST, CW)
- Dec. 5 Second monthly keyboard concert by the faculty of the IOHIO Music Academy
- Dec. 19 Demonstration concert in Tlacoahuaya for a tourist group from the USA (CW)

(JLA- José Luis Acevedo, CG- César Guzmán, RR- Ricardo Rodys, ST- Susan Tattershall, CW- Cecilia Winter) Faculty of the IOHIO Music Academy: Nilda Brizuela, César Guzmán, Christophe Lafontaine, Blandine Tricot, Cecilia Winter

2005

- Jan. 6 Demonstration concert in Tlacoahuaya for a group of Dominican seminarians, organized by Fray Eugenio Martín Torres (CG, CW)
- Jan. 9 Third monthly piano recital by the faculty of the IOHIO Music Academy, Santo Domingo Cultural Center
- Jan. 30 First student recital in the IOHIO Music Academy
- Feb. 6 Fourth monthly piano recital by the faculty of the IOHIO Music Academy, Santo Domingo Cultural Center
- Feb. 27 Installation of the new doors on the back of the Tlacoahuaya organ; placement of the new cedar base and bench
- Mar. 6 Fifth monthly piano recital by the faculty of the IOHIO Music Academy, Santo Domingo Cultural Center
- Mar. 10-13 Tuning and maintenance work on the organs in Tlacoahuaya and the Cathedral for the Festival (JLA, ST).
- Mar. 11 First concert of the Second Part of the Fourth International Organ and Early Music Festival: Robert Bates, organist, in the Oaxaca Cathedral
- Mar. 12 Lecture: "Francisco Correa de Arauxo and the Tiento de Medio Registro", Luigi Ferdinando Tagliavini with musical demonstration by Robert Bates (Tlacoahuaya).
- Mar. 12 Second concert of the Festival: Ensemble Clérambault- Vincent Touzet (flute), Gabriela Villa (viola da gamba) and Norm García (harpsichord) in the Santo Domingo Cultural Center
- Mar. 13 Third concert of the Festival: Luigi Ferdinando Tagliavini, organist, in Tlacoahuaya
- Mar. 14 Lecture: "Girolamo Frescobaldi and classic Italian organ practice", Luigi Ferdinando-Tagliavini with musical demonstration by José Suárez (Tlacoahuaya).
- Mar. 16 Visits to the organs in Yucucuí, Yanhuatlán, Tiltepec and Zautla with Mtro. Tagliavini and others
- Mar. 31 Demonstration concert in Tlacoahuaya for tourists from the USA (CW)
- Apr. 3 Sixth monthly piano concert by the faculty of the IOHIO Music Academy, Santo Domingo Cultural Center
- Apr. 16 Benefit piano concert in the Santo Domingo Cultural Center for the Oaxacan Center of Hearing and Speech Rehabilitation (CORAL) in the Santo Domingo Cultural Center, Blandine Tricot and CW, pianists
- May 1 Organ concert in Santa María Tamazulapan and talk about the historic organs as part of the Second Cultural Symposium for the Chocholtec Region (JLA, RR, CW).
- May 5 Visit to the town of San Miguel Astatla (false lead on an organ) and Concepción Buenavista (JLA, CW)
- May 8 Seventh monthly piano concert by the faculty of the IOHIO Music Academy, Santo Domingo Cultural Center
- May 15 Second student piano recital in the IOHIO Music Academy
- Jun. 5 Eighth monthly piano concert by the teachers of the IOHIO Music Academy, Santo Domingo Cultural Center
- Jun. 16-17 Course on the historic organs by Mtro. José Suárez in Tlacoahuaya, organized by the Instituto Nacional de Bellas Artes, the Oaxaca State Cultural Secretary and the IOHIO
- Jun. 18 Organ and trumpet concert by José Suárez and Armando Cedillo in the Oaxaca Cathedral, organization above
- Jun. 26 Document the organs in Coixtlahuaca (ST)
- Jun. 27 Maintenance and tuning of the organ in Tamazulapan (ST)
- Jun. 28 Document the organ in Soyaltepec; document, clean and reassemble the organ in Concepción Buenavista (DAR, ST, CW)
- Jun. 29 Document and clean the organ in San Pedro Cholula and set it on its table; document the organ in Tlaxozaltepec (ST, CW)
- Jul. 3 Document the organ of San Miguel del Valle (ST, CW), tune the processional organ in Tamazulapan (ST)
- Jul. 3 Ninth monthly piano concert by the teachers of the IOHIO Music Academy, Santo Domingo Cultural Center
- Aug. 7 Tenth monthly piano concert by the teachers of the IOHIO Music Academy, Santo Domingo Cultural Center
- Aug. 22 Beginning of the 2005-2006 course in the IOHIO Music Academy
- Sept. 4 Eleventh monthly piano concert by the teachers of the IOHIO Music Academy, Santo Domingo Cultural Center
- Oct. 2 Twelfth monthly piano concert by the teachers of the IOHIO Music Academy, Santo Domingo Cultural Center
- Nov. 6 Thirteenth monthly piano concert by the teachers of the IOHIO Music Academy, Santo Domingo Cultural Center
- Nov. 10 Inauguration of the Fifth Organ and Early Music Festival and Conference: "Music in the Convents of Mexico" Francisco de Burgoa Library, Centro Cultural Santo Domingo
Words of welcome and blessing: Padre Jesús Gopar, Vicar General of the Archdiocese of Oaxaca
Presentation of the book Cuaderno de Tonos de Maitines de Sor María Clara del Santísimo Sacramento (Notebook of Psalm Tones of Sister María Clara of the Most Holy Sacrament) (Wayne Leupold Publishing Company).
Lecture, Aurelio Tello (CENIDIM, Mexico): "Nun composers and Keyboard Music during the Colonial Era in New Spain". Lecture, Luisa Morales (Festival Internacional de Música de Tecla Española, FIMTE, España): "Keyboard Music in the Archives of the Convent of San Pedro de las Dueñas, León, Castilla, Spain". Lecture, Ricardo Rodys: "Who was Sor María Clara del Santísimo Sacramento?"
Inauguration of the exposition "Música y espiritualidad femenina" ("Music and Feminine Spirituality"), María Isabel Grañen Porrúa, Director of the Francisco de Burgoa Library

