

**Nomination form
International Memory of the World Register**

Collection Title:

**COLECCIÓN DE MANUSCRITOS MUSICALES “IGLESIA
CATEDRAL DE LA PLATA”**

**[CATHEDRAL OF LA PLATA CHURCH MUSIC
MANUSCRIPT COLLECTION]**

Dates: Seventeenth to nineteenth centuries.

**Custodian: ARCHIVO Y BIBLIOTECA NACIONALES DE
BOLIVIA (ABNB)**

1.0 Summary (max 200 words)

The collection is comprised of 1,502 music manuscripts from the seventeenth to the nineteenth centuries, created and copied by musicians from the chapel at the Cathedral of La Plata and the Oratory of San Felipe Neri of the city of La Plata, currently Sucre, Bolivia.

Both lots of music manuscripts were purchased in 1980 by the Regional Musicology Project of the United Nations Development Programme (UNDP) and UNESCO for their conservation at the *Archivo y Biblioteca Nacionales de Bolivia* (National Archive and Libraries of Bolivia, ABNB). In the past years other music manuscripts from the end of the eighteenth century and the early nineteenth century have been recovered, from the same source as the first lots of manuscripts.

The Baroque-La Plata collection of music—which combines a mix of different ethnic, cultural and aesthetic contrasts—provides universal characteristics to the European baroque. That is, this particular style allows baroque to define a cultural phenomena that is not limited to Europe.

This collection is one of the richest in Hispanic America. It is comprised by some works that are unique in the world, according to expert curators. Five of these musical works have been registered in the Memory of the World under a joint nomination with other countries. The value of this collection transcends local boundaries as it showcases American and European composers who worked together to train musicians in the musical chapel of the Cathedral of La Plata.

2. Details of the nominator

2.1 Name of nominator (person or organization)

Marcela Inch Calvimonte

Identification Document: No. 457906 – Bolivia

2.2 Relationship to the nominated documentary heritage

Marcela Inch Calvimonte is the former Director of the Archivo y Biblioteca Nacionales de Bolivia (12/18/2001–11/14/2011). Under her tenure this institution twice registered documents preserved at this archive in the Memory of the World Register. These proposals were presented jointly with Mexico, Peru and Colombia in 2006–2007 and individually in 2010–2011. Ms. Inch Calvimonte is a former member of the Regional Committee for Latin America and the Caribbean of the Memory of the World Register, where she was Second Vice-president. Starting in 1975, she dedicated her professional efforts exclusively to recover, preserve, organize and disseminate the documentary heritage (archival and bibliographical) of Bolivia from positions at different public and private institutions. She is a former member of the Council of Directors of the Association of Ibero-American States for the Development of Ibero-American National Libraries (*Asociación de Estados Iberoamericanos para el Desarrollo de las Bibliotecas Nacionales de Iberoamérica*, ABINIA), and a university instructor in archival and library science. Ms. Inch Calvimonte is also the founder of “Documentary Heritage,” a Foundation that is currently being constituted and whose mission is to advance the preservation of the bibliographic and archival heritage of Bolivia.

In regards to her education, Marcela Inch Calvimonte holds a Bachelor of Arts degree in History from the Universidad Mayor de San Andrés (La Paz, Bolivia), a Documentation Assistant Certificate for the National School of Document Archivists of Madrid, Spain; Certificate in Archival Science from the Inter-american Archive Center, in a joint program between the National University of Cordoba, Argentina and the OAS, and a Certificate in the

2.3 Contact person(s) (to provide information on nomination)

Marcela Inch Calvimonte

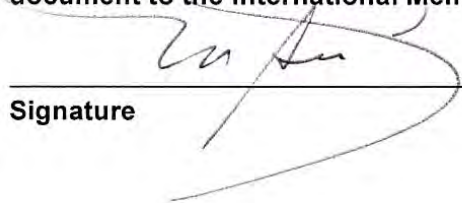
2.4 Contact details

<i>Name</i> Marcela Inch Calvimonte	<i>Cajón postal:</i> 1041, Sucre, Bolivia
--	---

<i>Telephone</i> Mobile phone: 591 71166747	<i>Email</i> marcelainch@yahoo.com.mx
--	--

2.5 Declaration of authority

I certify that I have the authority to nominate the documentary heritage described in this document to the International Memory of the World Register.

	Marcela Inch Calvimonte
Signature	Full name (Please PRINT)
	Institution(s), if appropriate
	Date: Sucre, March 20, 2012

3.0 Identity and description of the documentary heritage

3.1 Name and identification details of the items being nominated

If inscribed, the exact title and institution(s) to appear on the certificate should be given

Collection Title: **CATHEDRAL OF LA PLATA CHURCH MUSIC MANUSCRIPT COLLECTION**

Dates: Seventeenth to Nineteenth centuries.

Custodian: ARCHIVO Y BIBLIOTECA NACIONALES DE BOLIVIA (ABNB)

The "Cathedral of La Plata" Collection from the Archivo y Biblioteca Nacionales de Bolivia is comprised of 1,502 music manuscripts (or document units), dating from 1684 to 1840, taking into consideration only the dated manuscripts (there are some that are not dated). These are original documents, are noted on paper from this time period, and measure 21 x 31 centimeters with small variations. These manuscripts were produced by the musicians of the Cathedral of La Plata and the Oratory of San Felipe Neri, although it is believed that the latter, at least in part, also belonged to the cathedral given that all of the documents are dated before the creation of said Oratory and in many cases by the same composers.

3.2 Catalogue or registration details

Level: Collection
Reference Code(s): BO ABNB, Music
Collection Title: Cathedral of La Plata

Date(s): 1684–1840

Name of the authors: Cathedral of La Plata and Oratory of San Felipe Neri

Volume and format for the described unit: 1,502 scores and parts equivalent to 5 linear meters, all in original paper from that time period.

Reach and content: The collection is formed by 1,502 music manuscripts, 626 (42%) belong to 98 authors and 876 (58%) are anonymous. Among these are works both completed and incomplete, and originals and coeval copies that were produced or interpreted in the music chapel of the Cathedral of La Plata. The musical pieces are colonial, baroque and renaissance in style, and are sacred music compositions for the most part. These pieces were composed by local authors, as well as by those from other locations in America, and by European authors. The purpose of the music was to evangelize the local Indians as well as for liturgical service. These pieces present an abundance of performances for individual or multiple choirs, as well as compositions for solos, duets and other vocal combinations. The musical genre represented in the collection include masses, hymns, carols, couplets, songs, pastorals, *salve reginas*, etc. After the recovery in 2005 of the works of Master Pedro Jiménez de Abril Tirado of Arequipa, the collection added symphonic and even popular compositions to its repertoire.

Organization: Collection organized in alphabetical order by the composer's surname and the *incipit* or beginning of the piece.

Conditions for reproduction: The reproduction of these pieces is permitted only in digital form. Photocopies are not allowed. Full document reproductions are accepted only after signing an agreement for the proper use of the same with the researcher. However, the institution enforces these policies subject to the state of conservation of the documents.

Language/writing of the manuscripts: The pieces are written in Latin, Spanish, Portuguese (for the anonymous pieces) and Quechua (two pieces).

Description of instruments:

- a) Catalogue, colonial music manuscripts in the National Archive of Bolivia, 17th –19th centuries. Compiled in 1986 by Waldemar Axel Roldán (Lima: UNESCO, 1986, 331pp.).
- b) Music additions by Bernardo Illari, unpublished (4 pp.).
- c) Music Catalog, Pedro Jiménez Abril y Tirado. Compiled in 2010 by Carlos Seoane (La Paz: Fundación Cultural del Banco Central de Bolivia, 2011).

Important Note: Currently, with the support of the Association of Ibero-American States for the Development of Ibero-American National Libraries (ABINIA), the collection is currently undergoing a process of re-cataloging for its adaptation to the requirements of the International Inventory of Music Sources (Répertoire International de Sources Musicales = RISM)

3.3 Visual documentation if appropriate (for example, photographs, or a DVD of the documentary heritage)



Andante Largo

Salve salve salve Re-gi-na salve Re-gi-na Re-gi-na salve Salve Re-gi-na. Re-gi-na salve salve Re-gi-na salve Re-gi-na salve Re-gi-na salve salve salve salve Re-gi-na salve salve salve Re-gi-na salve Re-gi-na salve Re-gi-na.

Ma... ter ma... ter mi se xi cordi e... Ma... ter mi se xi cordi e... Vita dul ce. Do e spes nos tra

Salve e spes nos tra salve nos tra sal ve Ma... ter ma... ter mi se xi cordi e... Vita dul ce. Do in tra dul ce do e spes nos tra spes nos tra nos tra sal ve e spes nos tra Salve. e spes nos tra spes nos tra nos tra sal ve nos tra sal ve.

Stato chiamando *Dim* *ritard.* *allarg.* E ja ex go ad vo ca ta nos tra

E ja ex go ad vo ca ta nos tra... Il lortus mi se xi cor dei o cu los ad nos com te de ad nos con ber

Según Robert Stevenson
la copia del concierto para órgano
y cuerdas de Pergolesi conservada
en el Archivo Nacional de Bolivia sería
un unicum.

S. 28. VII. 2000

Nº 1154.

Esta pieza es única en
el mundo. No existe ni es
conocida en Europa. Pero
le faltan los violines 1º, 2º,
Viola y el Celso, pero este último

se puede obtener del bajo.
Lima, 28 julio 2000. J. Gen. S.
Fidel Campes Cetramp.

La última pág. donde dice
"Pergolesi e sta obra" es letra
de Stevenson Robert.



Sinfonia II
Concertante.
Para Dos Violines, Dos Violas, Dos Clarinetes, Dos
Trompas, Dos Fagotes, Flauta, Violcelo, y Basso.
Compuesta por Pedro Ximenez Abrille
Violoncelo.

