



all fantasies or variations on opera themes (except for Prudent's fantasy based on Schubert's Serenade). The future composer Henrique Oswald played Weber's Invitation to the Dance at the Voluntários da Patria benefit, but this was the sole number that in either 1862 or 1865 exhibitions belonged to a Germanic piano repertory. Neither the 1862 nor 1865 programs included any Chopin or Liszt. The 1862 event opened with Giraudon's own *Andante de concert* dedicated to Thalberg. On both 1862 and 1865 benefits he displayed himself as a singer as well as a concert pianist capable of triumphing in Thalberg's *Les Huguenots* grand fantasy.

Órganos históricos del Perú. Historic organs of Peru.
By HANS VAN GEMERT (Hillbrow, South Africa [P.O. Box 17732, 2038 Hillbrow]. 1990? 178 pp., numerous photographs).

This exceptionally valuable bilingual, densely illustrated, volume owes its excellencies to the Belgian author's complete mastery of all details having to do with the Renaissance and Baroque organ builders' crafts; the permissions given by competent civil and ecclesiastical authorities to inspect at close range and photograph 22 seventeenth- and eighteenth-century instruments in Cuzco and near-at-hand Andean *pueblos*; and his ability to describe precisely the organs that he encountered during his inspections that began at Andahuaylillas January 9, 1983, and terminated at Lamay, November 1, 1983.

The colonial one-manual, 42 keys, no pedal, short octave, *medio registro* (divided keyboard) instruments examined by Gemert were all locally constructed, usually by Indians whose names survive in Jorge Cornejo Bouroncle's *Derroteros del arte cuzqueño: datos para una historia del arte en el Perú* (Cuzco: Ediciones Inca, 1960), a 337-page compilation of documents transcribed at the Archivo Histórico in Cuzco.

Only occasionally does a maker's name survive on the instrument itself. By way of exception, the back of Santa Catalina organ at Cuzco (natural keys painted black, accidentals white) bears the inscription: "Juan Anunsibay / Organo de nueve registros / hacia 1694." The contract with Juan Antonio Anunsibay de Chávez, a resident of Cuzco, dated December 4, 1694, obligated him at his own expense to supply Santa Catalina Convent with an organ worth 3312½ pesos, according to the appraisal of competent persons. If valued at less, the organ builder must make up the difference, the sum in question being the amount stipulated by the convent as dowry money for Sor "Bernarda Anunsibay de Chaves," his daughter entering the convent.¹

¹ Spanish text (p. 15) designates the organ builder as *vesino morador*

1865
Hymn
Sacris Solemnis, para
Quinta, as del Sacramento, por J. J.
P. Jesuino de Monte Carmelo, p. ouso
De
Manuel José Gomes

Manuel José Gomes's bold signature concludes the title-page of the Sacrament hymn, *Sacris solemnii*. Concerning Jesuino de Monte Carmelo, see page 112 above.

lished in Baptista Siqueiros's *Modinhas do passado* (Rio de Janeiro: Folha Carioca Editora Ltda., 1979). The comparison of the two versions reveals the Natal informant's recollection to have been surprisingly exact, thus inspiring confidence in the veracity of her other recalls.

Urquiza Maria Borges's article, "Josefina deve ou não tocar em público?" is a spin-off from her doctoral thesis, *A mulher em cena (2ª metade do século XIX)*, accepted by the School of Communications and Arts at São Paulo University in 1986. The voice and piano pedagogue in São Paulo, Gabriel Giraudon was forced to exclude from his benefit concert October 22, 1862, his aristocratic pupil Josefina Porfirio de Lima after a newspaper polemic. Three years later she joined other young ladies to play in a concert organized as a fund-raiser for military veterans. Now the newspaper publicity wholly favored young aristocratic pupils displaying their wares in public. The items on both the October 22, 1862, and November 14, 1865, concerts by Ascher, Gorla, Prudent, and Thalberg were

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