- Nov. 10 First concert of the Festival in the Oaxaca Cathedral, Calvert Johnson (U.S.A.), organ
- Nov. 11 Singing of the matins from the Sor María Clara Notebook in the Basilica of la Soledad (director, Calvert Johnson).
Visits to the ex-convents of La Soledad and San José directed by Rubén Vasconcelos Beltrán (official historian of the city of Oaxaca).
Lecture, Anne Staples (Colegio de México): "The daily life of Mexican nuns" (Oaxaca municipal office)
Lecture, Calvert Johnson: "The interpretation of the music in the Cuaderno de Tonos de Maitines de Sor María Clara del Santísimo Sacramento"
Lecture, Nuria Salazar (INAH, México): "Music and choir in the convent of Jesús María"
Lecture, Luis Lledías (Mexico): "Organ and Harpsichord Music in Girls' Schools in New Spain: an Approximation of Method and Repertoire"
Second concert of the Festival in the Santo Domingo Cultural Center, Luisa Morales, harpsichord, and Cristobal Salvador, bolero dance (Spain)
- Nov. 12 All day trip to the Mixteca Alta
Visit to the unrestored organ of Santa María Tinú
Third concert of the Festival in Santo Domingo Yanhuitlán, Roberto Oropeza, organ (Mexico).
Visit to the unrestored organ of Santa María Tiltepec
Fourth concert of the Festival in San Andrés Zautla, Laura Carrasco, organ, and Ludwig Carrasco, baroque violin (Mexico)
- Nov. 13 Visit to the ex convent of Santa Catarina de Sena (Hotel Camino Real) with Rubén Vasconcelos Beltrán
Workshop: "Spanish dance from the Bolero school of Eighteenth Century Spain,"
Cristóbal Salvador (Oaxaca Philatelic Museum)
Fifth concert of the Festival in San Jerónimo Tlacoahuaya, José Suárez, organ (Mexico) and Josep Cabré, baritone (Spain)
- Nov. 15 Visits to the organs of Santa Cruz Amilpas and Tlacolula with organologist Barbara Owen (ST, CW)
- Nov. 23 Organ concert in the Oaxaca Cathedral as part of the Second Colloquium MUSICAT (RR)
- Nov. 24 Lecture, "Recent activities and new projects of the IOHIO; recent research about the Oaxacan nun, Sor María Clara del Santísimo Sacramento", as part of the Second Colloquium MUSICAT (CW, RR)
- Nov. 27 Third student piano recital in the IOHIO Music Academy
- Dec. 4 Fourteenth monthly piano concert by the teachers of the IOHIO Music Academy, Santo Domingo Cultural Center

(JLA- José Luis Acevedo, DAR- David Antonio Reyes, RR- Ricardo Rodys, ST- Susan Tattershall, CW-Cecilia Winter)
Faculty of the IOHIO Music Academy: Nilda Brizuela, Christophe Lafontaine, Blandine Tricot, Cecilia Winter

