

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

Newsletter No. 3

March 2004

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*Director*

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*Authorities in the town of Santiago Tlazoyaltepec examining the organ*

## **FOUR YEARS OF IOHIO ACTIVITY**

**The goal of the Instituto de Órganos Históricos de Oaxaca is to protect and promote the historic organs in the state of Oaxaca and to reintegrate them into the community.** Since the founding of the IOHIO in the year 2000, we have made remarkable progress toward this goal. This progress, however, continues to generate new challenges as more organs are found and awareness of their importance raises expectations. In short, there is a lifetime of work ahead. But we are fortunate to be able to focus on these fascinating, multi-dimensional objects, each one unique, each one providing a window into musical, artistic, technical, acoustical, social, economic, and religious practices of the past.

**Protection** of the organs, as part of the national and international patrimony, is of special concern to experts who recognize the significance of Oaxaca's historic instruments, several of them relatively unaltered. The IOHIO has made nearly 100 field trips to register, photograph, and measure the 67 organs known to date and to establish and maintain communication with the local authorities, so that the non-functioning organs are not inadvertently damaged or destroyed. A pipe-scaling (measuring) project has been carried out over the past year by Ed Pepe and José Luis Acevedo involving several of the organs which possess at

*(continued on page 2)*

The Instituto de Órganos Históricos de Oaxaca (IOHIO pronounced YOYO) was founded in the year 2000 by Cicely Winter and Edward Pepe as a means of protecting and promoting the 67 historic pipe organs located to date in the state of Oaxaca, Mexico. The IOHIO is an officially registered non-profit institution whose operating budget and office space in the Museo de Filatelia de Oaxaca are provided by the Oaxaca Sicarú Trust.

### **IN THIS ISSUE**

Four Years of IOHIO Activity	1
International Organ and Early Music Festivals in Oaxaca, 2002-2005	2
The Oaxaca Protocol 2001	3
Organ Research in the Oaxaca Archives	5
The Dominicans and Organs in Oaxaca	6
Donations to the IOHIO and Future Projects	8
The Pipe Scaling and Documentation Project	9
The IOHIO Documents Three More Organs	10
How to Recognize a Historic Organ	12
IOHIO Activities 2002-2003	14

**SECOND INTERNATIONAL ORGAN  
MUSIC FESTIVAL, OAXACA, MEXICO,  
AND NATIONAL MEETING  
“GUIDELINES FOR THE  
RESTORATION OF HISTORIC  
ORGANS IN MEXICO”  
NOVEMBER 21-24, 2002**

least some of their historic pipes (p. 9). We have encouraged a young local architect to study organbuilding in Spain, so that eventually we may be able to count on a resident professional to maintain the organs. Events have been organized at both the international and national level on the theme of restoration, an international protocol for organ restoration was drafted during the Conference 2001 (p. 3), and a regulatory code for organ restorations in Mexico is in process. We are aided in our efforts to understand the history of the organs by several researchers who share relevant archive references. The IOHIO will soon be taking a more active role in the conservation of both restored and unrestored organs and will contract an organbuilder to help with fumigation, cleaning, basic repairs, patching air leaks, reattaching loose parts, positioning fallen pipes, and continuing the pipe scaling project.

**Promotion** of the restored instruments involves playing and publicizing them. We have presented over 40 concerts during our festivals and other IOHIO events, tours and conferences; we have organized master classes, and of course played simply for personal enjoyment. The organs have attracted increasing attention through newsletters, articles, talks, media coverage, and foreign tours. The International Organ and Early Music Festival, Oaxaca, Mexico, is in its fourth year and is respected at both the international and national level as a solid, ongoing event of the highest professional level (p. 2).

**Reintegration** of the organs into their communities implies using the organs for liturgical and community functions and involving local people to play and maintain them. This is what Oaxacans care about the most, and after all, the organs were built to be heard, not just to be seen or studied. The communities with restored organs would like them to be played more often, while those with non-functioning organs would like theirs to be restored. The IOHIO has tried to address these desires by giving concerts and talks for special events in the towns, helping with the maintenance of several of the restored organs, and demonstrating interest and concern for such an important piece of local history and culture. We have hired an organist to play the organs and to teach interested young people in Oaxaca City and the local communities beginning in the fall. It is hoped that, as the local infrastructure strengthens, more organs will eventually be restored.

The progress we have made in the areas of protection, promotion, and reintegration have been possible thanks to our growing **infrastructure of support**, involving the authorities in the churches, the towns, the local and national cultural institutions (especially the INAH), and other groups throughout the world engaged in similar activities. Our excellent Board of Advisors includes experts in diverse areas, and we call on them frequently for advice, since so many aspects of our work are new and unfamiliar. The challenges are immense, particularly as we try to maintain a balance between the often different priorities of experts and local communities. But we also never lose sight of how lucky we are in this endeavor, because of the myriad rewards: playing the organs, listening to them, witnessing the enjoyment of others as they listen, locating an undocumented organ, and talking with the local people about what the organ is and what it once meant to their community. The IOHIO strives to respect the integrity of these instruments from the past and sustain them in a world which has drastically changed.

The enthusiastic response to our First International Organ Festival established this concert series as an annual event in Oaxaca. Input from the papers and discussions on the theme of “Restoration of Historic Organs in Latin America” during the Conference 2001 demonstrated that programming the festival in conjunction with other organ-related activities could enhance the listening experience and increase appreciation for the many dimensions and possibilities of the organ. We decided to continue the impulse generated by the Conference by focusing once again on the theme of restoration, but this time it would be on a more practical level. The Second Festival was organized along with a National Meeting dedicated to the theme of “Guidelines for the Restoration of Historic Organs in Mexico: Interpretation and Implementation”, in reference to the document “Guidelines...”, drafted the year before. So much information had been shared and so many ideas generated as a result of the lectures, discussions, and field trips, that it seemed important to consolidate them in order to prevent their loss. The focus was on practical issues of organ restoration in Mexico rather than all of Latin America, and the event was called a Meeting in order to emphasize discussion among experts and laymen alike, rather than a Conference, which would have stressed presentations by experts.

The 89 part- and full-time participants included 15 from the United States and Europe, 43 from Oaxaca, and 31 from Mexico City, Toluca and Puebla, with 12 from the National School of Conservation, Restoration, and Museography (ENCRyM) of the National Institute of Anthropology and History (INAH). Even though on-site presentations of the organs and discussions of restoration issues were delivered in Spanish and simultaneous translation was not offered this year, several English-speaking organ lovers arrived from the United States anyway, unable to resist the opportunity to see and hear the Oaxacan organs. Representatives from towns with historic organs from all over the state were invited and 25 authorities from 20 towns with organs attended at least part of the three-day tour. The event was immensely enriched by their sincere interest in learning about the conservation of their instruments and their active involvement in the discussions, during which they often presented a point of view unanticipated by the other mostly urban-based participants. Daniel Guzman and Adriana Ramirez, faculty members in the ENCRyM, brought 10 of their students, Mexico’s restorers of the future, who were able to gain a better understanding of historic organs and the specific issues regarding their conservation. We were also privileged to welcome several members, both organists and organbuilders, of our sister organization, Organistas de México A.C., as well as Ignacio Nieto, the director of the Centro Iberoamericano del Órgano Barroco (CIOBA), affiliated with the University of Valladolid, Spain. As a result of this latter encounter, an official agreement of cooperation was established between the IOHIO and the CIOBA, and we were generously offered financial support a year later for our Third Festival.

Over the course of two and a half days, we traveled by bus to see eight organs, three restored (Tlacoahuaya, Zautla, and Yanhuatlán) and five not restored (Huayapam, Jalatlaco, Ocoatepec, Tlacolula, and Yucucuí). We also enjoyed the local cuisine and hospitality in Huayapam, San Pablo Huitzo, and Tlacoahuaya. Daniel Guzmán, the head of the Musical Instrument Division of the ENCRyM, led the discussions based on different aspects of the general theme of restoration, such as: how to document the components of an organ; what local custodians should and should not do to conserve it; to which historic stage an organ should be restored if there are various stages of construction; how to evaluate the craftsmanship involved in building an organ; how to evaluate regional characteristics; how to evaluate whether a restoration, a reconstruction, or the building of a replica is preferable; how to date an organ; and how to best restore the polychrome case decoration. The restorer Mireya Olvera provided an orientation about the artistic and stylistic elements of each instrument, the architect José Luis Acevedo spoke about technical and architectural details, organist Edward Pepe shared his general expertise about organs and their conservation, and the organbuilder Susan Tattershall spoke on the restorations of the Cathedral, Tlacoahuaya and Zautla organs. All participants received a notebook containing technical information compiled by Pepe and architectural scale drawings by Acevedo of the organs we visited, as well as a copy of the Guidelines to consult as a reference during the discussions. The goal of these visits was to show how the different ideas presented in the Guidelines could apply to real cases and to create awareness of the complexity of the theme of restoration and appreciation of the challenges confronting an organbuilder. Besides this, three of the invited organists, António Duarte from Portugal, and Andrés Cea Galán and Jesús Martín Moro from Spain also spoke about issues of restoration and the organ culture in their respective countries.

