

(Musicologist, not the composer of
Jesus es mi Rey Soberano)

IN MEMORIAM

VICENTE T. MENDOZA

(Cholula, Puebla, January 27, 1894; México D. F.,
October 27, 1964)

On July 9, 1964, the Imprenta Universitaria of the National University of Mexico finished the printing of the last book that Vicente Mendoza lived to complete: *Lírica narrativa de México: El Corrido* (reviewed on page 132 of this Yearbook). At his death some three months later, Mendoza left unfinished the companion to this volume, dealing with *El Romance*, i.e., the traditional Spanish peninsular ballad or narrative song that was brought to the New World in the sixteenth century. Thus, this devoted and industrious scholar returned at the end of his life to the theme of his first book, *El romance español y el corrido mexicano; estudio comparativo* (México, D. F., 1939).

From his native city of Cholula, Vicente Mendoza went to Mexico City in 1907 and there continued his schooling. From 1914 to 1916 he studied theory and piano at the National Conservatory of Music, and from 1913 to 1925 he was a pupil of the composer and theorist Julián Carrillo. From 1930 to 1934 he taught solfeggio and theory at the National Conservatory, and from 1932 to 1936 was Inspector of Music in the school system of the Federal District. In 1936 he joined the research staff of the Instituto de Investigaciones Estéticas of the National University of Mexico, a position that he held at the time of his death. Upon the creation of the Inter-American Institute for Musical Research of Tulane University, he was appointed a member of the Advisory Board. He participated in the First Inter-American Conference of Musicology sponsored by the Institute and held in the Library of Congress, Washington, D. C., in April 1963.

Vicente Mendoza's abiding interest was in what he called "traditional music," and especially the primitive, folk, and popular music of his native land, to which he was profoundly attached. He made important studies of pre-Columbian musical

— 11 —

Inter-American Institute for Musical
Research - Yearbook 1-3 Vol I 1965
Tulane Univ. New Orleans

instruments (some in collaboration with Daniel Castañeda), on the indigenous (Indian) music of Mexico (which he collected in extensive field trips), and of all types of Mexican folk and popular music. Many of his articles appeared in the *Boletín latinoamericano de música*, *Revista de estudios musicales*, *Nuestra música*, *Anuario de la Sociedad folklórica de México*, and *Anales del Instituto de investigaciones estéticas*. He collaborated with the art critic Justino Fernández in a study of the *Danzas de los concheros en San Miguel Allende (El Colegio de México, 1941)*, and with his wife, Virginia Rodríguez de Mendoza, in *Folklore de San Pedro Piedra Gorda (1952)*. The bibliographical *Guide to the Music of Latin America (1962)* lists some seventy items by Mendoza.

In addition to those already mentioned, Mendoza's books include *El corrido mexicano, Antología, introducción y notas (1954)*, *El corrido de la revolución mexicana (1956)*, *Panorama de la música tradicional de México (1956)*, *Glosas y décimas de México (1957)*, *La canción mexicana, Ensayo de clasificación y antología (1961)*, and *Música indígena otomí (1963)*.

In 1940, Mendoza published a collection of *Cincuenta romances (Fifty Spanish Ballads)* for voice and piano, with his own harmonizations. He also composed a quantity of music based on Mexican themes, including songs, choruses, a string quartet, and suites and dances for orchestra.

G. C.

Gertrude Luppe

La Musica en Puerto Rico: Panorama Historico-Cultural
por Maria Luisa Muñoz Troutman Press, Sharon CT 1966

- 6 in old manuscript by Spanish priests, of the Indians " a leader who set the beat and the pitch, the others responded, all repeating the story he sang"
- 20 Spaniards did not bother to develop the arts in the weak nations - established fine schools for training in European polyphony in Mex and Peru in last half of 16th cent. - still Puertorican music has a high percentage of European (Hispanic) heritage
- 25 Dominican father complaining that the dances of Christmas Eve, celebrated in the Cathedral, had degenerated scandalously until dawn - "You understand that we have these dances in Peru, the custom comes from Spain, and that it is necessary to proceed with caution before wounding the religious sentiments."
Bishop continues his letter to the King " six children came out on a large carpet to do a religious dance. They were dress in white and crowned with flowers. At the foot of the altar was a teacher dressed in black who played the harp."
Up to this point, the account reminds us of the dance of Los Seises, danced by children in the Cathedrals of Seville and of Toledo. This dance is of a purely religious style and would not have bothered the conscience of the Bishop, but the spectacle commenced to show another aspect. As soon as the priest had entoned the *Ita Misera Est*, the situation took on a profane flavor
Two men dressed in black, with two guitars took the place of the harpist. The carpet was occupied by six girls about 15 years old, dressed in white chiffon with crowns of flowers and tambourines in the right hand. The mulattos (?) began to dance in time to the guitars; their movements were correct, but a breath of the voluptuous and sensual infiltrated in the feelings of the crowd. When the dance and the villancicos finished, the crowd applauded. After the offerings, the people grouped themselves in various parts of the church to dance the fandango with zapateado.
- 29 in 18th and 19th cent, church took charge of musical education for the young people, encouraged young composers - their composition followed the Spanish style
- 32 19th cent - ~~example~~ Adorote, Santa Cruz - solo followed by
34 congregation repeating - used music from the Spanish classical composers, Solis, etc.
- Music, by its very form, cannot belong only to one religion. The music is Catholic or Protestant, not because of its ~~form~~ origen, but because it is created sepecifically for one type of worship or another. All religions accept the influence that music has on the faithful who come to the church and recognize its magic power as an element that affects the spitual life of man.
- 35 We must not forget the influence of the Protestant churches with the singing of hymns. The congregation discovered with joy and satisfaction a harmonious manner of praising God. It spread thru the last 1930's apex of coros in Protestant churches. Dr. Bartolome Bover, Winifred Williams, Dr. Angel Merga, Margarita Zimmerman de Mergal. Hymns sung by Prot. congregations, usually had three verses and a chorus. Hymns of Llamamiento to be sung at open air services, Hymns of Adoration, for regular worship services, and Hymns of Praise, with which one gives thanks to God. Piano is the principal instrument in the Prot. churches of PR - used to accompany hymns and other songs. Sometimes use organ, but not as often. In some church

Book borrowed from Hiram Masco

- use percussion instruments, esp. maracas, tambourine and palitos (claves?) Finally wind instruments, especially brass - other times if no instruments available, mark the rhythm of the songs with clapping
- 36
- 38 common people took advantage of any special occasion to dance regimental bands have always played an influential part in the development of music in PR
- 40 Celebration of Christmas is traditional - Starting with the Misas de Aguinaldo, sung at 5 in the morning from 16 of Dec. to 24th. This is followed by the festival of the 3 Kings, which may last 1-2 weeks after Jan. 6-crowds of people go from house to house, asking for gifts - all sorts of musical instruments of percussion and strings and ? made a great noise - given food at the houses, danced here and there until dawn, finishing up at the Misa de
- 41 Aguinaldo where all the voices were drowned in the noisy singing of villancicos with tambourines (typical instrument of the shepherds who visited the Nino. - the Villancicos and Aguinaldos are works of PR folklore
- 42
- 60 Copla, brief composition much used for all sorts of situations, divided in verse and estribillo, example, "Alegria" (Navidad)
- 79 most of the Africans brought to PR, Cuba and Brazil were descendants of the sudanese and Bantu cultures - Yorubas, especially had great instinctive talent for rhythm and dance - acculturized very quickly in PR (the music) - took European melody and added it to African
- 82 rhythms, and distinctive creole music emerged - description of some of their dances by Padre Labat, dance changed with the rhythm to signal a different type of dance - some dances for entertainment, others for magic - for the latter, short phrases repeated over and over to make a sort of hypnosis
- 94 negros immediately took over the European scale and tonalities and general musical structure - primarily used binary form, used
- 95 the world over by all cultures - music was the link between the Spanish and negros
- 126 After Spanish-American War and US took over PR, musical activities, which had been supported liberally by the government, were suspended
- 136 at the same time, great hurricane in 1898, depression caused by change in money system, separation of church and state gave a mortal blow to music, because until that time the church was the true patron of the active, profession life of music in PR - No more public funds to support orchestras, musical groups and scholarships to study abroad - gradually started coming back toward the heights of the 1800's
- 142 ~~early 1900's~~ 1946 three free music schools started by government, later became part of public education - strong emphasis on music in public schools (I get the impression that all thru the history of music from 1800's in PR, great emphasis on piano)
- 158 Family Figueroa - Don Jesus, Dona Carmen, Leonor, Narciso, Carmelina Angelina, Jose, Jaime, Rafael, Guillermo not only outstanding performers and made famous Quintet, but started the Casals Festival

was discussed briefly in an annotated list presented in the study.

The works chosen for transcription as a part of the study were selected according to the following criteria: (1) suitability for transcription to modern band instrumentation, (2) chronological position and the amount of music presently published for band from the respective study periods, and (3) the level of difficulty. An attempt was made to select works playable by school bands of various levels of advancement, and only instrumental works were used. Composers of the fourteen works transcribed are: Senfl, Gervaise, Mainerio, Palestrina, Byrd, Praetorius, Trabaci, Bononcini, Pezel, Louis Couperin, Buxtehude, Pachelbel, Telemann, and Stranensky.

The three primary factors considered in the transcriptions were: (1) to adhere as closely as possible to the original composition, (2) to make each transcription as practical as possible for performance purposes, and (3) to write parts of interests for each section of the band.

It was recommended that (1) additional transcriptions of pre-nineteenth century compositions be published for bands of various levels of ability, and (2) publications of band transcriptions include information concerning the composer and the music that could be used to enhance the learning potential offered through performance of these works.

Microfilm \$3.55; Xerography \$12.40. 275 pages.

TRADITIONS OF PROTESTANT HYMNODY AND
THE USE OF MUSIC IN THE METHODIST
AND BAPTIST CHURCHES OF MEXICO

(Order No. 67-17,675)

Kenneth Gould Greenlaw, Jr., D.M.A.
University of Southern California, 1967

Chairman: Professor Hirt

Since the first distribution of the Holy Scriptures by Protestant missionaries in Mexico took place in the early nineteenth century, there has been a manifested interest on the part of North American evangelists to impart their faith in Christ to their Mexican brothers. Still, most of the Protestant churches in Mexico are less than a century old, and many are much younger.

The influence of the nineteenth century North American missionaries continues to be felt in every aspect of Mexican Protestant church life. It is not surprising, therefore, that the hymnic tradition of the young churches is largely based upon the nineteenth century American gospel song. An examination, analysis, comparison and evaluation of the nine most commonly used hymnals in Mexico today clearly reveal this fact. Most of the hymnals turn to the American gospel song for over half of their entries. Only a few hymnals devote considerable space to literature which finds its origin in other lands and historical periods. About thirty-five per cent of the hymns represented in the nine collections are devotional, the remainder being gospel songs and other songs of evangelism.

Hymnals vary greatly in their contents. Of the 1,257 hymns included in the nine hymnals, less than half of them are found in more than one hymnal. Even those hymns appearing in several collections often display variations in harmonization of tune and translation of text. In view of these facts an eventual standardization of the hymnic literature seems only a remote possibility. Nevertheless, because it is customary for church members to provide their own hymnals of word-books, and because quite frequently a variety of collections is used by a single congregation, such a standardization would

appear to be all the more desirable, if not essential, to the progress of a strong hymnic tradition. A catalogue giving the locations of each of the 1,257 hymns and listing variations in editing of those hymns present in either the official Baptist or Methodist hymnal constitutes one of the appendices to this study.

The small amount of original composition present in the hymnals seems due to the general lack of musical training among the evangelical community in Mexico. Extant tune, for the most part, are poorly written, being the efforts of "self-taught" composers. They have been unmistakably influenced by the folk music of the country. Simple tonic-dominant harmonies, with occasional dominant ninth chords, support melodies which are often doubled at the lower third or sixth. Chromatic auxiliary tones, foreign to the key structure of the harmony, and dotted rhythms are characteristic. The poetic meter of the texts, being irregular, often gives rise to asymmetrical phrase structure in the melodies. Several hymn tunes and choral anthems by a Mexican evangelical were commissioned for this study.

A survey of Baptist and Methodist congregations in Mexico reveals that hymnody plays a substantial role in the life of the church. Although musically trained leadership is often lacking, enthusiastic singing seems to be characteristic of nearly every evangelical church in Mexico. Hymn singing is a major part of worship services and church meetings. Even the smallest congregations more often than not support a church choir.

The leaders of the Mexican evangelical community are aware of the shortcomings and handicaps which hamper the success of a strong music program in their churches. An effort is being made to increase the number of musically trained leaders and to broaden the spectrum of hymn literature available in the hymnals. These facts would seem to indicate a continuing development and improvement of the music in the Protestant churches of Mexico.

Microfilm \$6.45; Xerography \$22.95. 508 page

THE MORAVIAN WIND ENSEMBLE:
DISTINCTIVE CHAPTER IN AMERICA'S MUSIC.
(VOLUMES I AND II).

(Order No. 67-15,007)

Harry Hobart Hall, Ph.D.
George Peabody College for Teachers, 1967

Major Professor: Dr. C. B. Hunt, Jr.

Of the many Moravian contributions to America's music, none perhaps is more impressive than over two hundred years of wind ensemble activity. This dissertation offers the first documented survey and critical assessment of this German-American heritage.

The essence of the tradition has been the venerable church trombone choir. First used by the German Brethren at Herrnhut about 1731, these ensembles--whatever trumpets, horns, and trombones were available--announced most religious and civic events. This custom, originating with the European Stadtpfeifer, was transplanted to America by the short-lived Georgia congregation (1735-1740) and subsequently continued in the Moravian settlements of Pennsylvania and North Carolina. Trumpets and horns comprised the first ensembles; however, beginning with Bethlehem, Pennsylvania, in 1754, complete choirs of trombones (soprano, alto, tenor, and bass) were introduced into most American Moravian communities by 1800. By the 1850's several church ensembles included relatively easy-to-play valved brasses, their use becoming more widespread following the Civil War. Though retaining

✓ Tradit. Prot hymnody, use & Mus - Meth + Bapt ch & Mex

K. G. Greenlaw DIS ABST 28:2712A Jan '68
Dissertat Abstracts

Advanc. indig ch mus J. Leherer AF MUS 4:33-9 n 2 1968
African Music

Introdc. hymns & small cong E. H. Bede MUS MIN 5:25 Nov '72

Creative hymnology - Univ of So Cal. N. Strimple

Liturg Mus - Philippines MUS MIN 3:10-14 Sept '70

N. Golmanne Sacred Mus 98:11-16 n 4 1971

An ethnomusicologist looks / ch mus & '70's R Kauffman
MUS MIN 3:2-4 Dec '70

mag Heterofonia covers music - gral
revista musical bimestral

Ignacio Medina Alvarado ed Apartado 12 808, Mex 12 DF
Bimonthly 30 pesos

Boletín de Música y Artes Visuales (Wash)

Catholic Chormaster (Glen Rock, NJ)

Ethnomusicology (Middletown, CT) Folk

Boletín del Instituto de Folklore (Caracas) not - LC

Boletín Interamericano de Música (Wash)

Journ - ch music Phila

Musique et Liturgie (Paris) not - LC

Nuestra Música (Mex)

Revista Musical Chilena (Santiago)

Revista Venezolana de Folklore LF Ramon y Rivera, director
Instituto Nacional de Cultura y Bellas Artes, Instituto de

Folklore Apartado de Correos 6.238 Caracas, Venez

Sacred Mus Ch Mus Assoc & Amer Frank D. Szynski,
treas, Boyp Town, Nebz 68010 Quarterly 7.50

Probably Library of Congress 1978
(1957)
G 44

RILM abstracts & music literature

~~Repertoire International de~~
Intern Repertory & Mus Lit

Mus Article Guide /) - x useful

Ishter, Bill H. ^(aspects) Vultos da música evangélica no Brasil

Rio de Jan : Junta da Educação Religiosa e Publicações 1967

100 p. illus.

Boletín Interamericano de Música
OAS - Wash

Amer Herit ^{100%} Dict v Amer Lang

Anthem — ^{100%} Middle Eng anthem, antefn
Old Eng antefn, antiphonal song, from
Med Latin antiphona, from late Gr, "sung response"
neuter plural of antiphōnos, sing, in response

®

\$5.50 1971

Hinário da igreja evangélica de confissão Luterana ^{ano Brasil}
~~mostly old~~ Editora Sinodal
mostly old German hymns 15, 16 cent etc.

Himnario de cara Precio #b 6.000 1972
Publicación Evangélica de la Comisión de Alfabetización
y Literatura en Aymara
Temiente Oquendo # 455
La Paz, Bolivia
gospel type, but fresh & vigorous
some nice words, some in my colley (solo cristos solo etc)
mixed rhythms 4/4-3/4, 4/4-5/4

Padre Kilian, some in Lat - Cath
82 nice Ch + vs, 2 - gosp, O Holy night + v Anglo
great many - honor virg, vs, saints, a mass ^{cards}

Cantos de Evangelismo, de la serie "Adelante Juventud"
I) - \$1.60

Himnos de la Vida Cristiana, like Himnos de Fery Alabanza
(green)

Himnario Mensajes del amor de Dios
pages at beg + end w empty staves
Redactado por la editorial "EMAD"
1953-1958 Revisado 1970

Tercera edición
Diríjanse los pedidos a Agencia Muñoz Rt #1 Lombardy,
Pcia Ontario, Canadá

Mensajes ~~cost~~ (not all new)
8 prefacio a la 3 ed
nuevos himnos, de todas partes del mundo
715 himnos 81 coros o himnos cortos 525 melodias
good indices, small print
many trans v Anglo, good + trad
glossary v words
nice Salmo 23 in front of book

Culto Cristiano - like v Literario

Firestone Library Princeton Univ.

Miss Morgan

interest: rhythms - to songs

Los que fueron de buen gusto

M2065
584855

17th cent Villancicos 2 - Puebla convent archive,
transcribed w optional added parts) ministriles

Lima - Ediciones "Cultura" 1974

(Robert Stevenson Prof. Music has accomp
Univ. CA LA

diff polyphonic

Baroque

Hermosa amor que forras
tus flechas
lo posible

M2065
5848C5

Chr Music 2 - Baroque Mexico

Berkeley/Lo Ang: Univ. Calif, Press 1974

I all (2) Villancicos 2 - Puebla

Preface

(mus) small vocal ensembles

" > for 9 soloists (5 singers - prob find
hr hardest task of ~~the~~ fast, clear enunciation
& memorized coplas & fail to bring intended
effect wn sung / less hr lightning speed "

nearly < > allegro or presto, wn perform.
- use hr 31. - use tm bet
staided Lat lessons or motets, I a, custom -
17th cent Chr matines

Chr music 2 - Bar I also copious bibliography
> ea item, . hist & colley, w & villancicos
belong, biographies & ea & composers represent,
critique & performance practices, facsimiles
& suitable acknowledgements

Chr Music I chapt on "Origins & Mexico's Indigal Chr
Mus"

citing various articles - journals, + books (Vincente
Mendoza

at Seminary Libe

West / Mol v Libe

Enrique Dussel profu ethics / Cuyo Univ
Oasis Books
Maryknoll, NY 10545
Paper 4.95

Firestone - music libe

Himnos de la Vida Cristiana - words only

Alianza Cristiana y Misionera

260 West 44 St, N.Y.

Cantos Biblicos Bethany Press, St Louis Mo.
visual 1965

also } Chr + Socialism
Documentary v Chr + Socialism Movement - Lat Amer
ed John Eagleson

My life & my friends
guerrilla journal Victor Paz Christian

Baroque

- 6 ministril, musician to accomp / singers
expected / play 2-4 diff instr
- 2 - (early villancicos) words only, - mes
- various colley or studies
- 23 villancicos always had accomp.
continuo usually [harp & organ] (?)
- 26 Cathedral, Seville set out standards / maestros
de capilla
- 28 excerpts 2 "diaries" of Mex Cathedral
- 38 Music - Aztec + Inca Territory - Stevenson
Berkeley + LA Univ Calif Press 1968
- 7 book = scholarly + complete study
- 39 Biographical data on Sebastian Durón
- 45 Juan García (de Zepedea)
- 47 Juan Gutiérrez de Padilla
- 57 Juan Hidalgo
- 60 José de Loaysa y Aguirre
mention Nuestra Música - revista?
- 61 Antonio de Salazar
- 64 Historia de la Música en México (Épocas precortesiana
y colonial) - Editorial "Cultura" 1934
~~Free~~
- Música y Músicos de Latinoamérica - Otto Mayer-Serra
Mex City: Editorial Atlante 1947
- Music - Peru: Aboriginal + Viceroyal Epochs
Wash: Pan Amer Union 1960
- Revista Musical Chilena
- 65 The Americas A Quarterly Rev + Inter-Amec Cult Hist
Tray Francisco de Santiago etc etc

Baroque

- p 2 typical traits common to the "folkish Peninsular derivatives" (Mex villancicos) - Spain
1. coplas - 6 or 8 syllable lines
 2. trophic sectionalizing
 3. major mode
 4. stepwise or triadic melodic movements
 5. Closes on a note & tonic triad

Chc folk plays use music & melodies taught natives (Span missionaries dur. Colon)

Vincente Mendoza La Canción mexicana: ensayo de clasificación y antología, Mex City: Instituto de Investigaciones Estéticas, 1961

Ethnomusicology seminar, Indians Univ. 1967 conducted (Isabel Aréty, Luis Felipe Romón y Rivera, + Leo Sisti)

- 3 appears to be - now generalizing
"Mexico's most cherished, orally transmitted Chc repertoire grew - Peninsular roots"

Hispanic folk songs - New Mex Albuquerque: Univ. New Mex Press 1954 by John Donald Robb

chapter on "Bibliographical Introduction to Baroque Villancico (Spain + Mex)"

"rarely - handwritten repertoire survives - Span cathedral archives & Lat Amer remain still unexplored."

- 4 San Juana Inés de la Cruz made villancico verses - her finest specialties

Baroque cont

- 76 Los Seis de la Catedral de Sevilla
Francisco de P. Diaz 1904 Sevilla
- 86-90 Bibliog
- 87 A Guide to Mus of Lat Amer 2nd Ed. Gilbert Chase
Wash: Pan Amer Union 1962
- Revista Musical Chilena "Introducción al estudio
del Villancico en Latinoamérica" XXIII / 107
Apr - June 1969 - 7/31
- 89 Hispanic Folk Songs - New Mex w Selected songs collected,
transcribed, (arr) voice + Piano
Albuquerque, Univ of New Mex Press 1954

Baroque (-) / accomp. = ^{12th cent Vill} v v vol (-) / either, (

Por celebrar este día - has nice rhythm, long, rather
diff

Chabuca Granda, compositor de Peru
Jose Angel Lora - Popule Meus
Venezolana compositor - ha presentado en Vaticano

Lian
(Zoula?)

aguinaldo es canción más folklórico
villancico ~~es~~ de más de española

carneros - sheep

Composers of Americas - reference series
datos biográficos y catálogos de sus obras
Secretaría general - Organización de los Estados Americanos

Probably
Princeton Univ.

Wash D.C.
Vol. 16 1970 Vol 1 - 1955

See comp, photo, biog - eng + esp, list + compos, classified I /
type / page 2 - manuscr, reference / publishers + ea

Vol 16 - 1970

~~Lordon Bunker - obras corales para voces mixtas - USA comp.
pub (CF Peters Corp. 373 Park Ave So. NY 10016~~

Jose Vieira Brondão (Brasil) obras corales - difíciles? Ave Marias, etc
mostly MS

César Cortinas (Uruguay) MS in Museo Histórico Nacional, Sección de Musicología
Montevideo, Uru prob. difficult

Vol 17 - 1971 coro y conjunto instrumental - Juan Armonábar, Chile

(1964) Misa Litúrgica, Instituto de Extensión Musical, Univ. de Chile, Compañía
(1951) Invocación, Canon, Ten Secretariat, OAS Wash 20006 1264, Santiago
(1962) Pater Noster II Coro de la Universidad de Chile, Casilla 1200, Santiago

Alcides Lanza (Arg) Lit's stop the chorus - para cualquier grupo mixto de personas (no
necesariamente cantantes) y director MS

publish. House, Instituto Nacional de Folklore, Caracas, Venez
St. Mark's Choir Assoc, 2314 Bancroft Way, Berkeley CA 94704

Vol 14 - 1968 Miguel Aguilar-Ahumada - Chile - perhaps not too diff.

(1961) Misa "María Zoré", soprano, clarinete, clarinete bajo, trompeta y tromboní Ten
(IEM) Instituto de Extensión Musical, Univ. de Chile, Compañía 1264, Santiago, Chile

Jorge Wrrutia-Blondel (Chile) (1962) "Musica Folklórico Ritual de La Tirana" para
coro a 4 voces mixtas a capella (melodías y textos tradicionales anónimos)
(armonización de los principales trozos del ritual religioso folklórico) IEM

Vol 15 - 1969 Osvaldo Lacerda (Brasil) (1966) Misa Ferial, coro mixto a 4 voces

Ricordi Brasileira, São Paulo, Brazil (1966) Misa a Duas Vozes, msa o fem
Irmãos Vitale, São Paulo, Brazil (IVB); (1967) Misa Santa Cruz (IVB) his work
probably rather diff. (1947) Tres salmos (IVB)

Alfonso Leng (Chile) (1941) Salmo 77 para 4 voces mixtas, Coro de la Universidad
de Chile, Casilla 1200, Santiago, Chile

Vol 10, 1964 Alberto Nepomuceno (Brasil) prob diff. Ave Maria # 2 coro fem 4 voces
Casa Bevilacqua, Rio de Janeiro, Brazil; Ave Maria # 3+4, Arthur Napoleão (AM)

Rio de Jan; Invocação a Cruz (B); Misa (B) all 12 - Latin + V 3 (AM)

Vol 12, 1966 Pedro Spuche Riva (Uruguay) Pater Noster, Conservatorio Nacional de
Música 25 de Mayo 692, Montevideo, Urug. could be diff

Vol 8 1962 Roberto Caamaño (Arg) (1946) 3 Cantos de Navidad, Barry y Compañía (BC)

Falcahuano 860 (Bajo "B") Buenos Aires, Arg; (1948) Psalmus EXLIX, para cantante
solista, coro y orquesta (BC); Psalmus CXIV para coro a capella (BC); Psalmus VI,
para coro a capella, Editorial Ricordi Americana, Cangallo 1570, Buenos Aires, Arg;
(1954) Magnificat, para coro y orquesta (BC) to perhaps not too diff.

see comment
n

Mountain Schists, particularly those near Goat Mountain summit, are cometamorphic. That is, they are apparently parts of an originally connected schist body with a common temperature-pressure history and are not fragments of similar schists of different histories that were tectonically juxtaposed in this very small area.

The slip directions of the small thrust faults are not known with certainty, however observations of fiber veins and outcrop-scale folding of the faults all suggest approximately horizontal slip in the vicinity of Goat Mountain summit. For this reason the map of the steeply dipping thrust sheets near the summit may be close to a distorted cross-sectional view of the imbricated structure (compare cross-section Figure 3). The imbricated stack of thrust sheets is now folded about east to northeast trending axes. This folding would be a separate tectonic event by the above tentative interpretation of slip directions. The oldest structures observed at Goat Mountain are steeply plunging flow folds, however we have not attempted any comprehensive analysis of the minor structures at Goat Mountain.

METAMORPHISM

An extensive report on the metamorphism, particularly of the Goat Mountain Schists, is presented by Ernst and others (1970) and Seki and others (1969). This work has been augmented by our own petrographic observations. The metamorphic mineral assemblages are represented schematically in Figure 8; however, because of variation in bulk composition and the extent retrograde metamorphism, this schematic summary is a great simplification. The detailed metamorphic petrology of the rocks at Goat Mountain is beyond the

Vol 8 1962 Lou Harrison (US) A Joyous Process. solemn process
CF Peters Corp 373 Park Ave So. NY 10, NY.

Editores = Publishers

Pablo Garrido (Chile) 1952 Tres Villancicos Hispanoamericanos "Pidiendo
Orada-mex" "De Tierra Lejana" aguinaldo de Puerto Rico "Buenas Noches, Mariquita"
(villancicos de Chile) pub - quen

Juan Bautista Plaza-Alfonzo (Venez) → ch works (c - ms)

At Princeton Univ Bookstore

Silva Iberica de Música para Tecla M. J. Kastner Band I
de los siglos XVI, XVII y XVIII #9.00 Edy Schott 4215

Antonio de Cabezón, Tientos und Jugen aus den Obras de Musica #7.50
para Tecla, Arpa y Vihuela, M. J. Kastner Edy Schott 4948

245 R
7835

scope of this paper. Brief petrographic descriptions of the analyzed samples are given in an appendix.

Ernst and others (1970) discovered that the Goat Mountain Schists underwent amphibolite metamorphism followed by retrogression to blueschist facies. The retrograde metamorphism has been so extensive that the complete original amphibolite mineral assemblages must be considered somewhat speculative (Figure 8). Two of the samples are shown in photomicrographs. Figure 9 is a photomicrograph of a hornblende-rich amphibolite (C-606) exhibiting local development of glaucophane, much of which is developed along a fracture which grades into a kink band out of the field of view. Figure 10 is a photomicrograph of a more completely recrystallized mafic blueschist (C-447), which exhibits only very minor and locally preserved pale green amphibole (probably actinolite) rimmed by glaucophane.

The Pacific Ridge Complex has undergone prograde blueschist metamorphism with albite-lawsonite-aragonite and minor glaucophane or jadeitic pyroxene developed in metagraywacke. Metabasalts exhibit more variable metamorphic mineral assemblages, perhaps reflecting prior spilitization; the assemblages are dominantly albite-lawsonite-aragonite-glaucophane-epidote-chlorite+pumpellyite-bearing. The Franciscan rocks structurally overlying the Wilson Camp thrust include several distinct rocks units with different metamorphism, as outlined in the section of stratigraphy. As a group they are texturally less metamorphosed and exhibit sporadic aragonite, lawsonite, and epidote in metagraywacke. Metabasalts contain albite-chlorite-pumpellyite-bearing assemblages.