2006

- Jan. 8 Fifteenth piano concert by the faculty of the IOHIO Music Academy in the Santo Domingo Cultural Center
- Feb. 5 First organ concert by the faculty of the IOHIO Music Academy in the Oaxaca Cathedral
- Mar. 4 Visit to the organ of the Oaxaca Cathedral with the Academy students (RR)
- Mar. 4 - 7 Filming of a promotional video about the IOHIO
- Mar. 5 Sixteenth piano concert by the faculty of the IOHIO Music Academy in the Santo Domingo Cultural Center
- Mar. 13 Piano exam of the intermediate level Academy students; jury: Marta García Renart (Querétaro), Jamie Loker (Oaxaca) Robin Claremont and Cecilia Winter
- Apr. 2 Second organ concert by the faculty of the IOHIO Music Academy in the Oaxaca Cathedral
- May 6 Maintenance work on the Cathedral organ (DAR, RR, ST)
- May 7 Seventeenth piano concert by the faculty of the IOHIO Music Academy in the Santo Domingo Cultural Center
- May 8 Revision and conservation of the organ in San Pedro Quiatoni (DAR, RR, ST, CW)
- May 9 Revision, cleaning and conservation of the organs in San Bartolo Yauatepec and Tehuantepec (DAR, RR, ST, CW)
- May 10 Revision, cleaning and conservation of the organ in Guevea de Humboldt (DAR, RR, ST, CW)
- May 11 Revision, cleaning and conservation of the organ in Santiago Lachiguiri (DAR, RR, ST, CW)
- May 21 Fourth student piano recital in the IOHIO Music Academy
- Jun. 4 Third organ concert by the faculty of the IOHIO Music Academy in the Oaxaca Cathedral
- Jun. 15, 16 Continuing documentation in Yauatepec and exploration of the district for organs (DAR, RR, CW)
- Jul. 2 Eighteenth piano concert by the faculty of the IOHIO Music Academy in the Santo Domingo Cultural Center
- Jul. 27 Didactic concert in Tlacoahuaya for a tour group from the USA (CW)
- Aug. 6 Fourth organ concert by the faculty of the IOHIO Music Academy in the Oaxaca Cathedral (including the participation of William Autry, USA, and Valentín Gascón, Mexico)

(DAR- David Antonio Reyes, RR-Ricardo Rodys, ST- Susan Tattershall, CW-Cecilia Winter)
Faculty of the IOHIO Music Academy: Piano- Robin Claremont, Christophe Lafontaine, Blandine Tricot, Cecilia Winter. Organ- Ricardo Rodys, Cecilia Winter

FRIENDS OF THE IOHIO

(January 2004-July 2006)

SANTA CECILIA

(\$1000 dollars- or \$10,000 pesos)

Frances Ahern
Sarah Leach

SACRED HARPS

(\$500-999 dollars or \$5000-9999 pesos)

Frances Guenther
Blair Winter

SANTO DOMINGO

(\$250-499 dollars or \$2500-4999 pesos)

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Mary Tilton

GOD OF THE WIND

(\$100-249 dollars or \$1000-2499 pesos)

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Susie and S.I. Morris
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(\$50-99 dollars or \$500-999 pesos)

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Frtiz Noack
Steve Rising
C. Ronald Scott
Arturo Steely
Mary Thieme

PAJARITOS (NIGHTINGALES)

(\$10-49 dollars or \$100-490 pesos)

Dan and Mimi Delakas
Lynn and Larry Foster
John Hoppin
Laurie Litowitz
Mary Joy Rieder
Vera Stegmann

THE IOHIO MUSIC EDUCATION PROJECT

In less than two years, the IOHIO Music Academy has developed into a vibrant and highly-respected teaching facility. Although there are other options for keyboard study in Oaxaca through government-sponsored cultural institutions or with private piano teachers, we believe that our project is unique for many reasons:

- It is the only keyboard education program linked to a broader context—that of the historic organs and the multi-faceted work of the IOHIO. All students, whether they are interested in studying organ or not, as well as their families, become aware of the historic organs of Oaxaca through the Academy
- Our teachers are of the highest professional level, are committed to teaching, and perform regularly. Students learn not only during their weekly lessons, but also by hearing their teachers practice and perform the grand works of the piano and organ repertoire
- Advanced Academy students are invited to perform with their teachers in our monthly piano and organ concerts
- All piano students are offered the opportunity to play the Oaxacan historic organs, and if they are especially interested and possess intermediate-level piano skills, they may study organ free of charge
- The Academy has the only spinet (small harpsichord) in a Oaxacan institution; it is used as a practice instrument for organ students and for those interested in early music
- Academy students are offered free admission to all IOHIO organ festival concerts
- We have an ever-growing collection of donated sheet music and a copy machine, so that students may acquire any music they wish to study (sheet music is not available in Oaxaca)
- Our listening library includes an extensive collection of organ and piano recordings accessible to Academy students