Sinfonia II *Violoncelo.*
All. Spiritoso

sol
pizz
aria
p
f

Suple 13 Corol 2.^o El Noche de Chasco Don Juan de Huasco

Cae solo al Alma del pecho un Clavel y abase se ve en los Cielos tan
 el vaho se vienen los Cieles tan el Ay ay ay q. q. que sea tan hermosa se tiene mi Rey Clavel encasado se ven
 en belon ay = q. q. que sea tan hermosa se tiene mi Rey Pues ay q. q. que sea tan hermosa se tiene mi Rey que
 sea tan hermosa se tiene mi Rey *Coplas* Ay ay ay q. q. que sea tan hermosa se tiene mi Rey
 Ay = q. q. que sea tan hermosa se tiene mi Rey El vaho q. q. que sea tan hermosa se tiene mi Rey
 se ven en belon ay = q. q. que sea tan hermosa se tiene mi Rey Ay = q. q. que sea tan hermosa se tiene mi Rey
 na de quien, los Angeles dicen, se ven en belon, ay = q. q. que sea tan hermosa se tiene mi Rey

Soneto 22 Versos Don Juan de Huasco

Cae solo al Alma del pecho un Clavel = De pecho un Clavel = y abase se
 vienen los Cieles tan el y abase se vienen los Cieles tan el Ay ay ay q. q. que sea tan hermosa se tiene mi Rey
 Clavel encasado se ven en belon Ay ay ay que que, que sea tan hermosa se tiene mi Rey Pues ay q. q. que sea tan hermosa se tiene mi Rey
 Ay = q. q. que sea tan hermosa se tiene mi Rey *Coplas* Ay = q. q. que sea tan hermosa se tiene mi Rey
 Ay = q. q. que sea tan hermosa se tiene mi Rey Ay = q. q. que sea tan hermosa se tiene mi Rey
 que sea tan hermosa se tiene mi Rey Ay = q. q. que sea tan hermosa se tiene mi Rey

3.4 History/provenance

The collection originates in two ecclesiastic institutions, namely the Musical Chapel of the Cathedral of La Plata (67%) and the Oratory of San Felipe Neri (33%). In 1980 the Regional Musicology Project of the United Nations Development Programme (UNDP) and UNESCO acquired the two lots, the first from the Archdiocese of Sucre and the second from Mrs. Julia Elena Fortún, for their conservation at the Archivo y Biblioteca Nacionales de Bolivia. There are some doubts on the origin of the portion corresponding to the Oratory of San Felipe Neri as all of the works are dated prior to the establishment of the Order of the Oratorians in the city (1795). According to experts, this group of musical manuscripts could have also originated in the same Cathedral or some could have originated in other churches in La Plata. The fact is that these were recorded as being at the Oratory when an earthquake in the city of Sucre damaged the building in 1948. During the restoration of the building the manuscripts were held by private collectors. One part was purchased by Mrs. Julia Elena Fortún, while another (24 items) was purchased in Buenos Aires by Juan Pivel Devoto, who destined his portion to the National Historical Museum of Montevideo. In contrast, between 2005 and 2010 the works of Arequipan composer and master of the Cathedral of La Plata Pedro Jiménez de Abril Tirado and other composers were acquired for the Archivo y Biblioteca Nacionales de Bolivia with institutional funding from an antiques and document dealer. The purchase of 212 works (close to one linear meter) was possible thanks to the intermediary work of historian and friend of the ABNB William Lofstrom to whom these works were offered for sale given his status as a foreigner.

3.5 Bibliography

BRUNEAU CALDERON, Gaëlle

2009 «Mantener el culto a pesar de la tormenta: los músicos de la Catedral de La Plata (1700-1845)» [Keeping the faith despite the storm: the musicians of the Cathedral of La Plata (1700–1845)]. *Revista* N° 22-23 (ago 2009), pp. 137-149, in: <http://www.scielo.org.bo/pdf/rcc/v10n23/v10n23a08.pdf>

2005 «Vida profesional de los músicos de la Catedral de La Plata en el siglo XVIII: un estudio de historia social de la música» [Professional life of the musicians of the Cathedral of La Plata in the eighteenth century: A social history study of music]. *Annals of the 3rd International Meeting on the Baroque. Mannerisms and Transition to the Baroque*, La Paz, pp. 375-380, In: http://dspace.unav.es/dspace/bitstream/10171/18178/1/38_BrunEAU.pdf

Los músicos de la Catedral de La Plata a través de sus huellas escritas en las partituras conservadas en el Archivo Nacional de Bolivia [The musicians of the Cathedral of La Plata through their written handprints in the music scores conserved at the National Archive of Bolivia]. (unpublished).

CLARO VALDÉS, Samuel

1974 **Antología de la música colonial en América del Sur**, [Anthology of Colonial Music in South America], Santiago de Chile: Universidad de Chile.

1970 **La música virreinal en el nuevo mundo** [The Music of the Viceroyalties in the New World], Santiago de Chile: Universidad de Chile.

1966 **Catálogo de manuscritos musicales de la Catedral de Sucre**, [Catalogue of Musical Manuscripts of the Cathedral of Sucre], Partial Catalogue.

EICHMANN OEHRLE, Andrés

2009 **Cancionero mariano de Charcas** [Marian Songbook of Charcas]. Madrid, Frankfurt: Iberoamericana, Vervuert.

EICHMANN OEHRLI, Andrés, ed.

2005 **Letras humanas y divinas de la muy noble ciudad de La Plata (Bolivia)** [Human and divine letters from the very noble city of La Plata (Bolivia)]. Madrid, Frankfurt, Sucre: Iberoamericana, Vervuert, Archivo y Biblioteca Nacionales de Bolivia.

EICHMANN OEHRLI, Andrés ; SEOANE URIOSTE, Carlos

1998 «La música en la Audiencia de Charcas: algunos aportes documentales (ss. XVII-XIX)» [The music in the Audiencia of Charcas: some documentary contributions (17th—19th centuries)], Anuario de estudios bolivianos, archivísticos y bibliográficos, Sucre: ABNB, pp. 63-101.

GARCÍA MUÑOZ, Carmen y ROLDÁN, Waldemar Axel

1972 **Un archivo musical americano** [An American Musical Archive]. Buenos Aires.

ILLARI, Bernardo

2001 **Polychoral culture: Cathedral Music in La Plata (Bolivia), 1680-1730**. A Dissertation Submitted to the Faculty of the Division of the Humanities in Candidacy for the Degree of Doctor of Philosophy. Department of Music. Chicago, Illinois. December.

1999 «Identidades de Mesa: un músico criollo del barroco chuquisaqueño» [Table Identities: a criolle musician from the Chuquisaca baroque], Anuario de estudios bolivianos, archivísticos y bibliográficos, Sucre: ABNB, pp. 275-316.

1997 «No hay lugar para ellos: los indígenas en la Capilla Musical de La Plata» [There is no place for them: the indigenous at the Music Chapel of La Plata], Anuario de estudios bolivianos, archivísticos y bibliográficos, Sucre, pp. 73-108.

1996 «Un fondo desconocido de música antigua de Sucre: catálogo comentado» [An unknown source of antique music in Sucre: commented catalogue], Anuario de estudios bolivianos, archivísticos y bibliográficos, Sucre: ABNB, pp. 377-402.

1994 «¿Existe un repertorio de San Felipe Neri en Sucre? » [Is there a repertoire for San Felipe Neri in Sucre?], Anuario de estudios bolivianos, archivísticos y bibliográficos, Sucre: ABNB, pp. 163-175.

MAYDWELL, Anthony

2008 «Impresos musicales del siglo XVI en pasionarios del XVIII. Recientes descubrimientos en el Archivo y Biblioteca Nacionales de Bolivia » [Printed music scores from the sixteenth century in books depicting the passion of Christ from the eighteenth century. Recent discoveries at the National Archive and Libraries of Bolivia], Anuario de estudios bolivianos, archivísticos y bibliográficos, Sucre: ABNB, pp. 301-329.

NAWROT, Piotr

1996 «Música renacentista y barroca en los Archivos de Bolivia» [Baroque and renaissance music in the National Archives of Bolivia], Anuario de estudios bolivianos, archivísticos y bibliográficos, Sucre: ABNB. pp. 361-375.

ROLDÁN, Waldemar Axel

1986 **Catálogo de Manuscritos de Música Colonial del Archivo Nacional de Bolivia**, [Colonial Music Manuscripts Catalogue from the National Archive of Bolivia] Lima, UNESCO (Regional Project of Cultural Heritage and Development with the collaboration of the Bolivian Institute of Culture).

1979 **Investigación musicológica en el Archivo de Manuscritos de Música Colonial de la Catedral de Sucre (Bolivia)** [Historical Music Research in the Archive of Colonial Music Manuscripts of the Cathedral of Sucre (Bolivia)] Buenos Aires: Consejo

Nacional de Investigaciones Científicas y Técnicas (CONICET).

STEVENSON, Robert Murell

1975 **Latin American Colonial Music Anthology**, Washington: OEA.

1970 **Renaissance and Barroco Musical Sources in the Americas**, Washington: OEA.

1959 **The Music of Peru. Aboriginal and Viceroyal Epochs**, Washington: Pan American Union.

RECORDINGS

(Information obtained from: Eichmann Oehrli, Andrés, ed. *Letras humanas y divinas de la muy noble ciudad de La Plata* [Human and divine letters from the very noble city of La Plata (Bolivia)], Madrid, Frankfurt: Iberoamericana, Vervuert, 2005).

1960 The Roger Wagner Chorale records the music score *Los cofrades de la estleya*, [The members of the brotherhood of the star] on the LP record *Salve Regina; choral Music of the Spanizjsh New World (1550-1750)*.

1981 "Coral Nova" and the Chamber Orchestra of La Paz record the LP record *Reseña; música renacentista y barroca de archivos coloniales bolivianos* [Renaissance and baroque music from the Bolivian colonial archives].