Maybe you could say that was postulated high- P low- T recrystallization for the glaucophane schist stone.

Journals of Ethnomusicology

copy it - copy

M1 Libe Coog

M 2132, 55 C 176 Cantemos al Señor, ed Española 1975 for

M 2132, 55 C 27 Cantos para el cuatrienio 1964-68

✓ M 2132, 55 C 95 Lillenas Publ. Co., 1965 8 p.

Culto cristiano N. Y. Publicaciones Escudo 1964 743 p.

hymns w mus

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Gracia y devoción, himnario para el uso de las iglesias evangélicas Kansas City Lillenas Pub Co 1962

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Greenwich, Conn Seabury Press 1 v. 20 cm (pub - mus)

✓ M 2132, 55 O 4

1967 Himnos de la vida cristiana

N. Y. Alianza Cristiana y Misionera 1967

M 2132, 55 H 652

1958 Himnario de los mensajes del amor de Dios

Pasa. CA EMAD 1958 824 p w mus

✓ M 2132, 55 H 652

2nd ed 1965

1965

1970 3rd

(M 2132, 55)

-red-printed M 2119, 015 T 4 Oblat Trece de canticos sagrados

los Misioneros Oblatos de Maria Inmaculada

San Anton, Tex date ^{154?} M^cLaughlin + Reilly Co, Boston

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printed BV 2848 . C 9 P 6 Light - Yumuri Yumuri

by Pool, Rose Goodwin Atlanta, Home Miss Bd,

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✓ M 2132, 55 532

Savage, Robert C, comp.

Cantos de evangelismo Singispiray 1971

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M 2198, 56 775 Sendas latinas arregados de Bill Jany

Kansas City, Mo. Lillenas 1974

M 2132, 55564 Solis, Raúl R Tesoros celestiales

solo, duos, cuartetos, coros

El Paso, Tex. Centro cultural evangelico 1972

M 2132, 5577.T Frost, Jasper Willie ed

Cantos espirituales

Jasper Willie Frost. Abilene, Tex '47

✓ M 2134, K 4 D56 Diosman teguicuna (Quechua-Castel

Cochabamba, Boliv ~~El Club de~~

Centro Andino de comunicaciones

✓ M 2134, M 3 H6 Himnario de cda (Masacoli + Exp

La Paz, Publicación Evangelica de la comisión de alfabetización y literatura en Aymara 1972

✓ M 2134, P 67 F38 Faustini, João Wilson, comp

hinos contemporaneos

São Paulo, Imprensa Metodista 1971

? M 2134, P 67 H55 Hinário da Igreja Evangelica de confissão

Luterano no Brasil 4 ed

Editora Sinodal 1971 unac mel

M 2134, I 5 H5 Lira, Jorge A ed

Himnos sagrados de los Andes

Cusco Peru 1960 - piano w Inca words

M 2134, P 67 V39 Weber, Jose, comp

Cantos pastorais Petrópolis Rio de Jan

Ed Editora Vozes 1971 35 p, unac mel

M 2134, P 67 W4 Weber, Jose

Hinos litúrgicos Rio de Jan Ed Vozes 1968

? M 2134, 5707 Coen, Augusto La fiesta de Cruz (el rosario)

San Juan PR El Santo Rosario en el Aire 1957

(de Raquel)

Notes on letter 2 - Centro Cristiano Internacional
Para Las Artes
afiliado con la comunidad Teológica de México

Feb. 1976

Proyectos de nuevos himnarios y cancioneros con material netamente latinoamericana (Buenos Aires: Santo Barbieri y Pablo Losa; Brasil: Norah Buyera; Santo Domingo: Rafael Grullón; todos bajo distintos auspicios eclesiásticos, y "Cristo Para todas las Naciones" en Caracas.)

Aug 4 '75 carta a Raquel de Alvin Schutmaat
pidiendo material para cancionero 90% latinoamer

Cecia Avenida San Jerónimo 137 México 20. D.F. México

p. 4 de boletín de Cecia después de ~~Sept 75~~ ^{Sept 75}

Prof I-TO-LOH, compositor y profesor de música en el Seminario Unido de Taiwan es estudiante de Etnomusicología en UCLA. Tiene gran interés en la música mexicana

p. 6 Proyecto de nuevo himnario latinoamericano
El concilio de Iglesias Metodistas de Latinoamérica proyecta un nuevo himnario con material exclusivamente de América Latina. El obispo Santo H. Barbieri (Casilla 5296, Correo Central, Buenos Aires, Argentina) pide sugerencias. Se supone que algunos de los himnos estarán basados en Folklore de estos países. El nuevo himnario será un gran estímulo para compositores de este continente. "Cántico Nuevo", el himnario que los músicos generalmente consideran el mejor de Latinoamérica, contiene menos de diez himnos compuestos por oriundos de estos países (total 476 himnos y respuestas)

p7. Los nuevos "cancioneros Abiertos" publicados bajo la dirección del Prof. Pablo Sosa de la Facultad de Teología de Buenos Aires, Arg. (Carnegie 282) utiliza mayormente cantos originales de autores argentinos, uruguayos, chilenos y de otros países latinoamericanos... El Cescia está colaborando actualmente con "Cristo para todas las Naciones" en la preparación de un cancionero de origen latinoamericano (Alvin Schutmaat)... ~~Distribuidora~~ ^{Distribuidora} y Editora de Literatura Evangélica (DELE) de la República Dominicana proyecta la publicación de un himnario moderno cuyas canciones serán todas de autores dominicanos.

p7. La Sra. Norah Buyers (Presbiteriana Caixa Postal 2, 09720, Rudge Ramos, Sao Paulo) estimula la creación de música genuinamente brasileña en las iglesias... Empleando instrumentos nativos además del piano y órgano, cantaron salmos y himnos compuestos exclusivamente por poetas y músicos brasileños. La Sra. Buyers trabaja en la publicación de un nuevo himnario brasileño.

p11 Nueva misa moderna en Caracas... En Sept. 1954, en la Iglesia Católica de San José de Caracas, se estrenó la tercera obra religiosa de la distinguida compositora venezolana, Vely Mele Lara. La obra se llama "Missa Jubilius".

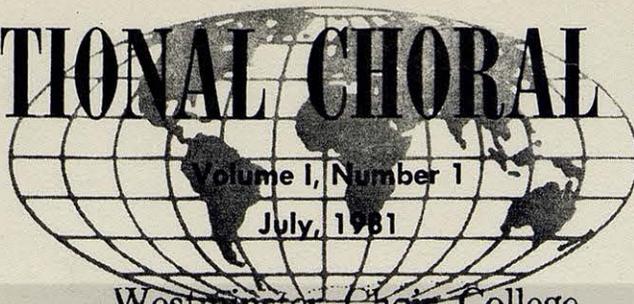
? M 2134.57 H5

Himnos del Avance Latino Americano 1970-80
iglesia de Dios, Curitiba, Brasil
Editorial La Trompeta 1971

M 2134.57 K5

Kilian, Falter
Cantos Sagrados, que cantan los puertorriqueños
San Juan 1954

INTERNATIONAL CHORAL BULLETIN



Walter S. Collins, Editor
College of Music, C. B. 301
University of Colorado
Boulder, Colorado 80309, USA

Westminster Choir College
Library
Princeton, New Jersey

James R. Bjorge, Co-Editor
170 West End Ave., #30-L
New York, NY 10023, USA

INTRODUCTION

On March 8 and 9, 1981, a group of 23 leaders in choral music from throughout the world met in New Orleans, Louisiana, USA, following the National Convention of the American Choral Directors Association.

The purpose of their meeting was to continue the discussions begun several years earlier on international cooperation in choral music, with the eventual goal of creating an international structure to assist such cooperation.

Preliminary conferences had taken place in August, 1979, in Lucerne—during Europa Cantat 7 of the European Federation of Young Choirs—and in Paris in March, 1980. Represented at one or both of these meetings were the European Federation of Young Choirs, the Interamerican Association of Choral Directors, the All Japan Chorus League, and the American Choral Directors Association. At the end of the Paris meeting, the following statement was prepared: "On the weekend of the 22nd and 23rd of March, 1980, representatives of the European Federation of Young Choirs, of the American Choral Directors Association, and of the Interamerican Association of Choral Directors met to discuss the form of a future worldwide choral organization. The discussions had as a goal the undertaking of numerous projects in international cooperation suggested by the framework of the charter of the United Nations."

REPRESENTATION AT NEW ORLEANS

The New Orleans meetings in March, 1981, included even broader representation than that of the earlier conferences. In addition to the groups listed above, representatives of the following organizations and countries also were present:

The Association of Canadian Choral Conductors
The People's Republic of China
A Coeur Joie (France)

Accademia D'Arte Lirica E Corale (Italy)
The British Broadcasting Corporation Singers (England)
The Deutscher Sangerbund (Germany)
The Federation of Catalanian Choirs (Spain)
Stockholm University Chorus (Sweden)
Fundaci3n Schola Cantorum de Caracas (Venezuela)
Swiss Federation of Young Choirs (Switzerland)

(A complete list of representatives appears at the end of this BULLETIN.)

THE NEW ORLEANS MEETINGS

The New Orleans meetings opened with the introduction of delegates, descriptions of the various organizations represented, and preliminary agreements on the topics to be dealt with during the succeeding two days.

At the conclusion of this session, two concepts were agreed upon by affirmative vote: 1.) There is a need for international exchange and communication in choral music; 2.) Those present wish to begin the process of organizing that exchange and communication.

In order to simplify matters, the group was then divided into four committees to address specific issues on the agenda. After these separate discussions, the body gathered again as a whole to receive the reports and recommendations of the committees. Summaries of these reports follow.

Recommendations of the Committees

Committee A: THE STRUCTURE OF AN INTERNATIONAL ASSOCIATION FOR CHORAL MUSIC. The committee proposed several categories of membership in an international organization: 1.) National and international choral organizations; 2.) Choirs, conductors, and individuals; 3.) Institutions such as universities, businesses, libraries, etc. The committee agreed that a newsletter should be started as a vehicle for communi-

cation among the present group. It should appear approximately every two months until a more formal structure is in place, and all those present should submit material for publication. They also recommended that a questionnaire be prepared in several languages seeking information from throughout the world about the state of the choral art and about organizations active in choral music. Finally, the committee suggested that a subcommittee of six persons begin preparing a constitution for submission to the full group when it next meets.

Committee B: EDUCATION. This committee's discussion emphasized the essentials of learning through exchange and interchange of conductors and students, both for longer periods of sabbatical leaves and study, and shorter terms of workshops, clinics, and institutes. For students to be able to participate, however, some forms of financial support would be necessary. The need for academic credit as an added incentive was described. The committee also recommended that to facilitate exchange, an international bulletin should contain lists of persons, their special fields of expertise, and their availabilities.

Committee C: THE EXCHANGE OF INFORMATION AND MATERIALS. This committee discussed the need for a variety of international publications in choral music. They felt that the primary need is to develop a newsletter with timely items such as schedules for important choral festivals and seminars, unusual study and performance opportunities, and information on fellowships and scholarships available for students. They recommended that the newsletter be sent to the headquarters of each organization and that it be the responsibility of each organization to select and disseminate those items deemed important to their own constituents. The newsletter should be limited in size and scope and produced inexpensively.

The committee proposed that the second step in a publications program should be the development of a full journal to deal with choral subjects in greater depth. It could include original articles, reviews of recent publications of music and books, reports of current research, articles reprinted from national journals, and other such materials of interest to choral musicians.

A number of methods for exchange of music were discussed. The committee recommended the establishment of a service to which members could subscribe on a voluntary basis. Once such a structure were established, it could be used for the distribution of books, recordings, and period-

icals as well.

Committee D: INTERNATIONAL TOURING BY CHOIRS. This committee discussed at length the difficult problem of touring choirs which do not represent their country's highest quality of performance and repertoire. The committee recommended the adoption of a standard information sheet to be completed by each choir which wishes to perform at a festival in another country. The information sheet would be submitted to a national authority in the choir's own country, and that authority would attach recommendations and comments concerning the choir's suitability for the proposed festivals. The information sheet would then be forwarded to the inviting authority in the other country which would be free to issue an invitation to the choir, or not, as it chose. In return, the inviting authority would stand ready to provide the invited choir with contacts through which it might arrange its own concert tour. It was emphasized that most choral organizations would not themselves be in a position to arrange tours for foreign choirs.

Final Agreements

After lengthy discussion of the committee recommendations by the whole group, the following general agreements were reached.

1.) An inexpensive newsletter called THE INTERNATIONAL CHORAL BULLETIN should be established immediately. It should be sent to all those present at this meeting and to those receiving the international questionnaire. The American Choral Directors Association agreed to take responsibility for producing and distributing such a newsletter. All present agreed to submit materials for publication to the editor.

2.) An international organization for choral music should have three types of membership:

- a. National and international choral organizations
- b. Choirs, conductors, and individuals
- c. Industrial and institutional entities (businesses, universities, libraries, cultural centers, etc.)

3.) A questionnaire should be prepared and circulated throughout the world for the purpose of collecting information about choral music and choral organizations. Royce Saltzman (ACDA) agreed to take responsibility for distributing the questionnaire within the next few weeks. All present agreed to send names and addresses of organizations and people in their own and other countries to whom the questionnaire should be sent.

International Choral Bulletin Vol I #1

4.) An Interim Committee of six members was established consisting of Royce Saltzman (USA), Chairman; Claude Tagger (France), Co-chairman; Waldo Aranguiz (Chile), Eskil Hemberg (Sweden), Walter Weidmann (Germany), and a representative of the All Japan Chorus League to be named later.

The Interim Committee was charged with the responsibility of carrying on the work of this conference, preparing an agenda for the next full meeting, and developing a proposal for a constitution for an international organization. A number of questions which the Committee should address also were presented. The Committee is to submit this material to the whole body by April, 1982.

The Interim Committee will meet at the EFJC Singing Week in Loughborough, England, from July 27 to 29, 1981. Observers will be welcome to participate on a nonvoting basis.

5.) The next meeting of the entire body will be held August 8 and 9, 1982, during the EFJC's Europa Cantat 8 in Namur, Belgium.

The meeting adjourned with the singing of the canon DONA NOBIS PACEM by all present.

Editor's Note

If this BULLETIN is to be successful, materials of international interest must be sent to the Editor promptly and regularly. The following items are requested:

1. Notices of festivals, seminars, workshops, activities, and performance opportunities.
2. Opportunities for international exchange of choirs, conductors, and students, including fellowship and scholarship information.
3. Names and addresses of organizations and persons to whom the questionnaire and newsletter should be sent.
4. News items of organizational activities.
5. Information about publications of important choral music and books.
6. Announcements of sources of information for choral conductors.
7. Proposals for the future organization, its structure, and its responsibilities.
8. Copies of choral newsletters and journals with English translations (if possible) of items deemed worthy of republication in the BULLETIN.
9. Other items of interest to the international choral community.

PERSONS ATTENDING THE INTERNATIONAL MEETING, NEW ORLEANS, MARCH 8-9, 1981

Robert Solem, President
ASSOCIATION OF CANADIAN
CHORAL CONDUCTORS
Department of Music
University of Saskatchewan,
Saskatoon, Saskatchewan,
Canada S7 N 0W0

Ge-shun Ma, Professor
SHANGHAI UNIVERSITY
20 Fen Yang Lu
Shanghai 200031,
People's Republic of China

Waldo Aranguiz, President
ASOCIACION INTERAMERICANA
DE DIRECTORES DE CORO
Casilla 3133
Santiago de Chile

John Poole, Conductor
BBC SINGERS
Bucketsland Farm
Well End
Borehamwood, Herts.,
England

Marcel Corneloup, President
A COEUR JOIE
8-10, rue de la Bourse
F-6002 Lyon, France

Claude Tagger, Deputy General
Secretary
EUROPEAN FEDERATION OF
YOUNG CHOIRS
96, avenue Jeanne Léger
F-78150 Le Chesnay, France

Marcel Couraud
1, rue de Senantes
Eglancourt
28130 Maintenon, France

Christoph Kühlewein, Secretary
General
EUROPEAN FEDERATION OF
YOUNG CHOIRS
Sonnhalde 48
D-7803 Gundelfingen,
Federal Republic of Germany

Walter Weidmann, President
DEUTSCHER SÄNGERBUND
Hauptstrasse 12 a
D-8901 Gablingen,
Federal Republic of Germany

Herbert Sass, Past Secretary
DEUTSCHES MUSIKRAT
Am Michaelshof 4 a
D-5300 Bonn 2,
Federal Republic of Germany

Franz R. Miller
LIED UND CHOR ZEITSCHRIFT
FÜR DAS CHORWESEN
89 Augsburg, Sulzer Str. 18,
Federal Republic of Germany

Takashi Iijima, Director
TES CULTURAL CENTER
Sekaido Bldg. 2-10-10
Dogenzaka
Shibuya-ku, Tokyo 150, Japan

International Choral Bulletin Vol I #1

Oriol Martorell, Vice-President
EUROPEAN FEDERATION OF
YOUNG CHOIRS
J. Girona Salgado 6
Barcelona 34, Catalonia, Spain

Karl Scheuber
SWISS FEDERATION OF
YOUNG CHOIRS
Poststra. 4
C.H. — 8703 Erlenbach
Switzerland

Alberto Grau, President
LA FUNDACIÓN SCHOLA
CANTORUM DE CARACAS
Centro Parque Boyacá
Torre Parque, Apt. 125
Avda. Sucre-Los Dos Caminos
Caracas 1070, Venezuela

James Bjorge, Adviser for
International Affairs and
Programs
AMERICAN CHORAL DIRECTORS
ASSOCIATION
170 East End Avenue, #30-L
New York, NY 10023, USA

Gene Brooks, Executive Secretary
AMERICAN CHORAL DIRECTORS
ASSOCIATION
P.O. Box 5310
Lawton, OK 73504, USA

Walter Collins, Vice-President
AMERICAN CHORAL DIRECTORS
ASSOCIATION
College of Music, C. B. 301
University of Colorado
Boulder, CO 80309, USA

Maurice Casey, Division President
AMERICAN CHORAL DIRECTORS
ASSOCIATION
School of Music
Ohio State University
8899 N. College Road
Columbus, OH 43210, USA

Charles Hirt, Past President
AMERICAN CHORAL DIRECTORS
ASSOCIATION
School of Music
University of Southern California
Los Angeles, CA 90007, USA

Colleen Kirk, President-Elect
AMERICAN CHORAL DIRECTORS
ASSOCIATION
School of Music
Florida State University
Tallahassee, FL 32306, USA

Russell Mathis, Past President
AMERICAN CHORAL DIRECTORS
ASSOCIATION
School of Music
University of Oklahoma
Norman, OK 73069, USA

Royce Saltzman, President
AMERICAN CHORAL DIRECTORS
ASSOCIATION
School of Music
University of Oregon
Eugene, OR 97403, USA

Published by the American Choral Directors Association
GENE BROOKS, Executive Secretary
National Office
Post Office Box 5310
Lawton, Oklahoma 73504
U.S.A.

International Choral Bulletin Vol I #1

In the next issue, I shall bring you more information about the Asia Cantat and a short report on the Executive Committee meetings in Vaison.

Paul Wehrle
President, IFCM
Federal Republic of Germany

OFFICERS AND BOARD

The following is a complete corrected list of the Officers, Board, and Special Advisors of the International Federation for Choral Music:

Paul Wehrle, President
Federal Republic of Germany
H. Royce Saltzman, First Vice-President
United States of America
Gene Brooks, Secretary-General
United States of America
Claude Tagger, Deputy Secretary-General
France
Richard Ringmar, Treasurer
Sweden
Tsuguo Maeda, Chairman of the
Finance Commission
Japan
Waldo Aranguiz-Thompson, Vice-President
Chile
Kan Ishii, Vice-President
Japan

In addition to these officers, the following are members of the IFCM Board:

Walter Collins United States of America	Steen Lindholm Denmark
Marcel Courmeloup France	Jozsef Maklari Hungary
Willi Gohl Switzerland	Oriol Martorell Spain
Alberto Grau Venezuela	Lutero Rodrigues Brazil
Eskil Hemberg Sweden	Guy Saint-Jean Canada
Hidenori Itoga Japan	Gero Schneider Austria
Julien Jouga Senegal	Walter Weidmann Federal Republic of Germany
Colleen Kirk United States of America	

The following have been appointed as Special Advisors to the Board:

James Bjorge
United States of America
Takashi Iijima
Japan
Herbert Sass
Federal Republic of Germany

REPORT FROM VENEZUELA

IFCM Board member Alberto Grau has submitted the following report concerning the activities of the Fundacion Schola Cantorum de Caracas, Venezuela, of which he serves as President:

The Foundation Schola Cantorum of Caracas was constituted with the main purpose of promoting and stimulating choral singing. It hopes to bring the art of music to the Venezuelan people through the medium it considers the most direct, that of choral singing. It also intends to turn this artistic area into a proper field where young people might develop their musical sensibilities and acquire not only knowledge from their studies but also the experience of sharing responsibilities within a friendly atmosphere.

In order to accomplish this objective, the Foundation has established four Working Areas: the Movimiento Coral Cantemos; a School for Choral Conductors; the Choirs of the Foundation, Schola Cantorum de Caracas and Cantoria Alberto Grau; and the Choral Music Library. Each of these areas develops its own specific activities in improving the teaching and performance of choral music.

Movimiento Coral Cantemos

The main objectives of the Movimiento Coral Cantemos are: to stimulate the creation of choral groups and choirs; to offer its help to young choral conductors and choirs through information, repertoire, and, in some cases, grants; to organize choral festivals and concerts.

In the beginning the Movimiento had only ten choirs with 300 singers affiliated with it. By 1979 this figure had increased to 72 choirs, of which 62 were located in Caracas and the rest in other parts of the country. By 1981, the number of affiliated choirs had grown to 120.

The main activities of the Movimiento during 1982 and 1983 were as follows:

The Second Festival of Children's Choirs (non-competitive) was held in May, 1982. Fourteen choirs from Caracas shared four major individual concerts and the Fifth Ensemble Singing of Children's Choirs in the theatre of the Colegio San José de Tarbes de la

Florida. The Third Festival took place in April, 1983, including twenty choirs not only from Caracas but also from the central states of Venezuela. It concluded with the Sixth Ensemble Singing of Children's Choirs on 30 April.

The other Festival of the Movimiento Coral Cantemos is a non-competitive festival organized for all those choirs affiliated with the Movimiento Coral Cantemos who wish to take part. It is a national festival which takes place in Caracas and in other places nearby. Most of the choirs that participate come from Caracas. In 1982, the Seventh Festival consisted of 55 choirs including the choir "Vivons en Chantant" from the island of Aruba. It concluded with the Seventeenth Ensemble Singing for Youth Choirs held in the Aula Magna of the Universidad Central de Venezuela on 12 June. In May and June of 1983, 70 choirs participated, and there was an extension of the Festival to the island of Margarita. The Eighteenth Ensemble Singing ended the festival on 25 June.

The Christmas Festival has as its main objective the rescue of the tradition of Venezuelan Christmas music. It is a shorter festival than those held in the spring. In 1982, 77 choirs participated, giving concerts in the capital and in small towns nearby. In 1983, a maximum of 40 choirs will participate from 11 to 18 December.

During 1982, several choirs who are members of the Movimiento Coral Cantemos took part in international events held in Ibagué (Colombia), Aruba, the Dominican Republic, and the United States.

The Choirs of the Foundation

The Schola Cantorum de Caracas, conducted by Alberto Grau, has for a long time enjoyed an outstanding reputation in national and international circles. In 1982, for example, it made an important European tour, participating in such festivals as Europa Cantat 8 (Namur, Belgium), the Festival of Noto (Italy), and Día Internacional del Canto Coral (Barcelona, Spain). It also gave concerts in St. Peter's in Rome, at UNESCO in Paris, at Chartres (France), and the Montserrat Basilica (Spain). In 1973, it issued a recording of Venezuelan Popular Music and another of the music of Tomás Luis de Victoria.

The Cantoria Albert Grau was founded in 1976 by its present conductor, Maria Guinand. It is well-known in Venezuela for the excellence of its performances. In 1982, it issued a recording of Benjamin Britten's *Ceremony of Carols* and Venezuelan Christmas music.

The School for Choral Conductors

The conductors' school, an important ambition of the Foundation, was active from 1977 through 1980. Unfortunately, it had to be suspended temporarily in 1980 for lack of funds. At present, the education of young choral conductors takes place in the Conservatory of the National Youth Orchestra where three specialized workshops on choral music have been created.

The Choral Music Library

This library collects, classifies, and files scores and recordings of choral music. Its goal is to function in support of all members of the Foundation, choir directors of other groups who request its services, and people interested in study and research on choral music.

It published a new catalog of music for equal voices (Catalog No. 3) in 1982.

REPORT FROM SWEDEN

The following report is translated from the Swedish magazine *Korsam*.

"Anders Öhrwall will succeed Eric Ericson as the conductor of the Swedish Radio Choir on January 1, 1984, when Ericson retires. However, Öhrwall will start working early with the Choir this fall in a production by the Finnish composer Rautavaara which will be broadcast from Uppsala Cathedral by the Choir together with the Drottningholms Baroque Ensemble. The broadcast will be heard throughout Europe."

REPORT FROM EAST ASIA

IFCM Special Advisor Takashi Iijima, Secretary-General of the Japan Choral Foundation, submitted the following report to the IFCM Board at Nashville:

In late February, 1983, I undertook an inspection tour of Eastern Asia. The purposes of this tour were to make a survey of the present state of choral music in the area; to request all interested parties to join the IFCM; to ask for cooperation in the creation of an Asia-wide organization for choral music; to seek participation in the Japan Choral Federation's second project, the INTERNATIONAL UNIVERSITY CHORUS FESTIVAL '85. I am pleased to report the following findings:

The State of Choral Music

Taiwan. In Taiwan I met with Professor T.L.

ESPAÑOL

PROYECTO DE ESTATUTOS

Con el deseo de promover el arte de la música coral por todo el mundo, las siguientes organizaciones:

All Japan Chorus League
American Choral Directors Association
Arbeitsgemeinschaft Europäische Chorverbände
Asociación Interamericana de Directores de Coros
Europa Cantat, Fédération Européenne des Jeunes Chorales
Nordiska Körkommittén

se han reunido, en tanto que organizaciones fundadoras, para invitar a todos los demás miembros de la comunidad coral internacional a participar en Namur (Bélgica), del 8 al 10 de Agosto de 1982, a la creación de una organización internacional. Proponen la adopción de los siguientes estatutos:

Artículo I NOMBRE

El nombre de la organización será: Federación Internacional para la Música Coral (FIMC).

Artículo II DOMICILIO (a determinar)

Artículo III FINALIDADES

Las finalidades de la FIMC serán las siguientes:

1. Reforzar la cooperación entre las organizaciones, tanto a nivel nacional cuanto internacional, y las personas interesadas por todos los aspectos de la música coral.
2. Fomentar la formación de organizaciones corales en los países y regiones donde no existan.
3. Ayudar y promover programas de intercambios internacionales de corales, directores, responsables, compositores y estudiosos de la música coral.
4. Promover, coordinar y fomentar festivales, seminarios, concursos y reuniones de música coral, organizadas por sus miembros.
5. Facilitar la difusión de repertorio, investigaciones y grabaciones corales, y demás material adecuado.
6. Fomentar la inclusión de la música coral en los planes de educación general, y promover el intercambio de información sobre pedagogía y formación.

La organización no se propondrá ningún fin lucrativo.

Artículo IV MIEMBROS

La FIMC estará compuesta por:

1. Organizaciones dedicadas total o parcialmente a actividades corales:
 - a) internacionales,
 - b) nacionales,
 - c) regionales,

- d) locales, inclusive coros aislados.
2. Personas que deseen fomentar las finalidades de la FIMC:
 - a) directores de coro,
 - b) miembros de corales,
 - c) otras personas.
 3. Instituciones cuyas actividades están relacionadas con la música coral:
 - a) universidades, escuelas y conservatorios,
 - b) bibliotecas.
 4. Empresas, sindicatos, etc. . . ., que deseen apoyar la FIMC y se identifiquen con ella. Las cotizaciones de los miembros y sus derechos de voto, se especificarán en el Artículo VI de los presentes estatutos.

Artículo V ORGANOS

Los órganos de la FIMC serán:

1. La Asamblea General,
2. El Consejo de Administración,
3. El Comité Ejecutivo.

Artículo VI LA ASAMBLEA GENERAL

1. La Asamblea General de la FIMC estará compuesta por todos sus miembros que esté al corriente de sus cotizaciones. Los miembros a título personal deberán participar personalmente. Cada organización o institución miembro designará su respectivo representante oficial.
2. La Asamblea General se reunirá cada tres años en sesión ordinaria: la convocatoria para dicha sesión deberá cursarse, como mínimo, con 90 días de anticipación. La Asamblea General podrá reunirse en sesión extraordinaria, si para ello es convocada por el Consejo de Administración por decisión propia o a petición dirigida al Presidente por el 10%, como mínimo, de los miembros con derecho a voto; en estos casos, la convocatoria deberá cursarse a todos los miembros, como mínimo, con 60 días de anticipación.
3. La Asamblea General estará presidida por el Presidente o, en caso de imposibilidad de asistencia, por el Vice-Presidente Primero. En caso de imposibilidad de asistencia del Vice-Presidente Primero, la Asamblea General elegirá otro Vice-Presidente para presidirla.
4. Todos los miembros tendrán derecho a proponer y defender resoluciones, y a tomar parte en los debates.
5. Para las votaciones, todos los miembros de las categorías, 1 (b-d) y 2 definidas en el Artículo IV de los presentes estatutos, se reunirán en grupos nacionales, y cada grupo nacional nombrará un delegado encargado de votar en nombre del grupo. Los nombres de las personas en quienes se delegarán los derechos de voto deberán comunicarse al Secretario General antes del comienzo de las votaciones. En caso de duda sobre la per-

sona en la cual un país delegue su voto, la decisión del Consejo de Administración será inapelable. Los miembros del Consejo de Administración presentes en la Asamblea General tendrán, cada uno de ellos, un voto. Ningún miembro del Consejo de Administración ni ningún otro miembro con derecho a voto podrá ejercer más de un voto delegado.

