

Cornejo Bouroncle published also a contract dated October 6, 1714, that gives salient information concerning an early eighteenth-century indigenous Cuzco composer published in Arndt von Gavel's *Investigaciones musicales de los archivos coloniales en el Perú* (Lima: Editorial Artística y Cultural "Jueves," 1974).² The composer's father, Don Juan Quispe, an organist who was a native of Chinchero, on that date delivered his son Ignacio Quispe, to Joseph Cortez, a Franciscan brother at Cuzco, in order that the latter might "teach him to play the organ, with all perfection within a period of ten years."³ So far as the organ that still survives at Chinchero goes, Gemert dates its construction probably before 1650. Not a *medio registro* instrument, it originally had two shutters and only four stops, one of which controlled a rank of reeds. The keyboard departed from the norm, extending over only 37 notes from G₂ to g¹.

Among the 22 colonial organs inspected by Gemert, he deemed those at Huaró, Lamay (the most monumental colonial organ), Yucay (lacks reeds, but has flues and a mutation stop), the gospel side organ in Cuzco Cathedral, and the epistle side in the Andahuaylillas chapel, as worthiest of restoration. These instruments are all historic treasures that would draw worshippers and visitors from far and near, were Peruvian cultural authorities to give them the attention that they deserve.

Historia de América Latina 4. América Latina colonial: población, sociedad y cultura. Ed. by LESLIE BETHELL (Barcelona, Editorial Crítica, 1990. 384 pp., analytical index, bibliographical footnotes and essays).

An updated version in Spanish of *The Cambridge History of Latin America*, II. *Colonial Latin America* (1984), the present volume includes chapters on colonial demography, social structures, women's roles, Africans' parti-

en esta ciudad del Cuzco. He obligates himself to *entregar un organo, al Monasterio de Santa Catalina, costeadó a mi costa, de valor de tres mil trescientos doce pesos y medio, para pagar la dote de la monja Doña Bernarda Anunsibay de Chaves.* If the organ is worth less, *el otorgante a de ser obligado a enterar al dicho monasterio con mi persona y bienes a la cantidad y entero de la dicha dote.* For the entire document, see Cornejo Bouroncle, *Derroteros del arte cuzqueño*, pp. 108-110.

² See the annotated entry in 9181 in the *Handbook of Latin American Studies*, No. 38 (Gainesville: University of Florida Press, 1976), pp. 564-565. Ignacio Quispe's *A Señores de Buen Gusto*, pp. 84-93, a sacrament villancico in high clefs (transposed down a fifth from notated pitches in Arndt's *Investigaciones*), sets a jaunty text with words such as "risa" (mm. 80-85, 90-95) stimulating virtuosic vocal runs.

³ *Don Juan Quispe, natural de Chinchero, hace constar que entrega a su hijo Ignacio Quispe, al hermano Joseph Cortez, del orden de San Francisco, a fin de que le enseñe a tocar el órgano, con toda perfección, en el término de diez años* (Gemert, p. 18); Cornejo Bouroncle, p. 279, citing Escribano Público Alejo Fernández Escudero Protocolo 44/251, fol. 834.

icipation, Indians' contributions, and in Part III extensive discussions of colonial literature, architecture, and music (Jacques Lafaye, Leslie Bethell, Damián Bayón, J. B. Bury, Robert Stevenson).

The constantly increasing emphasis on context greatly enhances the value of this volume for any Latin American historical musicologist. Information greatly difficult of access elsewhere is succinctly presented; in tabular form, an opening example is the data on money values (*peso, real, maravedí, réis, milréis, cruzado, conto*) and weights and measures (*fanega, quintal, arroba*). Chapter 11 on colonial music in Spanish America (pp. 307-330) followed by a section on music in colonial Brazil (pp. 331-334) is reinforced not only with footnotes and discography, but also by a bibliographical essay (pp. 369-370).

Revista del Instituto de Investigación Musicológica Carlos Vega, Año 11-Nº 11 (Universidad Católica Argentina Santa María de los Buenos Aires, Dra. Carmen García Muñoz, directora. 1990. 478 pp.).

The two longest articles in this issue together occupy 414 pages. In Alicia Caffera's "Aporte para una cronología comentada de la evangelización de América," pages 39-198, she traces with admirable exactness and care the history of Spanish efforts to spread the gospel outside the peninsula from 1404 when Pope Benedict III established a bishopric in the Canary Islands to the close of the sixteenth century. Waldemar Axel Roldán concludes the issue with a "Catálogo de los manuscritos de música colonial de los archivos de San Ignacio y Concepción (Moxos y Chiquitos), de Bolivia," at pages 225 to 478 that rivals in amplitude his *Catálogo de manuscritos de música colonial de la Biblioteca Nacional de Bolivia* (Lima: Unesco, 1986) and that now establishes Bolivia as the nation happily possessing the most profuse collections of seventeenth- and eighteenth-century music manuscripts anywhere to be found in South America. Just as the mineral treasures gorged out of the Cerro de Potosí made the riches of what is now Bolivia proverbial throughout Europe and America in the colonial centuries, so now the colonial music gathered at Concepción and Sucre bids fare to make Bolivia the envy of all companion nations in the hemisphere.