1994 "Ensemble Elyma" records compact discs with music from the Archivo y Biblioteca Nacionales de Bolivia, in the collection *Les chemins du Baroque*, from the K617 label, under the direction of Gabriel Garrido.

1995 "Lírica colonial" records the CD *Lírica Colonial Boliviana* [Colonial Bolivian Lyric], under the CANTVS label.

1996- "Coral Nova" and the La Paz Chamber Orchestra, beginning with this year, record music from the Archivo y Biblioteca Nacionales de Bolivia, with the CANTVS label.

3.6 Names, qualifications and contact details of up to three independent people or organizations with expert knowledge about the values and provenance of the documentary heritage

Name	Qualifications	Contact details
------	----------------	-----------------

(Please see full Letters from Experts in Annex N° 1)

(For Letters and Summaries CVs, please see: ANNEX N° 2, Summary CVs from the Experts)

1. **Julieta Alvarado**

3327 Minnehaha Park way East

Minneapolis, Minnesota

55417, USA

Phone: (507) 530 3204

Julieta.alvarado@comcast.net

2. **Andrés Eichmann Oehrli**

Universidad de Navarra

Phone/Fax: +(541-2) 2441436

apeichmann@yahoo.com.ar

3. **Anthony Maydwell**

anthony@maydwell.net |

www.anthonymaydwell.com

+61 8 9454 7412

+61 419 694 844

4.0 Legal information

4.1 Owner of the documentary heritage (name and contact details)

The Bolivian State, through the National Archive and Library of Bolivia

Please see in Annex Nº 1 Carta de la Representante Legal del Archivo y Biblioteca Nacionales de Bolivia

Name	Address
Archivo y Biblioteca Nacionales de Bolivia [National Archives and Library of Bolivia]	Dr. Ana María Lema Director 4 Dalence Street Post Office Box 793, Sucre, Bolivia

Telephone: (591) 4-6452246	Facsimile	Email
Telephone: (591) 4-6460207	Fax: 591-4646-1208	abnb@entelnet.bo

4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

Name	Address
------	---------

Telephone	Facsimile	Email
-----------	-----------	-------

4.3 Legal status

Provide details of legal and administrative responsibility for the preservation of the documentary heritage

Archivo y Biblioteca Nacionales de Bolivia, or National Archive and Library of Bolivia, are two national public institutions of a technical nature. The first was created during the government of General Narciso Campero by virtue of a law enacted on October 18, 1883, and the second in 1825. Law number 1670 of October 31, 1995 further decrees that the National Archive and Library of Bolivia (two institutions that operate under one management and in the same building) are under the management of the Cultural Foundation of the Central Bank of Bolivia

4.4 Accessibility

Describe how the item(s) / collection may be accessed

The documentary collection is not subject to any kind of confidentiality or other restrictions, and as such is open to general access under the conditions established by the Archivo y Biblioteca Nacionales de Bolivia for all the documents it guards.

In order to protect the original documents from excessive use, they are already digitalized, so that researchers can consult them using computers. Photocopying of these documents is now prohibited.

4.5 Copyright status

Describe the copyright status of the item(s) / collection

None.

5.0 Assessment against the selection criteria

5.1 Authenticity.

- In addition to the paper, the ink used in the documents, the musical notation and the calligraphy of the texts, which match those used from the seventeenth to the nineteenth centuries
- Sixty seven percent of the works have been purchased directly from the Cathedral of Sucre (formerly La Plata), and 33% from the Oratory of San Felipe Neri through anthropologist Julia Elena Fortún, and from an antiquarian through historian William Lofstrom. Both groups of manuscripts have the same characteristics as the first group.
- Forty two percent of the music manuscripts found have handwritten signatures.

5.2 World significance

The music composed in the city of La Plata, between the 17th and the 19th centuries is part of the cultural movement universally known as baroque. Similar to the European baroque manifestation, the music in the cathedral of La Plata is also forged in the shadow of the renaissance, the reformation, the counter-reformation, the enlightenment and civil liberty but, unlike its European counterpart, the baroque music from La Plata combines a *mestizaje* or mixture with different ethnic, cultural and aesthetic influences that are different from those originating in the European continent. This circumstance establishes a interdependent and dialectical relation between the universal cultural values of the baroque and its particular European and American manifestations.

Because of this, we can infer that the international importance of the American baroque, in this case that of the Cathedral of the Audiencia of La Plata that is conserved in the Archivo y Biblioteca Nacionales de Bolivia, lies in that its existence demonstrates the universal dimensions of the baroque movement. That is, the fact that baroque music was produced in the cathedral of La Plata, as in other regions of Ibero-America, evidences that the baroque movement is not a cultural phenomenon that is exclusively European.

In addition, this heritage of musical manuscripts has exceptional qualities that we list as follow:

- The value of this collection goes beyond the local borders as it contains works from musical masters such as Mexican Miguel Mateo de Dallo y Lana, Spaniards

Sebastián Durón, Cristóbal de Morales, Juan Hidalgo, José de Nebra, Francisco Corradini, Fabián García Pacheco and others, the Italian resident of Lima Roque Ceruti and Italians Baldasare Galuppi, Domenico Zipoli and Giovanbattista Pergolesi. Some of these musical compositions are unique in the world, as we explain in greater detail further below.

- It is one of the largest unit musical collections of America. Between complete and incomplete works, 1,502 musical manuscripts have been catalogued.
- The collection is one representative sample of the musical styles that were cultivated in America and Europe from the seventeenth to the nineteenth centuries, with the local peculiarities of the city of La Plata.
- The collection includes works signed by important local masters whose quality is evident in the works themselves, both in their richness as well as in their refined composition style.
- The collection from the nineteenth century also contains copies of works by Beethoven, Haydn, Mozart, Verdi and other European masters, whose music was interpreted in La Plata at the same time as in Europe.
- As the collection is researched in greater detail, exceptional pieces have been discovered. We cite a few examples here:
 - a. The carols by Juan de Araujo and Antonio Durán de la Mota with lyrics by Sor Juana Inés de la Cruz, registered in the Memory of the World by UNESCO in the 2006–2007 bid. This is a joint nomination with Mexico, Peru and Brazil.
 - b. The musical manuscript from Italian composer Giovanibattista Pergolesi, from the beginning of the eighteenth century, of which specialist Robert M. Stevenson states: “This piece is unique in the world. It does not exist nor is it known in Europe ...”¹.

It is also important to note that the collection of baroque music that is held in the Archivo y Bibliotecas Nacionales de Bolivia has been researched by well-known national and foreign scientists and musicians. As such, the sheet music and lyrical texts of this collection have become the primary sources for research studies on the baroque movement in the Spanish Indies and in Charcas and, of course, in the reference for its interpretation and phonographic recording by prominent instrumental and polyphonic ensembles from Bolivia, America, Europe, Asia and Oceania.

¹ Handwritten note by Stevenson left in the installation unit where the work is conserved.

5.3 Comparative criteria:

1 Time

The collection covers works from 1684 to 1840, that is 156 years of colonial music in La Plata, in the renaissance and baroque styles, under the custody of the Archivo y Biblioteca Nacionales de Bolivia.

2 Place

The Bishopric of La Plata created in 1552 (promoted to an Archbishopric in 1605) was the third most important in colonial Hispanic America after those of Mexico and Lima. Its Cathedral enjoyed the same prerogatives than those of the great cathedrals in Spain, among them that of Seville, and enjoyed the same privileges as the greatest cathedrals in Hispanic America.

The Cathedral of the Bishopric of La Plata was in the city of the same name. The Spanish cities in America where cathedrals were built were those of greater importance as they were destined to serve as administrative, political, religious, economic and cultural centers. From La Plata, for instance, were managed the rich mines of Potosí. In 1561, the Royal Audiencia was founded in La Plata and in 1624 the University of San Francisco Xavier. Today, La Plata, under the name of Sucre, is the capital of the Bolivian State.

La Plata was an economic and social articulating center for all of South America given its proximity to the silver mines in Potosí, at the same time that it was an important space for the political and social control of the entire region. With these characteristics, the city was the residence of Europeans, creoles, mestizos and Indians, as well as a core for the dissemination of peninsular culture. The Cathedral was a space that was shared daily by all of the members of this population.

3 People

The musical and artistic productions conserved in this collection are monuments to a society where religion played a dominant role. The cathedral and the churches were centers that gathered the entire population for the religious celebrations and festivities. The masters of the chapel of the cathedral had the obligation to create compositions for the main celebrations that were massively attended by all of the social classes of the city: the high magistrates of the Audiencia of La Plata Court, the religious brotherhoods of Indians and Spaniards, the members of the secular and ecclesiastic municipal council, the religious orders, the Spaniard and Indian guilds, the merchants, the nobility, the craftsmen.

The musicians of the Cathedral Church of La Plata had diverse family and social origins and the musical manuscripts they have bequeathed us reveal their genius as well as the creativity of these poets that wrote the lyrics that accompany the compositions.

The Cathedral of La Plata was a place where young Spanish, Creole and mestizo musicians were educated, as well as Indian musicians, though to a lesser degree. These students learned under the tutelage of important Masters, for instance, under the direction of Juan de Araujo (Villafranca de Bierzo, Spain, 1646?—La Plata, Bolivia, 1712) whose school and choir achieved the highest reputation. He composed close to 200 music scores for his disciples which today are part of this music collection of the Archivo y Biblioteca Nacionales de Bolivia.

(Please see Annex N° 2, the biography of some musicians in the Cathedral choir)

4 Subject and theme

Collection of learned European and American music created in some cases in La Plata and, in others, imported from Europe. There is also a small component of secular music, created by the Cathedral musicians.

Regarding the international significance of the collection, please see section 5.2.

5 Form and style

The manuscripts are noted on paper from the Spanish colonial period, and their standard format measures 21 x 31 centimeters. The notation used is the white mensural.