6. El "quorum" de la Asamblea General será de la mayoría simple tanto de los miembros del Consejo de Administración cuanto de los delegados nacionales a la Asamblea General, presentes o representados.
7. La Asamblea General tomará sus decisiones por mayoría simple de votos, excepto en aquellos casos en los cuales los presentes estatutos prevén otras mayorías.
8. El Secretario General redactará el acta de la Asamblea General, la cual, una vez aprobada por el Presidente, será enviada a todos los miembros de la FIMC.
9. Las competencias de la Asamblea General serán:
 - a) aprobar los informes de actividades y económicos,
 - b) aprobar los programas de actividades futuras,
 - c) aprobar el presupuesto,
 - d) elegir 6 miembros del Consejo de Administración,
 - e) decidir en los casos de denegación de peticiones de ingreso como miembro de la FIMC,
 - f) decidir sobre las apelaciones sobre la calidad de miembro,
 - g) aprobar el importe de las cuotas de miembro,
 - h) aprobar las modificaciones de los estatutos,
 - i) decidir la disolución de la FIMC.

Artículo VII

CONSEJO DE ADMINISTRACION

1. Después de cada Asamblea General ordinaria, el Consejo de Administración se constituirá por el procedimiento siguiente:
 - a) los representantes de cada una de las organizaciones fundadoras,
 - b) seis miembros elegidos por la Asamblea General para un mandato de 6 años, excepto en las primeras elecciones en las que tres de ellos sólo tendrán un mandato de tres años,
 - c) todos los miembros citados elegirán, de entre ellos, el Presidente de la Federación, para un mandato de tres años no renovable, y un Vice-Presidente primero que pasará a sucedir al Presidente al final de su mandato.
 - d) los miembros del Consejo nombrarán un máximo de seis miembros adicionales para el Consejo y para un mandato de 6 años, excepto en el primer nombramiento en el que tres de ellos sólo tendrán un mandato de 3 años.

- e) el Consejo de Administración al completo elegirá de entre sus miembros:
 - de 2 a 5 Vice-Presidentes,
 - 1 Secretario General,
 - 1 Secretario General Delegado,
 - 1 Tesorero.

2. El Presidente ostentará la representación de la FIMC en todas las circunstancias. El Presidente autorizará los gastos y firmará los acuerdos o contratos que obliguen a la FIMC. Con el acuerdo del Consejo de Administración, el Presidente podrá delegar algunas de sus funciones al Secretario General o a cualquier otro miembro del Consejo de Administración.
3. En ausencia del Presidente, o por delegación, el Vice-Presidente Primero ejercerá las funciones de Presidente.
4. El Secretario General, asistido por el Secretario General Delegado, gestionará las cuestiones normales de la vida de la FIMC, dentro del marco de las resoluciones de la Asamblea General y de acuerdo con las instrucciones del Presidente. El Secretario General será directamente responsable de su labor ante el Consejo de Administración.
5. El Tesorero será responsable ante el Consejo de Administración en lo relativo a la supervisión de las operaciones financieras de la FIMC.
6. El Consejo de Administración se reunirá siempre que lo exijan los intereses de la FIMC y, en todo caso, al menos una vez cada 18 meses.
7. Cada miembro del Consejo de Administración dispondrá de un voto. En caso de empate, el voto del Presidente será decisivo.
8. El Consejo de Administración tomará sus decisiones por mayoría simple de votos, excepto en aquellos casos en los cuales los presentes estatutos prevén otras mayorías.
9. Para que las decisiones de una reunión del Consejo de Administración sean válidas deberán estar presentes, por lo menos, la mitad de sus miembros. Si no existiera dicho "quorum," se convocará otra reunión para una fecha que no podrá fijarse a menos de seis meses de la primera. En esta reunión no se exigirá ningún "quorum."
10. En caso de muerte o de dimisión de alguno de sus miembros elegidos o nombrados, el Consejo de Administración podrá designar un sustituto para ocupar dicha vacante hasta la próxima Asamblea General. Si la vacante se produjera entre los delegados de las organizaciones fundadoras, serán las respectivas organizaciones quienes nombrarán sus propios sustitutos.
11. Si por causa de fuerza mayor no pudiera reunirse la Asamblea General, el Consejo de Administración permanecerá en sus funciones hasta la próxima Asamblea General.
12. Las competencias del Consejo de Administraci-

ón serán las siguientes:

- a) preparar los informes de actividades y económicos,
- b) aprobar los informes de las comisiones,
- c) preparar los programas de actividades futuras,
- d) preparar el presupuesto,
- e) nombrar un máximo de seis miembros adicionales para el Consejo de Administración,
- f) admitir los nuevos miembros de la FIMC,
- g) proponer negociaciones a solicitudes de nuevos miembros o exclusiones de miembros de la FIMC,
- h) proponer el importe de las cuotas de miembro,
- i) preparar el orden del día de la Asamblea General,
- j) decidir sobre la creación de Secretariados Regionales,
- k) decidir sobre la creación de comisiones, designar sus miembros, y definir sus objetivos.

Artículo VIII COMITE EJECUTIVO

1. El Comité Ejecutivo estará constituido por los 5 miembros elegidos por el Consejo de Administración,
 - El Presidente,
 - El Vice-Presidente Primero,
 - El Secretario General,
 - El Secretario General Delegado,
 - El Tesorero.
2. El Comité Ejecutivo, de acuerdo con los presentes estatutos y las decisiones del Consejo de Administración, gestionará las cuestiones normales de la vida de la FIMC durante los periodos comprendidos entre dos reuniones del Consejo de Administración.
3. El Comité Ejecutivo se reunirá siempre que sea necesario, pero, al menos, una vez cada seis meses.

Artículo IX SECRETARIADOS REGIONALES

1. El Consejo de Administración podrá crear Secretariados Regionales de la FIMC, en cooperación con las organizaciones internacionales o nacionales de un continente o una región.
2. Los Secretariados Regionales tendrán una labor de cooperación en su región y colaborarán en el cumplimiento de los objetivos de la FIMC, de acuerdo con el Artículo III de los presentes estatutos.

Artículo X COMISIONES

1. Si el Consejo de Administración lo considerase necesario y conveniente, podrá crear Comisiones con responsabilidades específicas en determinados sectores de actividades.

2. Para cada una de estas Comisiones, el Consejo de Administración:
 - a) nombrará sus miembros,
 - b) definirá sus sectores de actividades, programas y presupuestos.
3. El Presidente de cada Comisión deberá ser un miembro del Consejo de Administración.
4. El Presidente de cada Comisión presentará un informe sobre las actividades de dicha Comisión a cada reunión del Consejo de Administración.
5. Las Comisiones se reunirán tantas veces como fuese necesario en función de sus recursos disponibles.

Artículo XI RECURSOS ECONOMICOS

1. Los recursos económicos de la FIMC provendrán de:
 - a) cotizaciones de los miembros,
 - b) ingresos por actividades,
 - c) subvenciones de organizaciones internacionales, gobiernos y organismos públicos,
 - d) donaciones, subvenciones o legados de personas físicas o morales.
2. El Consejo de Administración decidirá la parte de presupuesto que se asignará al Secretariado Central y a cada uno de los Secretariados Regionales.

Artículo XII MODIFICACIONES DE LOS ESTATUTOS

1. Los presentes estatutos podrán ser modificados por el voto afirmativo de 2/3 de los miembros presentes o representados en la Asamblea General.
2. La aplicación detallada de los presentes estatutos se llevará a cabo de acuerdo con el Reglamento Interior que será sometido a aprobación o, en su caso, a modificación a la Asamblea General ordinaria. La votación será por mayoría simple.
3. Las modificaciones de carácter puramente redaccional a los estatutos o al Reglamento Interior podrán ser decididas por el Consejo de Administración. Dichas decisiones serán dadas a conocer o bien por escrito a todos los miembros de la FIMC o bien oralmente a la Asamblea General.

Artículo XIII DURACION Y DISOLUCION

1. No se fijará término a la duración de la FIMC.
2. La Asamblea General podrá decidir la disolución de la FIMC por una mayoría de 2/3 de los votos. Si no pudiera llegarse a una decisión a este respecto, podrá convocarse una Asamblea General extraordinaria que podrá decidir la disolución por mayoría simple de votos.
3. En caso de disolución, los bienes de la FIMC serán transferidos, de acuerdo con las decisiones de la Asamblea General, a una o diversas organizaciones internacionales o nacionales con finalidades similares.

INTERNATIONAL CHORAL ACTIVITIES:

An attempt at classification

(The following article was written by IFCM European Secretary-General Claude Tagger as one result of the research that led to the publication of his *Census* of choral organizations. Corrections and comments should be sent to M. Tagger at the following address: Bergstrasse 35, D-6601 Bübingen, Federal Republic of Germany.)

All those concerned with choral music who are interested in activities on an international level are confronted with the problem of trying to find their way among an ever-increasing number of events announced around the world. What are the contents of each event? How are the events to be compared with each other? Where can one find information concerning them?

In this article I should like to make a first attempt at a classification of such choral happenings. I hope this attempt will result in many comments and communications and that eventually we shall reach a satisfactory classification that would be helpful to all of us. It must also be clear that it has not been my intention to exclude or promote any particular event over others. I could use only the information available to me, and it is precisely one of the aims of this article to extend our information on the subject.

I. Organizers of international events

There are four major categories:

I.1. International organizations

The few established international choral organizations, practically all members of the IFCM, organize activities that quite naturally are international in scope.

I.2. National organizations

All kinds of national organizations — be they associations of choral conductors or of choirs, regions, towns, governmental bodies, or others, organize choral activities with foreign participation. It is sometimes difficult to know who is the effective sponsor; therefore, we shall not try to distinguish between choral organizations and others. However, there is a very important distinction to be made between two different categories of events:

I.2.1. Events of a truly international character

In some cases it is the wish of the organizers actively to attract foreign participants in an event. In this case, the event could be classified as truly international. The Arezzo Competition in Italy is a good example.

I.2.2. Events with international participation

In other cases, a national body organizes a national event and opens it to foreign participants, either on a free basis or by invitation. A clear example of this kind of event is the Choralies de Vaison-la-Romaine, which is organized for its membership by the French A Coeur Joie movement but which has a rather large international participation.

I.3. International broadcasting bodies

The two existing international broadcasting bodies, EBU (European Broadcasting Union) and OIRT (International Radio and Television Organization) organize their own choral competitions.

II. Categories of international events

The most difficult problem, however, is not the classification of events but giving a name to each class, because everybody uses almost any name for any kind of event. Think of how many different activities the names of "Festival," "Rencontres," "Competition," "Convention," etc., may cover, and you will understand the problem.

For the sake of classification, I should like to propose the following names and contents:

II.1. Festivals

In a festival, the participants assemble to work together. The emphasis is clearly on working in seminars, community singing, workshops, and the like. The concert part of such an event is seen essentially as a means of presenting the results of common work.

II.2. Meetings

In a meeting the main emphasis is on giving each participating group the opportunity to present its own previously prepared work to the other participants or to a nonparticipating audience.

II.3. Competitions

There is no need to explain what a competition is, but two categories must be distinguished:

II.3.1. Competitions of choirs

II.3.2. Competitions of composers

III. Classification

Once all these categories have been defined, we obtain the following table. (Again, I should like to point out that the fact of not being included in this table, or being in the incorrect category, is the result of my present state of knowledge and by no means the result of any deliberate choice on my part):

	INTERNATIONAL ORGANIZATIONS	NATIONAL ORGANIZATIONS		INT'L BROADCASTING BODIES
		International Purposes	National Purposes	
FESTIVALS	Europa Cantat Nordklang Asia Cantat Singing Weeks of Europa Cantat Singing Week of AGECE	Zimriya (Israel)	Choralies (France) Choralies (Canada) Festliche Tage (West Germany)	
MEETINGS		Neerpelt (Belgium) Montreux (Switzerland) Porto Alegre (Brazil) Leipzig (East Germany) Manila (Philippines) Den Haag (Netherlands) Nancy (France) "Lincoln Center" (U S A) "Eurotreff" (West Germany)	ACDA Convention (U S A) Tallinn (Soviet Union) "Chorfest" of the DSB (West Germany)	
CHORAL COMPETITIONS		Arezzo (Italy) Spittal (Austria) Varna (Bulgaria) Debrecen (Hungary) Pecs (Hungary) Tours (France) Tolosa (Spain) Gorizia (Italy) Llangollen (Great Britain)	"Chorwettbewerb" (West Germany)	"Let the People Sing" (EBU) OIRT Competition (OIRT)
COMPOSERS' COMPETITIONS		Tours (France) Llangollen (Great Britain) Tolosa (Spain)		

I am sure that an examination of this table will bring about interesting comments and conclusions from all of us, and I should like to begin by presenting some observations of my own:

1. The overwhelming weight of Western European activities in relation to the rest of the world: Western Europe 21 in 8 categories; Scandinavia 1 in 1 category; Eastern Europe 6 in 4 categories; Asia 2 in 2 categories; North America 3 in 3 categories; South America 1 in 1 category; for a total of 35 events in 9 categories. (Israel's Zimriya has not been included here.)

2. The unequal numbers in different categories.

3. The different customs of the various countries, some of which, like Italy, are accustomed to competitions, and others where these hardly exist.

4. Finally, the very limited influence of all these events on the life of the world's choral singers. We already are aware of the frequent international activities of choirs in bilateral exchanges, concert tours, and so on. But the more valuable, higher level of international choral activity, as presented in this analysis, covers at the utmost 20,000 singers per year, or only two of every thousand singers in the world.

CONTEMPORARY CHORAL MUSIC

Lists, scores, and recordings of contemporary choral compositions are frequently available on request from the music centers of individual countries. The *Bulletin* has recently received notice of such availability from the following centers:

Canadian Music Centre
Chalmers House
20 St. Joseph Street
Toronto, Ontario
Canada M4Y 1J9

Australia Music Centre
80 George Street North
The Rocks, Sydney
NSW 2000, Australia

Swedish Music Information Center
Sandhamnsgatan 79, Box 27327,
S-10254 Stockholm
Sweden

He also suggested changing the format of the *International Choral Bulletin* to that of a full magazine as soon as sufficient articles and advertising are secured.

Before the Board adjourned, President Wehrle announced that the next Board meeting will be held 19-24 July, 1984, in Nagano, Japan during ASIA CANTAT.

BULGARIA

An announcement has been received by the *Bulletin* from Maria Kuteva, President of the Professional Women's Choir of Bulgarian Television. She says, "Our choir consists of 20 to 25 highly qualified singers of great ability . . . The rich Slavonic voices guarantee music of wonderful nuances in color and dynamics. We successfully perform musical compositions by old masters as well as from the classical, romantic, impressionist, and expressionist repertoire, as well as modern avant-garde music. A great part of our program consists of the Slavonic orthodox chants and arrangements of Bulgarian folk songs . . . The choir has made a number of radio and television recordings of highly professional quality . . . We would like to inform you that we are in a position to accept possible offers for a concert tour, participation in operas and concerts, and for the making of studio recordings according to your dates and places." Their conductor is Mihail Angelov.

President Kuteva can be reached at Block 23, Entry B, Drujba Complex, Bulgaria.

REPORT FROM CHILE

(The *Bulletin* has received the following report of choral activity in northern Chile from Gabriel Rojas Martorell of the University of the North in Antofagasta.)

In 1963 (21 years ago!) I had the opportunity to organize the First International Choir Festival in Antofagasta as Chairman of the Organizing Committee. Sixty-five choirs came to the Festival, from the University of Puerto Rico, Peru, Bolivia, Argentina, Uruguay, Brazil, and Chile. For 10 days, 2500 singers sang, performed folkloric dances, and displayed their own handicrafts. It was such a beautiful festival that it is still remembered in the city and considered as one of the most successful musical events in South America.

Later, in 1968, I also organized the First International Festival of Teachers Choirs with the participation of 1000 singers in 24 choirs from several countries of South America. This was another beautiful event.

Every year now we organize a local choral festival with the choirs from elementary schools, high schools, two universities, and teachers choirs, who rehearse and perform throughout the school year from March to December.

I conduct two choirs in my city, the University of the North and the Elementary School Teachers' Choir. Some of my performances with the University Choir have been musical comedies such as "The Man of La Mancha" and "Fiddler on the Roof." The singers play the main characters even though they have not had any drama studies. Because we needed an orchestra to perform these musicals, I formed one. It was a very interesting experience, but at the same time a very difficult one. My greatest reward was to show that it was possible to accomplish such a task.

The Teachers' Choir repertoire includes the folkloric "Chilean Mass" using typical instruments of the country. The choir participated in the International Choral Festival in Porto Alegre, Brazil, last October, and this "Mass" was a great success. We have attended this Festival in Brazil three times, in 1970, 1974, and 1983.

I have composed an "Andes Cantata," based on typical northern Chilean music, which has been recorded by the choir of the University of the North, and have published four Christmas carols, a selection of typical carols from different countries.

I was proud to have attended the founding meetings of the International Federation for Choral Music in Namur, Belgium, in 1982.

PLUS ÇA CHANGE . . .

(The following is a report from Jim Borge, Special Advisor to the IFCM.)

The International Student Musical Council (ISCM) was founded on 4 July, 1931, at the University of Munich, with Marshall Bartholomew (USA) as President and Holger Beck (Denmark) as Secretary.

Seventeen delegates from Germany, Switzerland, England, Latvia, Estonia, Lithuania, Sweden, Norway, Denmark, Finland, Yugoslavia, Hungary, and the U.S.A. attending the founding meeting. All were conductors of male choruses.

The stated purposes of the ISCM were: Exchange of information and contacts; exchange of scores; exchange of concert visits; and arrangement of international festivals of university choruses.

AMERICA CANTAT POSTPONED

The AMERICA CANTAT festival in Montreal, Canada, which was announced in the last issue, has been postponed from 4-15 July, 1984, to a future date. For further information, write: AMERICA CANTAT, C.P. 34, Succ. Beaubien, Montreal, Québec, Canada H2G 3C8.

much better to convince the choirs of these countries to organize themselves.

List choral competitions and festivals

List professional choirs

The most important conclusion of all this is that IFCM members must be responsible for improving this *Census*. Send me all the information about any change in your organization, about numbers, about affiliations. Even if you would rather not have had your organization listed in the *Census*, why not make sure that the information published is at least correct?

Claude Tagger
IFCM Deputy Secretary-General
Bergstrasse 35
D-6601 Bublingen
Federal Republic of Germany

REPORT FROM PERU

(This report was submitted by Professor John Cobb of Eastern Oregon State College (USA). Professor Cobb recently spent a summer in Peru studying choral music there.)

Choral Music in El Dorado

During the summer of 1983 I had the good fortune to receive a Fulbright Grant for an extended study-tour of Peru with several other scholars from different disciplines. My colleagues and I spent nearly seven weeks traveling and learning about the history, social and economic systems, and art and architecture of that fascinating land. As a member of the International Federation for Choral Music, I had earlier written to IFCM Vice-President Waldo Aranguiz of Chile for a list of choral musicians in Peru. Of the many disciplines represented in our group, I felt that I made the earliest and best progress in my study due solely to my professional contacts through the IFCM.

The history of vocal music in Peru originates in pre-recorded times, much as it does in any great civilization. The first written records come from post-conquest accounts of how Incan history had been maintained in a culture with no written language. This task had been left to the chroniclers of Inca society, who were great singers noted for their skills in memorization.

Following the Spanish invasion of 1532, music establishments quickly began to flourish in every major urban center, with composers and practitioners displaying a level of accomplishment close to that of their European counterparts. Indeed, the composers of colonial times left a legacy of Baroque-style compositions that richly deserve performance today, many of them still lying undiscovered in various locations throughout the country because of the paucity of musicological research carried out there so far.

At the present time, music education in the schools is inadequate to the task of exploiting this wealth of cultural heritage to the fullest extent. I would estimate that education in music in the Peruvian schools is given an even lower priority than it is here in the United States. But as is true everywhere, there are scattered individuals creating educational programs and performing groups of true worth.

As my privilege to hear, and even to work with, some of these ensembles during my time in the country. If I were to generalize on what I discovered, I would say that my strongest impression was of individuals who had no

difficulty in making the emotional commitment to singing that results in performances of high intensity as well as artistic merit.

The choral music of Peru is characterized by indigenous elements such as pentatonic-scale systems and dance-related rhythmic patterns, leavened by an Hispanic overlay of charm and sophistication. I found the result to be exciting and satisfying to the most discriminating ears. As for the works I heard, I was struck by the diversity of forms that represented various areas of the country and also by the constant interpolation of percussion instruments, which added a flavor to the music that was unique in my experience. The vitality was amazing to witness and to be caught up in. I was pleased to note that in a concert of Peruvian works I presented this spring in Oregon the vitality was still present. North American student performers and audience alike were temporarily transported to an elevated level of excitement that is so central to the artistic experience.

In my opinion, the needs of Peruvian choral music must be met in the future by the Ministry of Education, which will ultimately decide that a concern for all of the arts must occupy a more central position in the curriculum than is now the case. The increase in training of qualified music educators would naturally follow such a shift in emphasis, and choral music in that wonderful country would blossom in the rich profusion that only such a fertile location can provide. The root stock is already there.

REPORT FROM SWEDEN

Eric Ericson made a farewell concert tour with the combined Swedish Radio and Chamber Choirs during the first week in July. On the program were the *Sanctus* for double choir by Frank Martin; the world premiere of "*Darkness shall divide . . .*" by Sven-Erik Bäck; Rachmaninov's "*The Great Doxology*"; the Poulenc *Mass*; Lars Edlund's *Gloria*; and "*Deutsche Motette*" by Richard Strauss.

At the conclusion of this tour, the choirs made an appearance at the meetings of the International Society for Music Education in Eugene, Oregon, (USA) and toured the US West Coast.

AMERICA CANTAT

The America Cantat Board of Directors announces that the first AMERICA CANTAT has been rescheduled for the summer of 1986 in Montreal, Quebec. This decision was made to give choirs of North America sufficient time to include the first AMERICA CANTAT in their plans. Information and registration materials are available from AMERICA CANTAT, C.P./P.O. Box 34, Succursale Beaubien Station, Montreal, P.Q. H2G 3C8, Canada.

CHORAL MUSIC SELECTION

This small choral composition with Latin and French texts was written by Jürgen Bendig. It is reprinted here with the kind permission of IFCM publisher-member Mösel Verlag of the Federal Republic of Germany.

See "Jam ver" by Jürgen Bendig
in the P.O. 1.

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QUE PASA

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RAICES -

— "A Clash of Titans" (Faith, Culture and Polity)

by Rafael Aragón

Hispanic Presbyterians have been taught to believe in a faith, molded by the reform tradition as it was viewed and understood by the early XX Century Anglo missionaries. They have practiced faith within the perimeters of tradition and culture. However, now they are told to review teaching, faith and behavior in light of the new church and the approaching realities of a new century.

They face a new day with great complexity and tremendous challenges created by the Hispanic population growth in the Americas.

For the average Hispanic Presbyterians the creation of the Presbyterian Church (USA) has not changed much the way they were. As a matter of fact, some are unaware of the existence of a new Presbyterian Church.

They continue to view ministry as it always has been. In their view, the changes brought to life and contained in the Plan for Reunion are things of concern only to some pastors and for church executives.

A brief analysis of the situation tells that many Hispanic Presbyterians are mainly concerned with the survival of their own small congregation. A mentality which has fostered dependency and a paternalistic understanding of ministry dated back to the turn of the century. A format which has prevailed in the early missionary work and still is evident in many Hispanic congregations.

During the last decade many efforts of consciousness raising have been done reviewing ministry within its new perspectives, which calls to Hispanic Presbyterians to actively participate in partnership in miss-

more on page 2

VILLANCICOS DE NAVIDAD

A LO LEJOS, bajo el cielo estrellado de la noche, se oyó un maravilloso canto. El eco de esa música resonó sobre los campos de Belén cuando el coro angelical cantó el primer villancico de Navidad: "GLORIA A DIOS EN LAS ALTURAS Y EN LA TIERRA PAZ, BUENA VOLUNTAD A LOS HOMBRES". Asombrados los pastores que cuidaban sus rebaños esa noche sintieron tanta emoción al escuchar el hermoso canto, que abandonaron sus ovejas para ir hasta el pesebre.

Algunos de los antiguos villancicos que hoy se cuentan pertenecen a la música folclórica denominada **legendaria**, ya que han surgido del corazón del pueblo y el nombre de sus compositores fue olvidado. Es la música del pueblo común y sencillo. El villancico siempre narra una historia o alguna forma de celebración relacionada con la Navidad. El

sigue en la 5

RAICES — "A Clash of Titans . . ."

(continued from the first)

ion and which also requires connectional-ism in the implementation of mission. This mode of operation has found some resistance because it means to drift away from tradition.

Hispanics are traditional people, it is painful for them to break away from the old ways.

Out of the above there is the challenge to continue pounding the doors of the past proclaiming this new directions, with prophetic urgency, hoping that the people will listen, and change may take place.

SECONDLY, a greater disturbance is created when the new church brings down old theological postulates embroidered in tradition. Here is where faith, culture, and politics clashes within the Hispanic reality. From the point of view of ecclesiastical reality, the Book of Order may tell the way to do things. However, from the context of history, faith and culture the Book finds difficulties in dictating behavior within the Hispanic church membership dynamics.

There is conflict with some emerging theological and polity issues which are now the law of the Church. Hispanics are resisting to fully acquaint themselves with the new directives: Among them are second baptism, selection of women as pastors for Hispanic congregations, (not necessarily related with ordination of women), children's communion, the new status of Elders as Presbyters, the participatory Presbyterian system where majority rule vs. single family control, the never ending tendency to move toward a congregational system vs. Session as the governing body, Session and pastor relationships, Presbytery oversight of of Session and congregation, and many others.

Once again the challenge brings out the need of breaking down the ways of yesterday and make possible the creative implementation of the newness at hand.

Furthermore, in the same manner that Hispanics grab tradition and culture and try

to hold on to it, they have the capability to release them and embrace with intensity new formats and faith expressions. This is the hope for Hispanic Presbyterians and the Presbyterian Church (USA). Once the challenge of reconciling faith, culture and polity is achieved, Hispanics may become a driving force which could enhance the mission of the Presbyterian Church.

It is in this clash of titans, where faith, culture and polity may find harmony among the Hispanic reality. It is here where the Presbyterian system finds its greatest challenge and opportunity. Then the Church will find a new venture in mission, the day when Hispanics become active participants in the whole ecclesiastical process which establish polity and direct designs for mission and ministry. It will be so because Hispanics represent the new frontier in ministry so much needed to motivate mission excitement and action among Presbyterians in the United States. The future rests in the hands of a people who can provide a new dawn in mission.

A CHRISTMAS THOUGHT

On October 7, three hundred Presbyterian women gathered in Washington, D.C. for a conference. The Rev. Katheen Jiménez gave the closing sermon. A quotation from her sermon is fitting for this time of the year

"It is not accidental that Mary's song, as it comes to us through the Gospel of Luke, is today one of the most frequently used pieces of Scripture in the church in Latin America, because it declares a truth that battered and suffering people can still understand: The God this woman sings about is a God who scatters the proud, is a God who puts down the mighty, is a God who feeds the hungry, is a God who exalts the lonely."

Praise be to God for giving us love and justice. **Have a Merry Christmas!**

UPDATE . . .

from page 4

as the Hispanic Caucus of the West. Furthermore that the Synod requests that the Program Agency do the same and that the Synod Executive and the Stated Clerk be the persons who shall bring the issue to the attention of the Program Agency Board which will meet at the end of January 1985.

These actions are in line with similar

requests taken by the Synod of the Sun and the Synod of the Southwest, which are the three synods sharing the border with Mexico with 50% of the Hispanic constituency of the Presbyterian Church (USA). Let's pray that our voice is heard and our claim is taken care.

God's will be done.

-Rafael Aragón

Villancicos . . .

-viene de la primera

villancico es festivo y alegre.

1. VILLANCICOS DE DANZA

El uso del villancico como danza de Navidad, surge de los servicios religiosos primitivos, y constituye uno de los muchos intentos de los Padres de la Iglesia, de combinar la música religiosa con la música popular. Muchos de los villancicos más antiguos reflexionan la influencia de la danza delante del altar.

2. VILLANCICOS DE LOS PASTORES

Una de las formas de villancicos más antigua proviene de los pastorales que eran tocados por los pastores en cada Nochebuena, desde el comienzo de la celebración de la Navidad. Ningún otro pasaje de la Natividad ha apelado más a la imaginación de los fieles que el de la historia de los pastores que oyeron el primer villancico la noche de la Primera Navidad.

3. VILLANCICOS DE LOS MAGOS.

Cuando la idea original del nacimiento establecido por San Francisco de Asís fue desarrollada por sus seguidores, llegó a ser costumbre tener toda la escena del pesebre con personas reales. Así surgieron estas dramatizaciones.. Era la marcha de todos los niños de la iglesia al pesebre en el altar.

Tres jóvenes o niños destacados en sus estudios y en conducta eran seleccionados para representar a los tres reyes magos. Se vestían con ropas largas, coronas en la cabeza, y orgullosamente marchaban por todo el pueblo, hasta llegar a la iglesia.

Según la leyenda, Melchor, Gaspar y

Baltazar, descendientes de Sem, Cam y Jafet, fueron los primeros en rendir honores a Jesús. Estos tres reyes guiados por la brillante estrella llegaron al lugar donde el niño estaba, doce días después de su nacimiento, y le ofrecieron oro, incienso y mirra. Así en esa duodécima noche (enero 6, Día de Reyes), en vez de Navidad en los países de tradición católico-romana, los cristianos se intercambian regalos.

4. VILLANCICOS DE LA NOCHE SANTA

La noche del nacimiento de Cristo se convirtió en uno de los días más felices y festivos de la iglesia. Los cantos que narran la hermosura de esa noche se encuentran en todos los países. El más popular de todos estos cantos es, sin duda, "Noche de paz", que nos viene de Alemania.

5. VILLANCICOS DEL NIÑO CRISTO

Es natural que el niño Cristo sea el sujeto de muchos de los antiguos villancicos. La mayoría son sencillos, a veces narraciones imaginativas de algún evento del nacimiento de Cristo. Son cantos acerca del niño y no cantados a él.