The Festival offered five concerts on five of the seven restored Oaxacan organs. The other two restored organs, located in Santa María Tamazulapan and Santa María Tlaxiaco, were unfortunately too far away from the city of Oaxaca to include in the program, but with luck they may be incorporated into future festivals. It should be pointed out that there are few places in the world where five concerts can be programmed in four days on five different eighteenth-century organs in a relatively compact geographical area. The Oaxacan collection includes an unusually high number (around 40 percent) from this period. The festival was inaugurated November 21 in the Oaxaca Cathedral by António Duarte, who offered an elegant program of works by sixteenth to eighteenth-century Portuguese composers. The following concert in Tlacoahuaya by Spanish organist and scholar Andrés Cea Galán included pieces by English as well as Spanish composers, some of them from manuscripts in Sevilla. Margaret Irwin-Brandon's program the next day November 23 in Yanhuatlán was more eclectic, with music by Bach as well as by baroque Spanish and Italian composers. That same afternoon, the four artists collaborated in presenting a concert on the four-foot organ in San Andrés Zautla, and the audience was comprised of as many people from the town as participants in the Meeting. The festival ended in the Basílica de la Soledad with Jesús Martín Moro's virtuoso program of pieces by all Spanish composers. The artists had received information about the organ each was to play prior to their arrival in Oaxaca, and the works they chose highlighted the tone colors specific to each instrument, as well as the contrasting sonorities of the divided registers.

The local television network, Channel 9, filmed three of the concerts. They were broadcast statewide soon after the Festival and periodically ever since. This is by far the best way to bring the organs to the attention of Oaxacans who normally don't attend concerts, and it is always exciting to hear their feedback. On the national level, the concerts were recorded by the Radio Educación network and broadcast all over Mexico.

## OAXACA PROTOCOL 2001

### Summary of Principles for the Conservation and Restoration of Organs in Latin America\*

1. There exists a great number of historically and artistically important organs, some of which represent a unique synthesis of indigenous and European cultures. The organ is a multifaceted instrument that embodies many arts and crafts and, when properly conserved, allows one to imagine the voices of the past.
2. For purposes of this document, an organ will be considered historic if it is fifty years of age or older.
3. There exists the need to foster standards and controls for the cataloguing, documentation, conservation, restoration, and maintenance of these instruments.
4. This protocol is the result of an international conference ("The Restoration of Organs in Latin America") held November 29 to December 3, 2001, in Oaxaca, Mexico by

the Instituto de Órganos Históricos de Oaxaca in cooperation with the Instituto Nacional de Antropología e Historia, the Instituto Nacional de Bellas Artes, the Consejo Nacional para la Cultura y las Artes, the Instituto Oaxaqueño de las Culturas, the embassies in Mexico of Spain, France, the Netherlands, Uruguay, and Switzerland, Pro-Helvetia, and the Amigos de Oaxaca Foundation.

5. All parties who deal with these organs must agree to abide by the Oaxaca Protocol 2001.
6. In cases where these principles cannot be observed, work on historic organs must not be undertaken.

\* This document was agreed upon and signed by all the participants in the Oaxaca Conference 2001.

## THIRD INTERNACIONAL ORGAN AND EARLY MUSIC FESTIVAL OAXACA, MEXICO, NOVIEMBRE 13-17, 2003

Once again the annual IOHIO festival gave five Oaxacan organs a chance to sing out for an ever-growing audience of local, national, and international music lovers. This year the programming was broadened, so that over the course of five days, listeners could enjoy more varied musical fare. The concerts featured solo organ, organ with some Gregorian chant, organ with some accompaniment by trumpet and percussion instruments, organ with vocal octet, classical guitar and cello, and a harpsichord concert. To reflect the incorporation of singing and other instruments along with the organ, a trend to be continued in the future, the name of the festival was changed this year to "International Organ and Early Music Festival."

In contrast to previous years, this year's associated activity did not focus on issues of restoration, but rather on the organs as part of Oaxaca's rich cultural heritage. A tourist package, equally attractive to Oaxacans as to non-Oaxacans (local participants paid half the fee of the others) offered the series of six concerts enhanced by two all-day field trips to visit four unrestored organs (Tiltepec, Huayapam, Jalatlaco, and Tlacolula), two sumptuous midday meals in Zautla and Huayapam, guided tours of some sixteenth-century churches and the archeological site of Monte Albán, a visit to the Tlacolula market, and on-site talks about the organs led by Ed Pepe and José Luis Acevedo. For the first time, organists in the group were invited to play the organs after the concerts in Yanhuítlán, Zautla and Tlacoahuaya, thus allowing the audience to hear even more beautiful music and the organists to become acquainted with the Oaxacan instruments. There were 57 full- or part-time participants, coming mainly from Oaxaca and Mexico City, but also from other parts of Mexico, Europe and the United States. Included were organists, organ builders, harpsichord builders, historians, restorers, and writers, among others. We were honored to have with us organbuilder Fritz Noack, president of the International Society of Organbuilders (ISO), who offered words of support for the IOHIO's mission after the lunch in Huayapam.

The Third Festival was inaugurated Nov. 13 by Italian keyboard artist Guido Iotti with a harpsichord concert in the ex-convent of Santo Domingo, in which the stone walls and vaulted ceilings amplified the clean lines of J.S. Bach and French and Italian composers. The theme of Canadian organist Lynn Edwards Butler's concert in the Oaxaca Cathedral the following evening was "Devotion to the Virgin," and consisted mainly of serious works by Spanish composers. In two pieces, the organ alternated with plainsong chants from German manuscripts sung by the tenor Israel Rivera Pérez. During the next two days, November 15-16, the concerts were incorporated into the all-day field trips. In the soaring spaces of the sixteenth-century Dominican stronghold in the Mixteca Alta, Santo Domingo Yanhuítlán, listeners were treated to an eclectic program. Included were Ed Pepe's superb execution of tientos and passacalles by Iberian composers, Eliseo Martínez's choice of exuberant works by various baroque composers, some of which were accompanied by Alfredo Ruiz on the trumpet, and Cicely Winter's presentation of Batallas and Oaxacan folk songs, which ended with the audience singing along to the "Cancion Mixteca". The effect of this monumental organ resounding in a monumental space was later contrasted with the more intimate voice of the four-foot tabletop organ in the charming church of San Andrés Zautla. Here the organ

was brought to life by José Suárez in his solo pieces and his perfectly balanced accompaniment of the high lyrical voice of soprano Lourdes Ambriz. The fifth concert by Guido Iotti was presented in Tlacoahuaya and featured pieces by Spanish and Italian composers, which highlighted the contrasting national styles. The last day of the festival and tour offered two events in important ceremonial spaces for their respective religions: a guided visit to the archeological site of Monte Albán led by Marcus Winter (INAH) and the final concert in the Basílica de la Soledad. The sounds of the octet "Ensemble de Cámara de México" and their organist Rafael Cárdenas filled the wide-open nave of the church. Many of the choral works have only just recently been transcribed from archive manuscripts and were performed for the first time in three hundred years.

Thanks again to the local television network, three of the six concerts were broadcast statewide as soon as the festival was over, and it is most gratifying to hear such enthusiastic feedback about these programs. All the concerts were recorded as in previous years, and now we have a CD archive of sixteen concerts from the three festivals 2001-2003, which we hope to convert into composite CDs of each festival. We are frequently asked about recordings on the Oaxacan historic organs and would like to compliment the wonderful recording by José Suárez in Tlacoahuaya, the only recording currently available.

## THE FOURTH INTERNATIONAL ORGAN AND EARLY MUSIC FESTIVAL

It became clear after the Third Festival that there are simply too many organ-related activities in Oaxaca to fit into one extended weekend. For that reason the Fourth Festival will be divided into two parts, so that activities can be programmed over two weekends four months apart. The schedule listed below is preliminary, so please check our web site [www.iohio.org](http://www.iohio.org) for updated information during the months ahead.

### Fourth Festival, First Part 2004

- Nov. 19 (Friday)  
8:00 PM Flute and harpsichord concert (Horacio Franco and José Suárez) in the Santo Domingo Cultural Center
- Nov. 20 (Saturday)  
(Mexican national holiday in commemoration of the Revolution)  
6:00 PM Organ concert in San Jerónimo Tlacoahuaya, Jacques van Oortmerssen (Netherlands)
- Nov. 21 (Sunday)  
11:00 AM Organ and early music concert (Rafael Cárdenas, director) in Santa María Tamazulapan  
1:30 PM Organ concert in Santo Domingo Yanhuítlán, Víctor Urbán  
4:00 PM Lunch in San Andrés Zautla  
7:00 PM Organ concert in Zautla, Jacques van Oortmerssen
- Nov. 22 (Monday)  
(Saint Cecilia's Day)  
8:00 PM Choral concert in the Basílica de la Soledad  
Capilla Virreinal de la Nueva España, Aurelio Tello Director

### Fourth Festival, Second Part 2005

- March 11 (Friday)  
8:00 PM Organ concert in the Oaxaca Cathedral, Robert Bates (USA)
- March 12 (Saturday)  
8:00 PM Globe Musicians (England), Philip Picket Director, Santo Domingo Cultural Center\*
- March 13 (Sunday)  
6:00 PM Organ concert in Tlacoahuaya, Luigi Fernando Tagliavini (Italy)\*\*

\* To be confirmed

\*\*Master classes will be offered by Maestro Tagliavini for a few days before his concert.