In "Códices coloniales con música," at pages 199-218 the *directora* of the journal analyzes three collections of South American origin: (1) Fray Gregorio De Zuola's 500-page *Libro de varias curiosidades. Tesoro de diversas materias* discussed with mixed results in Carlos Vega's ill-informed *La música de un código colonial del s. XVII* (Buenos Aires: Facultad de Filosofía y Letras, Instituto de Literatura Argentina, 1931); (2) a tome containing 19



pieces of music sent to Madrid from Trujillo, Peru, by Baltasar Jaime Martínez Compañón y Bujanda who ruled Trujillo diocese 1779–1789; and (3) a collection containing nine vocal selections composed by three Moxos Indians in what is now the Bolivian Departamento del Beni and sent to Madrid by their governor Lázaro de Ribera in 1790.

The latter collection was described and facsimiles of its musical contents published in the Buenos Aires journal *Historia*, No. 15, in 1958. Among scholars who subsequently studied and transcribed its music Samuel Claro-Valdés and Alfred E. Lemmon are preëminent. Although the collection was lost from view in the vastnesses of the Archivo General de Indias soon after Humberto Vázquez Machicado and Hugo Patiño Torres published “Un código cultural del s. 18” and “Estudio musical del Código” in *Historia*, Lemmon relocated the literary portion in “Documentos escogidos,” AGI (Legajo 1, Expediente 167) and the musical selections in “Mapas, Planos,” 200–201. In 1987 he published *Royal Music of the Moxos* (New Orleans: New Orleans Musica da Camera [address: 1035 Eleonore Street, New Orleans, Louisiana 70115]). This 57-page volume begins with documents and illustrations and continues with his transcriptions of all the music (Claro-Valdés had previously published transcriptions of eight songs). Using Lemmon’s transcriptions the Hesperus ensemble in 1990 included four songs in their album *Spain in the New World* (Golden Apple and Smithsonian Institution, cassette GAC 7552). The quality of the songs composed by the three Moxos Indians in 1790 vindicates the labors of the Jesuits whose musical instructions continued to bear fruit among neophytes such as Francisco Semo, Marcelino Ycho, and Juan José Nosa, a generation after their expulsion.

Bibliografía mexicana de musicología y musicografía. By GABRIEL SALDÍVAR [Y SILVA]. Introducción by Elisa Osorio Bolio de Saldívar, Homenaje by Efraín Paesky, Saludo by Robert Stevenson (México D.F., Consejo Nacional para la Cultura y las Artes [CNCA], Instituto Nacional de Bellas Artes [INBA], Centro Nacional de Investigación y Documentación e Información Musical “Carlos Chávez” [CENIDIM]. 1991. 344 pp., numerous facsimiles and portraits).

At his sudden death December 18, 1980, in his house (Silvestre Revueltas 20, Colonia Guadalupe Inn, México D.F.) on the eve of a planned European trip, Dr. Gabriel Saldívar y Silva left incomplete an annotated bibliography of Mexican music and music literature that his thrice distinguished and erudite wife, Doña Elisa Osorio Bolio

de Saldívar now edits with consummate care and fidelity. The present tome contains a total of 676 entries, 170 of which carry the user to 1800, the rest to 1900. To praise this landmark publication sufficiently would require an entire *IAMR* issue. The Fall 1980 issue (*IAMR*, III/1), pages 65–75, carried an article headed “Mexican Musicology, 1980.” In it the author presaged Dr. Saldívar y Silva’s forthcoming publications—especially the bibliography now issued a decade later. The reader of this review is referred to pages 70–75 of that article for a foretaste of the riches in the present volume.

Mexico boasts the first Western Hemisphere music imprint, the Augustinian *Ordinarium* published by Juan Pablos in mid-July 1556. Only two months earlier Archbishop Alonso de Montúfar, a Dominican, had complained to the Royal Council of the Indies that the Augustinian monastery choir at Mexico City vaunted no less than 120 Indian singers. Worse still, they were accompanied by a large crowd of *chirimías y sacabuches y trompetas y orlos y dulzainas y cornetas*. He added that bloated monastery bands of instrumentalists elsewhere even included “bigüelas de arco” (bowed viols). The outraged archbishop (*Colección de Documentos Ineditos . . . de Indias*, Madrid, 1865, IV, 521) asserted that the Augustinian monastery at Mexico City alone enjoyed a larger income from Indian parishioners than the entire Mexican archbishopric collected from Spanish subjects. He assured the Council of the Indies that not only did the Augustinian church at Mexico City vainglory in costlier ornaments and more music instruments than Philip II’s royal chapel, but also that the same splendors “are very common and ordinary” in even small places throughout Mexico.

This example of the information to be gleaned at the very outset of Saldívar y Silva’s bibliography exemplifies what fascinating data sparkle on every page. To skip forward to page 121: Maria Guadalupe Mayner’s *Quaderno de Lecciones i varias piezas para / clave o Forte piano / Año de 1804*, a 74-folio manuscript in the library of the Secretaría de Hacienda y Crédito Público, Sección Histórica, contains not only the keyboard versions of Haydn’s Seven Last Words, but also José Aldana’s *Minué de variaciones* published in Robert Stevenson’s *Music in Mexico A Historical Survey* without his specifying the manuscript source. Even more intriguing is the *Minué a cuatro manos de la Marquesa de Vivanco* that precedes Aldana’s minuet. Until a better candidate rears its head, this four-hand minuet must take rank as the earliest keyboard piece by a woman composer in a Western Hemisphere manuscript.

What may well be the first attempt at synopsisizing the history of music in independent Mexico occupies pages 55 to 68 of the *Calendario Filarmónico para 1866, Arre-*