6. VILLANCICOS DE LEYENDAS

Muchos de los villancicos que hemos considerado son legendarios; pero hay otros de interés que pueden clasificarse aparte por que narran alguna historia legendaria en particular del tiempo de la Navidad, conocida sólo en sus propias tierras.

En todos los cantos folklóricos legendarios, la influencia del clima, las costumbres y características del pueblo pueden notarse. Y así sucede con los villancicos de Navidad.

En los países del norte, los villancicos describen los abetos y la nieve, y en los países del sur, ellos hablan de los pájaros y las flores que guardan al niño dorado.

-sigue en la página 8

La responsabilidad . . .

-viene de la 3

debemos de vivir lo que creemos, porque el mundo quiere ver hechos y no palabras.

¿Quiénes forman la Iglesia? La Iglesia está compuesta de creyentes, o sea los que han aceptado a Cristo como su Señor y Salvador personal. Si Ud. es una de esas personas, recuerde que tiene una grande responsabilidad de obedecer los preceptos de Cristo, porque El dijo: "Si me amáis, guardad mis mandamientos" (Juan 14:15).

¿Qué pasa cuando el padre de la familia elude su responsabilidad? Ud. lo puede ver, todo anda mal. Así cuando el cristiano elude sus responsabilidades la causa de Cristo lo sufre. Por eso el mundo anda en malas condiciones, y esto no es lo que quiere Cristo el Señor. El dijo: "Vosotros sois la luz del mundo. . . . vosotros sois la sal de la tierra. (Mateo 5:13-14). La sal y la luz son muy buenos cuando los sabemos usar. ¿Es Ud. sal y luz? o ¿es a margura y tinieblas? Si todos cumplimos con nuestra responsabilidad el mundo podrá cambiar y podremos ver que la paz, el amor y la fraternidad sean un hecho.

Recordemos las palabras del apóstol:

"Pues si anuncio el evangelio, no tengo por qué gloriarme; porque me es impuesta necesidad; y ¡hay de mí si no anuncio el evangelio! (I Corintios 9:16).

Así que la responsabilidad tuya, como la mía, es la PROCLAMACION DEL EVANGELIO, PARA LA SALVACION DE LAS ALMAS, recordando lo que dice la parábola: "...¿Qué es esto que oigo acerca de tí? Da cuenta de tu mayordomía, porque ya no podrás más ser mayordomo". (Lucas 16:2)

-Juan Rodríguez V.



El Rev. Hector Delgado (izq)

South Gate Celebrates

THE COMMUNITY PRESBYTERIAN HISPANIC CONGREGATION OF SOUTH GATE not only rejoicingly celebrated its anniversary during October 12, 13, 14, but more triumphantly the climax of years of total dedication and perseverance.

Eight years ago, two Hispanic Elders of the Anglo congregation, considering the growing presence of Hispanics in the neighborhood, made efforts to begin a ministry among them. After a while, a joint project with the Presbyterian and Methodist church was begun. This ministry folded, and was started again four years ago with four people as a Presbyterian congregation. Now we have over a hundred people attending.

It was an inspiration to witness the entire church pulling together for the success of the anniversary celebration. This indeed is an accomplishment when we take into consideration that our church represents Presbyterians from eight different countries. We also were impressed with the positive response from the community. Presently five families are attending the services as a result of the outreach primarily conducted by our youth through mail and canvassing.

The program was very diversified characterizing our Hispanic heritage. The Rev. Rafael Aragón, our guest speaker, eloquently presented inspiring sermons. The Rev. Dr. Armando Ramírez and the Mexican Folklore Ballet of El Siloé Presbyterian Church presented an extremely beautiful program, enriching us with Mexican culture. The women of our church prepared an elaborate feast with typical dishes from their countries.

We wish to express our earnest appreciation to the Rev. Rafael Aragón, and the Rev. Dr. Armando Ramírez, not only for their participation in our program, but more importantly for their continuous love and commitment to our congregation. Both have been very supportive in the organization of our church.

-Hector Delgado

The Rev. Hector Delgado is the pastor of the congregation at South Gate -- See pictures of the celebration in another page.

mido.

7. VILLANCICOS DE COSTUMBRES

El árbol de Navidad es de origen muy antiguo, porque Virgilio habla del árbol mágico con sus juguetes colgando. Fué llevado a Alemania por las hordas conquistadoras, y de ahí ha pasado a otras tierras como una costumbre navideña.

El abeto (pino) alegremente adornado adquirió su lugar en las festividades de Navidad en los tiempos de Martín Lutero. Fue popular primero en los países protestantes y más tarde llegó a ser parte de la Navidad de los niños en todas partes del mundo.

(Material elaborado por Lois Kroehler y Daniel Montoya-- Tomado de JUPRECU, Cuba)



Parte de los miembros de la **Comisión Hispana** cuando eligieron al Dr. Ramírez como moderador para 1985.

El nuevo moderador de la **Comisión Hispana**, Rev. Dr. Armando Ramírez



El Ballet Folklórico Mexicano de la Iglesia "El Siloé". El Dr. A. Ramírez al micrófono.



La congregación de South Gate celebra el festín

El Siloé HONRA AL REV. G. P. SIMMONDS

UN BANQUETE ESPECIAL se llevó a cabo el pasado 20 de Octubre, en la Primera Iglesia Presbiteriana de Pasadena, para dar gracias a Dios por la vida del Rev. George Paul Simmonds, y para celebrar sus 94 años de vida y 70 años de fiel y fructífero ministerio cristiano. El ministerio del Sr. Simmonds ha impactado a todo el pueblo cristiano en el mundo hispano particularmente a través de las más de mil traducciones de himnos del inglés al español.

El Rev. George P. Simmonds fué pastor de El Siloé y director ejecutivo de Cleland House (1939-1950). Cleland House es la agencia social y filantrópica mas antigua en el Este de Los Angeles, que se fundó y desarrolló bajo las alas de El Siloé, de ahí que dicha iglesia patrocinó el evento. Aproximadamente 400 personas asistieron y de acuerdo a numerosos comentarios espontáneos se puede decir que fue una noche llena de alegría, risa, convivialidad, y sobre todo inspiración cristiana. El éxito del evento se debió en gran parte al comité organizador: Daniel Luján, presidente y quien tuvo la idea del banquete, Reyes Ogas, y Eleanor Jiménez, todos ellos 'discípulos' del hermano Simmonds.

La vida de servicio a Dios y al prójimo de George P. Simmonds representa en una forma elocuente la teología y filosofía de ministerio que la congregación El Siloé está desarrollando y que con mayor intensidad desempeñará en su nuevo edificio en la calle 3a. en el corazón del Este de Los Angeles (el terreno ya es nuestro y empezaremos a construir en seis o siete meses, Dios mediante).

Así como el hermano Simmonds, la iglesia El Siloé está decidida a proclamar el poderoso y transformador Evangelio de Cristo Jesús y a servir en el nombre de Cristo con integridad, seriedad y denuedo a una comunidad con una gran diversidad de problemas familiares, económicos, sociales y emocionales; para así traducir en forma pragmática y concreta el amor de Dios para el ser humano. Esta antorcha dada a nosotros por pastores co-

mo el Rev. George P. Simmonds se mantendrá encendida y creemos que por la gracia de Dios y el ejemplo de la presente congregación generaciones subsiguientes sabrán enarbolar fielmente este fuego santo.

A continuación compartimos con Uds. el texto de la Proclamación que le otorgó el Sínodo del Sur de California y Hawaii en esa noche memorable.

-Armando Ramírez

(El Sr. Simmonds está dispuesto a considerar invitaciones para cantar y/o predicar en su iglesia. - Teléfono (818) 795-5072)

Synod of Southern California and Hawaii. Presbyterian Church (USA)

WHEREAS, The Rev. George Paul Simmonds has been a servant of the Lord for 70 years as missionary, pastor and translator of gospel music into Spanish; and

WHEREAS, he was a pioneer Missionary to Ecuador and subsequently a worker for the American Bible Society in Peru; and

WHEREAS, it was during his South American term that he began a long career in the spanish translation of hymns of the faith; and

WHEREAS, he has continuously translated more than 1,000 hymns which are to be found in 60 hymnals that are used interdenominationally throughout the Hispanic world; a work that is considered an invaluable contribution to Spanish hymnody; and

WHEREAS, he served as Pastor of El Siloé Presbyterian Church, and Executive Director of Cleland House, the oldest human service center in East Los Angeles,

WHEREAS, at the age of 94 he is still actively involved in the Hispanic Community by helping to raise funds for a church and human services center complex that will serve the greater East Los Angeles area;

NOW, THEREFORE, BE IT RESOLVED that the Synod of Southern California and Hawaii does commend and extend its deep appreciation to the Reverend George Paul Simmonds for his seven decades of faithful service to God and the Church of Jesus Christ.

Signed,

The Rev. Dr. Frederick J. Beebe, Synod Executive
The Rev. Dr. John Chandler, Los Ranchos Presbytery
Executive Presbyter

Elder Dan Luján, Banquet Chairperson
Elder Reyes Ogas, for El Siloé congregation

Himnos Selectos

NOTA: Esta nueva edición de los Himnos Selectos, que ha esperado unos quince años para salir a luz, ha contado, primero: con el ardiente interés y el tesonero esfuerzo del Gerente de la Casa Unida de Publicaciones S. de R. L., el Prof. Gustavo A. Velasco; segundo: con la ayuda desinteresada y muy valiosa de la Sra. Profa. Leticia Euroza, quien gustosamente dió su tiempo para enmendar y corregir las músicas originales, que mucho lo necesitaron, y tercero: a la habilidad manual del Sr. Conrado Morales, dibujante, quien copió algunas músicas. Sin la ayuda de estos obreros cristianos la Décima edición de los Selectos no hubiera podido publicarse. Gracias, pues, a ellos muy rendidas.—V. Mendoza.

Casa
colección
para el
publica
de Him
Selectos.
Han
ahora e
himnos
Esperar
Sigui
cambiar
al uso e
original
de Jove
general
servir n
a El se

México
Junio de

DEL AUTOR

Casi en los comienzos del siglo, en 1904, preparamos una pequeña colección de menos de cuarenta himnos bajo el título de Himnos Selectos, para el uso de la iglesia de Puebla; después, en el correr de los años, se publicaron nueve ediciones y varios sobretiros aumentándose el número de himnos en cada edición y creciendo a la vez la popularidad de los Selectos.

Han pasado unos 16 años desde que salió a luz la novena edición, y ahora ofrecemos a nuestros hermanos la Décima edición, con muchos himnos nuevos que esperamos ayuden más y más al canto en general. Esperamos que ahora la popularidad de los Selectos siga aumentando.

Siguiendo algunas sugerencias, el carácter de nuestra colección ha cambiado un poco, convirtiéndose en un Himnario más general, destinado al uso de toda clase de reuniones en las iglesias; la diferencia está en que originalmente sólo se destinó a las Escuelas Dominicales, las Sociedades de Jóvenes y cultos de avivamiento, y ahora se destinará para el canto en general, ampliando así su radio de aplicación. Solamente nos proponemos servir mejor al Señor, ayudando al pueblo evangélico en el canto. ¡Que a El sea la gloria.

Vicente Mendoza

México, D. F.
Junio de 1952

Himnos Selectos

4/25/85

Westminster Choir Col Libe

Himnario Cristiano: una colección de himnos para el uso de la iglesia, escuela dominical, y los cultos evangelísticos

Church of God - Christian Menonite
Moundridge, Kansas 67107 Gospel Publishers

Distribuido por

Publicaciones Evangélicas Iglesia de Dios en Cristo
Menonita de México San Rafael, N.L. Via Saltillo,
Coah. Mex

copyr 1974 by Gospel Publishers
Moundridge, Kans. 67107

2nd printing 1980

430 hymns

shaped notes all the way through

Indices de tópicos, English Index, Índice alfabético
de títulos

#14 Mi Rey y mi amigo - Vicente Mendoza

101 El sembrador letra y música Guillermo
Gillam

standard gospel type of the parabola
of the sower

204 En Jesús mi Señor encontré dulce paz ^{letra} V. Mendoza

standard gospel type música (?)

This hymnal has some other songs for which words
were written or translations made by V. Mendoza

At least one translation by E. Velasco

Several translations by Rev. P. Simmonds

~~370 Juventud Entusiasta y Risueña~~

~~música C.E. Mora~~

International Choral Bulletin

Vol 1 #2 Waldo Aranguiz (Chile) was member of the Interim Committee.

[draft of Statutes of the Assoc.]

Vol II #1 [Memb ^{2 sides} applying]

p. 3. Lutero Rodriguez elected members of the Board
Waldo Aranguiz elected one of 2 vice-presidents
p 4 amendments to the statutes

Vol II #2 ^{p.2} Waldo Aranguiz Thompson elected vice-pres
Aug 1982
Alberto Grau (Venezuela) + Lutero Rodriguez
(Brazil) elected to Board

p. 4. delegates at Constitutive Meetings for the International Federation for Choral Music held in Namur, Belgium, 8-10 August, 1982

Bolivia - Hector Janor Vargas del Carpio

Brazil - Cleofe Person de Mattos

Maliddy Costa Rossetto

Lina de Vecchi Silveria

Chile - Luis D. Bravo Bravo

Juan Nicolas Jusakov Calfa

Guillermo Vergara Carvajal

Jorge Meneses Cerda

Gabriel Rojas Martorell

Hugo Muñoz Sepulveda

Waldo Aranguiz Thompson

Columbia (sic) Horacio Casas Rengifo

Javier Fernando Mejia Villamizar

Peru - Manuel Cuadros Barr

Puerto Rico - Felix Alfredo Cancel-Mazarco

Evy Lucio Flovet

Angel M. Matto

Spain - Jesus Maria Gonzales Arlanzon

Ramon Arrillaga

Emanuel Artiguez

Jon Bagüés Erroondo

Oriol Martorell

Leo Masso

Antoni Sabat

Joan Valló

Venezuela - Maria Adela Alvarado Rodriguez

Judith Arteaga

Ricardo Cortés

Michel Custache

Alberto Grau

Maria Guinand de Grau

Pedro Roberto Nogales Rivas

Cira Guadalupe Parra

Humberto Sagredo Araya

Guillermo Scharffenorth

Vol II #3 p. 1. 1st regular meeting of Board
of IFCM - Nashville, TN 13-14 March, 1983
Jean Farnawiecki (Peru) attended as a
guest.

p. 4 notice of Concurso Polifónico Internacional
Abaque, Colombia (no date given) for info,
write: Conservatorio de Música de ~~Tolima~~
Tolima, Calle 9a, No. 1-18, Apartado Aéreo 61,
Abaque, Colombia

p. 5. Basque Song & Polyphony Competition for
Choirs. Tolosa, Spain (no date given) for further
info, write Turismo Ekinbide Etxea, Centro

International Choral Bulletin, cont.

de Iniciativas Turísticas, Calle San Juan, Tolosa
(Guipuzcoa), Spain

Vol. III #2 Jan '84

Erratum - The name of Alberto Grau of Venezuela
was inadvertently omitted from the list of those attending
the IFCM Board meeting in Mar '83 in Nashville, TN.
Maestro Grau was indeed in attendance

Vol IV #2 Census: Addenda + Corrigenda

#586 new. Agrupación de Coros de Levante

San Antonio

Peñinscola (Castellón)

Spain. This new org. has joined AGECC.
See #501. Is this an implicit member of
the IFCM.

Vol III #1 p. 1

1985 will bring us Europa Cantat in Strasbourg ^(sic)
with an outstanding program, especially the three ateliers
dedicated to the idea of IFCM: one on Japanese
choral music, one on Latin American choral music,
and one on African choral music.

Vol IV #2 p. 8 Europa Cantat. Strasbourg, France.
17-28 July 1985. Sponsored by the European Federation
of Young Choirs. Choirs + individuals welcome. For info
write: Eur. Federay of Young Choirs, Adersheimer Strasse
60, D-3340 Wolfenbüttel, Fed Rep of Germany

Repertoire International de Littérature Musicale
under the sponsorship of the International
Musicological Society

4/25/85

Notes taken
at Westminster
Choir College
Princeton, NJ.

RILM abstracts of music literature
Relig Mus Cumulative Index VI-X (1972-1976)
75:2230 cc³⁶ Brazil, Afro-Brazilian music
nat. elements

influenced by 2nd Vatican Council 73:45 74 br⁹⁰

A Béhaque, Gerard (U of Texas at Austin, USA)
Notes on Regional & national trends in afro-Brazilian
cult music. Tradition + renewal: essays on twentieth-
century Latin American literature & culture. Ed. by Verlin
H. Forster (Urbana: U. of Illinois, 1975) 68-80

Discusses regional & national elements in Afro-
Brazilian religious music. Considers various transplanted
cults in terms of musical patterns, functions, and liturgical
settings. Suggests that some cults (Cobloco, Umbanda)
and their musical forms are becoming identity symbols
for the majority of Afro-Brazilians, and that this
music is becoming stylistically integrated with
nationally prominent popular music.

→ Schubert, Guilherme (Rio de Janeiro, BR)
A música sacra na história da música.
Rio de Janeiro: Electra 1970) 160 p. In Pt.

Describes the position of sacred music in the
general development of music, as well as its position
in relation to the new determinations of the
Vatican II Council.

Printed in the
U.S.A.
1983

Music in Catholic Worship, Rev. Ed. 1983
#1.95 Office of Publishing Services,
U.S. Catholic Conference
1312 Massachusetts Ave. N.W.,
Washington, D.C. 20005

[Faint, mirrored text from the reverse side of the page, including phrases like "Bible in English", "liturgical", and "musical"]

[Faint, mirrored text from the reverse side of the page, including phrases like "Bible in English", "liturgical", and "musical"]

4/30/85

Faustini

at Saint Paul's Presby.
Ch.
Newark, N.J.

can't afford / pub. mus - Brazil no cost
Paulo Faustini Jr / Chow College

#8 ^{written by} Quarta Gloria Havis Morsis de Almeida 1973

^{we get} F I wint. cantata O Reino Divino

Vol II

#33 de osmeu povo se humilha
to Amem 85 from
Os Deus Proclama VdI

Entrada Festiva - cong likes

printed soon A Cruz de Cristo

cycle for Advent { Luz
Paz
Alegría
Esperanza
A Deus Dai Graças

permission to travel but send - trans
also send - like Celebremos

sequel to Cantata Domino - Veniste Exultemos
get wr, WCC, ~~series~~

wife directs youth choir - 2 ch, both Eng + Port cong grow.
o d (hr to day since Sept '84

send - CA - (x) w/o done, o - familiar w,

tell her wr Torah - show her Advent series
o d lost a NC - transit

Evilina Harper blind, I alert
shipped his books + they never arrived

To write Faustini

Who is L.M.N. author of words of A Cruz de Cristo

5/6/85

Princeton Theol Sem

ML 136.5 94 G21 Garcia Muñoz, Carmen + Waldemar
Un archivo musical americano ^{incl. Roldán}
Editorial Universitaria de Buenos Aires 1972
Catalog of the manuscript collec - Cathedral
Platense, Sucre, Bol.
[Colonial Period]

R #

ML III . V89 Voigt, Louis + Ellen Jane L. Porter

* Hymnbooks Collec of North Amer
Springfield, Ohio Hymn Soc of America 1979
names of collectors + collec

[Listing of libraries, etc, + a few of their specialized subjects; only possibilities below]

Z

ML 128. C 54 V94 Von Ende, Richard C.

* Church music: an international Bibliography
Metuchen, N.J. Scarecrow Press 1980

F-44

#2554 Hispanic Soc of Amer Library Broadway
155 St NY 10032 (212) 926-2234 Mus - gen collec
privately endowed society w honorary mem.
Works on Hisp mus + music, Span sheet mus.
Open Tues - Sat Closed Aug, Chr wk + holidays
[nothing said about church music.]

5 Hymns
2 Cantos
3 Christmas
4 Easter
1 Cantata

seat D 23

Library of Congress

5/7/85

Lopez Cobo, José

La Música en la Catedral de Palencia

Escma Diputación Provincial de Palencia 1980 -

✓ Cancionero popular serrano (Valverde de los Arroyos)
M 1779. compilación, José Fernando Binto, Emilio Robledo.
C 1647 Guadalajara: Institución Provincial de Cultura
"Marqués de Santillana" 1980

La Familia de Dios Celebra

1980 cat

✓ Lamas, Dulce Martins

M 2065. L2P4 Pastozinhas, pastoris, presépios e lapinhas
[M 1659] Rio de Janeiro: Gráfica Olímpica Editora 1978
[M 5200] Rua da Regeneração 475 - Bonsucesso
1980 cat

hist + crit. of musical dramatic pieces given in Brazil in 60's in NE Brazil groups we present regularly. children act as

✓ Calvo-Manzano, María Rosa

M 1710. Retablo de Navidad: el pequeño nacimiento
[(M 5300)] Madrid: Unión Musical Española c 1975 simple for children piano pieces

✓ 1980 cat
Canciones cultas y diversas: a tres y cuatro voces iguales
M 1495. selección y prólogo,
C 226 Sergio Moreira Caracas 1978

~~Rivero, Pedro~~

1979 anthology

Peña, Ricardo

(historiography)

⑦ Himnología popular
Casa Bautista de Publicaciones 1977

1978 cat
+ subj head:
M 2033. Cantatas, sacred (Women's Voices)
L 48 V6 Atelier Clona, Alfonso 1912 -
V. Strales de la Anunciación
Santiago de Chile: Universidad de Chile, facultad de Ciencias y Artes Musicales y de la Representación 1976

might be lovely done by professional soloists + strings + bells

cantata
carol
Chr
Easter
Hymns

Brubeck, Dave

La Fiesta de la Posada: a Chr. choral pageant,
for sop, tenor, bar. bass soloists, unison
children's voices + SATB chorus, with piano
2 guitars, 2 trumpets, string bass +
percussion / music by Dave Brubeck /
text by Iola Brubeck

Delaware Water Gap PA Shawnee Press © 1975

✗ Espinosa, Juan Antonio 1938 —

Letras y música
de Espinosa

M 2142. S5E834
[M 1977. P 75]
[M 1980. 18]

Jan-June 77

Escucha nuestros gritos en la noche
Madrid: EAPSA 1976
Velázquez, 28 Madrid 1

✓
M 2085.
C 2344

✓ Cancionero musical de Legovia. Selections
Five villancicos: for 3 + 4 voices and/
or instruments / edited by Carolyn Lee
Lustleigh, Devon: Antico Edition c 1976

✓
M 1687.
A 7 V 554

✓ Villancicos tradicionales argentinos
selección y acompañamiento de
Padre Osvaldo Catena 1 ed. Buenos Aires
Casa América c 1975
División Desarrollo Musical Avenida Mayo 959 Buenos Aires
Bonum - Editorial y Librería, Malpica - 859 - Buenos Aires, Arg.

1976 cat
listed under
Cath Church list
& criticism?

Souze, José Geraldo de
Folc música e liturgia, subsídios para
o estudo do problema.
Petrópolis, Editora Vozes 1966

listed under
Christinas
& all songs
music

As Pastorinhas: estudo do folclore
angrense / editado por Ednéia do
Nascimento Pascoal — Angra dos Reis,
Estado do Rio de Janeiro 1975

under Cath. Church - history + criticism

Mujal Elías, Juan
Lérida, historia de la música (Spain)
Lérida: Dilagro 1975

listed under Portugal, hist. + criticism

Szövérfy, Josef
Iberian Hymnody: survey + problems
Albany, N.Y. Classical Folia Editions 1971

1975
cat

Villancicos y canciones religiosas de Navidad
Recopilados por la Delegación Nacional de la
Sección Femenina del Movimiento
Madrid: Editorial Almena 1974

✓
✓
M 2085
V 538

not on shelf

Cartemos al Señor: himnos para celebración
litúrgica - Ed. Española; con el orden de
la Misa y Misas del Kyrie
Huntington, Ind: Our Sunday Visitor 1975

M 2132
55 C 176
✓

Menéndez de Esteban, Jose, comp.
Auroras y lotullas populares a la Virgen
de Ujué
Pamplona: Ediciones y Libros 1973

1974
cat

Cants - Catalan dardis Guarnier, Manuel
Cançonet valenciana de Nadal
Valencia, Editorial Lory 1973

also under
hist + crit

Cants, Lat Amer.

Fjerstad, Helen Luvaas, comp

The shepherds (Los pastores); Span Amer Christmas for 5A
voices. Traditional ~~settings~~ melodies in settings by
Helen Luvaas Fjerstad. Span. texts freely translated
& set in Eng. verse by Helen Fjerstad with optional staging
& instrumentation. Minneapolis, Schmitt, Hall + McCreary Co. 1972

M2191.
e5R6
Rodríguez Mata, Magdalena
Auto de Natividad

Ordenado y compuesto por Jimena
Menéndez-Pidal

Ilustrado con música de
Magdalena Rodríguez Mata
1 ed. Madrid, Aguilar 1971

Disco Casals, Pablo 1876-1973

El pessebre Poem by Joan Alavense
Columbia M2 32966 1974

Stevenson, Robert Murrell, comp.

17th cent. villancicos, from a
Puebla convent archive, transcribed
with optional added parts for
ministriles

Lima, Ediciones Cultura 1974

1973
cat

López Cruz, Francisco

El aguinaldo en Puerto Rico (su evolución)

San Juan, Instituto de Cultura

Puertorriqueña 1972

Villancicos valencianos

Valencia, Delegación Provincial de la

Sección Femenina del Movimiento de

Valencia 1971

M 1979.V5

Catalan
words

Hymns, Spain

Tarragona, Spain

Morant i Claret, Jordi

Iconografía de Tarragona: recull dels goigs

Tarragona, Ajuntament de Tarragona, 1972

Libe Cong 5/8/85

* Cancionero musical de la provincia de Valencia
ed Salvador Seguí et al

M1779. Valencia: Institución Alfonso el Magnánimo,
Diputación Provincial 1980
C1644 Piles, Editorial de Música, Archena 33 - Valencia 14, Esp.

~~Cancionero Popular Serrano (V)~~

Pastorais copy p 47, 52

get this

Escucha nuestros gritos

titles? 9 Desterrados

songs based on Bib, Psalms + Bienaventurados
some letra by others, 39 Pablo Neruda

Valverde de los Arroyos

Small town until recently w/o electricity or paved (?) streets

carretera
Relig. festival at begin. v summer.

Folklorico y tradicional in many pueblos de España
Dance very important part of the festival

5 Villancicos - ed. Carolyn Lee

taken from a Span. manuscript dated circa 1500
in archive of Segovia Cathedral

#

2 #2

OK Villancicos tradicionales Argentinos

copy p 9, 19-20, 35-37, 45-6, 47-48, 50-51, (71-2) 745
77-79

Canciones cultas y diversas

OK

no p# El Pastorcito Celestial

copy Villancico José Antonio Calcaño

Buy

Cantemos al Señor

copy 1974

Our Sunday Visitor, Inc.

Huntington, Indiana 46750

OK

NY Public Library

The Research Libraries
Dictionary Catalog of the Music Collection

2nd Edition Vol. 19

1982

Hymns, Chilean F 10 5147

Vasquez de Quiña García, Isadora

Costumbres religiosas de Chiloé y su
raigambre hispana

Prólogo por Carlos Lavín

Santiago de Chile, Centro de Estudios Antropo-
lógicos 1956

Rael, Juan Bautista

The New Mexican alabado: w Transcripts
of music by Eleanor Hague, Stanford,
Stanford Univ. Press 1951

Stanford Univ. publica, University Series -
Language & Literature V. 9 #3

Church
Music
Lat Amer

Dissertation Abstracts - Library of Congress 5/9/85

Musical events in the lives of the people of a Caribbean Island,
St. Lucia Order # DA 8422240

Jocelyne M. Guilbaud Univ Mich 1984

use of music - wake celebra

The Poor and the Kingdom: God in Solidarity with the Poor

order # DA 8415913 STC 1984

Fernando Santillana

So. Western Baptist Theol. Seminary

The Choral Music of Luis Sandi (1905-) Leslie Gomez

11 Sandi's choral works written 1930-77

only 4 are published

this this dissertation Pt. III reproduces all of them
since manuscripts are not readily available.

Mexican Institutions & Archives: Their History & Development

Order # DA 8414422

Virginia Ann Newton, Univ. Texas Austin 1983

No other ref. work of this scope exists for Mexico or
any other country in Lat Amer. It is both a general reference
source for info on institutions and a finding aid for
researchers using archives. Analyzes the dynamic
effects of historical change by [various ^{institutions} agencies] from the
Conquest to the present. Archival siting in Mexico
greatly improved because of energetic program by
National Archives... Researchers from fields such
as music are finding valuable info. This study is
relevant for archives of all countries of the Americas
which were originally under Spanish rule.

Vatican II in the development of criteria for the use of music in the liturgy of the Roman Cath. Church in the US + their theological bases Order # DA 8320294

Winter, Miriam Therese Princeton Theol Sem 1983

Two theological orientations, 2 liturgical foci, + 2 streams of music exist in the post-Conciliar church... consequently, there has been and still is misunderstanding, even polarization concerning the interpretation + implementation of the Council's expectations. The same document, however, also contains the potential for theology + practical reconciliation. What is needed is a theology of music.

A study of some multi-ethnic congregations in light of church growth + the homogeneous unit principle Order # DA 8318812

Charles Leonard, Charles Randolph

Eastern Baptist Theol Sem, 1983

Review of sociological factors at work in the communities where multi-ethnic congs. are found. Factors such as economics, housing, govt. + people movement discussed.

Conclusions: 1. members in multi-ethnic settings are proud to be in such cong. 2. cherish their relationships with other races + cultures. 3. many feel uncomfortable talking about racial + cultural differences 4. in general feel that there ~~are~~ are problems within the Church, but express strong sense of commitment in promoting their oneness in the Body of Christ. 5. Spirit of inclusiveness is held high in the minds of the people. 6. most have experienced

change of varying degrees as far as their attitudes toward those of other cultures + races.

Pastors ^{interviewed} of such cong. handle a good deal of conflict + tensions until the bond of trust is formed. (2) all are committed to strengthening of their situation but felt that such situations should not be created deliberately 3. felt that "age" played a big part in progress

A survey + evaluation of the musical suitability of the sacred songs used in church-related pre-schools of the U.S.