## REFERENCES TO ORGANS IN THE OAXACA ARCHIVES

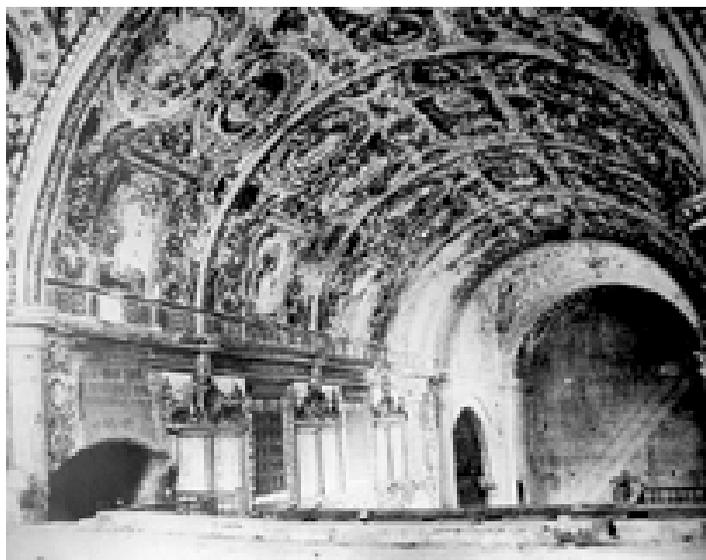
### SANTO DOMINGO DE GUZMÁN AND SANTA CATARINA IXTEPEJI, 1776

Archivo Histórico Judicial de Oaxaca, Teposcolula,  
Protocolos, Leg. 8, exp. 45, fojas 21 recto – 22 vuelta.

A contract was made on May 8, 1776, between the priest and the members of the community of Santa Catarina Ixtepeji with the organist and organbuilder Don Manuel Neri y Carmona from Tamazulapan to make an organ of the same size and disposition as that in Santo Domingo de Guzmán (11 registers in the bass and 12 in the treble, which are specified in the document). The organ was to cost \$3000 pesos and be finished in eleven months starting in June, since Don Manuel would be in Oaxaca City then and could start the project. Thanks to this document, we can imagine how one of the Santo Domingo organs and that of Ixtepeji had been. In Santo Domingo, the two organs had been located in the lateral balconies off the choir loft, though these balconies no longer exist today. The organs were destroyed during the Reform Period (1862-1865), along with the altarpieces and archives, and all the paintings and sculptures disappeared. Its replica in Ixtepeji was destroyed during the Revolution (1910-1919) if not before.

In the photo, taken around the turn of the century before Archbishop Gillow began to restore the church, one can see the outline of the organ where it had once stood in the north balcony. Its shape is evident from the lack of decoration on the wall, and the concave space behind it housed the bellows. We do not know, however, if this profile belongs to the organ referred to in the document or to the other one. A section of the former south balcony, where the second organ once stood, can be seen in the lower right corner of the photo.

*(document found in the Judicial Archives of Oaxaca by Nora Sedeño)*



*Central nave of the church of Santo Domingo de Guzmán, viewed from the choir loft. In the two lower corners one can see evidence of the two former organs.*

### SANTA MARÍA DE LA ASUNCIÓN TAMAZULAPAM, 1776, 1780

Archivo Histórico Judicial de Oaxaca, Teposcolula,  
Protocolos, Leg. 8, exp. 49, 1776, foja 43 recto-44 vuelta y 47 recto.  
Archivo Histórico Judicial de Oaxaca, Teposcolula,  
Civil, Legajo 44, 1780, exp. 7, fojas 1-15.

The same organbuilder cited above, Don Manuel Neri y Carmona, was also contracted in June of 1776 to build an organ for the church of Tamazulapan. This was the biggest organ known so far in Oaxaca, past or present, and measured more than nine meters (thirty feet) tall and five meters (sixteen feet) wide. It included 16 bass and 16 treble stops in the main organ and six bass and six treble stops in the chair organ (*cadereta*), located behind where the organist sat. It was to cost \$3000 pesos and be completed in a year and a half. It is interesting that this contract was made at the same time and for the same amount as that of Ixtepeji. However, the construction of this larger organ would take a year and a half, in contrast to the eleven months designated for Ixtepeji. It is curious that two such different organs would cost the same, however, and perhaps another deposit had already been made.

Unfortunately Don Manuel died just seven months after the contracts were signed, but his son José Manuel Carmona, also an organbuilder, continued to work on the project. By 1780, however, the town officials had become impatient that the organ was not finished and that the son's work was not of the same calibre as the father's, so a suit was filed to recover the money which had been advanced so that someone else could be contracted to finish the job.

We know that the organ was eventually finished, thanks to evidence still apparent today in the north balcony, where a relatively smaller nineteenth-century instrument is now located. The curve of the archway over the organ balcony was modified to allow room for the top of the instrument, the ends of two anchoring beams still protrude from the the wall above the present organ, which would have sustained the former huge one, and there is an unusual decorated support under the center of the balcony which would have sustained the smaller chair organ.

Unfortunately this eighteenth-century organ lasted only around 100 years, based on the probably date of the existing one, and there is no evidence so far that any of its parts were reused.

*(document found in the Teposcolula section of the Judicial Archives by Sebastián van Doesburg, transcribed and interpreted by Nora Sedeño)*



*Balcony in Tamazulapan showing details of the existence of the former organ.*

## THE OAXACA CATHEDRAL, 1711

Archivo General de Notarías de Oaxaca

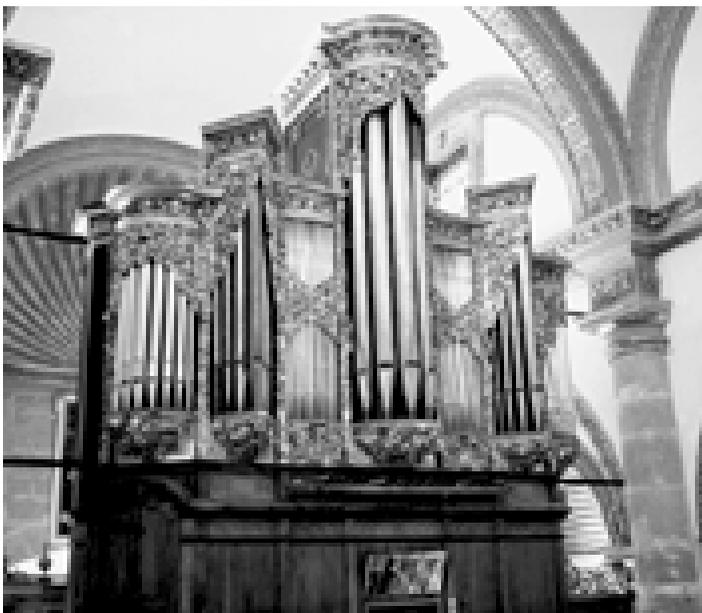
Libro 104 con folio de 196 v año 1711

Libro de Protocolo de Diego Benafas de 1711

The history of the existing organ in the Oaxaca Cathedral had always been an enigma, since its date of construction had never been confirmed either by an inscription on the instrument or an archive reference. However, a document found recently in the Notarial Archives may have resolved the issue. A contract was made between the authorities in the Cathedral and the organist Matías Chávez in 1711 to make, maintain, and repair a large organ in the choir loft, and included: construction of the case (gilded all over with a green background), three ranks of pipes (a fifteenth, a twelfth, and a set of stopped eight foot wooden pipes) as well as the reuse of three ranks of pipes from the existing organ (the eight- and four-foot principals and the chimney flutes), the windchest with divided registers, and bellows. This is the first reference to the existence of chimney flute pipes (*tapado de espigüeta*) in a Oaxacan organ. The price was lower (\$1800 gold pesos) and the required construction time shorter (eight months) in comparison to similar commissions, presumably because three ranks of pipes from the existing organ were to be reused. This is most certainly the same organ which was repaired in 1788 by Doctor Pedro Pérez (cited in the Second Newsletter) and its upper case, which is clearly of eighteenth-century design, must be that which we see in the Cathedral organ today. This could be confirmed by a careful examination of the present-day red and later white layer between the gilded carvings on the façade to see if any of the original green background remains. Many of the pipes and other parts of the organ represent later interventions, so the original organ has been drastically modified over the years. However, Susan Tattershall, who was in charge of the reconstruction of the organ in 1997, confirms that much of the pipework was indeed very old, though it was impossible to distinguish the difference between the pipes made in 1711 from those of the earlier organ.