- Students who don't have access to a piano may practice in the Academy
- We offer extra classes weekly in sight reading and informal group master classes monthly free of charge.
- We will initiate a community outreach program beginning in the fall of 2006 to attract students from nearby Oaxacan towns, particularly those with restored organs

Our goal is to create musicians, not just players, and to provide broad, versatile keyboard training so that our students have the skills and confidence to play different instruments in different contexts as the situation demands. An organist who can play Cabanilles and accompany the liturgy on a historic pipe organ, Chopin, Beethoven, and popular music on the piano, modern hymns and wedding music on an electronic organ, and salsa on a keyboard will not only benefit musically from all the cross relationships, but of course have more skills with which to earn a livelihood.

This project would not have been possible without the generous support of our donors, and now we invite you to join us once again in contributing to this important educational endeavor. Your donations will help provide full scholarships for organ students and partial scholarships for needy piano students, as well as pay our teachers. This is of course only one of the IOHIO's focuses, but for now it is the most important and the one which requires the most financial support.

If we wish to leave a legacy in Oaxaca of appreciation, use, and understanding of the Oaxacan organs, we need to focus our energy on education and training. We look forward to your participation in this ongoing project and hope that some of you may be able to visit us someday and evaluate for yourselves the impact which the IOHIO is having on the musical life of Oaxaca.

THE IOHIO AT WORK

SAN PEDRO QUIATONI (1729). The organ was taken out of the church because the roof was being replaced (see IOHIO Newsletter No. 1, August 2001, p. 3). For a few years, the case was stored on its side in a lean-to covered with plastic, causing much of paint to flake off, while the pipes were stored in a wooden box. After the new roof was installed, the IOHIO moved the case into the church and raised it up to the choir loft, then set the pipes inside the case.



CONCEPCIÓN BUENAVISTA (first half of the nineteenth century?). This organ was lowered on ropes from the choir loft to the church floor while the roof was being repaired due to damage during the 1999 earthquakes. It fell apart while it was being hoisted up again and sat with its keyboard (51 notes) at floor level for several years. This is an example of a large organ built according to the model of smaller processional organs; it was clearly never meant to be moved.



GUEVEA DE HUMBOLDT (1745). This organ had long been abandoned (see IOHIO Newsletter No. 2, September 2002, p. 8) and its pipes were piled up randomly inside the case. After cleaning and documenting the organ, we set the decorated façade pipes (one missing) in place and stored the others, since their supports had deteriorated. The present challenge is to prevent the paint from flaking off the case, particularly from the angel musicians depicted on the sides. As usual, the side of the organ facing the window of the choir loft is the more deteriorated.



RESTORED ORGANS IN THE STATE OF OAXACA

San Jerónimo Tlacoahuaya

Date of restoration: 1991

Restorer: Susan Tattershall

Funding: Fundación Pichequequiti

San Andrés Zautla

Date of restoration: 1997

Restorer: Susan Tattershall
(Órganos Históricos de México S.A.)

Funding: Fomento Social Banamex

Oaxaca Cathedral

Date of restoration: 1997

Restorer: Susan Tattershall (Órganos Históricos de México S.A.)

Funding: Fomento Social Banamex

Santa María de la Natividad Tamazulapan

Date of restoration: 1996-97

Restorer: Susan Tattershall (Órganos Históricos de México S.A.)

Funding: J.P. Morgan Foundation

Santo Domingo Yanhuitlán

Date of restoration: 1996-98

Restorer: Pascal Quoirin (Project coordinated by the Academia Mexicana de Música Antigua para Órgano, AMMAO, directed by Gustavo Delgado and Ofelia Gómez)

Funding: Fomento Cultural Banamex

La Basílica de la Soledad

Date of restoration: 1997-2000

Restorer: Pieter Visser, Ignacio Zapata
(Project coordinated by the Academia Mexicana de Música Antigua para Órgano, AMMAO)

Funding: Fomento Cultural Banamex

Santa María de la Asunción Tlaxiaco

Date of restoration: 2000-2002

Restorer: Pascal Quoirin
(Project coordinated by the Academia Mexicana de Música Antigua para Órgano, AMMAO)

Funding: Fomento Cultural Banamex