Order # DA 8319592

Gastler, Oliver Univ Texas at Austin 1983

Some results indicate that less complexity in melody, rhythm, harmony + form, as well as lower pitch levels + greater tonal variety may contribute to a more suitable preschool song repertoire.

✓ Indigenous forms of music in Foreign Mission Stations of the So. Baptist Convention Order # DA 8211393

Simmons, Sandra Kay Baylor Univ. 1981

Indigenous music widely used for evangelistic purposes among music missionaries serving 45 countries under auspices of Foreign Mission Board of So. Baptist Convention. Most used both vocal + for instrumental indig. selections to teach the gospel. These reflected national culture, customs, habits + beliefs of ethnic group involved

The Musical Traditions of the Blacks of Coastal Peru Vol I-II

Order # DA 8206083 Tompkins, William David Univ. Calif. SA 1981

... Complicating the research of almost any ethnomusicological study are those unscrupulous

composers who register almost forgotten folk songs as their latest compositions, "and

The Solism in the Meth. Episc. Church in the Philippines in 1933 Del Rosario, Romeo 1981

A Componential Analysis of the Ecuadorian Protestant Church Order # 8118937

Reed, Jerold Fuller, ^{School of} World Mission 1974

study of over 50 factors relat. to internal growth of the Prot Church in Ecuador + how these factors affected its growth

Protestantism in Nicaragua: its historical roots + influences affecting its growth
Order # 8115870 Ferris, George
Temple Univ. 1981

Simmons

p. 31? 33? 38? 69, 74

p. 31 early missionaries to Brazil w/ Amer so simply transl Br Amer hymnbooks into Port, Today much of the native folk music of Brazil is assoc. with spiritist or animistic cults + the secular morality of folk festivals. indig. music has been somewhat slow to make its way into the missionary's teaching repertory (Note: based on personal correspondence between Mr. Stan Moore, music missionary to Brazil + the writer Jan-Mar 4, 1981)

34

39 missionaries

countries represented in this study included Arg, Brazil, Chile, Colombia, Costa Rica, Mex, Nicaragua, Spain, Urug, Venez.

69 vocal mus, very little difference in missionary approach to singing evangelistic ^{indig.} music overseas + in the evang. music in work serv in US Nationals in the countries where Southern Baptist music missionaries are located assimilate vocal music with their new Christianity in much the same way ~~that~~ as in the US churches overseas use greater variety of musical instruments.

74 The songs + instrumental compositions described by the music missionaries were musical manifestation of new Christians within the framework of the customs + lifestyles of the indigenous areas from which they came. The nationals preferred music which expressed Bible truths, the joys of new life in Christ, worship + formal praise, and evangelizing their neighbors through the messages of the songs.

75 most instruments described by missionaries inexpensive, portable, + required a minimum of training to play.

HYMNAL REVISION UPDAT

A Newsletter of the Hymnal Revision Committee

FALL 1985

P.O. Box 801
201 Eighth Avenue South
Nashville, TN 37202
Carlton R. Young, Editor

327 Hymns Retained from 1966 Book of Hymns

The following pages contain a list of hymn texts which have been tentatively approved for retention in the Revised Hymnal. This does not include Wesley hymns; recommendations of these will be made by a special Wesley Consultation (see elsewhere on page).

We invite your general and specific reactions and comments. Please send your comments to:

Dr. Carlton R. Young, Hymnal Editor
The United Methodist Publishing House
P.O. Box 801
Nashville, TN 37202

Evaluation of Other Hymns

The Hymnal Revision Committee has also approved "in principle" 89 hymns, chants, and spirituals from sources other than the "Book of Hymns." These include 60 Negro spirituals and other songs from the Black tradition from "Songs of Zion," 16 from "Celebremos," representing the Hispanic tradition; six from "Hymns from the Four Winds," representing the Asian-American tradition, and one representing the Native American tradition.

These, added to the proposed retentions, total more than 400 hymns proposed for inclusion in the revised hymnal.

The entire hymn output of Charles and John Wesley remains to be reviewed as a separate category, and other popular sources of Methodist hymnody, including the Cokesbury hymnal, are yet to be reviewed.

In addition, all hymns under consideration must pass several more checkpoints, including theology, familiarity, language, singability, and popularity, before the committee can finally approve them.

Wesley Hymns

The first of a series of special consultations comprised of Wesleyan scholars was held September 12 at Southern Methodist University in Dallas. This group will be making recommendations to the Hymnal Revision Committee about the heritage of Wesley hymns currently in the 1966 "Book of Hymns."

The 16-member consultation includes Dr. Albert C. Outler; Dr. Kendall McCabe, United Theological Seminary; Dr. Richard Heitzenrater, Perkins School of Theology; Dr. Steven Kimbrough, visiting scholar, Princeton Theological Seminary; Professor Rex Matthews, Candler School of Theology; and other members of the Hymnal Revision Committee.

The Hymnal Revision Committee at Work



←
Raquel
Achón

Interpreter Jan. Feb '86

said the purpose of the tants will be to review nsive readings, hymns worship resources proposed by the committee for the new hymnal. The revision committee will make changes based on the consultants' recommendations, as well as from other resource persons.

Letters went to the members of the Council of Bishops, who were asked to choose the seven persons before the October meeting of the hymnal committee.

New Quarterly Presents Research, Opinion

The current issue of *Signs of the Times*, a quarterly United Methodist "forum for research and opinion," presents a broad spectrum of Protestant reaction to the recent Roman Catholic Bishops' pastoral letter on Catholic teaching and the U.S. economy.

Included are summaries and editorials from *Clergy and Laity Concerned*, *Sojourners*, *Public Policy Report*, *The Christian Century* and *Christianity Today*. The articles represent both liberal and conservative perspectives.

Signs of the Times is published by the Office of Research of the General Council on Ministries, with United Methodist leaders and researchers as its primary audience. Of the Catholic pastoral letter, the Rev. Paul F. McCleary, GCOM's associate general secretary for research, says, "Issues of concern to our fellow Christians ought also to be a concern of ours."

He urges United Methodists to become familiar with the pastoral letter and hopes the articles presented by *Signs of the Times* "will contribute to a greater understanding between United Methodists and Roman Catholics."

Signs of the Times debuted earlier this year with a double issue on "The Connection." Issue 1 dealt with "A People Drifting—Apart," Issue 2 with "A People Pulling Together." Both were written by the Rev. R. Sheldon Duecker, pastor of High Street Church, Munice, Ind.

Future issues will present the views of United Methodists on current issues and report on research under way within the church.

Copies of *Signs of the Times* are available from the Office of Research of the General Council on Ministries, 601 Riverview Ave., Dayton, Ohio 45406-5543. They are free while the supply lasts.

Portrait Series Planned

"Thomas, the disciple who became certain through doubting" is the subject of a painting by the Rev. Kenneth Wyatt, a retired United Methodist minister from Tulia, Texas. The painting is the first in a series on the Apostles which will be produced in cooperation with the United Methodist Foundation for Evangelism.

Income from the sale of the por-



Portrait of Thomas, the disciple

traits will be used to support chairs of evangelism at United Methodist seminaries. The foundation is an affiliate of the General Board of Discipleship.

For further information, contact the Rev. Charles Kinder, president, United Methodist Foundation for Evangelism, 1910 Adelia St., Suite 6, Nashville, Tenn. 37212. Telephone 615 / 327-2700.

Center Transferred

Officials of Scarritt Graduate School, Nashville, Tenn., recently announced that the Multicultural Resources Center of the Division of Education and Mission of the National Council of Churches of Christ has been transferred from its former location at 475 Riverside Drive, New

York, N.Y., to the library at Scarritt

The center, with 3,000 print and audiovisual resources, is expected to be open to the public by October. It will be governed by an advisory board representing several denominations. Dr. Charles Foster, professor of religious education at Scarritt, will serve as director.

Originally established as the Black Christian Education Resources Center, it reflects the cultural diversity of churches in the United States. The collection contains curriculum and other materials on Asian American, Black, Hispanic and Native American ethnic groups.

It is expected that the center will be used by researchers and by persons developing multicultural programs in local churches.

For further information, you may contact The Library, Scarritt Graduate School, 1008 19th Ave. S, Nashville, Tenn. 37203. Telephone 615 / 327-2700.

Alternate View Network Telecasts via Satellite

Beginning Oct. 6, four hours of programming will be telecast each Sunday from Alternate View Network (AVN) via Galaxy I, Transponder 22, described by AVN officials as the number one satellite providing programs for cable systems across the nation.

The programs will be sent to the satellite from the studio and station of AVN, owned and operated by First Church, Shreveport, La. Programs will be scheduled from 10:45 a.m. to 2:45 p.m. Eastern Time.

"Television has the capacity to reach multitudes of people across the country that otherwise the church would never reach," according to Curtis A. Chambers, AVN general manager. "It has a unique capacity to educate, illuminate and motivate persons. The church must not fail to use this powerful means to touch human lives in positive ways."

Dr. Chambers said a variety of programs are planned including religious news, musical presentations, educational shows, worship experiences, panel discussions on questions of faith and interviews with public figures and religious leaders.

Network chief engineer, Jack

Oct. '85

El Valor de la Música en la Adoración Cristiana

Por Raquel Achón

No cabe duda que estamos viviendo en un período de inquietud acerca de lo que es la Adoración Cristiana.

Muchas congregaciones se han dividido, otras se han polarizado. Hay quienes han querido erradicar los estilos que no son familiares, así como el lenguaje tradicional. Otros hacen resistencia a cualquier cambio.

Dos factores debemos considerar: el surgimiento del movimiento carismático dentro de algunas denominaciones, y el impacto del pluralismo cultural, el cual ha presentado la necesidad de hacer la alabanza a Dios más inclusiva.

La música se emplea extensamente en nuestros servicios religiosos y ocupa casi un tercio del tiempo en el desarrollo de nuestra liturgia. Martín Lutero y Juan Calvino tenían conceptos conflictivos en cuanto a la música de los himnos y el contenido de los textos, sin embargo, estaban de acuerdo en que los himnos se entonaran en la lengua vernácula de los pueblos.

En los años 343 al 383, el Concilio de Laodicea había prohibido el canto congregacional, y permitía el canto solamente a personas designadas para esta tarea.

Lutero entonces utilizó la música para enseñar doctrina y principios religiosos y afirmó "Estoy firmemente persuadido que después de la teología, no existe arte que se coloque en el nivel de la música, porque después de la teología es el único arte capaz de proveer paz y gozo al corazón."

De hecho, fueron Juan y Carlos Wesley, los que dieron a la música congregacional el ímpetu que la levantó a dimensiones de gozo y entusiasmo. Para ellos, el propósito de la música era doble; evangelizar y enseñar. Si examinamos sus himnos, revelarán profunda y sólida doctrina. Juan escribió más de 6,500 textos de himnos. Estos himnos proveyeron una fuerza cohesiva a la Iglesia de entonces, la cual ha llegado hasta nosotros.

De aquí se deriva la idea que una de las funciones primordiales de la música



es la de ser catalista y a la vez ampliar horizontes. La música también llena una función especial en la cultura de los pueblos y es por esto muy necesario tratar de incorporar modos nuevos de presentar el canto a Dios.

Esto ha causado conflictos en aquellos que se obstinan en permanecer con lo antiguo, sin cambios. Nuestras iglesias han dependido demasiado de la música importada y traducida. Muchas veces este proceso de traducción ha sido doble: del alemán al inglés, y de éste a nuestro idioma español. Si bien hay un sinnúmero de himnos cuyo mensaje central no se ha alterado con tales traducciones, hay otros que han sufrido alteraciones. Al examinar nuestros himnarios, este factor se puede comprobar. Existe un creciente interés de escribir textos y componer música que nos hable de nuestra propia experiencia como pueblo hispano.

El sentido de "celebración" es muy profundo en nuestra cultura. Esta celebración no es más que la unidad de la familia de Dios y el vehículo por excelencia para expresarla es a través del canto. Tenemos nuestro estilo, nuestra

propia experiencia, y con todo ello, tenemos también un mensaje que comunicar.

En el tercer párrafo del Prefacio de *CELEBREMOS II* (el suplemento a nuestro Hymnario Metodista), se nos da a conocer que el Comité de Trabajo de esta publicación "tomó seriamente las recomendaciones de *MARCHA* de hacer mayor uso de música autóctona en nuestra adoración." No pretendemos reemplazar los himnos tradicionales que por años hemos venido entonando. Estos himnos mantendrán su vigencia por su expresión amplia y general del sentimiento piadoso. Simplemente, favorecemos el propósito de la Iglesia Metodista Unida de hacer participar directa y activamente al pueblo de Dios en una *CELEBRACION*.

Es posible que utilizando nuestras formas musicales, cantando de nuestra propia experiencia, seamos más espontáneos en nuestra alabanza a Dios.

SOLI DEO GLORIA = SOLO A DIOS LA GLORIA

La señora Raquel Achón es una especialista de Himnología Metodista de Cuba y reside en Los Angeles, California.

1985 Los Angeles, CA

Metropolitanas

INSTANTANEAS

Por: Octavio R. Costa

Reconocimiento al "Orfeón Cubano"

Mientras en uno de nuestros estacionamientos se llevaba a efecto el Festival del Perú, convocado por la "Asociación de la Solidaridad Hispano-Americana", bajo el patrocinio de NOTICIAS DEL MUNDO, en el salón de conferencias se celebraba una reunión de la Junta Patriótica Cubana, para honrar al "Orfeón Cubano", con motivo de los diez años que ahora se cumplen de su fundación.

Yo he presenciado la actuación del Orfeón a través de esta década que Yoel Borges y sus compañeros ha tenido el acierto de conmemorar. No sólo he vivido la emoción de sus felices interpretaciones, sino que he contemplado el espectáculo que han ofrecido siempre los que asisten a estas presentaciones del grupo. Yo he visto vibrar a cubanos



luta. Nacida en Santiago, donde dicen que son más altas las palmas, lleva a toda Cuba en lo más entrañable de su ser. Soprano, de una bellísima voz, se sabía todas nuestras preciosas canciones, compuestas por los compositores más inspirados que tuvo nuestra patria. Ella supo cuanto de esencia cubana había en sus versos. Ella supo captar como el ritmo de las mismas correspondían a la índole misma de nuestra naturaleza, de todo aquello que compone, con el paisaje y la historia, el alma nacional.

¿Cómo no utilizar la música cubana para llegar a todos los corazones y llevarlos a comulgar unánimemente ante el altar sacrosanto de la patria? Porque podrá haber diferencias, pero, ¿en dónde están ante una canción de Sindo Garay, de Manuel Corona, de Rosendo Ruíz, que fueron los cuatro grandes de la trova en la década de los veinte? Ante una melodía de Eusebio Delfín, de Ernesto Lecuona, de Gonzalo Roig, ¡qué unanimidad de sentimiento...! Es que la música nos une, y nos une porque brota de la conciencia colectiva, desde ese alto nivel espiritual en el que no hay distinciones.

Para llevar a cabo su obra

Fin

Por das en t semana ayer vo

Est turas, de cuales o sionada

"Co tos", ma

Qui sábado, fueron n

Osc tiroteo al 17 años, la oficina

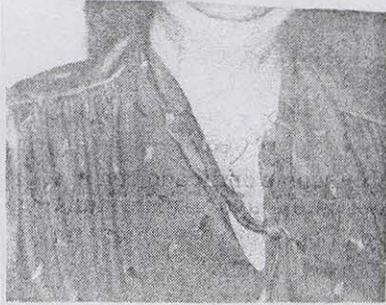
Gus dente se y ha sido

Por dillero, F hacia las grupo de en el Hos

Asím no identif comida, a al comer

A un López, de 3.30 a.m., una lata

En V de edad, Young, d leen, que atrás, fue



Dinorah Garrido

de todas las edades ante la deliciosa música de esas viejas y clásicas canciones de ayer. ¿Por qué? Porque la música es la más sensible y eficaz manera de expresar los sentimientos, de revelar toda el alma de un pueblo. Ciertamente, la música es un misterio. Es algo que no podemos explicar. Es una cosa que existe, y que, en consecuencia, tenemos que aceptar como tal sin pretender explicación alguna. Corresponde a la categoría de lo inefable: de lo que no cabe en las palabras.

Martí, hombre de gran sensibilidad, afirmó que la música es

tual en el que no hay nes.

Para llevar a cabo su empeño, Dinorah movilizó toda la energía que había en su alma. Ella entusiasmó a cuantos les habló. Todos comprendieron la importancia del noble y lírico propósito de cantar las viejas



Emma de Villa

canciones ante el exilio radicado en Los Angeles, a través de todos los clubes, y sin cobrar jamás un solo centavo. Pero, no bastaba la idea. Era menester organizar el grupo. Y se organizó. Y había que ensayar, que acoplar las voces, que aplicar toda debida técnica coral, y se hizo. Y llegó el momento de afrontar al público, y se afrontó. Y desde entonces el "Orfeón" no ha cesado de llenarnos el alma con todas las resonancias de la tierra querida. ¿Quién no se emociona al escuchar "El arroyo que murmura", "Cómo el arrullo de palmas", la habanera "Tú", "María la O", "Siboney", "Quiéreme mucho", "Mamá, son de la loma" y tantas otras canciones?

No tenemos nosotros los cubanos con que pagar a Dinorah, a Pascual, a Emma y a todos los demás el amor con que nos han ofrecido toda esta música cubana, cuyas notas han descendido sobre corazones con tan dulce y melancólica nostalgia. Y nunca han empeñado su labor, tan patriótica, con bastardo interés alguno. El "Orfeón" se ha dado, sin más condición que ser recibido, porque lo que nos ha dado por diez años es lo mejor de Cuba, es la Cuba musical de sus más fieles y genuinos compositores, que son tantos.



Pascual Garrido

lo único que, en el mundo del arte, no tiene límite. Y lo que no tiene límite es sencillamente infinito. ¿No habló Pitágoras de la música de los astros?

Todo pueblo, más que por la voz de sus poetas y de sus escritores, se expresa a través de sus músicos. Pueden la poesía, la narrativa, el pensamiento, el teatro, no llegar a las grandes masas, pero la música, a través de sus diversas formas, desde la canción para cantar hasta los ritmos destinados al baile, llega a todos, porque, en definitiva, de todos procede. Es por esto que Dinorah Garrido, con la coope-

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Dinorah es una cubana abso-

llo de palmas", la habanera "Tú", "María la O", "Siboney", "Quiéreme mucho", "Mamá, son de la loma" y tantas otras canciones?

No tenemos nosotros los cubanos con que pagar a Dinorah, a Pascual, a Emma y a todos los demás el amor con que nos han ofrecido toda esta música cubana, cuyas notas han descendido sobre corazones con tan dulce y melancólica nostalgia. Y nunca han empeñado su labor, tan patriótica, con bastardo interés alguno. El "Orfeón" se ha dado, sin más condición que ser recibido, porque lo que nos ha dado por diez años es lo mejor de Cuba, es la Cuba musical de sus más fieles y genuinos compositores, que son tantos.

Podrán los hechos históricos cambiar el destino de la Isla, y hasta podrá producirse otro cubano, muy distinto al que hubo y al que ha vivido en la nostalgia del distante terruño, pero la mú-

Pasa a página 4A

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VOLUME 132 NUMBER 16 600

iAttention!

All Spanish-speaking persons who like to sing are cordially invited to the next rehearsal of the "Coro Unido," the interdenominational choir led by Mrs. Raquel Achon. The rehearsal will be at South Gate UMC, 9605 State St., South Gate, on Sunday afternoon, Sept. 22 at 3 p.m. sharp.

Mrs. Achon has been well known for her work in choral music for many years. She taught in the Union Theological Seminary in Matanzas, Cuba; was the coordinator of the Celebremos II project; was in charge of introducing Celebremos II in Miami and Los Angeles; and is a member of the Hymnal Committee for the UMC and the Episcopal Commission for a Spanish hymnal. Her husband, Rev. David Achon, is the new pastor of the Latin American UMC in Long Beach.

Although the Coro Unido is known for the fine quality of its work, it is not necessary to have an outstanding voice or musical training to belong. Anyone who wants to sing is welcome. For more information, call (213) 566-0828.

CIRCUIT WEST
 SEPTEMBER 20, 1985

3 p.m. — Spanish-speakers who like to sing are invited to rehearsal of interdenominational choir conducted by Mrs. Raquel Achon; Coro Unido group, rehearsing at South Gate United Methodist Church, 9605 State St., Southgate. More information, (213) 566-0828.

3-4:30 p.m. — Sanctuary semi-

LONG BEACH PRESS TELEGRAM
 SEPTEMBER 21, 1985

Spanish Singing Rehearsal Set In South Gate

The "Coro Unido" invites all Spanish-speaking persons who like to sing to its first rehearsal in this area, at the South Gate United Methodist Church, 9605 State St., South Gate, on Sunday, Sept. 22, at 3:30 p.m. The Coro Unido is an interdenominational choir with a long history of bringing fine

Hispanic music to the Los Angeles area, under the direction of Mrs. Raquel Achon, who has a distinguished career in choral music. However, it is not necessary to have an outstanding voice or previous experience to be a member. All who want to sing are welcome. For more information call 566-0828.

Ann Reporter
 9/18/85

SUN REPORTER
 SEPTEMBER 18, 1985

 El Coro Unido invita a todas las personas que les gusta cantar, para esto se efectuará una reunión el día domingo, el 22 de Septiembre, a las 3:30 p.m. en punto. Dicha teunión se realizará en el local de la Iglesia Metodista Unida de South Gate, ubicada en 9605 State St.

El Coro Unido, bajo la direcion de su distinguida lider, la Sra. Raquel Achon, tiene reputación notable en el area de Los Angeles, por la calidad de sus presentaciones. Tienen el privilegio de que el Coro Unido esta ahora ubicado en el area del sureste.

Participar y cantar con este coro es una experiencia emocionante. Pero, no es necesario tener gran voz ni experiencia de cantar. Todos son bienvenidos. Aproveche esta oportunidad. Valla y llene un amigo. Para mas informacion, llame a 566-0828.

SUN REPORTER
 SEPTEMBER 18, 1985

Long Beach Press Telegram
 9/21/85

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HYMNAL REVISION UPDATE

A Newsletter of the Hymnal Revision Committee

FALL 1985

P.O. Box 801
201 Eighth Avenue South
Nashville, TN 37202
Carlton R. Young, Editor

327 Hymns Retained from 1966 Book of Hymns

The following pages contain a list of hymn texts which have been tentatively approved for retention in the Revised Hymnal. This does not include Wesley hymns; recommendations of these will be made by a special Wesley Consultation (see elsewhere on page).

We invite your general and specific reactions and comments. Please send your comments to:

Dr. Carlton R. Young, Hymnal Editor
The United Methodist Publishing House
P.O. Box 801
Nashville, TN 37202

Evaluation of Other Hymns

The Hymnal Revision Committee has also approved "in principle" 89 hymns, chants, and spirituals from sources other than the "Book of Hymns." These include 60 Negro spirituals and other songs from the Black tradition from "Songs of Zion," 16 from "Celebremos," representing the Hispanic tradition; six from "Hymns from the Four Winds," representing the Asian-American tradition, and one representing the Native American tradition.

These, added to the proposed retentions, total more than 400 hymns proposed for inclusion in the revised hymnal.

The entire hymn output of Charles and John Wesley remains to be reviewed as a separate category, and other popular sources of Methodist hymnody, including the Cokesbury hymnal, are yet to be reviewed.

In addition, all hymns under consideration must pass several more checkpoints, including theology, familiarity, language, singability, and popularity, before the committee can finally approve them.

Wesley Hymns

The first of a series of special consultations comprised of Wesleyan scholars was held September 12 at Southern Methodist University in Dallas. This group will be making recommendations to the Hymnal Revision Committee about the heritage of Wesley hymns currently in the 1966 "Book of Hymns."

The 16-member consultation includes Dr. Albert C. Outler; Dr. Kendall McCabe, United Theological Seminary; Dr. Richard Heitzenrater, Perkins School of Theology; Dr. Steven Kimbrough, visiting scholar, Princeton Theological Seminary; Professor Rex Matthews, Candler School of Theology; and other members of the Hymnal Revision Committee.

The Hymnal Revision Committee at Work



←
Raquel
Accion

MASTER LIST OF HYMNS PROPOSED TO BE RETAINED FROM THE 1966 BOOK OF HYMNS

BOH #	First line	BOH #	First line
3	Come, thou almighty King	79	Fairest Lord Jesus, Ruler of all nature
4	Sing praise to God who reigns above	81	How sweet the name of Jesus sounds
5	Come, ye that love the Lord	82	Jesus, the very thought of thee
6	We, thy people, praise thee	83	Majestic sweetness sits enthroned
7	See the morning sun ascending	85	O Son of God incarnate
9	I'll praise my Maker while I've breath	87	Take the name of Jesus with you
10	Let all the world in every corner sing	88	Tell me the stories of Jesus
14	From all that dwell below the skies	90	We would see Jesus; lo! his star is shining
16	Stand up and bless the Lord	91	When morning gilds the skies
17	O Lord my God! when I in awesome wonder	92	Amazing grace! how sweet the sound
18	Thanks to God whose Word was spoken	93	Come, thou Fount of every blessing
19	Ye watchers and ye holy ones	96	I sought the Lord, and afterward I knew
20	A mighty fortress is our God	97	Jesus is all the world to me
21	All people that on earth do dwell	101	Come, every soul by sin oppressed
22	Before Jehovah's awful throne	103	Come, ye disconsolate, where'er ye languish
23	Come, let us tune our loftiest song	104	Come, ye sinners, poor and needy
24	Come, sound his praise abroad	107	Jesus calls us o'er the tumult
26	Holy, holy, holy! Lord God Almighty	108	O Jesus, thou art standing
27	Immortal, invisible, God only wise	109	Sing them over again to me
28	O God, our help in ages past	110	Jesus is tenderly calling thee home
29	O splendor of God's glory bright	116	I am coming to the cross
30	Praise to the living God	117	I heard the voice of Jesus say
31	The Lord Jehovah reigns	119	Just as I am, without one plea
33	All beautiful the march of days	120	Rock of Ages, cleft for me
34	All things bright and beautiful	121	Savior, like a shepherd lead us
35	For the beauty of the earth	123	I know not how that Bethlehem's babe
36	God of the earth, the sky, the sea	124	Ask ye what great thing I know
37	I sing the almighty power of God	128	O happy day, that fixed my choice
38	Joyful, joyful, we adore thee	129	O thou, in whose presence my soul takes delight
39	Let all on earth their voices raise	132	Holy Ghost, dispel our sadness
40	Many and great, O God, are thy things	133	Breathe on me, breath of God
41	O how glorious, full of wonder	134	Come, Holy Spirit, Heavenly Dove
42	Praise the Lord! ye heavens adore him	135	Holy Spirit, Truth divine
43	The spacious firmament on high	136	O Spirit of the living God
45	This is my Father's world	138	Spirit of God, descend upon my heart
47	God of our life, through all the circling years	141	Have faith in God, my heart
48	How firm a foundation, ye saints of the Lord	142	O for a faith that will not shrink
49	Now thank we all our God	143	My faith looks up to thee
53	How gentle God's commands	145	Pass me not, O gentle Savior
55	Praise to the Lord, the Almighty	149	I love to tell the story
59	We gather together to ask the Lord's blessing	151	Faith of our fathers! living still
60	All creatures of our God and King	153	God of love and God of power
63	God is love; his mercy brightens	154	Have thine own way, Lord
65	O my soul, bless God the Father	156	I would be true
66	Praise, my soul, the King of heaven	158	Immortal love, forever full
67	The King of love my Shepherd is	159	I am thine, O Lord, I have heard thy voice
68	The Lord's my Shepherd, I'll not want	160	Take up thy cross, the Savior said
69	There's a wideness in God's mercy	161	Hope of the world
71-3	All hail the power of Jesus' name	162	Savior, teach me, day by day
74	All praise to thee, O King divine	164	O Jesus, I have promised
75	Thou art the Way: to thee alone	165	Lord, dismiss us with thy blessing
76	At the name of Jesus every knee shall bow	166	Lord Jesus, I love thee
77	Come, Christians, join to sing	169	Just as I am, thine own to be

74 All praise to thee, O King divine
75 Thou art the Way: to thee alone
76 At the name of Jesus every knee shall bow
77 Come, Christians, join to sing

164 O Jesus, I have promised
165 Lord, dismiss us with thy blessing
166 Lord Jesus, I love thee
169 Just as I am, thine own to be

BOH #	First line
170	O Master, let me walk with thee
171	O master Workman of the race
173	O young and fearless prophet of ancient Galilee
175	Rescue the perishing, care for the dying
177	Savior, thy dying love
179	Truehearted, wholehearted, faithful and loyal
180	Awake, my soul, and with the sun
181	We give thee but thine own
183	Must Jesus bear the cross alone
184	Make me a captive, Lord
185	More love to Thee, O Christ
187	Take my life and let it be consecrated
190	Awake, awake to love and work
192	In Christ there is no east of west
195	Lord, speak to me, that I may speak
199	O brother man, fold to thy heart thy brother
200	The voice of God is calling
201	O Thou, who art the Shepherd
204	Where cross the crowded ways of life
205	All the way my Savior leads me
206	God of the ages, by whose hand
207	Be not dismayed, whate'er betide
208	Tis so sweet to trust in Jesus
209	Be still my soul: the Lord is on thy side
210	If thou but suffer God to guide thee
211	God is my strong salvation
212	There is a balm in Gilead
214	The righteous ones shall be forever blest
215	God moves in a mysterious way
217	He leadeth me: O blessed thought
219	I look to thee in every need
220	Jesus, priceless treasure
221	Standing on the promises of Christ my King
222	My hope is built on nothing less
223	When we walk with the Lord
224	Blessed assurance, Jesus is mine
226	Savior, more than life to me
228	On a hill far away
230	In heavenly love abiding
231	Sometimes a light surprises
233	Rejoice, ye pure in heart
234	O Love that wilt not let me go
235	Dear Lord and Father of mankind
236	Savior, again to thy dear name we raise
237	In the hour of trial
239	Am I a soldier of the cross
241	Fight the good fight with all thy might
242	Once to every man and nation
244	When the storms of life are raging
245	O sometimes the shadows are deep
247	Jesus, savior, pilot me
248	Stand up, stand up for Jesus