(document found in the Notarial Archives by Rosalba Montiel)

Images and transcriptions of the original documents may be accessed on the IOHIO web page [www.iohio.org](http://www.iohio.org) Archive Research



*Organ in the Oaxaca Cathedral with its original eighteenth-century upper case,*

## THE DOMINICANS AND THE OAXACAN ORGANS

*Eugenio Martín Torres, O.P.*

After a long process of incorporation, rejection, then gradual reincorporation of organ music into the Dominican liturgy, a process which lasted from the thirteenth to the fifteenth century, organs were finally liberated from the idea that they were might contaminate or distract from the purity of Gregorian chant and Organs were definitely integrated into the services and liturgical celebrations by the end of the fifteenth century.<sup>(1)</sup> And so when the Dominicans arrived in Oaxaca in 1529, they entered into the indigenous universe not only as propagators of a new faith, but also as bearers of a new culture which included organ music.

This double impact of Christianity, as both a religion and a culture, created a state of tension and conflict with the local indigenous religions, traditions, and social institutions, until over the course of time, the two ways of life fused together to form a new indio-Christian culture. The evangelical activities of the friars inspired a creative impulse in the local population, which resulted in new artistic expressions, consciously Christian in form. Such was the case in the construction of colonial organs and as a direct consequence, the interpretation of sacred music in the churches.

The records of the sodalities or religious brotherhoods (*cofradías*), the records of parish visits, the dictionaries and catechisms written in indigenous languages, the correspondence of the friars, and the proceedings of the ecclesiastical jurisdictions, among others, may provide information about the pastoral activities of the missionaries, which in turn may include direct or indirect references to organs. The first reference to an organ in Oaxaca is from the Dominican friar Juan de Córdoba who, in his *Vocabulary of the Zapotec Language* published in 1578, translated “church organs” as *Pichijequiti*, *pichije quítiguiba*. *Pichije* may be translated two ways: *pichije*-voice or *pi*-aire, *chije*-canto. *Quíti* means leather or skin and *guibá*, iron or metal.<sup>(2)</sup> Córdoba was therefore describing the organs as the voice or song of air emitted from the leather bellows and the metal of the pipes. Another reference from 1646 describes a Mass celebrated in the church of Santo Domingo de Guzmán in the city of Oaxaca. The author, Fray Jacinto Calderón, refers to the musicians taking their places before the service, including those playing the flutes and the organs (the plural confirms the existence of two organs).<sup>(3)</sup>

During the eighteenth century, information about organs is more abundant. For example, documents show that the churches in indigenous communities relied on the religious brotherhoods or sodalities, the community at large, and private donors to finance the construction and maintenance of the organs. In Santa María Petapa, a Zapotec community located in the Isthmus of Tehuantepec, the head of the Souls Sodality (*cofradía Cuubi* or *las Animas*) gave 146 pesos to the organist, don Domingo Rosal, “to buy metal in Oaxaca” and to “fix the organ as well as possible” in 1754.<sup>(4)</sup> This payment was authorized by Fray Nicolás Gracida, the rector if the sodality from 1748-1759.<sup>(5)</sup> As far as any other friars who made have encouraged organ construction or

maintenance during the eighteenth century, so far we know only of Fray José Lascari, who was responsible for the parish of San Andrés Zautla from 1723-1731 and who supported the sodalities of the Rosary (*cofradías del Rosario*) to have an organ built for the church, which was finished in 1726.<sup>(6)</sup> In Santa María Petapa there were two indigenous chapel masters (*maestros de capilla*), Francisco and Gaspar Martín, who would have been in charge of providing music for the liturgical functions, directing the choir, and perhaps composing sacred music. They were both members of the sodality *Cuubi*, from which they received various loans.<sup>(7)</sup> It is probable that some of the other main parishes also had chapel masters, who may also have been indigenous like the maestros Martín, but more research is necessary in the parish and Dominican archives to be able to confirm this.

Organs continued to be built in the Mixtec region during the nineteenth century. It is important to point out that the Dominicans in this region belonged to two different ecclesiastical jurisdictions (*provincias*). The friars in Yanhuítlán, Tamazulapam, and Juxtlahuaca separated from the jurisdiction of Santiago de Mexico in 1595<sup>(8)</sup> to become incorporated into the recently established jurisdiction of Oaxaca, of which they formed a part until its extinction at the end of the nineteenth century. In contrast, the friars in Teposcolula and Coixtlahuaca continued as part of the Mexico jurisdiction until 1656, when they joined that of Puebla.<sup>(9)</sup> However, organs and organ music continued to be high priorities for the Dominicans, no matter which jurisdiction they were assigned to.

During the nineteenth century, the Puebla jurisdiction was wealthier than that in Oaxaca and continued to support organ construction projects. Two friars from Puebla who supported projects in the Mixteca Alta were Fray Carlos Bazán and Fray José Trinidad. The first collected donations in the city of Puebla to maintain the church in Coixtlahuaca between 1871 and 1882, during which time, in 1876, a monumental organ was built there.<sup>(10)</sup> The second, who served as priest of the new parish of Concepción Buenavista, which separated from Coixtlahuaca in 1887, supported the construction of organs in the the main parish and communities under its jurisdiction, Ihuítlán (Ihuatlán) Plumas and Tepelmeme de Morelos.<sup>(11)</sup> The organ in Tepelmeme was built by Miguel Gregorio Castro in Puebla in 1891 and the organ in Ihuítlán appears to be of Puebla construction as well. The Castro family was also responsible for constructing organs in the churches of San Juan Ihualtepec (1852), Santiago Zapotitlán Lagunas (1885), and Santiago Tamazola (1888), and most likely of San Miguel Ahuehuetitlán as well, all in the Mixteca Baja region. Even today, these communities have closer ties to the city of Puebla than to the city of Oaxaca.

These examples demonstrate that the parish archives, the Dominican archives, and the records of the religious sodalities contain important information about the historic organs of Oaxaca. It is hoped that future research may shed light on the organization and resources of the indigenous sodalities and communities which allowed them to finance organ constructions; the presence of indigenous chapel masters and organists; the role of the friars in the main churches and the smaller related parishes; the expenses involved in maintaining the organs; and above all, why Oaxacan communities assimilated the organ music tradition as their own, then abandoned it during the twentieth century.



*The Dominican cross, symbol of the Orden de Predicadores (O.P. or Preaching Order) is prevalent in Oaxaca church art. It is seen here painted on the façade of the organ in Yanhuítlán.*

## REFERENCES

<sup>1</sup>Regarding this process, see José de San Juan, O.P., *Ceremonial Dominicano en el qual se trata de las cosas que conducen al modo uniforme, y orden de celebrar los oficios divinos, con las ceremonias del Orden de Predicadores...*, Madrid, published by the widow of Francisco Nieto, 1694, pp.96-97.

<sup>2</sup> Juan de Córdoba, O.P., *Vocabulario castellano-zapoteca*, ed. fac., introduction and notes by Wigberto Jiménez Moreno, México, Instituto Nacional de Antropología e Historia, 1942, p.294v, column b. Also, see the facsimile edition of Ediciones Toledo, México, INAH, 1987. The translation from Zapotec to Spanish is by Juana Vázquez and Víctor de la Cruz.

<sup>3</sup> Jacinto Calderón, O.P., *Relación de el grave aparato con que la religiosísima Provincia de Oaxaca de el Orden de Predicadores celebró la solemnidad de su Capitulo Provincial del año de 1646*, with no mention of the name of the publisher or the place of publication, 1646, pp. 7-8.

<sup>4</sup> Parish archive of Santa María Petapa (afterward referred to as APSMP), “Libro de la Cofradía de las Ánimas que en su lengua llaman *Cuubi* y lo firma en 15 de agosto de 1767 fray Manuel González”, account from 1754, f.4v.

<sup>5</sup> *Ibidem.*, ff.1,1v,2,2v,3,3v,4v,5,6,6v,7,8.

<sup>6</sup> Archive of the Instituto Dominicano de Investigaciones Históricas (afterward referred to as AIDIH), proceedings of the capitular provinces of San Hipólito Mártir de Oaxaca, 1723, ff.35-36 y 1731, f.42. Dates and characteristics of the organs have been provided by Cecilia Winter, director of el Instituto de Órganos Históricos de Oaxaca.

<sup>7</sup> See APSMP, “Libro de la Cofradía...”, account from 1748, f.1v, in which Francisco Martín receives a loan of 40 pesos to be paid back in a year. At the same time, Gaspar Martín in 1751 paid 75 pesos to the sodality *Ibidem.*, 1751, f.3. His name appears on the marriage certificate of Tomás Pacheco and Melchora López, where Gaspar signs as a witness and gives as his profession “chapel master” (“maestro de capilla”), APSMP, “Libro de matrimonios, 1753-1757”, Santa María Petapa, 18 of octubre 1756, s/f.