6 Social/ spiritual/ community significance:

Part of Bolivian national identity is constructed on and expressed by its colonial music, both that produced in the Andean region as well that from the lowlands (Moxos and Chiquitos).

6.0 Contextual information

6.1 Rarity

The collection of music manuscripts “Cathedral Church of La Plata” is without doubt the most extensive of South America (with its 1,502 manuscripts) and one of the few testimonies that remain as evidence of the mestizo baroque musical creation of the entire Andean region of America.

Its loss would deny Bolivia and the world of a music that is harbinger of a *mestizaje* or mixture with different ethnic, cultural and aesthetic contrasts from that of Europe in the seventeenth to nineteenth centuries. Because of this, this music contributes a universal dimension to the musical aspect of this great cultural baroque movement, taking it beyond an exclusively European phenomenon. In addition, this collection is one of the few, and no doubt one of the most representative, collections of what the cultural music was in a Spanish colony that played a primary role in the adaptation of the European culture in America.

The compositions of the masters who worked in the music chapel of the Cathedral of La Plata between the seventeenth and the nineteenth centuries are unique because they are original manuscripts, that were not published as Charcas (today Bolivia) lacked a printing press until 1825. Only in the case of Pedro Jiménez de Abril were some compositions published given that this master lived in La Plata between 1833 and 1856.

6.2 Integrity

The cathedral of La Plata was created in 1552, however, the collection began in 1684. Despite this, it is one of the most complete collections of colonial, renaissance and baroque music in America.

7.0 Consultation with stakeholders

7.1 Provide details of consultation about this nomination with the stakeholders in its significance and preservation.

I consulted with doctor Vitor Manoel Marques da Fonseca, now Regional President for the Committee for Latin America and the Caribbean, MOW, who made useful comments on this text.

8.0 Assessment of risk

Detail the nature and scope of threats to this documentary heritage.

The city of Sucre, seat of the Bolivian National Archives and Library, is located in the southern region of the country, at an altitude of 2,750 meters above sea level. Its climate is temperate, favorable for document conservation and, at the same time, inauspicious for the growth of insects and other types of microorganisms. The documentation that dates from the 16th century is in very good condition. In general, the climate of Sucre does not require extreme measures to maintain the documentation in good condition, which does not mean that the institution does not take every precaution, through the use of appropriate equipment, to achieve optimum control of temperature and humidity. Therefore, we are in a position to affirm that the documentation, thanks to the good quality of the paper and the climactic conditions of the city, are well preserved.

Nevertheless, we cannot say the same for the locale in which the National Archives and Library of Bolivia is located. Being located in the center of the city, one block from the main square with its intense motor vehicle traffic, where the main government buildings are located, and where religious festivities and other activities are carried out, the documentation is not entirely safe from environmental contamination produced by said traffic.

9.0 Preservation and Access Management Plan

9.1 Is there a management plan in existence for this documentary heritage?

YES

Since 2002 the institution has been housed in a new building, with an area of more than 7,000 square meters. Although the building was specifically designed to serve as the headquarters of the National Archive and Library of Bolivia, the building has some functional difficulties, which we have dealt with in the best manner possible. The building has an ample, comfortable Research Room with 38 work stations, all of which have computer connections. It also has a Conservation and Restoration Workshop, informatics and copying services, archival processing, spacious storage facilities, an auditorium, an exhibition hall, classrooms, a bookstore, a cafeteria and other areas.

The move to the new building has given rise to a modification in conservation policies, adopting them to the new spaces. Atmospheric conditions are now rigorously controlled by digital hydrometers and temperature gauges, programmed for monthly readings of humidity and temperature levels. The building also has air conditioning systems. With regard to illumination, the storage areas were designed to prevent the entry of direct sunlight and excess heat; although in the latter case sometimes we are obliged to use ventilating fans in addition to the air conditioning. Through these measures and precautions the temperature

and relative humidity of the storage areas are generally kept at 18 to 20 degrees Celsius and between 45 and 55 percent, respectively. Both the employees and researchers use cotton or latex gloves to handle documents.

The colonial documentation is housed on the first underground level, the *zócalo*, on metal shelving in standard-sized cardboard cartons, covered with acid-free paper. Fireproof materials have been employed throughout the structure, the floors and the furnishings of the storage areas.

It is worth noting that the institution has provided training in preventative conservation to its personnel, both within the country and abroad. In addition, 80 percent of the staff have taken courses in fire management and are capable of using the numerous and prepared fire extinguishers located throughout the building.

The institution also has fixed and mobile security cameras located throughout the building, which are in use 24 hours a day, along with motion sensors and smoke detectors.

Routine, thorough cleaning of the storage areas is carried out on a monthly basis.

Since 2004, the National Archives and Library of Bolivia has been scanning their colonial documentation. The music collection Cathedral of La Plata is fully digitized.

Finally we should point out that:

- a. The documents in this collection are stored in standardized cardboard boxes, each one with its topographic label, so that it is very easy to locate the documents.
- b. The boxes are stored on fireproof metal shelving. The walls and floors are also fireproof.
- c. In order to control the preventative conservation and restoration of the documents, each document has its own in-out registry sheet.
- d. The storage area that houses the colonial documents (along with all the storage facilities in the institution) has temperatures that fluctuates between 18 and 20 degrees Celsius and 45 to 55 percent relative humidity and are not exposed to direct sunlight.
- e. In order to achieve optimum ventilation of these areas, small windows are opened when needed, augmented when necessary by fans and air conditioning, in order to promote air circulation.
- f. Various security measures have been adopted for these areas, as well as for other areas of the institution. Each area is fitted with surveillance cameras and motion sensors to control access. In addition, each storage area has fire extinguishers and smoke detectors.
- g. The entire building is controlled 24 hours a day by security guards.
- h. Regular and thorough cleaning of the storage areas is carried out on a monthly basis.
- i. On a random basis, the documents are examined in order to detect possible variations in the state of conservation of the paper and the ink used in the writing.
- j. Both the employees of the institution and researchers use latex or cotton gloves to handle the documents.
- k. In order to protect the original documents from excessive use, they are being digitalized, so that researchers can consult them using computers. Photocopying of these documents is now prohibited

The National Archives and Library of Bolivia seeks to provide permanent on-going training for its personnel in the area of preventive conservation. Since there is currently no local training available in this area, the institutions look for courses abroad. In recent years personnel have received training in the General Archive of Colombia, in the General Archive of Peru (in cooperation with UNESCO), in the National Library of Brazil, and in the General Archive of Venezuela.

10.0 Any other information

Detail any other information that supports the inclusion of this documentary heritage on the International Memory of the World Register. If the nomination is successful, how will you use this to promote the MoW Programme?

I am legally creating a Foundation whose mission will be to support the recovery, organization, and dissemination of the bibliographic and archival heritage of Bolivia. I have more than thirty years experience in this field, from both private and public institutions and I will now continue this trajectory from my own Foundation.

ANNEX N° 1
LETTERS FROM EXPERTS

Sucre, 06 de marzo de 2012
CITE: ABNB/FCBCB N° 0160/2012

Señora
Irina Bokova
Directora General
SECRETARÍA GENERAL
MEMORIA DEL MUNDO
ORGANIZACIÓN DE LA NACIONES UNIDAS
PARA LA EDUCACIÓN LA CIENCIA Y LA CULTURA (UNESCO)
París.-

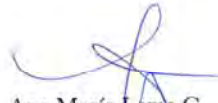
De mi consideración:

El Archivo y Biblioteca Nacionales de Bolivia tiene a bien comunicar a la Secretaria General de Memoria del Mundo de la Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura (UNESCO) su apoyo a la postulación que, bajo el epígrafe de: *Colección de Manuscritos Musicales "Iglesia Catedral de La Plata" (Bolivia), Siglos XVII al XIX, del Archivo y Biblioteca Nacionales de Bolivia (ABNB)*, ha presentado la señora Marcela Inch Calvimonte.

Asimismo, en vista que este repertorio documental se encuentra integrado al conjunto patrimonial que se resguarda en el Archivo y Biblioteca Nacionales de Bolivia, su incorporación al Registro de la Memoria del Mundo no sólo le agregará nuevas albricias; además, le comprometerá a mantener las condiciones de conservación, de administración y de servicio en los niveles de eficiencia, utilidad y oportunidad que actualmente posee y, por lo mismo, a coordinar con la UNESCO las medidas necesarias a su adecuado control, para lo cual esta entidad se compromete a facilitarle la información que aquella precise.

Con este motivo, les reitero el testimonio de mis consideraciones más distinguidas.

Atentamente,



Ana María Lema G.
DIRECTORA
ARCHIVO Y BIBLIOTECA
NACIONALES DE BOLIVIA



ALG/ars.
cc: archivo

Sucre, march 06, 2012
CITE: ABNB/FCBCB N° 0160/2012

Mrs.
Irina Bokova
Director-General
UNITED NATIONS EDUCATIONAL
SCIENTIFIC AND CULTURAL ORGANIZATION (UNESCO)
Paris.-

From my consideration:

The National Archive and Library of Bolivia would like to communicate to the Secretary General of the Memory of the World of the United Nations Educational, Scientific and Cultural Organization (UNESCO) its support for the proposal that, under the title "Collection of Musical Manuscripts Cathedral of La Plata (Bolivia) Church Manuscript Collection, XVII-XIX Centuries" of the National Archive and Library of Bolivia, has been submitted by Mrs. Marcela Inch.

As such, in view of the fact that the documentary collection is integrated in the patrimony contained in the National Archive and Library of Bolivia, its inclusion in the Memory of the World will not only give it new value, but it will also ensure it is kept in conditions of conservation, administration and service at the levels of efficiency and utility that they presently have, and as such will coordinate with UNESCO on the necessary measures of its adequate control and will provide the necessary information for these ends.