BOH #	First line
251	Jesus, I my cross have taken
252	Prayer is the soul's sincere desire
254	Dear Lord and Father of mankind
256	Be thou my Vision, O Lord of my heart
257	Blessed Jesus, at thy word
259	Jesus, thy boundless love to me
261	What a friend we have in Jesus
263	Nearer, my God, to thee
265	I need thee every hour
266	Take time to be holy
267	Open my eyes that I may see
268	O for a closer walk with God
271	Guide me, O thou great Jehovah
272	Lead, kindly Light, amid th'encircling gloom
273	God, who touchest earth with beauty
274	Master speak! thy servant heareth
275	Sweet hour of prayer
276	Blest are the pure in heart
284	Lord Jesus, think on me
286	Lord, I want to be a Christian in my heart
287	We are climbing Jacob's ladder
289	Abide with me; fast falls the eventide
291	On Jordan's banks I stand
292	Christ for the world we sing
293	Glorious things of thee are spoken
294	I love thy kingdom, Lord
297	The church's one foundation
298	Christ is made the sure foundation
299	O Zion, haste, thy mission high fulfilling
305	Onward, Christian soldiers
306	Blest be the tie that binds
307	Father, we thank thee who has planted
308	O where are kings and empires now
313	Be known to us in breaking bread
314	For the bread, which thou hast broken
316	According to thy gracious word
317	The bread of life, for all men broken
318	Deck thyself, my soul, with gladness
319	In memory of the Savior's love
320	Bread of the world in mercy broken
324	Let all mortal flesh keep silence
325	The King of heaven his table spreads
327	Here, O my Lord, I see thee face to face
330	Let us break bread together on our knees
331	Jesus spreads his banner o'er us
333	O perfect Love, all human thought transcending
334	May the grace of Christ our Savior
342	Go make of all disciples
346	The Lord our God alone is strong
347	All things are thine; no gift have we
352	Come, O thou God of grace
354	O come, o come, Emmanuel
355	Lord Christ, when first thou cam'st to men

BOH #	First line
356	Break forth, O living light of God
357	Of the Father's love begotten
358	Watchman, tell us of the night
359	Hail to the Lord's Anointed
361	The people that in darkness sat
362	There's a voice in the wilderness crying
363	Lift up your heads, ye mighty gates
366	Wake, awake, for night is flying
369	Break thou the bread of life
372	O Word of God incarnate
373	Break forth, O beauteous heavenly light
374	Angels we have heard on high
375	Love came down at Christmas
376	In the bleak midwinter
377	In Bethlehem neath starlit skies
378	God rest you merry, gentlemen
379	All my heart this night rejoices
380	There's a song in the air
381	O little town of Bethlehem
382	Angels from the realms of glory
383	The first Noel, the angel did say
384	Away in a manger
385	What child is this, who laid to rest
386	O come, all ye faithful
389	Let all together praise our God
390	It came upon the midnight clear
391	Good Christian men, rejoice, with heart
392	Joy to the world! the Lord is come
393	Silent night, holy night
394	While shepherds watched their flocks by night
395	Gentle Mary laid her child lowly in a manger
396	Infant holy, infant lowly
397	As with gladness man of old
398	Light of the world, we hail thee
399	O Morning Star, how fair and bright
400	Brightest and best of the sons of the morning
402	We three kings of Orient
403	Walk in the light! so shalt thou know
404	Go tell it on the mountain
406	Heralds of Christ, who bear the King's commands
407	O Master of the waking world
410	We've a story to tell to the nations
412	Ah, holy Jesus, how hast thou offended
413	Are ye able, said the Master
414	There is a green hill far away
415	Alas! and did my Savior bleed
416	In the cross of Christ I glory
417	Beneath the cross of Jesus
418	O sacred Head, now wounded
421	There is a fountain filled with blood
422	So lowly doth the Savior ride
423	Hosanna, loud hosanna
424	All glory, laud and honor
425	Ride on, ride on in majesty
426	Cross of Jesus, cross of sorrow
427	Alone thou goest forth, O Lord
428	Behold the Savior of mankind
431	'Tis midnight, and on Olive's brow
432	What wondrous love is this

BOH #	First line
433	Jesus, keep me near the cross
434	Go to dark Gethsemane
435	When I survey the wondrous cross
436	Were you there when they crucified my Lord
437	The day of resurrection
440	Sing with all the sons of glory
441	Now the green blade riseth from the buried grain
443	Jesus Christ is risen today
444	Low in the grave he lay
445	I know that my Redeemer lives
446	Come, ye faithful, raise the strain
447	The strife is o'er, the battle done
450	Thine is the glory
451	O sons and daughters, let us sing
452	Welcome, happy morning
454	Hail, thou once despised Jesus
455	Crown him with many crowns
460	God hath spoken by his prophets
461	Spirit divine, attend our prayers
462	Spirit of life, in this new dawn
463	We believe in one true God
466	Come down, O Love divine
468	The Lord will come and not be slow
470	God of grace and God of glory
472	Jesus shall reign where'er the sun
473	O worship the King, all glorious above
477	O day of God, draw nigh
478	Lead on, O King eternal
479	Lord, whole love through humble service
482	O thou eternal Christ of God
484	O God of earth and altar
487	Jesus, we want to meet on this thy holy day
491	The day is past and over
493	All praise to thee, my God, this night
495	Now the day is over
497	God, that madest earth and heaven
499	New every morning is the love
500	The day thou gavest, Lord, is ended
503	Day is dying in the west
504	Father, we praise thee, now the night is over
505	Now, on land and sea descending
511	As men of old their first fruits brought
516	Happy the home when God is there
517	Lord of life and King of glory
518	Be present at our table, Lord
520	O Lord, may church and home combine
521	Children of the heavenly Father
522	Come, ye thankful people, come
523	O Lord of heaven and earth and sea
536	For all the saints, who from their labors rest
538	Eternal Father, strong to save
539-40	God be with you till we meet again
542	This is my song, O God of all the nations
543	O beautiful for spacious skies
544	God the Omnipotent! King, who ordainest
545	Mine eyes have seen the glory
547	My country, 'tis of thee
552	God of our fathers, whose almighty hand

Many Voices, a Single Tongue

Hymns in Spanish Unite Singers in Common Bond

By CARMEN VALENCIA, *Times Staff Writer*

SOUTH GATE—For one Sunday a month, singers in Coro Unido lose their religious and ethnic identification.

They come to choir rehearsals at a church here as Methodists, Presbyterians, Roman Catholics, Episcopalians, Baptists and Assembly of God members.

On the threshold of the South Gate United Methodist Church, the members of Coro Unido, which means United Choir, are Mexican, Cuban, Puerto Rican, Costa Rican, Korean-Cuban, Chinese-Guatemalan or Irish-English-Scottish. But once they enter, they come together for one purpose: to sing songs of praise in Spanish-language hymns.

A Common Ground

"When we're here, we don't see each other in denominations and races because we have one thing in common: Christ. That's what matters," said Raquel Achon of Long Beach, the director of the choir that is celebrating its 10th anniversary this year.

The music, its members say, provides a common ground for their beliefs.

"We don't see the differences. We see the things in common," said Graciela Lim, a choir member who is

studying music and history at California State University, Northridge.

Although the choir sometimes sings classical works by Bach, Beethoven and Handel, its forte is performing original church hymns and choral music written by Latino composers, said Achon, who came to the United States in 1967 as a Cuban exile.

Songs From Mexico, Spain, Brazil

"We sing very exciting . . . and new pioneering music that exploded since Vatican II," said Gertrude Suppe, a choir member and collector of Spanish hymns. Suppe, who is a member of the South Gate church, added that when the Roman Catholic Church decided that services could be held in the language of the people in 1963, "new songs sprung up everywhere" by Latino composers. The songs have mainly come from Mexico, Spain and Brazil.

In addition to being the choir's director, Achon—who is currently working on a book about the history and development of Hispanic hymnology, a subject she has studied for 20 years—is the group's founder and

Please see **CHOIR**, Page 10



DANNY COTA / Los Angeles Times

Raquel Achon leads choir during Christmas show rehearsal at South Gate United Methodist Church.

Los Angeles Times 12/19/85

CHOIR: Repertory of Songs in Spanish

Continued from Page 1

guiding light. She has taught piano and directed various choirs since 1968. Her husband, David, also from Cuba, is minister of the Latin American Methodist Church in Long Beach.

Achon organized Coro Unido in 1975 at the request of the Assn. of Evangelical Churches of Southern California, which wanted a Spanish-language choir for its annual convention. She contacted friends and acquaintances from other churches and arranged for their choir members to participate in what was supposed to be a one-time-only event.

But choir members wanted to continue the unusual gathering and soon formed Coro Unido, with Achon at the helm. Membership now stands at 43, with members coming from churches all over the Greater Los Angeles area.

Since most of the choral singers belong to the choirs in their own churches, they have taken what they learn about music back to their churches. Since joining the choir, many members learned how to read music and things such as the importance of rhythm, said Achon, who has a degree in music education from the George Peabody College for Teachers in Tennessee.

"It betters our choir," said Adela Gomez, a member of the Episcopal Church of the Magdalene in Glendale. "When we get this kind of experience, we bring it back to our church. Our own choir improved quite a bit."

"What I really like is I've become educated in different types of Spanish music," said Violetta Chang, who also performs with a choir at her church, El Divino

Salvador Presbyterian Church in Los Angeles.

The requirements to join Coro Unido are few: All Achon asks is that a person carry a tune and enunciate properly.

"I don't ban someone who wants to come and join us," said Achon, who currently teaches private piano lessons in addition to directing the choir.

Although the choir has performed at the Dorothy Chandler Pavilion and the Anaheim Convention Center, most of its performances are in churches. The choir doesn't charge a fee to appear, Achon said, but will accept donations. Members pay \$6 dues a year, which help defray the choir's expenses.

"We get paid in the fact we can keep close fellowship—a group bound together by love," Achon said.

The group will sing at 4 p.m. Sunday at Rosewood United Methodist Church, 501 N. New Hampshire Ave., Los Angeles, and at 5 p.m. Dec. 29 at La Plaza United Methodist Church, 115 Paseo de la Plaza, Los Angeles.



'We get paid in the fact we can keep close fellowship—a group bound together by love.'

—Raquel Achon

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Songs From Mexico, Spain, Brazil

"We sing very exciting . . . and new pioneering music that exploded since Vatican II," said Gertrude Suppe, a choir member and collector of Spanish hymns. Suppe, who is a member of the South Gate church, added that when the Roman Catholic Church decided that services could be held in the language of the people in 1963, "new songs sprung up everywhere" by Latino composers. The songs have mainly come from Mexico, Spain and Brazil.

In addition to being the choir's director, Achon—who is currently working on a book about the history and development of Hispanic hymnology, a subject she has studied for 20 years—is the group's founder and

Please see CHOR, Page 10



DANNY COTA / Los Angeles Times

Raquel Achon leads choir during Christmas show rehearsal at South Gate United Methodist Church.

Los Angeles Times

12/19/85

Many Voices, a Single Tongue

Hymns in Spanish Unite Singers in Common Bond

By CARMEN VALENCIA, Times Staff Writer

SOUTH GATE—For one Sunday a month, singers in Coro Unido lose their religious and ethnic identification.

They come to choir rehearsals at a church here as Methodists, Presbyterians, Roman Catholics, Episcopalians, Baptists and Assembly of God members.

On the threshold of the South Gate United Methodist Church, the members of Coro Unido, which means United Choir, are Mexican, Cuban, Puerto Rican, Costa Rican, Korean-Cuban, Chinese-Guatemalan or Irish-English-Scottish. But once they enter, they come together for one purpose: to sing songs of praise in Spanish-language hymns.

"When we're here, we don't see each other in denominations and races because we have one thing in common: Christ. That's what matters," said Raquel Achon of Long Beach, the director of the choir that is celebrating its 10th anniversary

this year.

The music, its members say, provides a common ground for their beliefs.

"We don't see the differences. We see the things in common," said

**'We sing very exciting
... and new pioneering
music ...'**

— Gertrude Suppe

Graciela Lim, a choir member who is studying music and history at California State University, Northridge.

Although the choir sometimes sings classical works by Bach, Beethoven and Handel, its forte is performing original church hymns

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Please see CHOIR, Page 12



DANNY COTA / Los Angeles Times

Raquel Achon leads choir during Christmas show rehearsal at South Gate United Methodist Church.

CHOIR: Repertory of Songs in Spanish

Continued from Page 1

guiding light. She has taught piano and directed various choirs since 1968. Her husband, David, also from Cuba, is minister of the Latin American Methodist Church in Long Beach.

Achon organized Coro Unido in 1975 at the request of the Assn. of Evangelical Churches of Southern California, which wanted a Spanish-language choir for its annual convention. She contacted friends and acquaintances from other churches and arranged for their choir members to participate in what was supposed to be a one-time-only event.

But choir members wanted to continue the unusual gathering and soon formed Coro Unido, with Achon at the helm. Membership now stands at 43, with members coming from churches all over the Greater Los Angeles area.

Since most of the choral singers belong to the choirs in their own churches, they have taken what they learn about music back to their churches. Since joining the choir, many members learned how to read music and things such as the importance of rhythm, said Achon, who has a degree in music education from the George Peabody College for Teachers in Tennessee.

"It betters our choir," said Adela Gomez, a member of the Episcopal Church of the Magdalene in Glendale. "When we get this kind of experience, we bring it back to our church. Our own choir improved quite a bit."

"What I really like is I've become educated in different types of Spanish music," said Violetta Chang, who also performs with a choir at her church, El Divino

Salvador Presbyterian Church in Los Angeles.

The requirements to join Coro Unido are few: All Achon asks is that a person carry a tune and enunciate properly.

"I don't ban someone who wants to come and join us," said Achon, who currently teaches private piano lessons in addition to directing the choir.

Although the choir has performed at the Dorothy Chandler Pavilion and the Anaheim Convention Center, most of its performances are in churches. The choir doesn't charge a fee to appear, Achon said, but will accept donations. Members pay \$6 dues a year, which help defray the choir's expenses.

"We get paid in the fact we can keep close fellowship—a group bound together by love," Achon said.

The group will sing at 4 p.m. Sunday at Rosewood United Methodist Church, 501 N. New Hampshire Ave., Los Angeles, and at 5 p.m. Dec. 29 at La Plaza United Methodist Church, 115 Paseo de la Plaza, Los Angeles.



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Please see **CHOIR**, Page 12



DANNY COTA / Los Angeles Times

Raquel Achon leads choir during Christmas show rehearsal at South Gate United Methodist Church.

L.B. Council's Pay Equity Vote for Women Called Meaningless

By ERIC BAILEY, Times Staff Writer

LONG BEACH—The City Council has adopted a policy that would provide women employees with wages comparable to those of men, but labor leaders and women's groups immediately criticized the action as "a whitewash" that does nothing concrete to improve pay for women.

Saying the city has already made "significant progress" in reducing the wage gap between men and women, the council voted 5 to 3 on Tuesday to adopt a pay equity policy.

Councilwoman Jan Hall, a chief proponent of the action, said it "put into words" an unwritten policy that city administrators had followed for several years. As part of its pay equity efforts, Long Beach

ing," said Walter Miller, general manager of the Long Beach City Employees Assn. "What the council did was dodge the issue while trying to get the political credit for being in support."

Charles Vestal, the association's president, said in an interview after the vote that he was disappointed the council had refused "to take a firm stand" and called the new pay equity policy "a whitewash."

Women Employees' Paychecks

"Although the city claims to be a leader on pay equity, we don't see it on the job," Vestal said, adding that much of the \$5 million in pay equity adjustments has yet to appear on the paychecks of women employees.

panned the new policy. Wilder, who joined Councilmen Wallace Edgerton and Edd Tuttle in opposing the policy, called it "a facade" that did nothing to help the city's 1,059 women employees.

"All we're doing is using the words without getting to the substance," Wilder said.

Edgerton agreed. "This policy doesn't do anything," he said. "It doesn't change anything. It's just political sweet talk."

William Storey, city personnel director, maintained in a report to the council that "it is clear that Long Beach is one of the leaders in responsibly implementing pay equity."

According to Storey, women em-



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RICK CORRALES / Los Angeles Times

Controversy Moves With the Creche

Controversial Downey Nativity scene sits on a grassy strip of city property behind City Hall in accordance with a temporary restraining order obtained by the American Civil Liberties Union, which said that the creche's presence in front of City Hall implied government endorsement of a religion. The ACLU will seek a preliminary injunction to get the creche off City Hall property altogether, an ACLU attorney says.

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Councilwoman Jan Hall, a chief proponent of the action, said it "put into words" an unwritten policy that city administrators had followed for several years. As part of its pay equity efforts, Long Beach has in the past four years budgeted more than \$5 million additional for the salaries of employees in jobs dominated by women, city officials say.

But labor leaders and representatives of various women's groups said the council was sidestepping the matter.

"This policy is window dress-

ing," said Walter Miller, general manager of the Long Beach City Employees Assn. "What the council did was dodge the issue while trying to get the political credit for being in support."

Charles Vestal, the association's president, said in an interview after the vote that he was disappointed the council had refused "to take a firm stand" and called the new pay equity policy "a whitewash."

Women Employees' Paychecks

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Marie Garside, a representative of the National Organization for Women in Long Beach, agreed that the council did not go far enough, saying the policy "lacked teeth."

"It doesn't address the discrimination that they admitted to," Garside said. "They're not really doing anything about it."

Councilman Marc Wilder also

panned the new policy. Wilder, who joined Councilmen Wallace Edgerton and Edd Tuttle in opposing the policy, called it "a facade" that did nothing to help the city's 1,059 women employees.

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According to Storey, women employees in Long Beach are paid about 72% of the median income of male employees in the city. About 26% of the city's employees are women.

While many male-dominated positions in the city's work force, such as electrician, carpenter and painter, are paid less than their

Please see **EQUITY**, Page 5

Strict Enforcement in Long Beach

Crackdown Cuts Traffic Deaths

By WILLIAM NOTTINGHAM, Times Staff Writer

LONG BEACH—The latest victim was Ada M. Yarno.

At four minutes to 3 on Monday afternoon, the 78-year-old great-grandmother was crossing Bellflower Boulevard near Hartwell Park, a bag of groceries in her arms, when a 1984 Chevrolet Z-28 Camaro struck her, then sped away. She died minutes later at Los Altos Hospital.

By evening, police had gone to the home of Chuck Manning Bryant, 29, and arrested him on suspicion of manslaughter hit and run. Police said they acted on a tip from a passenger in Bryant's car.

The tragedy marked the 54th time this year that someone has

city of Long Beach. And it shared some of the characteristics of the previous 53; like roughly half of the others, this one killed a pedestrian and allegedly was caused by a person between the ages of 20 and 34. And, as in most of the others, the driver allegedly failed to stop after the accident.

Accidents Analyzed

Statistics like those have been emerging in recent weeks from a Long Beach Police Department enforcement program launched in the fall, when the city seemed destined to set a record for traffic fatalities. After a state computer analyzed dozens of local accident

time of day—the department's 350 patrol officers embarked on a get-tough campaign that will continue through the holidays.

National studies have shown that "when citations for 'hazardous violations' go up, the accident rate goes down," Lt. John H. Bretza said this week. So officers are more strictly enforcing the 18 principal traffic and pedestrian codes, from stop-sign violations to jaywalking.

As a result, the citywide accident rate is 10% below the rate this time last year, according to Sgt. Jack Jankowski, and the death rate has slowed sharply. Because only three people have died since the program

Please see **TRAFFIC**, Page 6

Community Digest

Cerritos

City Still Seeks Cable Bids

Bidding for the cable television contract in Cerritos will be extended until Jan. 9 because the city had not received any formal proposals by its mid-November deadline.

Spokeswoman Michele Ogle said city officials were surprised at the lack of interest, particularly after consultants had indicated that the community's upscale image might trigger intense competition for the \$10.3-million cable contract. Ogle said several companies expressed concern about the time-consuming—and costly—city requirement of burying the cables.

Cable companies prefer putting lines on telephone poles because it costs less. However, the city requires all new utilities to be placed underground. Such a system could cost up to \$60,000 a mile to install, while an above-ground system costs about \$20,000 a mile, a city report says.

Since 1972, underground cable hookups have been required for new houses in Cerritos. Older homes will be made cable-ready at the expense of the company that wins the contract. Cerritos officials had hoped that construction of the system could begin early in 1986, with completion by late 1986.

Road Will Be Improved

The city plans a series of improvements along Carmenita Road. Bids for the \$26.650 project will go out early next year, with construction to begin sometime in the spring, Cerritos spokeswoman Michele Ogle said.

Raised medians will be built and landscaped on Carmenita between 166th and 183rd streets. Crumbling pavement between 166th and South streets will be repaired, as will the Carmenita ramps to the California 91 freeway. Also, a left-turn lane from northbound Carmenita to westbound 183rd will be built.

Lakewood

Homework Helper May Air

A pilot television program with a homework hot line for students is expected to be launched early next year over the city's cable system, a Lakewood spokesman said.

Details are being developed for the program, which will allow Lakewood youths to get help on homework from volunteer teachers and some college students, said Don Waldie, public information officer.

The program, to air from 3 to 5 p.m. Monday through Thursday, probably will



GREG ANDERSEN / Los Angeles Times



Gift to Children: Christmas Cheer

A snow slide and Santa's smile help children warm up to the holidays. At the Norwalk SnowFest, Sara Murguia, 6, far left, delights in the antics of friends who, like James Santana, 11, Norwalk, zipped down a man-made snow chute on plastic riders. Other children wait their turn at the top of the slide. Riding Paramount's annual Christmas Train, Mayor Charles R. Weldon as Santa Claus gives a candy cane and apple to youngster.



ALISON WISE / Los Angeles Times

said school officials are still assessing the damage to the rooms' contents.

The school board, in approving the reward in a meeting Monday, also approved an emergency resolution to award

Paramount

Sessions Orient Parents

The project, to be built east of Pioneer Avenue, will include two recreation centers, gardening areas, two spas and an exercise swimming pool. It is estimated that monthly maintenance will

The urgency ordinance was approved Dec. 12 and takes effect Jan. 1.

Whittier

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The program, to air from 3 to 5 p.m. Monday through Thursday, probably will start in late January. Students will be able to dial a number and get help on problems.

Some of the problems, the majority of which are expected to be in math, will be solved on the air, but most will be solved off camera, Waldie said.

If the program is successful, it will be offered during the entire school year, beginning in September, he said.

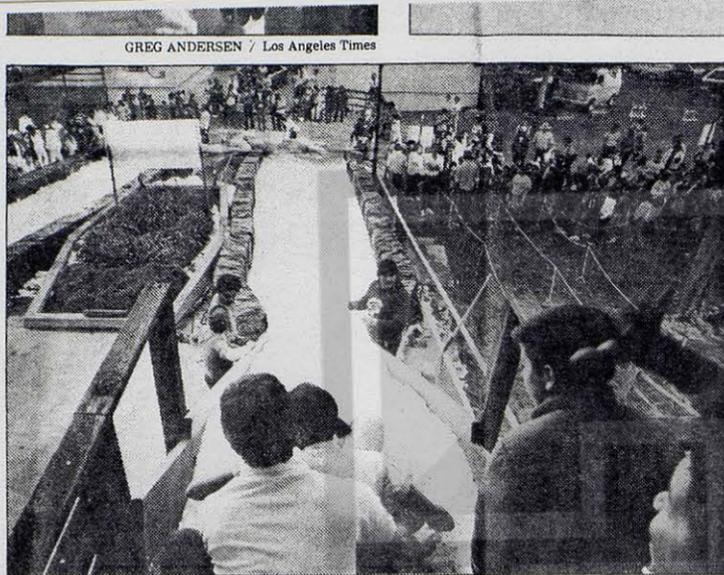
Lakewood Cable Television serves about 11,000 homes in the city, but homework assistance will be available to everyone who calls.

La Mirada

Reward Offered in Arson

The Norwalk-La Mirada School District has offered a \$5,000 reward for information leading to the arrest and conviction of those responsible for the fire Dec. 8 at Eastwood Elementary School in La Mirada.

Three rooms, including the teacher's lounge, were gutted in the fire that caused an estimated \$200,000 damage to the administration building. Several other offices in the building suffered extensive smoke and water damage. Howard Rainey, administrator of business services,



said school officials are still assessing the damage to the rooms' contents.

The school board, in approving the reward in a meeting Monday, also approved an emergency resolution to award fire-damage repair contracts without advertising in order to make it possible to limit the contract to two or three bidders that have experience in rehabilitation of fire-damaged structures, Rainey said.

Long Beach

Contribution-Cap Study Set

The City Council has agreed to consider putting a measure to limit campaign contributions on the April, 1986, ballot.

The council voted unanimously Tuesday to study the proposed limit when it meets as the Charter Amendment Committee on Jan. 7.

As drafted, the proposal would set a \$750 ceiling on contributions to council members and a \$1,500 limit for citywide offices.

Although the council agreed to consider the limit, the proposal faces opposition from several members who believe it would be too restrictive.

City officials say the contribution ceiling may be incorporated as part of a proposed April ballot measure asking city voters to approve citywide election of a mayor and a full-time council. That plan also is scheduled to be debated by the council during the Charter Amendment Committee meeting.

Paramount

Sessions Orient Parents

For the second consecutive year, the Paramount Unified School District has scheduled a series of sessions to help parents who speak little or no English better understand the school system.

More than 50 parents, the majority of whom speak Spanish, have signed up for the sessions, said Silvina Rubinstein, district bilingual specialist.

The sessions are designed to train the parents to understand and participate in the school system as well as prepare them to better help with their children's education, Rubinstein said.

The sessions will be held one Saturday each month. The first session was last Saturday. Remaining sessions will be from 11 a.m. to 1 p.m. on Jan. 11, Feb. 8, March 8, April 19 and May 3.

All meetings will be at the district office, 15110 S. California Ave., in the large conference room.

Santa Fe Springs

Seniors' Housing Approved

The City Council, sitting as the Redevelopment Agency, has approved a conditional use permit and development plans for a 280-unit senior citizen apartment project on Florence Avenue, the third such project in the city.

The project, to be built east of Pioneer Avenue, will include two recreation centers, gardening areas, two spas and an exercise swimming pool. It is estimated that monthly rents will range from \$525 for the one-bedroom units and \$625 for two-bedroom units.

The council also approved bond financing for the project. The developer, Barratt Homes, asked the city to sell a multi-family rental Industrial Development Bond on behalf of its project.

Fred Latham, assistant city manager, said the bond is to be issued by the County of Los Angeles, although it has not been approved by the county yet. Bond financing requires that 20% of the units must be held for low- and moderate-income households for 10 years after 50% occupancy or half the life of the bond issue.

False Alarms Will Be Costly

In an effort to curb the high number of false alarms to the Sheriff's Department, the City Council has approved an ordinance authorizing a \$50 service charge for every false alarm above three during a 12-month period.

Fred Latham, assistant city manager, said the false alarms in the city—an average of 140 a month—are a drain on law enforcement resources. He estimated it costs about \$40 for two sheriff's deputies to respond to and deactivate a false alarm. Most false alarms are at commercial businesses.

The urgency ordinance was approved Dec. 12 and takes effect Jan. 1.

Whittier

Protection of Sites Extended

An emergency ordinance to protect the Southern Pacific railroad depot and the Bank of America office building from demolition has been extended for six months by the City Council.

Officials hope to draft a permanent ordinance by July that would prevent any historic building from being torn down without a thorough study of its past and significance to the city, Mike Burnham, associate city planner, said.

Concerns that the century-old Southern Pacific depot on Philadelphia Street near Whittier Boulevard might be razed to make way for a development prompted the council in early November to pass a 45-day demolition moratorium for all buildings listed with the National Register of Historic Places.

The council last week extended the moratorium but narrowed its scope to cover only the Bank of America building in Uptown Village and the rail depot.

There are no plans before the city to move or demolish either the rail depot or the bank building. But Southern Pacific is attempting to abandon several miles of track in the city and some residents believe that once that is accomplished the depot might be demolished to make way for a development.

CLOSE-UP

A Whittier Professor's Tour of Duty in the Arms Control Labyrinth

By STEVEN R. CHURM,
Times Staff Writer

holes in policy drafts.

At the agency he worked in a bureau that focused largely on reducing the threat of war in central Europe.



that position—even if I didn't personally agree with it," said Bergerson, who was

Christmas 1985

Dear family and friends:

Our Christmas and New Year's greetings are being written about a month before the celebrations so that you will have to understand that comments on happenings between now and then can't be included. The rapid pace of recent disasters both natural and man-engendered prompt that statement.

Our hearts are heavy for those who suffer famine, terrorism, political and social injustice, earthquake, volcanic eruption, hijackings, kidnappings, lack-luster summits, economic crises, moral dilemmas of society, and so on ad infinitum. How can 1985 be remembered as a year of much advance in any human endeavor whatsoever?

And yet even today the Christmas message is the same as always. We have hope because God himself sent it in the person of his own son, Jesus. He has already triumphed over ignorance, sin, death and destruction, and his Spirit still is at work right now. The process of his redeeming love is as active and sure as ever. And he can use us in this process, yes, even us, and he graciously invites us to participate. We are free to accept or reject that invitation. This is the good news for 1986. We can honestly rejoice with the angels: "Glory to God in highest heaven, and on earth his peace, his favour towards men" (Luke 2:14, NEB).

We regret having to bother you with yet another new address, but if it is inconvenient for you, it is even more so for us who have to make the second move next week, so please have patience. Our NEW new address is as follows:

Delbert and Helen Asay
Mision de Guadalupe 2051
Cd. Juárez, Chihuahua
Mexico

Despite the difficulties of getting moved and some problems in establishing schedules and programs, we are re-entering our work in the Methodist Family Orientation Center with enthusiasm. We have been warmly welcomed and already feel quite at home with our colleagues, some new, some old. We will use a later opportunity to go into more detail. In the meantime, we wish you each and all the joy and peace that surpasses all human understanding for this season and the coming year.