<sup>8</sup> Archivo General de Indias, México, 23, n.24, letter from the viceroy of Monterrey, México, 16 December, 1595.

<sup>9</sup> AIDIH, “autos de la separación de la provincia de Santiago de México con la de los Santos Ángeles de Puebla”, Puebla, 25 February, 1662.

<sup>10</sup> AIDIH, letter from fray Carlos Bazán to fray José Trinidad Villafañe, no place named, 25 January, 1882. In this letter, Bazán refers to the donations he solicited in Puebla.

<sup>11</sup> The parish of Concepción Buenavista was established in 1887 and its territory separated from the parish of Coixtlahuaca, see AIDIH, letter from Fray Bernardo López to Fray José Trinidad Villafañe, no place named, 14 December, 1887. This letter states that the division was ordered by the Bishop Eulogio Gillow after a pastoral visit.

# DONATIONS TO THE IOHIO

(September 2002-December 2003)

## SACRED HARPS

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

John Shortridge and Natalie Lowell

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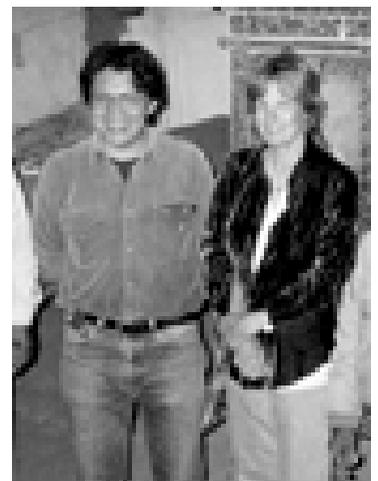
Karen Taylor

Mary Thieme

## THE IOHIO ORGAN AND CHORAL EDUCATION PROJECT

Thanks to the generosity of our donors, the IOHIO has been able to move ahead with projects not covered by our operating budget. Over the past year, these donations have supported our documentation project (field trips and photographic expenses), purchases abroad (books, CDs, music), and special needs such as when a person with expertise related to some aspect of our work is in Oaxaca and offers to collaborate with the IOHIO.

We are now embarking on a new project, one which looks toward the future of organ music in Oaxaca and which will complement our ongoing projects to conserve and document the organs and to present concerts. We wish to focus on the training of local organists, with a view towards eventually establishing a music academy. To begin, we need to pay teachers, rent a space, and acquire practice instruments. The IOHIO believes that Oaxaca has the potential to become a major organ center in Latin America, and for this we need to foster more participation at the local level. Without the support of the national and international communities, we would never have been able to become such a strong organization, capable of having such an important impact on the Oaxacan organ world, and at this time we would once again like to solicit your support. First, we would like to invite any keyboard teachers, choral directors, or experienced fundraisers to offer their suggestions for the success of this new endeavor. Second, we need your financial support. Please consider making a donation to the IOHIO, earmarked for this new project. A minimal contribution to help cover the cost of printing and distributing this newsletter would also be greatly appreciated. Thank you so much for your kind support!



*José Luis Acevedo and Cicely Winter*

## THE PIPE SCALING AND DOCUMENTATION PROJECT

An important aspect of the IOHIO's work is the documentation and scaling (measuring) of historic organ pipes, since many instruments are in precarious condition and the pipes could be destroyed or lost. Ten measurements are taken of each pipe, and the information is registered in a data base to provide information about their alloys, techniques of construction, and scaling for future analysis by organbuilders. Because the pipes create the sound of an organ, measuring them and noting the details of their

construction may help us understand a tradition of organbuilding about which we know very little. For this reason, the IOHIO makes a point of telling municipal authorities in the towns with organs that it is extremely important and necessary to conserve the pipes, no matter how deteriorated their condition. The four images below reveal unusual details of pipe construction which may be of particular interest to organbuilders and pipemakers.



*Components of a reed pipe (Santiago Comaltepec)*



*Convex soldered top of a stopped flute (San Pedro Quiatoni)*



*Copper shallot forged as one piece (San Pedro Quiatoni)*



*Interior diameter of a pipe foot with straight edges (Santiago Comaltepec)*

### TRANSITIONS IN THE IOHIO

**Edward Pepe**, the co-founder and sub-director of the IOHIO since the project's beginning, will continue to work with the historic organs of Oaxaca in a more independent fashion. Although he is no longer officially involved with the IOHIO, the Oaxacan organs will fortunately still benefit from his expertise. We are extremely grateful for his enormous contribution to this institute and wish him the best of luck with his future endeavors.

**José Luis Acevedo**, who has worked with the IOHIO for the past three years, will be leaving Oaxaca soon to continue his training in organbuilding with the Gerhard Grenzing Organbuilding Company in Barcelona. We will miss his collaboration, but his training represents an important investment for the future. In the meantime, we are looking for other young Mexicans with interest in the historic organs who might want to join our team.

Organist **César Guzmán** will begin working with the IOHIO in September 2004. César studied organ and music theory with José Suárez in the National Conservatory in Mexico City and graduated in 1994. He then received a scholarship from the French government to study in Toulouse for two years with the renowned organist, Jan Willem Jansen. Since then he has held teaching, performing, and directing positions in México and Costa Rica. Welcome to the IOHIO César!

## THE IOHIO DOCUMENTS THREE MORE ORGANS

How many undocumented historic pipe organs still exist in the state of Oaxaca? How will we find them? There must have once been hundreds of organs in Oaxaca, since documents confirm that nearly every church built since the sixteenth century possessed at least one. However, organs are built of perishable and recyclable materials (wood and metal) and will eventually disappear unless they are actively conserved. In Oaxaca, various factors have contributed to a less than ideal situation for their preservation: the climate, with its extreme changes in humidity; invasive insects and rodents; frequent earthquakes; the mountainous terrain and isolation of many communities; political upheavals: poverty; and ignorance about their organ once it stopped functioning. As the instruments deteriorated or the needs of the churches changed, organs were replaced, sometimes several times, so that what we find now are no longer the sixteenth and seventeenth-century originals (with perhaps one or two exceptions), but rather their eighteenth and nineteenth-century successors. Even then, this sample of 67 organs is miniscule in comparison to what has been lost, especially over the course of the twentieth century, when cheaper and less complicated options, first harmoniums, then electric instruments and folk instruments, began to replace the pipe organs.

The remaining organs in Oaxaca reveal the complete range of stages of preservation. These include some instruments represented by just a few remaining pieces, incomplete instruments in good condition, almost complete instruments in deplorable condition, beautiful, intact instruments which are almost playable, and everything in between. When we go on a field trip to document an organ, we never know what we will find and simply hope for the best, so it was most gratifying to become acquainted with the lovely, well-preserved organ in **Santiago Comaltepec** which was apparently functioning just 30 years ago. We became aware of this organ when the local president, Señor Rafael Hernández López, sought us out on the advice of the director of the Centro INAH Oaxaca, Eduardo López Calzada, and invited us to his town. Rarely does a representative from a town come to report an organ to the IOHIO, but rather the reverse. We usually take the initiative to seek out the town, based

on some outside clue about a possible organ. This particular community is nestled in the pine forest of the Zapotec Sierra Juárez. The old two-story adobe church still remains with its wooden ceiling characteristic of the region, flat on the top and flared outward toward the sides. Accompanied by the authorities, we reached the top of the winding stone staircase and were confronted with a very dark organ, shrouded in shadow on the right hand side of the U-shaped choir loft. (With few exceptions, organs in Oaxaca are located on one of the sides rather than in the middle of the choir loft, so that the organist would not have his back to the altar, and could look sideways to coordinate his playing with the



*Santiago Comaltepec*

motions of the priest.) As it turned out, everything upstairs was covered with a layer of black soot, an accumulation of years of burning votive candles, but despite the meagre illumination, we could discern the lovely proportions and excellent state of repair of this eight-foot organ. The pipes, including a row of horizontal trumpets (*clara*) in the treble, and the three wedge-shaped bellows, winding system, and keyboard are all intact, though somewhat deteriorated. The organ exhibits the typical design characteristics of a late eighteenth or early nineteenth-century Oaxacan instrument, including a 45-note keyboard with a short octave, registers divided

at middle *c/c#*, suspended action with a rollerboard, and characteristic Oaxacan “hips” on either side. Although the color is a non-descript dark brown because the organ is so dirty, one can still see the faux wood design painted all over the case, similar to that of Santa María Tinú. There is also a secondary reddish-orange tone still evident on the moldings and pipeshades. The wood and the carved decoration are of excellent quality, and the broken up (baroque) line of the moldings is reminiscent of Tlacolula.