With this I repeat to you my distinguished considerations.



Ana María Lema G.
DIRECTORA
ARCHIVO Y BIBLIOTECA
NACIONALES DE BOLIVIA

ALG/asrs.
c.c. archivo



STATEMENT

I hereby declare, as president of the Regional Committee for Latin America and the Caribbean of the Memory of the World Program – MOWLAC, that I support the candidacy of the collection of musical manuscripts “*Iglesia Catedral De La Plata*”, presented by the *Archivo y Biblioteca Nacionales de Bolivia (ABNB)*, to the International Register of the Memory of the World Program.

This collection, by its size (1.502 documents), time period (1684-1840), content (religious and secular manuscript musical partitures, of American and European composers) and producers (the La Plata Cathedral and the Religious Congregation of the São Felipe Neri Oratory), have unique characteristics that allow them to put up their collection to the International Register.

The collection, besides being made of a kind of document (religious and secular manuscript musical partitures), which have not survived in the same proportion that of the textual administrative records, shows how art went together with the colonization process in America, and more specifically in the conversion to Catholicism of the population, being used not only to impress the local society with the magnificence of orchestras and chorals, but also by evocating feelings considered as universal (such as penitence, piety, etc). Thus, the presence of so many copies of great European composers. By the other side, the existence of Bolivian composers allow us to analyze how the local musicians dealt with European musical Standards and how they kept their original elements tied to the traditions and cultural life of their native ancestors

By these reasons, I reaffirm my support to this nomination to the International Memory of the World Register.

Rio de Janeiro, March 12th, 2012


Vitor Manoel Marques da Fonseca

Memory of the World
Regional Committee for America Latina and the Caribbean
President

Vitor Manoel Marques da Fonseca
Comité Regional para América Latina y Caribe / Memoria del Mundo • Regional Committee for Latin America
and the Caribbean / Memory of the World • Arquivo Nacional • Praça da República, 173 • Centro
20.211-350 • Rio de Janeiro • Brazil • +55 (21) 2179-1279 • vitormowlac@gmail.com
fonseca@arquivonacional.gov.br

February 28, 2012

To Whom it May Concern,

I would like to call to your attention the proposal presented by Lic. Marcela Inch, former Director of the Archivo y Biblioteca Nacionales de Bolivia to register the music manuscript collection from the Cathedral of La Plata (today Sucre) housed at the Biblioteca y Archivos Nacionales de Bolivia (ABNB) in UNESCO's "Memory of the World" Program. I have known the collection since 1996, when I undertook my first research trip to Bolivia to conduct research under a Minnesota State Arts Board grant. As a 2001-2003 U.S. Fulbright Senior Research Scholar in colonial music in Bolivia, I had the privilege to meet in 2001 with then newly appointed Director, Lic. Marcela Inch, who opened the doors for me to conduct archival research with the collection at the ABNB from 2001-2003 as part of my Fulbright proposal on colonial music and keyboard instruments. As a result, a lecture at the ABNB followed and an article was published in the Anuario 2003, the journal of the ABNB.

The music manuscript collection archive at the ABNB is one of the most important of its kind in the continent. Ever since the founding of the Cathedral of La Plata, we know that *in principio erat sonus*. The cornerstone of the cathedral's mission was directly linked to its music. Thus, the panorama of the "platense" school contained in this collection synthesizes the flourishing of an unprecedented gamut of Hispanic-Andean colonial music. It ranges from polyphonic cathedral music in the second half of the 16th century to the unparalleled excellence of cathedral performance practice exemplified by the polychoral works of Chapel Master Juan de Araujo and his followers, not to mention the inclusion of musical examples of profane aspects of a colonial urban life solidified in the 17th century. Considering that its diffusion and impact in the territories of the Real Audiencia de la Plata spanned more than four centuries, it deserves more than ever to be reaffirmed as "Memory of the World" by UNESCO for its vast musical wealth and for containing invaluable sources of historiography still preserved *in situ*.

Having spent more than fifteen years researching and performing colonial music from Mexico to Argentina, and having recently been named 2009-2010 U.S. Fulbright Senior Lecturing/Research Scholar to document oral traditions of colonial music, this time in Panama, I can attest that the music manuscript collection at the Biblioteca y Archivos Nacionales de Bolivia remains a unique treasure among all colonial music collections in the Americas.



Julieta Alvarado
Music Department
Southwest Minnesota State University

Telephone (507) 537-7103 • FAX (507) 537-7014
1501 State Street, Marshall MN 56258-1598 • www.SMSU.edu

A member of the Minnesota State Colleges and Universities System. Southwest Minnesota State University is an equal opportunity educator and employer.

Pamplona, February 9th, 2012

To whom may it concern:

I would like to express my support for the proposal of Marcela Inch Calvimonte to declare the Music Documentary Collection of the Archivo y Biblioteca Nacionales de Bolivia as “Memory of the World”.

This music collection is the most important in South America. By the second half of the 20th century Robert Stevenson and Samuel Claro Valdes, among other experts, remarked on the large number of pieces of music of excellent esthetic quality belonging to this collection. Their assertions have been confirmed repeatedly by the fact that such pieces of music fill concert halls in Europe and America where these are interpreted. The sound recordings of world-class orchestras such as Elyma, Louis Berger and others—that happily may be accessed all around the world – prove that these are consummate works of art.

I am a philologist and what I look for in music manuscripts is their texts. I have been interested in this repertory since the 90s decade. I have frequently worked (particularly since 2001) at the Archivo y Biblioteca Nacionales de Bolivia, and was always pleased to see how professionally these materials are taken care of. My PhD thesis, which I defended in 2006, examined the texts in one thematic area of the collection: the “letras marianas” [prayers to the Virgin Mary]. The publication of my thesis includes more than 250 annotated poems belonging to this thematic area. I also published other books and articles on the texts of this collection, and I am still working on it with enthusiasm.

I offer the above statement in all truthfulness.

Andrés Eichmann Oehrli
PhD in Hispanic Philology, Navarra University (Spain)

ANNEX N° 2
SUMMARY CVS FROM THE EXPERTS

Curriculum Vitae

Andrés Pablo Eichmann Oehrli

Born on 12/19/1961 in Buenos Aires

Nationalities: Argentina and Switzerland

Identification Document No.: 4324735 LP, Bolivia

Permanent address after 2013:

Heriberto Gutiérrez, 2445; La Paz, Bolivia

Phone/Fax: +(541-2) 2441436

Electronic mail: apeichmann@yahoo.com.ar

Education

- 2006 Doctor in Hispanic Philology. Doctor en Filología Hispánica. Universidad de Navarra (Spain). "Edición crítica y anotada, y estudio de las claves interpretativas de textos poéticos de Charcas (siglos XVII y XVIII)" [Critical and annotated edition and study of the interpretative keys of poetic texts of Charcas (17th and 18th centuries)]. Dissertation Director: Francisco Crosas López.
- 1988 Bachelor degree in Liberal Arts. Universidad Nacional de Cuyo, Mendoza (Argentina).
- 1979 High School Degree, Colegio San Miguel, Buenos Aires.

Academic experience

- 2009 (Feb-May) **Professor**, Literature I Monograph Course "Golden Age in America", Universidad de Navarra (Level: Bachelor of Arts).
- 2008 (Oct-Dec) **Professor**, Literature II Monograph Course "Universal Playwrights", Universidad de Navarra (Level: Bachelor of Arts).
- 2008 (October) **Professor** of the Course "Producción de textos y escritura doctoral", [Production of doctoral texts and writing] ADEN Business School, Costa Rica (Level: Doctorate).
- 2007-08 **Guest Lecturer**, Université de Versailles-Saint-Quentin. Courses taught: L'Amérique hispanique et l'écriture de l'Histoire (Level: Masters); Civilisation et littérature de l'Amérique Latine (Level: Bachelor of Arts); Unité culturelle de civilisation et littérature hispanique (XVIe siècle - XXe siècle) (Level: Bachelor of Arts).
- 2004-2006 **Doctoral Dissertation Director** for Gaëlle Bruneau, from the Universidad Versailles-Saint-Quentin. Dissertation: *Musique et musiciens dans la Vice Royauté de Pérou*.
- 1995-2006 **Professor of Latin Language and Cultures**, Universidad Nuestra Señora de La Paz.
- 2001-2002 **Interim Professor of Latin III**, Universidad de Navarra. Level: Bachelor of Arts.

Music research activities

- 1993-2006 **Researcher** in Philology of the "Unit of Musicology," at the Viceministry of Culture, La Paz, Bolivia.
- 1998-2000 **Responsible Project Investigator** for the project "*Recuperación del Canto Llano Platense*" [Recovery of the Gregorian Chant from La Plata], funded by the Organization of American States (OAS). Studies of the collection of 34 volumes of Gregorian chant at the Cathedral of Sucre.
- 1991-1992 **Responsible Project Investigator** for the project "*Lírica colonial boliviana*" [Bolivian colonial lyric] funded by UNESCO. Study of a collection of lyric texts from the 17th and 18th centuries, at the "Bolivian Institute of Culture," La Paz, Bolivia.