Delbert, Helen

CALIFORNIA MISSION MUSIC



performed by
The John Biggs
Consort

California Mission Music

SIDE 1

MUSIC FROM MEDIEVAL SPAIN

- Alabado and Canto de Sereno* Anonymous (c. 1200)
Los Siete Regalos de María Anonymous (c. 1300)

MUSIC FROM RENAISSANCE SPAIN

- Credo from Misa Si Bona Suscepimus* Cristóbal de Morales (1500–1553)
El Fuego Mateo Flecha the Elder (c. 1481–1553)

SIDE 2

MUSIC FROM COLONIAL MEXICO

- Magnificat I* Francesco Lopez y Capillas
 (c. 1606–1673)
Música para la Navidad Juan Gutierrez de Padilla
 (c. 1590–1664)

MUSIC OF THE CALIFORNIA INDIANS

- Courting Song Miwok
 Raven Dance Mojave
 Deerskin Dance Yurok
 Bear Dance Monterey Area

SIDE 3

MUSIC OF THE CALIFORNIA MISSIONS

- El Cántico del Alba* Anonymous
Gaudeamus Gregorian chant

MUSIC FOR THE SERVICE

- Kyrie from Misa de Cataluña* Anonymous
Gloria from Misa Viscaína Anonymous
 Hymn: *Vexilla Regis Prodeunt* Gregorian chant
Credo Parisiense Anonymous

SIDE 4

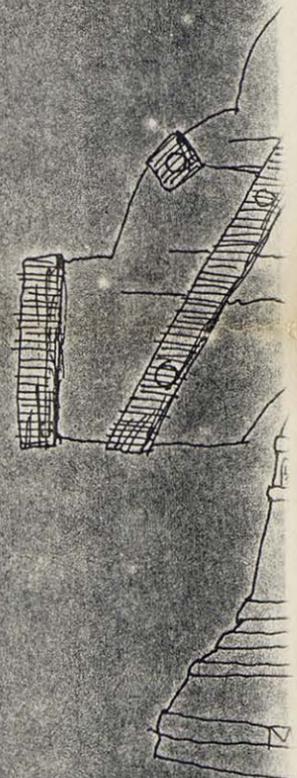
- Hymn: *El Padre Nuestro* Anonymous
Sanctus and Benedictus from Misa Viscaína Anonymous
Agnus Dei from Misa de Cataluña Anonymous
Kyrie Arthur Michael Bienbar (1868–1942)
Credo Richard Keys Biggs (1886–1962)
El Alabado Anonymous

About the Program

Music of many kinds—both sacred and secular—played a central role in the life of the California missions. The program presents a reconstruction of some of the music of these long-gone days, was first heard in the church of Mission La Purísima Concepción in September 1974 and has been performed since then in many of the missions in California. The program was commissioned by the California State Historical Society Foundation as part of an interpretive program for the Bicentennial Year.

The record was produced from tapes of live concerts at La Purísima and Santa Barbara Missions by John Kendall of KSK Records, Santa Barbara, and is available from the University of California Extension Media Center, Berkeley, California 94720.

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About the Program

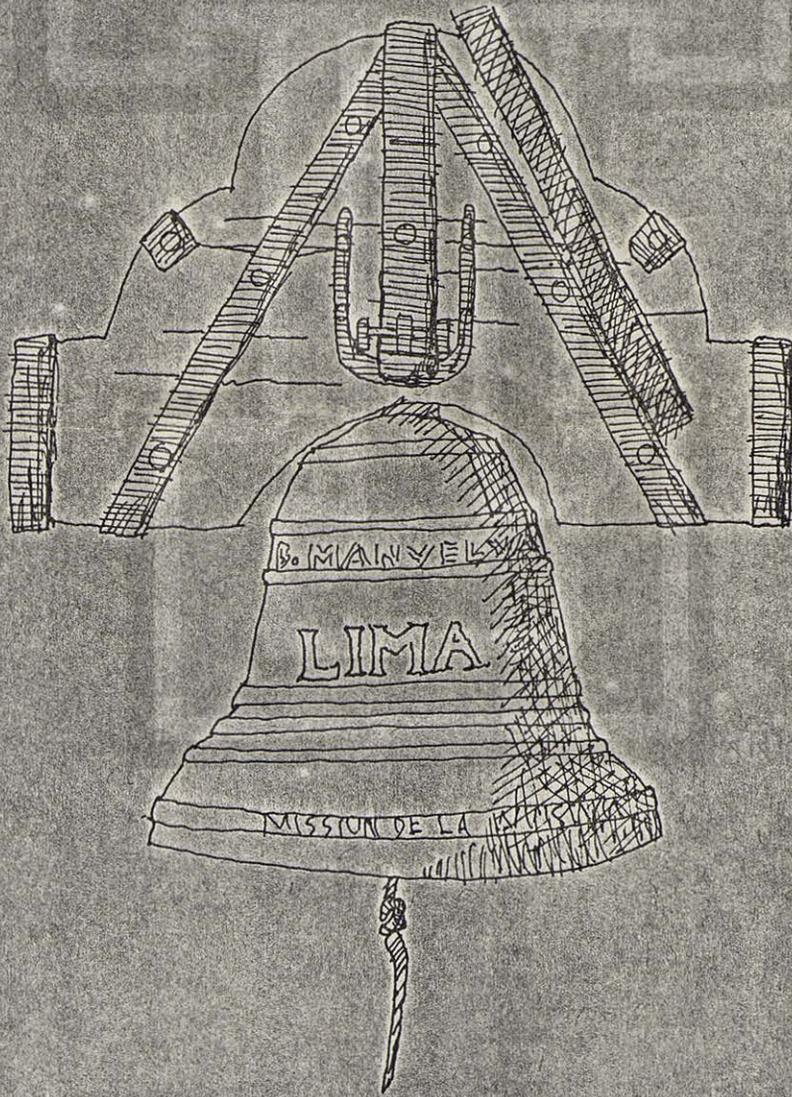
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About the Performers

The John Biggs Consort has been touring the United States since 1967 and has earned high regard from music critics and the public for the fine blend of voices and instruments, inventive and wide-ranging repertoire, intelligently innovative staging, and informal intimacy that mark its performances. As heard on this recording, the Consort consists of six vocalists—Jane Thorngren, soprano; Salli Terri, alto; Jonathan Mack and Gary McKercher, tenors; Joel Pressman and John Biggs, basses—and six instrumentalists—Jane Hemenway, violin; Nancy Hartley, violin and viola; Jean Crittenden, cello; Alan Lochhead, bass viol; Nan Washburn and Carol Jean Winterbourne, flutes. Additional instruments played by the vocal ensemble are the rauschpfeife, an early double-reed instrument; recorders; the hurdy-gurdy, a hand-cranked stringed instrument with small keyboard; hand bells; and percussion.



(1868-1942)
86-1962)

5/1

2/18/86

For future

2/20 19 books
1662 songs

OK how to get default list of songs
Title + Location - got this by nam. format "view"

look for beginning of song small page

"ve a Ji mi orasion"

+ end of "Cristo esta conmigo"

done ~2/19 ad to book JLG - songs are in alpha order
done ~2/19 "Misa Comunitario" & selections placed at
"Cantemos al Senor" at the ~~beginning~~ ^{beginning} of collection

How to get name at top of ^{Book} selection form
done ~2/20 + update form

bring Span dict + Port dict

ANC 48 under title "cantochoa" is rhythm?
ANC 9 "Brasileiro"

can I find alternate titles? OK
asked for * a cruz vazia * came up

ANCA Deus esta em seu templo santo
wt book of Bible is Halleluiah?

write to Lora ask wr o - get copies of books used
for CLT, wt does o mean by "version"?

~~put~~ put ^{song} select form in same order as update

Biola's Master of Music Degree Enlarged

The Biola University Music Department, Dr. Jack Schwarz, Chairman, has been granted final approval for the Master of Music Degree with a Western Culture Emphasis, by the professional accrediting association, the National Association of Schools of Music.

The NASM accredited the undergraduate degree program in 1970. Since that time, all aspects of the departmental offerings have been strengthened under the leadership of Dr. Schwarz. The Master of Music Degree was begun in 1983 under the direct supervision of Dr. William Lock, Director of Graduate Studies in Church Music, on the La Mirada, California campus.

The first three graduates of the

new graduate degree program are currently serving in Long Beach, California, San Diego, California, and Indonesia.

Furthermore, at their recent annual meeting, the NASM gave first approval to the University's proposal for a Master of Music Degree in Church Music with an Intercultural Emphasis. This unique plan, perhaps the first of its kind, integrates the core curriculum in church music, including field work, with the development of music skills such as voice, conducting, and handbells, along with selected courses offered in the Biola University School of Intercultural Studies. It is designed to prepare the church musician for a music ministry within a non-Western culture.

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(supposedly) the experiences he will encounter in his new pastorate, exemplifying how to take hold and resolve problems.

He comments in detail on the organization of churches, the knowledge to do which is needed by the leader; actual steps in leadership; incorporating new routines; creating allies. Each page bristles with productive ideas that can serve ministers in every phase of their activity.

This book will prove valuable to any church official wishing to get a firmer grip on his leadership.

WORDS OF FAITH, by Charles S. Mueller, published by Concordia Publishing House, St. Louis 1985. Softcover, 165 pages.

An in-depth dictionary such as this will find much acceptance in Sunday schools. Adults too will profit from Pastor Mueller's explanation of Bible words as, in many cases, he explains their origins and applications in the past.

Starting with "Absolve," he notes where in the Bible one use of the word is found, in this instance in I John 1. He does this with each word that follows.

A little story gives an example of how each word was used and also its present day meaning.

This "Devotional Dictionary" selects words from A to Z, ending with a beautifully explicit definition of "Zion."

most comprehensive study of Church and State since Sanford Cobbs' 'Rise of Religious Liberty in America' published in 1902."

It is fascinating to become privy to individual thinking on the separation of church and state. The names of prominent people like Cotton Mather, James Madison, and a host of others will be familiar to church and secular scholars alike.

The book is to be admired not only for the author's diligent unearthing of historical evidence, but for the clarity of his prose, profuse footnotes, and thorough subject index.

(Continued to Page 7)

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SIDE 2

FROM COLONIAL MEXICO

z y Capillas (c. 1606-1673): *Mag-*

about his early life, but the records eember 17, 1641, Capillas was hired athedral at the request of its choir- utierrez de Padilla. Capillas served oth a singer and an organist until became organist and choirmaster at Mexico City. He worked there until

of the *Magnificat* setting by Capillas ernating plainsong and polyphony, bered verses are drawn from the t setting of the *Magnificat*, with all se sung at two pitch levels a perfect last verse is sung in three parts, each of the plainsong, which is sung by ce. In the odd-numbered verses, he plainchant as the basis for gen- melodies. The result is a thorough- of music rather than a variation on e.

de Padilla (c. 1595-1664): *Música* (Music for the Nativity)

llo, string bass, recorders, rausch-

de Padilla was born about 1590 at he received his early musical train- ved as chapelmaster at the cathedral xact date of Padilla's departure for is not known, but on October 11, ointed choirmaster at the cathedral illa served at Puebla for 42 years

a la Navidad is a type of composi- illançico, which was extremely pop- during the 17th and 18th centuries. ristmas carols, while others were e on the various festivals of the

church year such as the saints' days. The *Música para la Navidad* is divided into three sections, the *Jácara* or dance tunes, the ballad-like *Romance*, and the *Gitanilla* or gypsy song, each dealing with the story of the miraculous birth of the Christ child. The *Jácara* and the *Gitanilla* breathe an air of excitement and exhilaration, while the *Romance* expresses the poignance of the scene.

MUSIC OF THE CALIFORNIA INDIANS

Miwok: Courting Song

Mojave: Raven Dance

Yurok: Deerskin Dance

Monterey: Bear Dance

Instruments: flutes, piccolo, strings, hand drums, bamboo clapper

What the aboriginal music of California was really like we now have no way of knowing. The Indian musicians themselves are long dead and their traditions largely forgotten. Some information can be gleaned from accounts by early missionaries and explorers, but few of them listened objectively to music that most of them found hideous and painful to the ear.

The best insights into Indian music are found in the work of Derrick Norman Lehmer and Alfred L. Kroeber, anthropologists from the University of California, Berkeley. Early in the 20th century, Lehmer and Kroeber traveled among the Indian tribes in northern California and transcribed many of their songs. Though the melodies are played on modern instruments and the subtleties of performance styles can only be approximated, it is nonetheless possible to develop some feeling for the quality of this music.

SIDE 3

MUSIC OF THE CALIFORNIA MISSIONS

Anonymous: *El Cántico del Alba* (The Cantic of Dawn)

This traditional morning hymn to Mary was sung throughout California during the mission period. This particular setting was transcribed in the early part of this century by Father Zephyrian Englehardt, O.F.M.

Gregorian chant: *Gaudeamus* (Mode 1)

The *Gaudeamus* is an introit which in traditional usage is proper to six festivals of the church year, this particular setting being for August 15, the Feast of the Assumption of Our Blessed Lady into Heaven. However, Padre Narciso Durán adapted this melody for use with different appropriate texts throughout the church year in order to simplify the task of his Indian choir.

MUSIC FOR THE SERVICE

Instruments: flutes, violins, cello, string bass

Anonymous: *Kyrie* from *Misa de Cataluña*

The *Misa de Cataluña* exists in settings for both three and four voices. It is written in a simple homophonic style similar in spirit to the chordal recitation tones of the 16th century known as *falso bourdonne*. There is a single melody embellished by a chordal accompaniment. The *Kyrie* performed here is in the original four-voice setting of the mass but is transcribed a third lower than the original psalm tone.

Anonymous: *Gloria* from *Misa Viscaína*

The *Misa Viscaína* is a two-part setting of the Ordinary in the sixth tone. In this performance the original key has been retained, but the two-part setting has been given a somewhat more elaborate antiphonal arrangement.

Gregorian chant: *Vexilla Regis Prodeunt* (The Royal Banners Go Forth)

The hymn *Vexilla Regis* is another fine example of Gregorian chant in use at the missions. The strongly poetic text, written by the Latin poet Venentius Fortunatus, celebrates the arrival at Poitiers of a piece of the True Cross, which was presented to Fortunatus's friend and patron, Queen Rhadegund, by the Emperor Justin II. The hymn glorifies the triumphant serenity of the Crucifixion.

Anonymous: *Credo Parisiense* (Parisian Creed)

This setting of the creed, thought to be of European origin, was very popular during the late mission period. In this performance, the upper voices sing the duet sections while the lower voices take the chorus parts.

SIDE 4

Anonymous: *El Padre Nuestro* (The Lord's Prayer)

This Spanish setting of the Lord's Prayer was probably used by the friars in place of the usual Latin Pater Noster for congregational singing. Originally, the response was chanted to a single note, but this version, arranged by Father Owen da Silva, is sung throughout.

Anonymous: *Sanctus* and *Benedictus* from *Misa Viscaína*

The *Sanctus* is sung in the original two-part setting by the upper voices with the lower voices joining in only on the *Hosanna*. In the *Benedictus*, the lower voices carry the two-part setting and are joined by the upper voices for the *Hosanna*.

Anonymous: *Agnus Dei* from *Misa de Cataluña*

While the *Kyrie* performed on this record is in the original four-voice setting of the mass, the *Agnus Dei* is drawn from the three-voice setting with the lower voices singing the first verse, the upper voices singing the second, and unison rendition of the third. As with the *Kyrie*, it is pitched a third lower than the original psalm tone.

RECENT COMPOSITIONS FOR THE MISSIONS

Two masses were composed in 1934 to commemorate the 150th anniversary of the death of Padre Junípero Serra. An excerpt from each mass is performed here.

Instruments: flute, violin, cello, viola, bass viol

Arthur Michael Bienbar (1868-1942): *Kyrie*

Arthur Bienbar was organist and choirmaster at Precious Blood Church in Los Angeles. His mass was first performed in 1934 at Mission San Carlos Borromeo in Carmel, where Padre Serra was buried. Originally scored for four-part mixed chorus with organ accompaniment, it is performed here by the Consort with instrumental accompaniment.

Richard Keys Biggs (1886-1962): *Credo*

Richard Biggs was organist and choirmaster of Blessed Sacrament Church in Hollywood for 33 years. His mass was first performed at that church in 1934 and later at the unveiling of the statue honoring Padre Serra in Los Angeles. Originally scored for organ and men's voices, it is performed here by the mixed voices and instruments of the entire Consort.

Anonymous: *El Alabado*

Like the earlier *Alabado* that opened the program, this is a hymn of praise. It consisted originally of 24 stanzas praising the Holy Trinity, the Blessed Sacrament, the Virgin Mary, the angels, and the saints. According to da Silva, *El Alabado* was sung to the same tune in all of the missions; this version, he felt, was the original one. It was recorded from the lips of Fernandito, the last of several generations of trained Indian singers at Mission Santa Inez, shortly before his death in 1919.

California Mission Music

During the short span of years between 1769 and 1834, in the coastal regions of Alta California, a remarkable chain of missions was established by the Franciscans for the purpose of converting the Indians of the area to Christianity. Twenty-one great adobe compounds were built, from Baja California northward, at intervals of a day's walk. Some of those missions are still used today as places of worship. Others have been restored as historical monuments.

An interesting facet of current studies of that era is new insight into the music used by the friars in their efforts to educate the Indians. Music was both a vital part of the liturgy and a means of communicating beliefs and spiritual values for which the Spaniards and the Indians had no common language. The padres employed a surprisingly rich and varied body of music that included traditional music of Spain, Gregorian chant, a considerable number of polyphonic compositions thought to be of Spanish or European origin, and many pieces that they themselves composed.

The first Franciscans specifically assigned to missionary work arrived in Mexico early in the 16th century. They soon found that the Indians had a remarkable affinity for music. Surviving accounts indicate that the Indians were eager to learn music and were soon able to perform it with considerable expertise. Indeed, after a few years' work in this vein, Mexican church authorities complained of a surplus of Indian musicians and requested that limits be placed on the size of choirs and orchestras.

The missionaries who later went to California were familiar with the musical successes of their predecessors. In the first years following the founding of a mission, the padres, although preoccupied with securing the basic necessities of life for themselves and their Indian neophytes, taught congregational singing of simple hymns embodying the basic teachings of the Church. Men, women, and children participated, and songs such as the famous *Alabado* were sung by padre, soldier, colonist, and Indian, in church, at home, and on the trail.

The importance of music in the daily life of the missions, and its simplicity in the early years, might be typified in the following paraphrase from Father Owen da Silva's book *Mission Music of California*: "At sunrise the bell was rung and the *alcalde* passed through the compound calling the community to mass. People would throw open their windows to the sun, and the words of the Morning Hymn to Mary would be heard from every adobe: 'Now breaks the glowing dawn.' At the conclusion of *El Cántico del Alba*, everyone over nine years of age would

assemble in the church, where morning prayers and the *Doctrina* were recited in Spanish. The mass concluded with congregational singing of the *Alabado*. At noon and again at eventide the sweet sound of the Angelus bell signalled a brief respite from work, when all bowed their heads in prayer. Toward sundown, the bell summoned all again to the church to repeat the *Doctrina*, this time in the local Indian tongue, and the singing of the *Alabado*. After supper, a period of recreation was terminated by the "Poor Souls Bell" that meant bedtime.

It was through the singing of hymns and the regular recitation of the catechism that the Indian neophytes became Christians. The padres, many of whom were trained in choir work and accustomed to the impressive liturgy of the great churches and monasteries of Spain and Mexico, could then attempt to train formal choirs to satisfy their longing for more elaborate devotional music. The choristers and instrumental accompanists chosen for training were all Indian boys and men.

The friars did not always meet with immediate success in this endeavor. The early congregational singing was taught by rote, a method that was not successful with more complex liturgical music. Clearly, a more systematic approach that gave the Indians some knowledge of the theory underlying the music was required. One of the best-documented systems was that developed by Padre Narciso Durán.

Durán was born in Catalonia on December 16, 1776. Although apparently not formally trained in music, he considered himself to have an unusually good ear. At the age of 16, he joined the Franciscan order and was ordained three years later. He arrived in Mexico in 1803 and in 1806 was assigned to Mission San José, where he worked for 27 years. Transferred then to Mission Santa Barbara, he became *El Presidente* of the missions before his death in 1846.

While at Mission San José, Durán compiled a choirbook, the *Prólogo* of which is one of the most important remaining sources of information on music during the mission period. In it is found a vivid picture of the problems that confronted the padre musician and descriptions of the methods he employed in solving them. Durán begins by describing the situation in which he found himself at the time he came to San José:

When we arrived at this Mission the Ecclesiastical Chant was so faulty that the one song the boys knew, the *Asperges*, had neither head nor feet, and seemed a howl rather than a song. And let us not speak of masses, for in telling you, scarcely without exaggeration, that they did not know how to answer *Amen*, you can judge the rest for yourself. It is true that singing was being organized at some of the Missions, but as I did not deem it necessary to send the boys elsewhere to learn, and as I did not hasten to teach them myself, things remained the same. All this was due to the conviction, which, thanks be to

God, has proved did not possess singing.

At this time some had already con observing that the Missions manage began to interest of the boys of the to learn the rud that they would here. The result and now that m way . . . the sac out with a fitness. But this promise there should be music; a fact that are experiencing

The solution was music. In order to come his own ign He resolved to inv arbitrary rules b Church practices.

As basic princip should never be musicians and s and mouth shou tive functions; i both sing and pl advisable that t always accomp having the Requ two violins. Thi to firmly sustain not permitting t regularly happe Secondly, that, tween notes on the various fing gain some idea singing, modula accordingly."

Next, Durán bega music. In order to sible, he decided t Thus the notes th the instruments w on the staff. As a often transposed t ural, and made the places on the sca flats or sharps.

Durán used the sy had become com By using different it was easy to foll when as many as the same staff. It notes outlined in voice, white notes tralto, solid red n

SIDE I

MUSIC FROM MEDIEVAL SPAIN

Anonymous: *Alabado* and *Canto de Sereno* (c. 1200)

Anonymous: *Los Siete Regalos de María* (c. 1300)

Instruments: hurdy-gurdy, hand bells

The bells of Mission Santa Barbara accompanied by the sound of a hand-cranked bell wheel introduce two songs from medieval Spain. The *Alabado* is a traditional Spanish hymn of praise. Sung to a simple, chantlike melody, *alabados* often consisted of many stanzas, each with its own laudatory text.

The *Canto de Sereno* was sung in the streets of Old Spain by the *serenos* or night watchmen to tell of the passing of the hours and of the weather. In the background may be heard the jingling of the watchman's keys.

Los Siete Regalos de María (The Seven Gifts of Mary) comes from the *Cantigas de Santa María*, a collection of more than 400 songs in honor of the Virgin, compiled in the 13th century for Alfonso X, King of Castile and Leon. Called "El Sabio" (The Wise), Alfonso was both a scholar and a poet and is thought to have contributed to the *Cantigas* himself. Although these songs narrate the miracles of the Virgin, many are set to melodies that originally celebrated secular love, and others are set to melodies of Moorish origin.

MUSIC FROM RENAISSANCE SPAIN

Cristóbal de Morales (1500-1553): *Credo* from *Misa Si Bona Suscepimus*

Cristóbal de Morales was born in Seville. Though little is known about his early life, he probably received his first musical training as a choirboy at the Seville cathedral, where he later entered holy orders. In 1526 Morales was appointed chapelmaster at Ávila; he left that position after two years for a more lucrative post at Plasencia, where he remained about six years. Morales served in Rome as a member of the Spanish contingent of the Pontifical Choir from 1535 to 1545, a decade that marked the most productive phase of his career. Although he became choirmaster at the cathedral of Toledo upon his return from Rome, he suffered from financial difficulties and poor health for the rest of his life. Morales spent his last years as chapelmaster at Málaga.

The mass *Si Bona Suscepimus* was published in Rome in 1544 and again in Lyon the following year. Its title—which translates as "If we have received good things at the hand of God, why should we not receive evil?"—is an allusion to the motet setting of Job 2:10 by Verdelot that Morales used as his source for this composition. The use of borrowed musical material as a setting for the mass text, technically known as parody, was a common practice in the 16th century. However, it can be argued that in his parody masses Morales also attempts to express the mood of his source through the choice of an appropriate mode, much as a modern composer might choose a particular key to express an emotional quality.

Each of the eight ecclesiastical modes was considered by many authorities of the time to have certain emotional properties that made it suitable for expressing a given mood. The fourth or hypophrygian mode, in which *Si Bona Suscepimus* is composed, was thought to be capable of expressing with equal ease both good and evil, making it quite appropriate for the story of Job. Further evidence of Morales' intentions is provided by the woodcut that headed the mass; in it a naked figure of Job appeared below the motto "The Lord gave, the Lord taketh away."

Si Bona Suscepimus was one of two masses that Morales wrote for six voices. In this rich polyphonic setting, each textual phrase is set to a single motive, which is then treated in imitation by each of the six voices. Further expressive weight is given to the important sections of the text, such as the Crucifixion account, by the use of only the lower-pitched four voices. This lower and darker sonority is an effective device for enhancing the profound meaning of this event.

Mateo Flecha the Elder (c. 1481-1553): *El Fuego* (The Fire)

While Morales can be considered one of Spain's foremost composers of liturgical music in the 16th century, Mateo Flecha the Elder was its best-known composer of secular melodies. Like Morales, Flecha worked as a chapelmaster; but he is best-remembered for some secular pieces that he called *ensaladas* (literally, salads).

Though it is not proven, Morales and Flecha may have been personally acquainted. Morales chose as his source for the four-voice parody mass *La Caça* (The Chase), an *ensalada* of the same name by Flecha. Also, at about the same time as a book of masses by Morales was being published in Lyon, the same publisher was bringing out an edition that included works by Flecha.

The use of the term *ensalada* began as early as 1503, but in Mateo Flecha's usage it meant a thoroughly-composed piece incorporating traditional fragments of popular verse and song and closing with a Latin rubric. Many *ensaladas* were not only secular but downright bawdy. However, the text for *El Fuego*, though set to a lively melody, deals with the eternal fire in store for sinners, urging them to cleanse their consciences with a thousand urns of holy water.

SIDE 2

MUSIC FROM COLONIAL MEXICO

Francisco Lopez y Capillas (c. 1606-1673): *Magnificat I*

Little is known about his early life, but the records show that on December 17, 1641, Capillas was hired by the Puebla cathedral at the request of its choirmaster, Juan Gutierrez de Padilla. Capillas served at Puebla as both a singer and an organist until 1654, when he became organist and choirmaster at the cathedral of Mexico City. He worked there until his death.

The 12 verses of the *Magnificat* setting by Capillas are sung in alternating plainsong and polyphony. The even-numbered verses are drawn from the Gregorian chant setting of the *Magnificat*, with all but the last verse sung at two pitch levels a perfect fifth apart. The last verse is sung in three parts, each being a mirror of the plainsong, which is sung by the middle voice. In the odd-numbered verses, Capillas uses the plainchant as the basis for generating his own melodies. The result is a thoroughly-composed piece of music rather than a variation on a familiar theme.

Juan Gutierrez de Padilla (c. 1595-1664): *Música para la Navidad* (Music for the Nativity)

Instruments: cello, string bass, recorders, rauschpfeife, percussion.

Juan Gutierrez de Padilla was born about 1590 at Málaga, where he received his early musical training. He later served as chapelmaster at the cathedral of Cádiz. The exact date of Padilla's departure for the New World is not known, but on October 11, 1622, he was appointed choirmaster at the cathedral of Puebla. Padilla served at Puebla for 42 years until his death.

The *Música para la Navidad* is a type of composition known as *villançico*, which was extremely popular in Mexico during the 17th and 18th centuries. Some were Christmas carols, while others were intended for use on the various festivals of the

church year such as the *sai para la Navidad* is divided into *Jácara* or dance tunes, the *ba* the *Gitanilla* or gypsy song, story of the miraculous birth. The *Jácara* and the *Gitani* excitement and exhilaration expresses the poignance of t

MUSIC OF THE CALIF

Miwok: Courting Song

Mojave: Raven Dance

Yurok: Deerskin Dance

Monterey: Bear Dance

Instruments: flutes, piccolo, bamboo clapper

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This traditional morning hy throughout California durin This particular setting was t part of this century by Fa hardt, O.F.M.

Gregorian chant: *Gaudeamus*

The *Gaudeamus* is an intro usage is proper to six festiva this particular setting being Feast of the Assumption of Heaven. However, Padre N this melody for use with dif throughout the church year i task of his Indian choir.

MUSIC FOR TH

Instruments: flutes, violins, c

Anonymous: *Kyrie* from *Mi*

The *Misa de Cataluña* exist three and four voices. It is w phonic style similar in spirit tion tones of the 16th centu *donne*. There is a single me chordal accompaniment. The is in the original four-voice s is transcribed a third lower t tone.

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morning prayers in Spanish. The ritual singing of the mass at eventide the boys signalled a brief rest. They bowed their heads and the bell summoned them to the *Doctrina*, the *langue*, and the *supper*, a period that the "Poor Souls"

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December 16, normally trained to have an unbroken, he joined the mission three years later in 1803 and in 1806 he moved to Mission San José, where he remained until 1846. He was then the *Presidente* of the mission.

Durán compiled a book which is one of the best sources of information on the period. In it is a collection of descriptions of musical instruments and methods of solving them. In this situation in the mission he came to

in the Ecclesiastical that the *perges*, had a howl of speaker, rarely without know, judge the singing the Mission necessary turn, and myself, this was due to be to

God, has proved very false, that the boys did not possess the ability to take up singing.

At this time some musical instruments had already come to the Mission, and I, observing that the boys of the neighboring Missions managed them easily enough, began to interest myself in sending some of the boys of this Mission to Santa Clara to learn the rudiments of music, convinced that they would later perfect themselves here. The results exceeded my first hopes; and now that music was somewhat underway . . . the sacred functions were carried out with a fitness more than mediocre. But this promised to last only as long as there should be some Father who knew music; a fact that some of the Missions are experiencing.¹

The solution was to teach the boys to read music. In order to do this, Durán had to overcome his own ignorance of musical principles. He resolved to invent his own system, based on arbitrary rules but consistent with existing Church practices.