Most of the six stop knobs on either side of the keyboard are preserved, though only a few labels remain to indicate the corresponding registrations: on the left, octava and tapado (the second and third knobs from the top) and on the right, tapado, quincena and clara (the fourth, fifth, and sixth knobs). The other labels are missing or fragmentary, though it is likely that the first knob corresponded to the flautado mayor on both sides. The two rows of knobs are mounted on a wooden plaque on the façade in the form of the same “drip” design found in Tinú and Yautepec. Some of the façade pipes in the right tower have fallen backwards and, in domino effect, have displaced the interior pipes behind them, so it will be necessary to make a return visit to right them when we have better illumination. We did make a second trip to document the organ more carefully, this time armed with floodlights and meters of cable, but our plan was foiled because the electricity in the town had been shut off just before our arrival due to a nearby road repair. It was to be reconnected just after we were to leave! So a more thorough documentation is still pending, because organs in such good condition as this one can provide valuable information about local organbuilding practices of the time.

We had guessed that the organ in Comaltepec probably dated from the late eighteenth-century, but had found no inscription to confirm this. However, just as this newsletter was to go to press, a document dated 1781 was found in the Judicial Archives which refers to the organ in Comaltepec recently built by Miguel de Labastida, a naturalized Spaniard. With this we can add yet another extraordinary Oaxacan organ to the growing group from the eighteenth-century.

We are frequently asked how such large organs end up in these remote locations, and

thanks to an elderly informant in Sta. María Alotepec whose grandfather participated in the shipping process as a child, we are able to answer that question. Organs were transported in pieces on the backs of humans or burros to the town, to await the arrival of the organbuilder from Oaxaca or elsewhere who would come to assemble it on-site.

The town of **Santiago Tlazoyaltepec** sits atop a ridge near the western edge of the Mixteca Alta where it rises above the Valley of Oaxaca behind Monte Albán. As in Comaltepec, the old adobe church remains, though here the layout is unusual with three naves, the highest in the middle, separated by rows of wooden columns (basilica style) and roofed with flat, rather than flared, wood-planked ceilings. A sturdy, slanted ladder leads up to the dark loft where on the south side under the lower roof of the right lateral nave is nestled a jewel of an organ, a two-foot positive sitting on its original table, measuring about six feet tall. Although the pipes and keyboard are missing, the lavishly decorated case and bellows are in extraordinarily good condition and the windchest is intact. The doors and sides of the organ are decorated with gentle images of saints: Santiago Apostol on the left and Saint John on the right doors, and Saint Peter on the left and Saint Paul on the right sides. Angels are depicted playing instruments on the inside of the doors. On the left, an angel plays a bassoon (strikingly similar to the angel on the Coixtlahuaca positive) and on the right, another plays a viol (as in Tamazulapam). The back of the organ case reveals King David playing his harp, and is the only example we have found in this context of a human figure, rather than abstract or stylized decoration.

The original table behind the organ and two small wedge bellows are decorated with the same finely rendered design elements as the borders of the case. The windchest indicates the standard 45-note keyboard with a short octave, divided register (c/c#), and action identical to that of other tabletop organs in Oaxaca (Zautla, Tamazulapam, Huayapam, San Miguel del Valle and Ixtaltepec). The horizontal trackers still located under the keyboard fan outward toward the back and once transmitted the key action to the windchest. A few pipe racks and several of the pallets remain, the first of which is inscribed with a Dominican cross indicating the beginning of a project. The succeeding pallets are numbered 2, 3, 4, etc. Five lateral stops protrude out of the sides of the organ and represent the four registers on the

windchest, probably including a two-foot flautado and a tapado, plus a toy stop (perhaps a “nightingale”).

As if the visual splendor of this organ weren’t enough, it also reveals unique historical information. On a label affixed to the right-hand interior of the case, we read that the organ was built June 9, 1724, by “*el gran carpintero* (the great carpenter) *Marcial Ruiz Maldonado*.” This is the first reference we have found to the name of the organbuilder on the instrument itself. For example, labels inside the cases of San Dionisio Ocoteppec, 1721, and Santiago Ixtaltepec, 1730, state the names of the town authorities, the construction date, and/or the cost, but not the name of the builder. Names of some organbuilders have appeared in archive references corresponding to organs which no longer exist, and by the mid-nineteenth century it was more



*Santiago Tlazoyaltepec*

common for builders to sign their names somewhere inside the case. However, the reference in Tlazoyaltepec is the only one from the eighteenth century on the actual organ. The date of the organ, 1724, indicates that the undated positives in Coixtlahuaca and Tamazulapam, so similar in style and decoration, must have been built around the same time. A second label below the first states that Jesús Gómez repaired the organ in 1871.

Sometimes only a remnant of the original organ may remain, but if it gives us sufficient identifying information, we add it to our roster of 67 to date. Although not as visually dramatic as a case, the windchest (known as

the *secreto* in Spanish, since it holds the secret of the organ) is a guide to the phonic characteristics, and with it much of the organ can be understood and even reconstructed, whereas a perfectly intact case may reveal little of what has gone on inside. An organ case may be preserved as a piece of furniture and utilized for storage as in the positive organ in Coixtlahuaca, where a shelf was inserted into the case and the keyboard area converted into a drawer, or in the similar small organ in San Pedro Cholula, used to store old documents. Although organs are most likely to be found in the choir loft or elsewhere in the church, they may also appear in the sacristy or other nearby rooms. But how many organs may still exist in people’s homes, where a pretty case can al-

*(continued on page 16)*

## BASIC GLOSSARY

- divided registers** windchest construction typical of Spanish baroque organs (“medio registro”); the pipes corresponding to the upper and lower halves of the keyboard (divided at middle c/c#) are controlled by separate stop knobs.
- feet** measure of the length of the pipes (eight-foot corresponds to C at 392 herz); in the Hispanic tradition pipes were measured in palms (palmas) rather than feet. Large Oaxacan organs are eight-foot (8’), medium sized are four-foot (4’), and small tabletop organs are two-foot (2’).
- flautado** principal pipes and fundamental sound of the organ
- pallets** wooden spring-loaded valves connected by a tracker to a certain key, raised and lowered to allow air from the windchest to enter the pipe related to that key
- pipe shades** decoration of carved wood to hide the empty space above the pipes, keep them from falling forward, and help enhance the sound
- positive** a table top organ, usually two-foot and portable
- register** rank of pipes and its characteristic sound
- roller board** wooden panel behind the keyboard with a series of horizontal rollers connecting the keyboard action to the pallets
- short octave** 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
- sliders** pierced wooden slats inside the organ that allow or prevent air from getting to a row of pipes; in smaller Oaxacan organs the ends protrude from the sides and are pushed and pulled to control the registers
- stop knobs** rows of buttons on the façade which control the registers on larger organs
- windchest** wooden box inside the organ including the pallets, sliders and other wooden parts, which organizes the distribution of air to the pipes

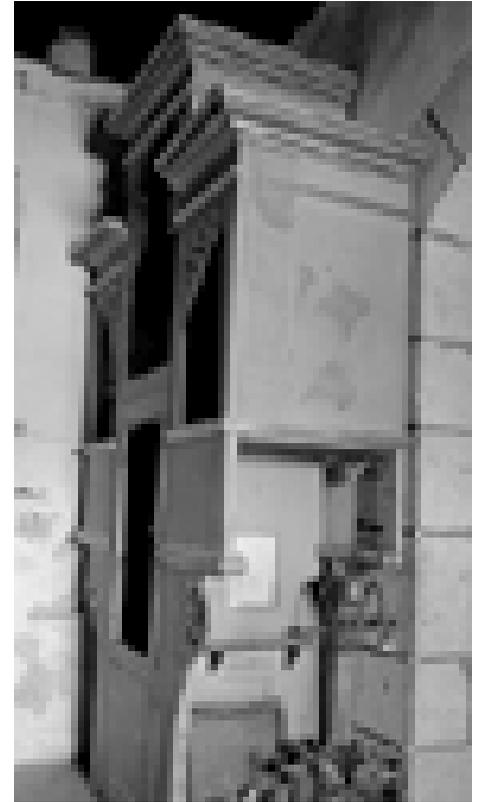
## HOW TO RECOGNIZE A HISTORIC ORGAN\*



*Upper case of the organ in Ihuilán Plumas converted into an altar*



*The positive (tabletop) organ in San Pedro Cholula without its table, used to store documents in the interior where the pipes had once stood*



*The organ in San Juan Teitipac converted into a confessional*



*Side view of the organ in San Pedro Mártir Yucucuí on its table with its rectangular perforations and wooden slats (sliders) which were pushed and pulled to make changes in the registration. If an old piece of furniture has these holes on the sides, it used to be an organ.*



*Door of the organ in San Dionisio Ocotepc which is now framed and hanging on the wall of the sacristy in the church. The painting has been retouched and represents Santa Cecilia playing the same organ which the door belongs to.*



*Example of a harmonium which is distinguished from a pipe organ by the lack of pipes, the registration knobs in the center, and the two pedals which were pumped to create air for the instrument. During the twentieth century harmoniums began to replace organs.*



*Organ pipes stored inside the case. At the back you can see the channel board which transmitted the air to the façade pipes.*