Publications

Books

- 2009 *Cancionero mariano de Charcas*, [Marian Songbook of Charcas] Madrid / Frankfurt,
-

-
- Universidad de Navarra / Iberoamericana / Vervuert, 780 pp. **Reviews:** Mónica Velázquez, «Una visita al Cancionero de Charcas de Andrés Eichmann» [A visit to Andrés Eichmann's Charcas Songbook], in *Nueva Crónica y buen gobierno*, 52, La Paz, December 9 to 18, 2009, pp. 18; Gérard Borrás, in *Nuevo Mundo Mundos Nuevos*, Book and CD rom reviews, 2010, [Online: <http://nuevomundo.revues.org>]; E. Borrego, in *Criticón*, no. 108, 2010, pp. 182 - 186; Josep. M. Barnadas, in *Anuario de la Academia Boliviana de Historia Eclesiástica*, no. 15, 2010, pp. 233 – 234; Joaquín Zuleta, in *Hispania Sacra*, no. 126, July—December 2010, Madrid, pp. 775-779; María Gembero-Ustároz, in *Hispanic American Historical Review*, November 2012, pp. 692-693.
- 2005 *Letras humanas y divinas de la muy noble ciudad de La Plata*, [Human and Divine Letters of the very noble City of La Plata] Madrid / Frankfurt, Iberoamericana /Vervuert, 313 pp. **Review:** Enrique Rodrigues-Moura, in *Bulletin des Archives für Textmusikforschung (BAT); Textmusik in der Romania*, Nº 18, Universität Innsbruck., Oktober 2006, pp. 54-57.
- 2001 *De Boliuiana Latinitate; pensamiento y latín en Bolivia*, [Of Boliuiana Latinitate; thought and Latin in Bolivia] La Paz, Universidad Mayor de San Andrés - Plural editores, 178 pp. **Review:** H. Ghiretti, in *Humanitas*, year VIII, no. 29, Santiago de Chile.
- 2000 *Melos damus uocibus; codices cantorales platenses*, [Melos damus uocibus; La Plata codex hymnbooks] La Paz, Proinsa, 2 vols. (with C. Seoane, J. Parrado, C. Soliz, E. Alarcón and S. Sánchez.; Prologue by I. Fernández de la Cuesta, from the Madrid Royal Conservatory), 477 pp. **Review:** J. López Calo, in *Anuario de la Academia Boliviana de Historia Eclesiástica*, pp. 207-212.
- 1993 *Lírica Colonial Boliviana*, [Bolivian Colonial Lyric]. Quipus, La Paz. (with C. Seoane Urioste), 167 pp.

Articles and book chapters related to the music manuscripts in the Cathedral of La Plata

- 2011 «*En la redención se mira / de amor el cautivo fiel: Pedro Nolasco en textos platenses*», [En la redención se mira / de amor el cautivo fiel : Pedro Nolasco in texts from La Plata] in *El cautiverio en la literatura del nuevo mundo*, [Captivity in the New World Literature] Frankfurt, Vervuert, 2011, pp. 67 – 94.
- 2010 "Evocaciones celestes en el cancionero de Charcas", [Celestial Invocations in the Charcas Songbook] in *Annals of the 5th International Meeting on the Baroque "Entre cielos e infiernos"* [Between heavens and hells], La Paz, Unión Latina – Fundación Visión Cultural, 2010, pp. 331-336.
- 2008 "Textos dramáticos de la colección de manuscritos musicales de Sucre (Archivo Nacional de Bolivia)", [Dramatic texts from the collection of music manuscripts from Sucre (National Archive of Bolivia)] in *El teatro en la hispanoamérica colonial*, [Theater in colonial Hispanic America] eds. I. Arellano and J. A. Rodríguez Garrido, Madrid / Frankfurt, Universidad de Navarra / Iberoamericana /Vervuert, 2008, pp. 275-94.
- 2004 "La colección musical platense: entre los cancioneros musicales y la literatura de cordel" [The musical collection of La Plata: between the musical songbooks and the Cordel literature], in *Annals of the 2nd International Meeting "Las fuentes del barroco andino"*, [The sources of Andean baroque] ed. Norma Campos, La Paz, Viceministerio de Cultura / Unión Latina / UNESCO, pp. 223-228.
- 1998 "La Música en la Audiencia de Charcas; nuevos aportes documentales", [Music in the Audiencia of Charcas; new documentary contributions] in *Anuario*, Biblioteca y Archivo Nacionales de Bolivia, Sucre, 1998, pp. 64-101.
-

Curriculum Vitae
JULIETA MARGARITA ALVARADO

3327 Minnehaha Parkway East
Minneapolis, Minnesota 55417, USA
Tel. (507) 530-3204
email: julieta.alvarado@comcast.net

EDUCATION

- Expected May 2012 **Ph.D. in Leadership for Higher Education**, Capella University, Minneapolis, Minnesota. Coursework: Leadership for Higher Education, Higher Education Administration, The Politics of Higher Education, Administration and Leadership of Distance Education Programs, Curriculum Development, Funding and Managing Education Enterprises, Evaluating the Effectiveness of the Educational Process, The Future of Educational Institutions, Higher Education and the Law. Dissertation title: **Dean of Deans: Wilfred Bain and the Rise of the Indiana University School of Music**. Dissertation Committee: Dr. Phyllis Misite, Chair; Dr. Jerry Halverson, Faculty; and Dr. Eugene O'Brien, Executive Associate Dean, Jacobs School of Music, Indiana University, Bloomington.
- January 1987 - June 1988 **Doctor of Music** studies, Early Music Institute, School of Music, Indiana University, Bloomington, Indiana. Early music performance. Harpsichord and continuo studies with Elisabeth Wright. Organ performance study with Larry Smith. Church music studies with Marilyn Keiser. Early Music studies with Thomas Binkley, Elisabeth Wright, Stanley Ritchie, Eva Legène, Paul Elliott, Wendy Gillespie and Richard Seraphinoff. Arts Management with Juliana Diekneite, Musical Attractions Office Director. Graduate Assistant to Thomas Binkley, Director of the Early Music Institute.
- May 1985 **Master of Music**, Harpsichord Performance, The Cleveland Institute of Music, Cleveland, Ohio. Major studies with Doris Ornstein. Organ performance study with Karel Paukert. Early music studies with Ross Duffin, Quentin Quereau. Orchestral conducting with Carl Topilow. Sperry-Walker Scholarship recipient.
- July 1983 **Bachelor of Music**, Piano Performance, The Cleveland Institute of Music, Cleveland, Ohio. Major studies with Vitya Vronsky-Babin, Harriet Goler; coaching with Paul Schenly, Grant Johanessen. Harpsichord performance study with Doris Ornstein. Chamber music coaching with David Cerone, John Mack, Ronald Bishop, Bernard Adelstein, Catharina Meints, Maurice Sharp, Piano pedagogy with Mignon Bennett.

SCHOLARLY RESEARCH

- August 2009 – Dec. 2010 **U.S. Fulbright Lecturing/Research Scholar Award, Panama**. Fulbright Visiting Professor, School of Music,

	<p>Universidad de Panamá. Seminars taught: Colonial Music of the Americas, Baroque Music, Research Methodology. Fulbright Scholar Research: <i>Danzas y Bailes: Documenting Oral Traditions of Colonial Panama</i>. Organized and directed three Conference Cycles on Colonial Baroque Music with American guest scholars (11/09, 6/10, 11/09): “<i>Bailes, Villancicos, y Ópera en las Américas,</i>” “<i>Danza, Música, y Teatro: La Fiesta de Corpus Christi,</i>” and “<i>Del Templo a la Plaza: Calendario Religioso, Drama, y Tradiciones Orales.</i>” Also conducted supplementary research for a May 2011 musical tribute to Dr. Narciso Garay, founder and first director of Panama’s first Conservatory of Music (1904). Named Director and Keynote Speaker for a Conference Cycle on Dr. Narciso Garay at the Panama Canal Museum, and named Honorary Academic Director of the V Alfredo de Saint Malo Music Festival (dedicated to Narciso Garay), Panama City, Panama.</p>
June - July 2006	<p>Visiting researcher, Jesuit Archives in Vienna, Austria, National Library in Madrid, Spain, and Indies Archives in Seville, Spain. Minnesota State Arts Board Artist Initiative Grant.</p>
July - August 2003, April - June 2002 and June - August 2001	<p>U.S. Fulbright Research Scholar Award, Bolivia. Research project: <i>The Keyboard Music Manuscripts of San Rafael de Chiquitos ca. 1743 in Concepción, Bolivia: An Analytical Study.</i> (Performing edition forthcoming in 2013). Colonial music research and invited speaker at the Archivo y Biblioteca Nacionales de Bolivia (ABNB) and the Archivo y Biblioteca Arquidiocesanos (ABAS) in Sucre. Published lecture as article for the 2003 ABNB Journal. Invited as Fulbright Scholar to perform a harpsichord recital at the IX Festival Internacional de la Cultura, Sucre, Bolivia in 2002 featuring Fulbright research repertoire from the Chiquitos Music Archives.</p>
July 2003	<p>Guest lecturer, II International Congress on Bolivian Studies, La Paz, Bolivia. Lecture: “<i>The Colonial Harpsichords of Sucre and Potosí.</i>”</p>
October 2000 and 2003	<p>Guest lecturer-recitalist, I International Festival “Diego Fernández” of Spanish Keyboard Music, Almería, Spain. Lecture: “<i>Colonial Keyboard Music of the Latin American Baroque.</i>”</p>
June 2000	<p>Guest speaker, The Circulation of Music Conference, <i>Musical Life in Europe 1600-1900</i>, G. Verdi Conservatory, Milano, Italy. Lecture: “<i>From the Viceroyalty of New Spain to the Viceroyalty of La Plata: Two Important Sources for Eighteenth Century Keyboard Music in the New World.</i>”</p>
June 2000	<p>Visiting researcher, Gesellschaft der Musikfreunde, Vienna, Austria. Harpsichord Concerti compositions by Marianna Martínez. Minnesota State Arts Board Cultural Collaborations Fellowship.</p>
September - October 1999	<p>Visiting researcher, Centro Nacional de Investigación, Documentación e Información Musical (CENIDIM), Mexico City Cathedral National Archives, and Biblioteca Miguel Lerdo de Tejada.</p>