*Organ pipes conserved by the community, although they are in very bad condition.*



*Part of an organ keyboard. In one particular case, the keys were used to mix paint during a church remodeling.*



*Three wedge (or fan) bellows in closed position which created air for the organ. They can be recognized by their leathered pleats*



*Wooden pipes stored in a corner of the choir loft. In some organs square wooden pipes were used in place of the largest metal pipes, because they were cheaper.*

*Wooden box with interior channels and perforated boards on top which distributed the air to the pipes. It is known as the windchest and is found in the interior of the organ.*



*\* Many copies of these two pages will be printed and distributed to people whose work takes them to the outlying towns in the state of Oaxaca (priests, architects, teachers, researchers, etc.). In this way, it is hoped that more historic organs will be reported to the IOHIO.*

## IOHIO ACTIVITIES SEPTEMBER 2002-DECEMBER 2003

### 2002

- Oct. 27 IOHIO organ concert of Spanish music with tenor Mario Hoyos in La Soledad as part of the activities programmed for the Second Cultural Exchange Spain/Oaxaca (CW, EP)
- Oct. 30 Visits to the communities of Soyaltepec, Yanhuatlán, and Tiltepec to invite them to the National Meeting (EP,CW)
- Nov. 6 Concert by the early music group Música Ficta (Latin American early music) in the Centro Cultural Santo. Domingo (facilitated by the IOHIO)
- Nov. 8 Document the organ of Tepelmeme. Visits to the communities of Quilitongo, Yucucuí, Sinaxtla to invite them to the National Meeting (EP, CW)
- Nov. 11, 12 15 16 Continuing documentation of the organs in Yucucuí, the Cathedral, la Soledad, Yanhuatlán, Zautla, Jalatlaco, Tlacoahuaya, Ocotepec, Huayapam, and Tlacolula (JLA, EP)
- Nov. 16 Document the harmonium in San Juan Sayultepec (JLA, EP, CW)
- Nov. 18-22 Susan Tattershall tunes and repairs the organs to be used for the Segundo Festival (JLA, EP)
- Nov. 21 Talks in the Oaxaca Cathedral about issues of restoration: Andrés Cea, Jesús Martín Moro, Susan Tattershall  
First concert of the “Second International Festival of Organ Music, Oaxaca, México”: António Duarte (Portugal) in the Oaxaca Cathedral
- Nov. 22 Inauguration of the National Meeting “Guidelines for the Restoration of Historic Organs in Mexico: Interpretation and Implementation”, Philatelic Museum of Oaxaca (MUFI)  
Cicely Winter, Director of the IOHIO: “An explanation of the goals of the National Meeting and International Festival”  
María del Perpetuo Socorro Villarreal, National Coordinator of the Legal Department of the Instituto Nacional de Antropología e Historia (INAH): “Historic Organs in the Context of the National Patrimony”  
Eduardo López Calzada, Director of the Oaxaca INAH Regional Center: “INAH Policy Regarding the Restoration of Historic Organs in Oaxaca”  
Edward Pepe, Sub-Director of the IOHIO: “Who Do the Historic Organs Belong To?”  
José Luis Acevedo Guzmán: “The Craft of the Organbuilder”  
Ignacio Nieto, Director of the Centro Iberoamericano del Órgano Barroco (CIOBA) Valladolid, Spain: “CIOBA: Moving Forward with New Projects”  
Daniel Guzmán, Head of the Musical Instrument Division of the ENCRyM (INAH)-“Explanation of the Document ‘Guidelines for the Restoration of the Historic Organs in Mexico’ ”  
Lunch in San Andrés Huayapam.  
Visits and on-site discussions of the organs of Huayapam and Tlacolula led by Daniel Guzmán (ENCRyM-INAH) (JLA, EP)  
Second concert of the Festival-Andrés Cea Galán (Spain) in Tlacoahuaya.  
Presentation of the restoration in Tlacoahuaya by Susan Tattershall
- Nov. 23 Visits and on-site discussions of the organs in Yucucuí and Yanhuatlán (Daniel Guzmán, JLA, EP)  
Third concert of the Festival-Margaret Irwin-Brandon (USA) in Yanhuatlán Lunch in San Pablo Huitzo.  
Fourth concert of the Festival- Cea Galán, Duarte, Irwin-Brandon and Martín Moro in Zautla  
Presentation of the restoration in Zautla (Susan Tattershall) and discussion about issues of restoration (Daniel Guzmán)
- Nov. 24 Visits and on-site discussions of the organs of Jalatlaco, Ocotepec and Tlacoahuaya (Daniel Guzmán, JLA, EP)  
Lunch in San Jerónimo Tlacoahuaya  
Talk about the historic organs of Portugal by António Duarte in Tlacoahuaya.  
Fifth concert of the Festival: Jesús Martín Moro in the Basílica de la Soledad
- Nov. 25 Barbara Owen instructs JLA and EP about taking pipe measurements in Zautla and Tlacoahuaya
- Dec. 1 Talk on the historic organs of the Chocholteca Region as part of the activities programmed for the First Regional Gathering of the Chocholteca Communities (JLA, CW)

### 2003

- Jan. Continuing documentation of the organ of San Andrés Zautla (JLA, EP)
- Jan. 7, 17, 21 Continuing documentation of organ of San Pedro Mártir Yucuxaco (JLA, EP)
- Jan. 8 Continuing documentation of the organ of Sta. María de la Natividad Tamazulapan (JLA, EP)
- Feb. 4 Continuing documentation of the organ of San Pedro Yucuxaco (JLA, EP)
- Feb. 11-12 Installation of the pipes and continuing documentation of the organ of San Pedro Quiatoni (JLA, EP)
- Feb. 19 Organ concert in Zautla by Josué Gastelloú (facilitated by the IOHIO) as part of the cultural activities programmed by the community in honor of the 404<sup>th</sup> anniversary of the founding of the town Talk on the historic organs of Oaxaca in Zautla (CW)
- Feb. 20 Organ concert in Zautla by Víctor Contreras (facilitated by the IOHIO)
- Feb. 22 Document the organ of Santa María Ejutla (JLA, EP, CW)
- Feb. 27 IOHIO organ concert in the Oaxaca Cathedral programmed in conjunction with the annual meeting of the Mexico Elmhurst Philatelic Society (MEPSI) organized by the Mueso de Filatelia de Oaxaca (MUFI) (EP, CW)