-
- Research on Mexican colonial keyboard music. Minnesota State Arts Board Career Opportunity Grant and Southwest Minnesota Arts and Humanities Council (SMAHC) Artist Study Grant.
- July - August 1996 **Guest researcher**, Chiquitos Music Archives in Concepción, Bolivia. Collected approx. 200 extant keyboard pieces for further in-depth study. Jerome Foundation Travel and Study Grant and Minnesota State Arts Board Fellowship.
- April 1996 **Participant**, Organ Workshop featuring the music of Colonial Mexico and Spain, School of Music, University of Iowa, Iowa City. Lectures by Calvert Johnson, organist and Susan Tattershall, organ builder and historical Mexican organs restorer. Minnesota State Arts Board Fellowship.
- March 1996 **Visiting researcher**, University of Texas at Austin. Colonial Latin American music research, Benson Latin American Library and Fine Arts Library. Meetings with Dr. Robert Snow, Latin American music scholar and Dr. Gerard
- Bèhague, General Editor, Latin American Music Review. Minnesota State Arts Board Fellowship.
- June - July 1995 **Performing participant**, XII Aston Magna Academy, Rutgers University, New Jersey: "*Cultural Cross Currents: Spain and Latin America ca. 1550-1750*". Master classes with Lionel Party and Raymond Erickson (harpsichord), Donald Joyce (organ). Aston Magna Academy Scholarship and Minnesota State Arts Board Career Opportunity Grant.
- June 1984 **Harpsichord studies** with Gustav Leonhardt, Amsterdam, The Netherlands.
- July 1984 **Performing participant**, X course, Academy of Italian Organ Music, Pistoia, Italy. Master classes with Luigi Ferdinando Tagliavini, Umberto Pineschi and Stefano Innocenti.
- August 1984 **Performing participant and researcher**, VI International Course in Interpretation of Spanish Organ Music, University of Salamanca, Spain. Master classes with Montserrat Torrent and Guy Bovet.
- Performing participant and researcher**, XVII International Course of Spanish Music, University of Santiago de Compostela, Spain. Master classes with Montserrat Torrent. Full Scholarship recipient.

PUBLICATIONS

- (Forthcoming 2013) ***Sones mo Organo: The Keyboard Music of San Rafael de Chiquitos***, a critical performing edition, Wayne Leupold Editions, North Carolina.
- January 2004 "*Los Claves Coloniales de Sucre y Potosí*", unabridged article, Anuario Musical 2003, Journal of the Spanish Council for Scientific Research (CSIC), Barcelona, Spain.

March 2003 *“Los Claves Coloniales de Sucre y Potosí”*, article, Anuario 2002, Journal of the Archivo y Bibliotecas Nacionales de Bolivia (National Archives and Libraries of Bolivia), Sucre, Bolivia.

June 2003 *“Influencia Flamenca en dos Claves Bolivianos”*, Revista de la Fundación Cultural del Banco Central de Bolivia, La Paz, Bolivia.

PROFESSIONAL EXPERIENCE (highlights)

July 2011 Appointed permanent **Academic Director, Alfredo de Saint Malo Music Festival**, Panama City, Panama.

May-June 2011 **Honorary Academic Director, V Alfredo de Saint Malo Music Festival**, Panama City, Panama. Organized the festival’s tribute to Dr. Narciso Garay, founder and first director of Panama’s first Conservatory of Music (1904). Director and Keynote Speaker for the Conference Cycle on “Narciso Garay: Musician, Diplomat, and Folklorist” at the Panama Canal Museum.

November 2009, June 2010,
November 2010 **Director and Lecturer**, I, II, and III Conference Cycle on Colonial Baroque Music, a Lecture Series presented at the School of Music, College of Fine Arts, University of Panama as Fulbright Visiting Professor.

December 2003 **Solo Recital** for the United States Ambassador to Panama. Linda E. Watt. U.S. Ambassador’s Residence in Panama City, Panama. Selected by special invitation to honor Panama’s Centennial celebration as a Republic. Harpsichord music from Fulbright research at the Chiquitos Music Archives, Bolivia.

September 2002 **Guest artist and lecturer**, IX Festival Internacional de la Cultura, Sucre, Bolivia. Harpsichord recital from the Chiquitos Music Archives, Church of San Felipe Neri. Lecture: *“The Colonial Harpsichords of Sucre and Potosí,”* Lecture Hall of the Archivo y Biblioteca Nacionales de Bolivia (ABNB).

November 2001 **Harpsichord concerto soloist**, University Orchestra, Minnesota State University-Mankato, Minnesota. Dr. Harry Dunscombe, Music Director.

March 2001 **Harpsichord concerto soloist**, U.S. Premiere of the *Harpsichord Concerto in C Major*, by Viennese female composer Marianna Martínez. Southwest Minnesota Orchestra, Marshall, Minnesota. Dr. Daniel Rieppel, Music Director.

February 2000 **Harpsichord concerto soloist**, Southwest Minnesota Orchestra, Marshall, Minnesota. Dr. Daniel Rieppel, Music Director.

April 1999 **Director**, „What is a Harpsichord“ workshop, Southwest State University, Marshall, Minnesota.

March 1999 **Harpsichord recital**, Southwest State University, Marshall, Minnesota.

February 1999	Harpsichord concerto soloist , Southwest Minnesota Orchestra, Marshall, Minnesota. Dr. Daniel Rieppel, Music Director.
April 1995	Chamber music recital , St. Paul Early Music Series, St. Paul, Minnesota.
March 1994	Harpsichord recital , music of J.S. Bach, Church of the Annunciation, Minneapolis, Minnesota.
February 1992 and 1994	Harpsichord concerto soloist , Wooddale Chamber Orchestra, Wooddale Church Eden Prairie, Minnesota.
February 1992 and 1994	Harpsichord concerto soloist , Wooddale Chamber Orchestra, Wooddale Church Eden Prairie, Minnesota.
January 1994	Inaugural recital , Rodney Regier Viennese fortepiano (1993) after Conrad Graf (1824) from the Schubert Club Musical Instrument Collection. Julieta Alvarado, harpsichord and Daniel Rieppel, fortepiano. Sponsored by the Schubert Club and Thursday Musical Evening Series.
April 1993	Harpsichord Dedication Recital , University of St. Thomas, Saint Paul, Minnesota. Harpsichord by Willard Martin.
August 1992	Featured guest artist , "Lund's Presents", a broadcast of live performances by Minnesota Public Radio.
November 1991	Guest artist , chamber music recital, Wooddale Trio and Minnesota Orchestra members, Wooddale Church, Eden Prairie, Minnesota.
October 1991	Twin Cities Debut Recital , The Church of Saint Louis, King of France, Saint Paul, Minnesota.
October 1991	Harpsichord recital , The College of St. Catherine, Saint Paul, Minnesota.
October 1991	Harpsichord lecture/demonstration , Northwestern College, Saint Paul, Minnesota.
March 1990	Featured soloist , "Live from Landmark", a live radio show produced and broadcast by Minnesota Public Radio; Christopher Hogwood, guest speaker.
March 1989	Harpsichord recital , Deutsches Museum, Munich, Germany.
December 1987	Harpsichord recital , Indianapolis Museum of Art, Indianapolis, Indiana.
Sept. 1986 - May 1988	Harpsichordist , Indiana University Baroque Orchestra, Stanley Ritchie, Director.
June 1986	Harpsichord recital , Rocky River Presbyterian Church, Rocky River, Ohio.

-
- 1984 - 1985 **Harpsichord performances**, The Cleveland Museum of Art, Cleveland, Ohio.
- 1984 **Harpsichordist**, founding member, Case Western Reserve University Baroque Orchestra, Ross Duffin, Director.

TEACHING EXPERIENCE

- August 2011- Present **Music Instructor**, Saint Paul College, St. Paul, Minnesota (First Music Instructor appointed in the history of Saint Paul College). Courses taught 2011-2012: **Music Appreciation, Jazz History, America's Music, Culture and Civilization: Spanish-Speaking Cultures** (Humanities course). New courses (traditional and online) being developed for 2012-2013 include: **Fundamentals of Music, History of Rock & Roll, Music in World Cultures, Music of Latin America and the Caribbean, Music Theory I and II**. Appointed to serve as Fulbright Scholar Campus Representative, Fall 2011.
- August 2009 – Dec. 2010 **Fulbright Visiting Professor**, School of Music, University of Panama. Seminars taught: **Colonial Music of the Americas, Baroque Music Seminar, Research Methodology**. U.S. Fulbright Scholar Research in Panama entitled: "*Danzas y Bailes: Documenting Oral Traditions of Colonial Panama.*"
- August 1998-Present **Instructor of Music**, Southwest Minnesota State University, Marshall, Minnesota. Courses taught: **Introduction to Music** (traditional and online), **Survey of World Music** (online), **American Music** (online and traditional), **Music Theory I, Applied Piano, Applied Harpsichord, Harpsichord for Pianists**. Chamber music coach. Global Studies cluster seminar and journey: *Panama and the Millennium: Beyond the Canal*. Assistant Director, Southwest Minnesota State University Summer Keyboard Academy. Recitals and workshops.
- June 2009 – Present **Instructor of Music**, Lake Superior College, Duluth. Online instructor for **Appreciation of Music**.
- June 2008 – Dec. 2009 **Instructor of Music**, Minnesota State University-Mankato. Online instructor for **Music Fundamentals**.
- August - December 2001 **Assistant Professor of Music**, Minnesota State University, Mankato. Courses taught: **Music Theory I, Music Theory II, Counterpoint** (graduate level course), **Music of the Baroque Era** (graduate level course), **Private Harpsichord**.
- January 1993 – 1998 **Instructor of Music**, Crown College, St. Bonifacius, Minnesota. Music History classes on Medieval, Renaissance and Baroque music. Private studio instruction in harpsichord and piano. Faculty member, Piano Camp.
- January 1993 - June 1993 **Harpsichord instructor**, The College of St. Catherine, Saint Paul, Minnesota.

June 1992 – July 2000 **Founder and Assistant Director**, *rieppelemusic*, private music studio. Applied instruction in piano and harpsichord, Eden Prairie, Minnesota.

HIGHER EDUCATION, COMMUNITY AND INTERNATIONAL LIAISONS

August 2011 Appointed to the **National Peer Review Committee for U.S. Fulbright Scholars** to the Andean region. The countries for which the committee will review applications are Bolivia, Colombia, Ecuador, Peru and Venezuela. Three year appointment from 2011-2013.

May 2011 **Honorary Academic Director**, V Alfredo de Saint Malo Music Festival, dedicated to Dr. Narciso Garay, composer, folklorist, and founder of Panama's National Conservatory of Music (1904). Director and Keynote Speaker for the opening festival lecture and museum exhibit at the Panama Canal Museum. Lecture: "*Narciso Garay: Musical Founder of the Republic*," Panama Canal Museum and National Theatre, Panama City. Appointed permanent **Academic Director** in July 2011.

May 2007 Panelist for Institutional Grants and Series Presenters, Minnesota State Arts Board.

(October 2011), July 2006- Dec. 2006 and January 2004 – Dec. 2004 Community Liaison for Cultural Community Partnerships and Grant Program, Minnesota State Arts Board.

April 2006 Member of the National Jury, II Panama City International Piano Competition, Republic of Panama.

August 2000 Organized concerts and master classes in Panama City, Panama as part of a program towards the new international "Festival Istmúsica".

June 2000 Private conference in Vienna, Austria with Dr Rudolph Schier, Director of the Institute for European Studies, to explore offerings for a European summer program with Southwest Minnesota State University.

December 1999 Organized and led a trip of SMSU students enrolled in the Global Studies cluster: *Panama and the Millennium: Beyond the Canal*, a two week cultural journey around the country, culminating with The Panama Canal Transfer ceremonies of December 31, 1999. Semester seminar prior to trip taught jointly with faculty members Dr. Elma Dassbach (Spanish) and Dr. Bill Holm (English).

December 1998 Faculty liaison between Southwest Minnesota State University and the Universidad de Panamá for the negotiation and signing of a cooperation agreement to collaborate in the planning of an international music festival in Panama City, Panama.

HONORS AND AWARDS

August 2009 – Dec. 2010 **U.S. Fulbright Scholar (Lecturing/Research), Panama.** Visiting

	Fulbright Professor, College of Fine Arts, School of Music, Universidad de Panamá, Seminars taught: Colonial Music of the Americas, Baroque Music, Research Methodology. Research project: <i>Danzas y Bailes: Documenting Oral Traditions of Colonial Panama</i> . \$52,580 award.
May 2008	Career Grant , SMAHC (Southwest Minnesota Arts and Humanities Council), to commission a <i>Concerto for Harpsichord, Strings, Woodwinds, and Percussion</i> from Minnesota composer Dr. Robert Butler Whitcomb. \$2,000 award.
April 2006	Career Grant , SMAHC (Southwest Minnesota Arts and Humanities Council), to write an article devoted to historical eighteenth century keyboard instruments from South America. \$2,000 award.
January 2006	Artist Initiative Grant , Minnesota State Arts Board, for archival research in Austria and Spain at the Jesuit Archives (Vienna), National Library (Madrid), and the Indies Archives (Seville). \$6,000 award.
April 2004	McKnight Artist Fellowship for Performing Musicians Competition Finalist . \$1,000 award.
November 2003	Artist Exploration Fund . Travel grant for exploring possibilities of making a CD on historic keyboard instruments in Bolivia. \$2,500 award.
September 2002	The Fund for U.S. Artists at International Festivals and Exhibitions . Travel grant for a harpsichord recital and lecture entitled “ <i>The Colonial Harpsichords from Sucre and Potosí</i> ” at the Festival Internacional de la Cultura, Sucre, Bolivia. \$2,500 award.
June 2001-August 2003	U.S. Fulbright Scholar (Research), Bolivia . Serial grant for research project: <i>The Keyboard Music Manuscripts of San Rafael de Chiquitos ca. 1743 in Concepción, Bolivia: An Analytical Study</i> . \$23,000 award.
February 2000	Fellowship , Minnesota State Arts Board Cultural Collaborations Program, for research and performance of the unpublished Marianna Martínez Harpsichord Concerti from the Gesellschaft der Musikfreunde in Vienna, Austria. \$9,000 award.
December 1999	Career Grant , SMAHC (Southwest Minnesota Arts and Humanities Council), for transcription of unpublished Mexican colonial keyboard music from Mexico City. \$1,500 award.
September 1999	Artist Study Grant , SMAHC, to cover airfare expenses for research trip to Mexico City. \$350 award.
September 1999	Career Opportunity Grant , Minnesota State Arts Board, for research and study of extant colonial keyboard music manuscripts in Mexico City archives. \$1,200 award.
July 1996	Travel and Study Grant , Jerome Foundation, for research at the

	Chiquitos Music Archives in Concepción, Bolivia, and the Mexico City Cathedral music archives, Mexico. \$4,000 award.
January 1996	Fellowship , Music, Minnesota State Arts Board, for research, study and performance of Colonial Latin American keyboard music. \$6,000 award.
June 1995	Career Opportunity Grant , Music, Minnesota State Arts Board. \$1,000 award.
August 1987	Semifinalist , Magnum Opus Competition, Grand Rapids, Michigan.
June 1986	Semifinalist , Southeastern Historical Keyboard Society Performance Competition, Washington, D.C.
August 1985	Fellowship , American Association of University Women. \$10,000 award.
June 1985	Semifinalist , Erwin Bodky Competition (Domenico Scarlatti Contest), Boston, Massachusetts.

Letters of reference and CD recording available upon request

ANNEX Nº 3
SOME BIOGRAPHIES OF THE CATHEDRAL MASTERS²

²

The majority of these biographies are taken from the Historical Dictionary of Bolivia(*Diccionario Histórico de Bolivia*, DHB), edited by Josep M. Barnadas. Sucre, 2002.

Gutierrez Fernández Hidalgo (Talavera de la Reina, Spain, 1553-La Plata, 1623), before landing in La Plata was Master of the Collegiate Church Chapel of his hometown. In 1584 he was in Bogotá and later worked in Quito, Lima, and Cusco. In 1589 he arrived to La Plata to teach music in the then brand-new Seminary of Santa Isabel de Hungría; in 1597 the Ecclesiastic Council named him Master of the Cathedral Chapel. All of his work is in Bogotá. Some anonymous works in La Plata show some affinity with those existing in Bogotá (Seoane, DHB, 2002)

Juan de Araujo (Villafranca do Bierzo, Spain, 1646?/48?-La Plata, 1712), ordained minister and composer, arrived in Lima with his father in the delegation for Viceroy Fernández de Castro (1667), studied at the Universidad de San Marcos and knew the Master of the Cathedral Chapel in Lima, Tomás Torrejón y Velasco, whose style influenced him. After living in exile in Panama for participating in a student rebellion in Lima, he returned to this city where he was ordained in the priesthood and named Precentor (1672?) and Master of the Chapel of the Cathedral (1674); he was replaced in this position by Torrejón (1676), and probably moved to Cusco. In approximately 1680 he arrived in La Plata, where he worked as Master of the Chapel in the Cathedral of La Plata. The school and choir that he directed there achieved the highest reputation in all of America. When he occupied this position he composed close to 200 musical pieces, of which many today are conserved at the Archivo y Biblioteca Nacionales de Bolivia.

Roque Jacinto de Chavarría Muqru (La Plata, 1688-1719), out of wedlock child of a mestizo mother; between 1695 and 1703 began training as a choirboy with master Juan de Araujo (of whom he is considered the most notable disciple); later he was interim harpist and bass player although he never stopped being a member of the choir as both cantor and psalmist, probably studied at the Seminary of La Plata receiving his priestly ordination around 1712. He left an *oeuvre* of 50 musical compositions conserved at the ABNB.

Blas Tardío de Guzmán (Tomina, 1694-La Plata, 1762), was educated as a choirboy under the direction of Juan de Araujo and Antonio Durán de la Mota. He studied theology at the Universidad de San Francisco Xavier. In 1740 he appears as Precentor of the Cathedral of La Plata and in 1745 he inherited J. Guerra de Biedma's position as Master of the Chapel of the same church. Many of the works conserved at the Archivo y Biblioteca Nacionales de Bolivia that were not signed are attributed to him.

Juan Guerra y Biedma, was Master for the Chapel of La Plata for almost thirty years (1717-1746).

Manuel Mesa (La Plata, 1725-1773). In 1735 entered service in the Choir as choirboy, under the guidance of Master Blas Tardío de Guzmán, whose role he filled after his death in 1749 as Master of the Chapel. In the musical archive of the Archivo y Biblioteca Nacionales de Bolivia there are conserved 40 titles from his hand. He was an original composer and created his own style under the musical influence of Ceruti and Juan de Araujo.

Estanislao Miguel Leyseca (La Plata, 1731-1799). Was a choirboy in the musical chapel of La Plata, the town of his birth. He studied in the Seminary of La Paz, where he remained until shortly after 1781, returning to La Plata where he continued his duties in the choir until his death in 1799.

Manuel Mesa y Carrizo son of Manuel Mesa, he was also a violinist, trumpet player and choirboy in the cathedral, the Archivo y Biblioteca Nacionales de Bolivia conserves 39 of his original works. (Seoane, DHB, 2002)

Pedro Jiménez de Abril Tirado (Arequipa, 1780-La Plata, 1856). This nineteenth-century composer was assigned the position of Master of the Chapel of the Cathedral in 1883. He taught at Junín School and in 1835 offered a vocal and instrumental music concert with some of this school's students (Seoane, DHB, 2002). The Archivo y Biblioteca Nacionales de Bolivia has purchased an important number of original handwritten music compositions by this author, of both sacred and secular types. It is known that several of his signed sacred music works are found in the Cathedral of Santiago.