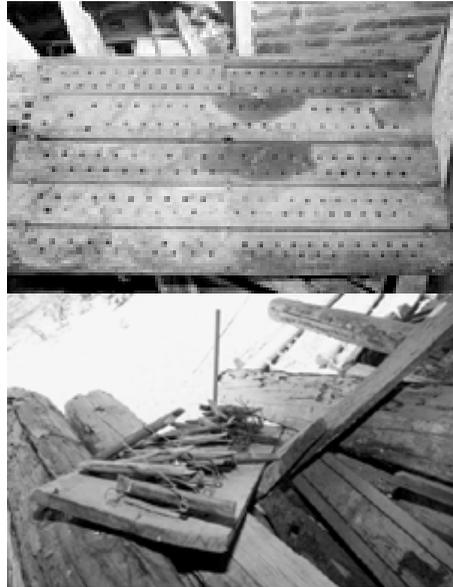
- Mar. 4, 7, 19, 20, 21 Continuing documentation of the organ of San Andrés Huayapam (JLA, EP)
- Mar. 11 Continuing documentation of the organs of Tlacolula and San Miguel del Valle (JLA, EP)
- Mar. 13 Visits to the organs of San Miguel Chicahua and Santo Domingo Yanhuitlán with Laurence Libin, curator of musical instruments from the Metropolitan Museum of Art, New York (JLA, EP, CW)
- Apr. 2 Document the organ of Santiago, Chazumba (JLA, EP, CW)
- Apr. 7 Document the organ of Santa María Suchixtlán. Move the organ of San Bartolo Soyaltepec onto its original table (JLA, EP, CW)
- Apr. 10-11 Continuing documentation of the organ in San Pedro Quiatoni (JLA, EP)
- Apr. 15 Document the organ of San Miguel Tequixtepec (JLA, EP, CW)
- May 4 Harpsichord concert in the church of San Felipe del Agua (the final event of their annual mayordomía) (CW)
- May 7 Document the organ in Santiago Comaltepec (JLA, CW)
- May 8 Document the organ in San Melchor Betaza (JLA, CW)
- May 11 Document the organ in San Juan Teitipac (JLA, CW)
- May 14 IOHIO harpsichord concert in the Santo Domingo Cultural Center programmed in conjunction with the conference on Feminine Spirituality organized by the Biblioteca Burgoa (CW)
- May 20 Document the organ in Zapotitlán Lagunas (JLA, CW)
- May 21 Document the organ in San Miguel Ahuehuetitlán (JLA, CW)
- May 21 Document the organ in San Juan Ihualtepec (JLA, CW)
- May 22 Document the organ in Ihuitlán Plumas (JLA, CW)
- Jul. 2 Visits to six organs in Tlaxcala and Puebla organized by the Asociación de Organistas Mexicanos and directed by Josué Gastellou (JLA, CW)
- Jul. 3 Visits to the organs of the Cathedral in Puebla and Los Remedios in Cholula with Josué Gastellou (JLA, CW)
- Jul. 21 Filming of a video for the autobiography of Alfredo Harp Helú on the Cathedral organ (CW)
- Jul. 24 Lecture/demonstration for a group from the National Endowment for the Humanities (NEH) in the IOHIO office and the Cathedral (CW)
- Aug. 6, 13, 20, 27 Tuesday concert series in the Oaxaca Cathedral (CW)
- Sept. 20 Continuing documentation of the organ of Santiago Comaltepec (JLA, EP, CW)
- Sept. 24 Continuing documentation of the organ in Huayapam (JLA, EP)
- Oct. 9 Continuing documentation of the organ of Ixtaltepec (JLA, EP)
- Oct. 12 Document organ of Sta. María Peñoles (CW)
- Oct. 19 Document organ of San Pedro Cholula (JLA, EP, CW)
- Oct. 21-24 José Luis Falcón (México D.F.) tunes and repairs the organs for the Third Festival (assisted by EP and JLA)
- Nov. 1 Lecture/demonstration for tour group from Santa Fe in the IOHIO office and Tlacoahuaya (EP, CW)
- Nov. 3 Christoph Metzler, Swiss organbuilder documents the organ of La Soledad (JLA, EP)
- Nov. 4 Organ concert in La Soledad for the annual national meeting of the International Council of Museums (ICOM)(EP, CW)
- Nov. 7-11 Document the pipes of the organ in Tiltepec (Metzler, JLA, EP)
- Nov. 11 Filming of pipe measuring activities in Tiltepec by the local television network (CORTV) (Metzler, JLA, EP)
- Nov. 12 Document the organ of Yanhuitlán (Metzler, JLA, EP)
- Nov. 13 Document the organ in the Cathedral (Metzler, JLA, EP)
- Nov. 13 First concert of the Third International Organ and Early Music Festival: Guido Iotti, harpsichord, in the Centro Cultural Santo Domingo
- Nov. 14 Second concert of the Festival: Lynn Edwards Butler, organ, in the Oaxaca Cathedral
- Nov. 15 Visits to the organs of Tiltepec, Yanhuitlán, and Zautla. (JLA, EP) Guided tour of the Tiltepec church (Toni Sobel)  
Third concert of the Festival: Eliseo Martínez, Edward Pepe, Cecilia Winter, organ, in Yanhuitlán  
Fourth concert of the Festival: Lourdes Ambriz, soprano, and José Suárez, organ, in Zautla
- Nov. 16 Visits to the organs of Jalatlaco, Tlacolula, and Huayapam (JLA, EP)  
Fifth concert of the Festival: Guido Iotti, organ, in Tlacoahuaya
- Nov. 17 Guided tour of Monte Albán (Marcus Winter, INAH)  
Sixth concert of the Festival: Ensemble de Cámara de México in la Basílica de la Soledad
- Nov. 20 Visits to the organs of el Santuario Mapeté and el Cardenal, Hidalgo organized by “Organistas de México” and directed by Daniel Guzmán (JLA, EP)
- Nov. 24 Interview with Manuel de la Lanza CORTV about the Festival and the IOHIO (CW)
- Nov. 29 Visit to the organ of Santa María Tehuantepec (CW)
- Dec. 5 Talk in the IOHIO office for graduate students in the ENCRyM about organ conservation, organized by Adriana Ramírez (JLA, EP, CW)

(JLA- José Luis Acevedo, EP- Edward Pepe, CW-Cicely Winter)

ways be useful, or in carpenter shops, where the repairs that grandfather meant to make 50 years ago were never accomplished? Organ cases may be converted into confessionals (Teitipac), or altarpieces (Ihuitlán Plumas). Bellows may be used for roof repair (San Pedro Cholula). And the windchest may become part of a fence (Suchixtlán). Worst of all, organ parts may be found simply rotting away in a junk pile, as Ed and Cicely discovered in **San Lucas Quiavini**.

This visit was motivated by a reference in the book “Voces del Arte” (the first catalogue in Mexico of historic organs, SEDUE 1989), to the existence of a very deteriorated eighteenth-century organ, and its appearance on Guy Bovet’s list of Mexican organs, compiled from his pioneering survey in 1983 - 1993. However, our contact in the church knew nothing about it. These are frustrating moments, because how do you describe what you are looking for to someone who has no idea of it? The book “Órganos Históricos de Oaxaca” (Delgado and Gómez, Fomento Cultural Banamex, 1999) is useful at such times, since it is full of photographs of Oaxacan organs, and we can point to pictures of what we’re after. We looked all over the church, choir loft, sacristy, and the many rooms attached to the church, determined to

verify the report of the organ. Yet we found nothing. Then it occurred to Ed to ask if there might be any old pieces of wood thrown away, whereupon we were led to a tin-roofed lean-to next to the church covering a huge pile of termite-eaten roof beams and random scraps of altar carvings. There he spotted the windchest, the large rectangular box topped with slats with rows of holes (toeboards) on one side and parallel channels once covered with goatskin but now exposed cut into the

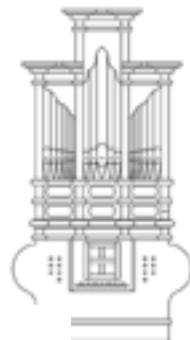


*San Lucas Quiavini*

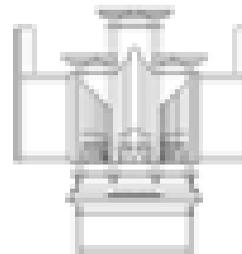
other. In another section of the pile, he found part of the pallet box still holding several of the pallets, all askew with some rusted springs still attached. As our contact stood by and watched, we fished them out of the heap to be cleaned off and photographed. These two pieces revealed that the original organ was an eighteenth-century tabletop instrument, similar to that of Tlazoyaltepec described above (two-foot organ) or Zautla (four-foot organ), from the remains of the horizontal tracker action. It possessed five registers and the typical 45 note divided keyboard. After measuring and photographing the pieces, we carried them to a vacant room where they could be stored upright against the wall and were unlikely to be disturbed.

The word is getting out about the Oaxacan organs, especially around the time of our Festival when there is more radio and television publicity, and we are always hoping that this heightened awareness will result in a tip about an undocumented organ. Imagine our excitement when we received a message on the office answering machine from an elderly man who with hesitant voice stated that he wished to report an organ in his community in the Mixteca Alta. With that, the message ended! Who knows where this organ sits, waiting to be “discovered?”

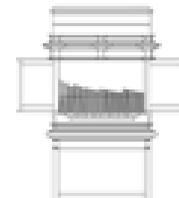
**SCALE DRAWINGS  
OF SOME OAXACAN  
ORGANS\***



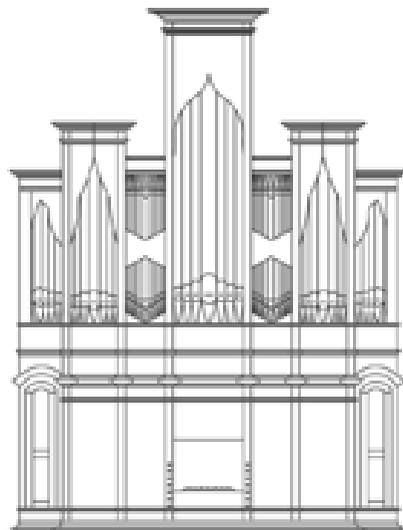
*ochahuaya*



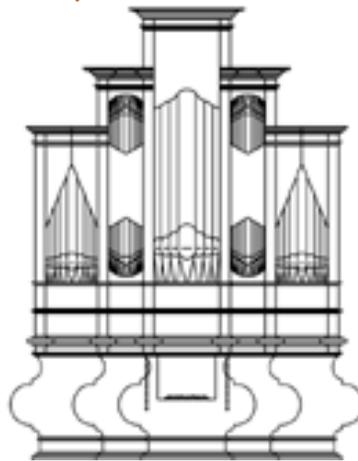
*Zautla*



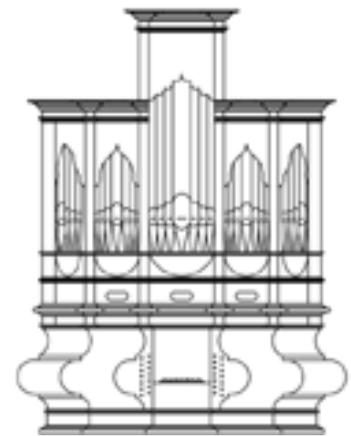
*Tamazulapam*



*Oaxaca Cathedral*



*Yanhuitlán*



*La Soledad*

\* José Luis Acevedo