As basic principle I ordained that there should never be a distinction between musicians and singers, but that both hands and mouth should perform their respective functions; that is to say the same men both sing and play . . . I also deemed it advisable that the instruments should always accompany the singing, even having the Requiem accompanied by the two violins. This for two reasons! First, to firmly sustain the voices of the boys, not permitting them to go sharp or flat, as regularly happens without this precaution. Secondly, that, seeing the distances between notes on the instruments, due to the various finger positions, the boys might gain some idea of the same intervals in singing, modulating their voices accordingly.²

Next, Durán began to teach the boys to read music. In order to make this as simple as possible, he decided to use only the F or bass clef. Thus the notes that occupied fixed positions on the instruments would also fall in fixed positions on the staff. As a further simplification, Durán often transposed the eight psalm tones to F natural, and made the semitones fall in the correct places on the scale by the use of appropriate flats or sharps.

Durán used the system of colored notation that had become common in many of the missions. By using different-colored notes for each part, it was easy to follow an individual voice even when as many as four lines were crowded onto the same staff. In Durán's choir book, white notes outlined in red were used for the treble voice, white notes outlined in black for the contralto, solid red notes for the tenor, and solid

black notes for the bass. To reduce the need for ledger notes, Durán used a six-line staff for music with more than two parts.

To further ease the task of his Indian singers, Durán simplified the settings of the Proper of the mass so that the *Intros*, *Alleluias*, and *Communions* were sung to the same melodies during most of the Church year. He commented:

This may displease someone, but it is imperative to take into account how little the Indians promise at present in regard to attempting that variety of tones used by other choirs, where directors are regularly in charge; but these poor Indians are compelled to carry on all the functions by themselves, and it is necessary to make things easy for them if they are to sing well. For this reason I considered it easier to arrange said parts for them according to one melody. The *Intros*, therefore, are the First Tone, conforming to or imitating the "Gaudeamus," . . . with the exception of the *Intros* for Ash Wednesday and Holy Week, where it seemed to me more in conformity with the spirit of the Church and the Mysteries of those days to set the *Intros* to the Fourth Tone. The *Alleluias* and *Communions* of the year are the Sixth Tone for the same reason of seeming more consonant with the spirit of the Mass.³

The contents of Durán's choirbook provide ample evidence of the great variety of music in use at Mission San José. There are plainchant Propers, simplified according to the method outlined in the *Prólogo*, for many of the feasts and saints' days of the church year; settings of the Common of the mass in both plainchant and polyphony; a plainchant and a four-part *Requiem*; and a considerable quantity of hymns and music for the Office. Choirbooks used at other missions exhibit as much or more variety than Durán's and are further testimony to the extensive repertoire of the Indian choirs.

What the final results of this musical evolution might have been is now impossible to say. The mission era ended abruptly in 1834, when the Mexican government secularized and thus effectively destroyed the mission system. Some of the faithful Indian singers remained, but most were forced to make their own way outside the shelter of the missions. All of them are gone now, but the music remains and is as compelling today as it was 150 years ago.

¹ Owen da Silva, *Mission Music of California*, Los Angeles, Warren F. Lewis, 1941.

² *Ibid.*, p. 30.

³ *Ibid.*, p. 31.

⁴ *Ibid.*, p. 33.

⁵ *Ibid.*, p. 120.

MUSIC I

Anonymous: *La Virgen* (1200)

Anonymous: *La Virgen*
Instruments: hu

The bells of Mexico by the sound of the bells produce two songs. The first is a traditional simple chantlike melody of many stanzas.

The *Canto de la Virgen* of Old Spain by the sound of the bells of the passing of the background watchman's keys.

Los Siete Regales (The Seven Gifts of Mary) comes from a collection of nine songs of the Virgin, compiled by King of Castile, Alfonso X, King of Castile (The Wise). Alfonso and is thought to be himself. Although of the Virgin, originally celebrated to melodies of Mexico.

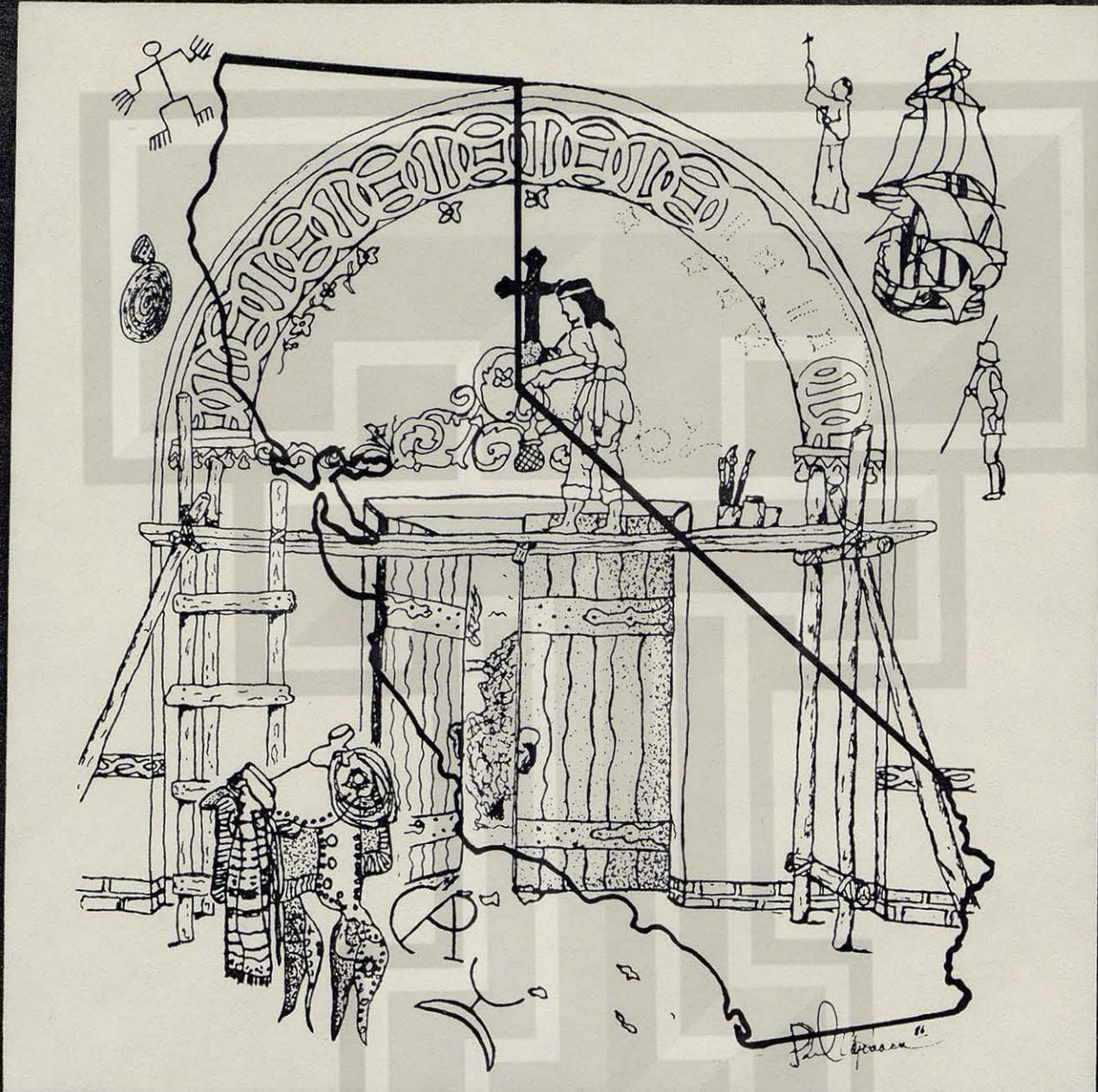
MUSIC FR

Cristóbal de Morales: *Misa Si Bona Sus*

Cristóbal de Morales is little known. He received his first training at the Seville cathedral. In 1526 he went to Avila; he later at Avila; he remained for a more lucrative position as a member of the Cathedral Choir from Toledo. Although he became a member of Toledo upon his return from financial distress of his life as chapelmaster at Toledo.

The mass *Si Bona Sus* is a masterpiece. It was composed in Rome in 1544 and is a masterpiece of the year. Its title—*Si Bona Sus*—received good thoughts. Should we not receive good thoughts? The motet setting of *Jesu Christe elegerunt* used as his source. Borrowed musical text, technically a masterpiece. Practice in the 16th century argued that in the attempts to express the choice of an ancient composer must express an emotion.

Each of the eight modes considered by many certain emotional for expressing a certain phrygian mode, it composed, was the with equal ease be appropriate for the Morales' intention headed the mass; appeared below the "taketh away."



EARLY CALIFORNIA REFLECTIONS

EARLY CALIFORNIA REFLECTIONS

The San Juan Capistrano Regional Branch of Orange County Public Library is proud to present a series of lectures and an exhibit on daily life in early California. Intended for the general public as well as the academic community, the lectures will be given by noted scholars. Admission is free, but reservations are required. To make your reservations, call (714) 493-1752.

This project is funded by a grant from the National Endowment for the Humanities. Additional support was given by the City of San Juan Capistrano, Friends of the Library, and Libros y Artes.

August 29, 1986 6:00 p.m.

OPENING RECEPTION

August 30 MUSIC AND DANCE OF
EARLY CALIFORNIA

10:00 a.m. "Music of the California Tribes:
Past and Present"— Richard
Keeling, Ph.D., Lowie Museum,
University of California, Berkeley.

11:00 a.m. "Music of Early California"
— Lecture delivered by
ethnomusicologist, Elisabeth
Waldo, followed with
performance by musicians,
dancers, and vocalists.

1:00 p.m. Reception

August 31 MISSION PERIOD ART AND
DECORATION

2:00 p.m. "Mission Period Art,
Architecture, and
Reconstruction"— Norman
Neuerburg, Ph.D., California
State University, Dominguez Hills
(emeritus).

3:00 p.m. Tea

3:30 p.m. Tour of "Early California
Reflections" exhibit — Norman
Neuerburg.

4:00 p.m. Tour of the New Mission San
Juan Capistrano Church

September 6 CALIFORNIA PRIOR TO
EUROPEAN SETTLEMENT

1:00 p.m. "California Indians Before
1769"— Clement Meighan,
Ph.D., University of California,
Los Angeles.

2:00 p.m. "Indian Signs and Symbols"
— Paul Apodaca, Curator of Folk
Art at the Bowers Museum, Santa
Ana, California.

Questions and Answers
Reception

Tour of San Juan Capistrano
Regional Library and the Sala
Californiana — Emily Jackson,
Branch Librarian.

September 13 EUROPEANS ENTER ALTA
CALIFORNIA

1:00 p.m. "Black, Gray and White: The
Founding and Fading of the
California Missions"— Rev.
Charles Polzer, S.J., University of
Arizona Museum.

2:00 p.m. "The Theory and the Reality:
Russo-Hispanic Relationships in
Alta California:"— William
Pritchard, Ph.D., California State
Department of Parks and
Recreation.

3:00 p.m. "European Impact on Native Californian Cultures: A Comparative Look"— Clifford E. Trafzer, Ph.D., San Diego State University.
Questions and Answers
Reception

September 20 MISSION ENVIRONMENTS

1:00 p.m. "Mission Era Gardens and Landscapes"— Thomas Brown, ASLA, Berkeley, California.

2:00 p.m. "The Mission Environment"— Harry Kelsey, Ph.D., Chief Curator of History, Los Angeles County Museum of Natural History.
Questions and Answers
Reception

September 27 LIFE IN HISPANIC CALIFORNIA

1:00 p.m. "California Through the Eyes of European Observers 1769-1821"— Iris Engstrand, Ph.D., University of San Diego.

2:00 p.m. "Family Life in Hispanic California"— Gloria Miranda, Ph.D., Los Angeles Valley College.
Questions and Answers
Reception

October 4 CHANGING PATTERNS OF TRADE 1769-1860

1:00 p.m. "The Ordinary Landscape of Hispanic California: Economic Differences Between Missions and Ranchos"— David Hornbeck, Ph.D., California State University, Northridge.

2:00 p.m. "Mission Documents and Their Use in Reconstructing the Lifeways of California's Native Americans."— Jeanne Munoz, Ph.D., WESTEC Services, Inc.

3:00 p.m. "The Decline of the Ranchos and the Rise of American Culture"— Pamela Hallan Gibson, City Historian, City of San Juan Capistrano.
Questions and Answers
Reception

October 11 LECTURES AND WORKSHOPS ON ARCHAEOLOGY AND NATIVE ART

1:00 p.m. "Archaeology at Mission San Juan Capistrano and Related Sites"— Professor Nicholas Magalousis, Chapman College and Mission San Juan Capistrano Museum.

2:00 p.m. to 4:00 p.m. Three workshops held concurrently in half-hour sessions:

"Techniques of Archaeological Excavation at the Mission San Juan Capistrano Site."— Nicholas Magalousis.

"Southern California Indian Sand Painting"— Paul Apodaca, Curator of Folk Art, Bowers Museum, Santa Ana, California.

"Traditional Techniques of Southern California Indian Basket Weaving"— Capistrano Indian Council.

Educational materials produced in connection with the project will include an interpretive catalogue as well as video tapes and printed transcriptions of the lectures. These materials can be obtained through County of Orange Library branches.

- ▶ Solo and ensemble trumpet parts will be performed by Mr. Steve Huffsteter.
- ▶ Choreography for "Vaqueros at the Roundup" and "Fandanguito Medley" will be choreographed by Mr. Ricardo Peinado, distinguished Mexican and Latin-American dance exponent.

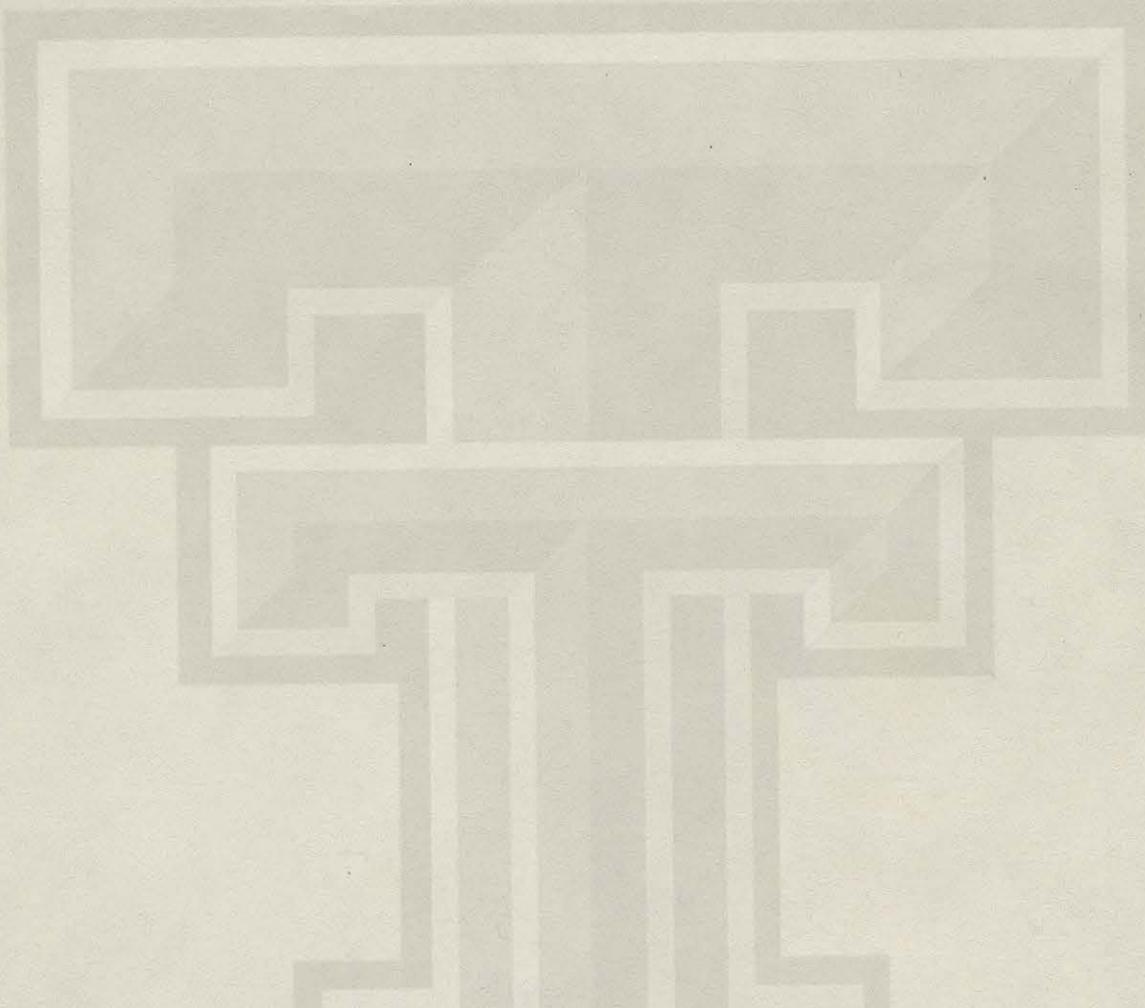


- ▶ The "Fandanguito" will be interpreted as a medley in the following order:

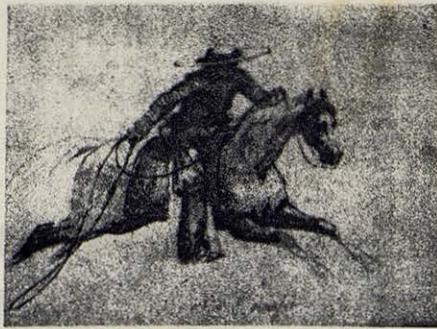
Jota Californiana
Song for Capistrano
and
Estilos Fandanguitos



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San Juan Capistrano Regional Branch
of the Orange County Public Library

presents

Early California Reflections
in Music and Dance

AUGUST 30, 1986

Lectures By

- | | |
|--|---|
| ▶ Dr. Richard Keeling
Anthropologist
10 a.m. | ▶ Elisabeth Waldo
Composer, Ethnomusicologist
11 a.m. |
|--|---|

Followed by a Concert
Performed by the Waldo Multi-cultural Ensemble
12 Noon

▶ Admission is free, but reservations are required. To make your reservation, call (714) 493-1752.

I.

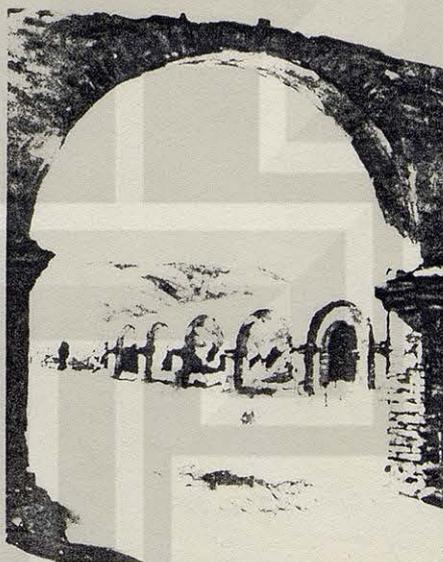
Mission Memories

- ▶ Under Mission Arches*
- ▶ Canto de Alabado
- ▶ A La Nueva Aurora
(to the New Dawn)
- ▶ The Rose and the Robe
(to Padre Serra)
- ▶ The de Anza March



Mission San Diego
C. Owens

ca. 1920



Under Mission Arches—San Juan Capistrano
H. Villa

ca. 1920

II.

Echoes of Indian California

- ▶ The Bay of a Thousand Smokes
- ▶ Song for Gathering Acorns
- ▶ Santa Catalina Theme*
- ▶ The Wolf Chase



Gathering Acorns

III.

Spirit of the Fandango
Californiano

- ▶ Ayeres (yesterdays)
- ▶ Vaqueros at the Round-up
- ▶ Alessandro's Lament
- ▶ Song for Capistrano*



Gathering Acorns

▶ The Wolf Chase

III.

Spirit of the Fandango
Californiano

- ▶ Ayeres (yesterdays)
- ▶ Vaqueros at the Round-up
- ▶ Ballad of Lola Montez

- ▶ Alessandro's Lament
- ▶ Song for Capistrano*
- ▶ Fandanguito



Old Mission—Los Angeles
H. Villa

c. 1920



Señorita with Fan
H. Villa

ca. 1920

*"Under Mission Arches," "Song for Capistrano," and "Santa Catalina Theme" were composed especially for this program.



THE PERFORMERS

Elisabeth Waldo: violin
Fang Ding Hoa: flute and aboriginal instruments
James Martin: flute

Margaret Edmondson: cello
Mark Converse: percussion
William Bing: trumpet

Paul Mayer: guitar

Conductor and Director: Elisabeth Waldo
Assistant Conductor: James Martin

VOCALISTS
Elena Cervantes, Soprano
David Bowling, Baritone

DANCERS
Rosa Maria
Juana Escobar
Ricardo Peinado: vaquero dance

ORIGINAL MUSIC SCORE
Elisabeth Waldo

Choreography: Rosemary Watson Juana Escobar
Stage Director: John MacDonald

► Elisabeth Waldo began her outstanding career in traditional classical music and gained a respected reputation as first violinist in the Los Angeles Philharmonic Orchestra. Solo Concert tours of Latin America influenced Ms. Waldo to pioneer new performances of ethno-music. Although early Waldo compositions were conceived for ethnic instruments of Asia and Indo-America, much of the repertoire has now been rearranged for standard concert instruments. The results are a new art-form for today.

- This program was funded by a grant from the National Endowment for the Humanities.
- Art works courtesy of the Waldo-Dentzel Collection.
- Consultation — Paul Arbisio, City Patriarch.
- Original musical score — Mundoamericas © ASCAP
- Wardrobe—Studio of the Americas Productions, Northridge, CA.

► Dr. Richard Keeling received his Ph.D. in Music at the University of Southern California where he completed his dissertation on the music and culture of the Yurok, Hupa, and Karok Indians of Northwestern California. Since then, Dr. Keeling has been Senior Museum Scientist at the Lowie Museum of Anthropology at U.C. Berkeley and Director of the California Indian Music Project.

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El Comité Que a Todos nos es Antipático

Por J. Richard Peck

Rúbricas aceptadas por el comité, en cuanto a la eliminación final del "AMEN" en los himnos.

Una de las acciones más controversiales es el acuerdo del Comité de eliminar el AMEN final de la mayoría de los himnos. Solamente será retenido si el himno es una oración o termina con una doxología. Las razones son las siguientes: AMEN es una afirmación que significa "SI, YO QUIERO SER PARTE DE LO ANTES EXPUESTO". Por lo tanto, la congregación repite "AMEN" después de una oración elevada por el celebrante y quizás después de una oración comunitaria. Sin embargo, no debe ser usada después de todos los himnos. La comisión descubrió que la práctica de añadir el AMEN, no fué conocida por Lutero, Calvino, Isaac Watts o Carlos Wesley en sus himnos. Esta práctica data del Siglo IV y solamente para los himnos que concluyen con una doxología a la Trinidad.

Esta respuesta probablemente comenzó debido a la controversia que surgió de la doctrina de la Trinidad. Añadir un "AMEN" era una forma definitiva de asentir cada vez que una doxología se entonaba; y así, por siglos se fué añadiendo a los himnos en los monasterios en sus oficios diarios. Cuando los eruditos del siglo XIX revivieron y tradujeron la himnología medieval, limitaron el uso del "AMEN" después de las estrofas doxológicas. Más adelante, los editores de la época lo añadieron a todos los himnarios. El primer himnario en establecer esta modalidad fué un HIMNARIO ANGLICANO publicado en 1857.

Sin embargo, en 1920, los Anglicanos se percataron de su error

y comenzaron a eliminarlo. Aceptando la valiosa sugerencia del ya fallecido ERIK ROUTLEY, renombrado himnólogo, el Comité opina que el uso del "AMEN" después de los himnos es un "error Episcopal" y debe ser eliminado.



Tomado del artículo publicado en el "Circuit Rider" (Mayo 1986)
Producido por: Raquel Achón, Vice-presidente del "Comité de Revisión del Himnario Metodista en Inglés" y miembro del subcomité de "Tonadas".

el Intérprete

Quando cambie de domicilio favor de notificarnos por escrito enviando la dirección nueva y la vieja como aparece en el rótulo de su copia de EL INTERPRETE.

Dirija su correspondencia a:
El Intérprete
P.O. Box 320
Nashville, TN 37202

Gracias.

¿Qué es Navidad?

Navidad es un tiempo de paz de amor y reconciliación con Dios, con el mundo y contigo mismo.

Navidad no es un día, ni una estación.

Navidad es un estado de ánimo que vive en tu corazón.

Navidad no es intercambio de regalos.

Navidad es intercambio de buenos deseos que atestigüen amor y sinceridad como Jesucristo nos enseñó.

Navidad es motivo de celebración, no con un trago, pero con una sonrisa y una buena acción.

Navidad no es total alegría mientras en el mundo hay gente que muere de hambre y lucha por un ideal.

Navidad es un tiempo de hacer una oración que pida a nuestro Señor que exista la paz que nazca del corazón.

Navidad es esperanza en la buena fe de los hombres, las mujeres, de ti, de mí nuestras acciones.

Navidad es más que un árbol y luces de colores, es amor y fe en un futuro mejor, mejor porque tú y yo estaremos en el seno de nuestro Señor.

Mónica B. León-Chung



Mónica B. León-Chung nació en Lima, Perú. Actualmente cursa estudios universitarios en Wilson College. Trabajó como interna para la Junta General de Ministerios Globales durante el verano de 1986 en la Oficina de Recursos en Español, como traductora y asistente editorial.

Information about Mexican hymnals received from
talk with Rev. David Tinoco 1/26/87

Himnario Metodista (words only, hymnal with music will appear later)
Published by Iglesia Metodista de Mexico, Mex. D.F., Monterrey, N.L.
copyright 1986.

pref.ix "includes some hymns by Mexican Methodists" These were not
evident. Dr. Manuel Flores, ed., retired minister, the book is mostly
his work. It appears to be mostly traditional.

Himnos Selectos, edited by Vicente Mendoza. This was the first
publication of "Jesus es mi rey soberano". Mendoza was pastor of the
(Methodist?) church in Puebla, Mex. He was not satisfied with El
Nuevo Himnario Evangelico. This led to his publication of Himnos
Selectos. First edition of Himnos Selectos was in 1904, 10th (which
is what Tinoco has) is 1952.

El Nuevo Himnario Popular, 1955, by Casa Bautista de Publicaciones, El
Paso TX (see Traditions of Protestant Hymnody by Greenlaw)

El Nuevo Himnario Evangelico 1914, American Tract Society, also
published a previous hymnal in 1893. They considered hymns from Spain,
South America, and Mexico. The hymnal committee came from all
denominations in Mexico. Many authors (35) and translators have Spanish
surnames.

*Change notebook
before
Himnos
Selectos*

®

FIVE FUNDAMENTAL PERIODS IN HISPANIC
HYMNOLOGY

- I REPRODUCTION
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- III SEARCHING FOR IDENTITY
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- V MATURE ARTISTIC EXPRESSION

CINCO PERIODOS FUNDAMENTALES EN
LA HIMNOLOGIA HISPANA

- I REPRODUCCION
- II IMITACION
- III EN BUSCA DE IDENTIDAD
- IV PRODUCTO HIBRIDO - UN NUEVO ESTILO TRATANDO DE SURGIR.
- V MADUREZ EN LA EXPRESION ARTISTICA

from: "The arrangement of one hymn by a black writer and the restoration of five Negro spirituals presently included in the Methodist BOH" by Dr. William Farley Smith consultant to the Hymnal Revision Committee July 2, 1986

p. 8 Regardless of our well-intended academic knowing, the inclusion of Black sacred composition must be executed in such a way that is lovely to the ear; easy on the voice; uplifting to the soul; and, to put it down front, marketable to the Church.

p. 12 When investigating music geographically, ethnologically and chrono-historically, chord progressions and melodic usage become to the music reseacher that which fingerprints are to criminologists.

®

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EARLY CALIFORNIA REFLECTIONS

Books Recommended for Further Study

- Baer, Kurt. Architecture of the California Missions.
Berkeley, Ca.: University of California Press, 1958.
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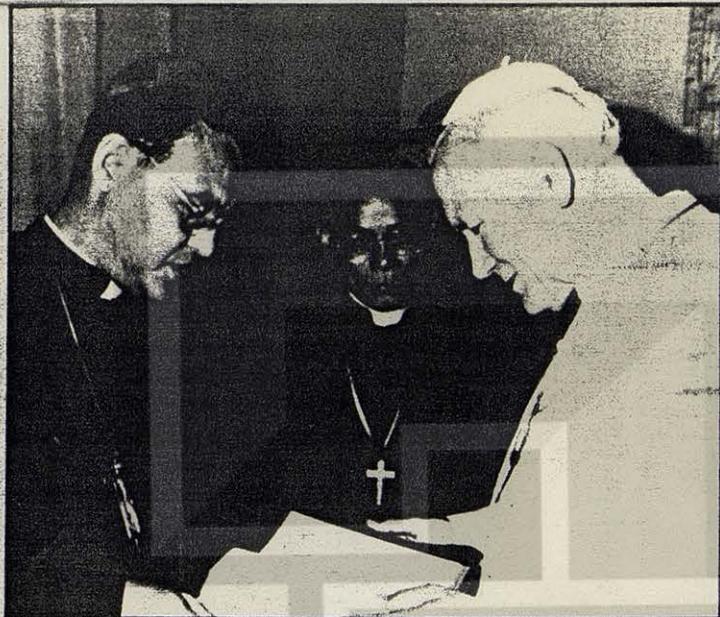
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"Early California Reflections" is an exhibit and lecture series funded by the National Endowment for the Humanities.

Orange County Public Library
San Juan Capistrano Regional Branch, 1986



Entrega de Biblia en tai al Papa Juan Pablo II

Una copia de la primera Biblia en tai fue entregada al Papa Juan Pablo II. La entrega la hizo el Obispo George Phimpisan, de la diócesis de Udon Thani en Tailandia, quien dijo al Papa que esta nueva Biblia representa una larga y dura, pero muy estrecha cooperación entre la Comisión Bíblica de Tailandia y la Sociedad Bíblica Tailandesa. El obispo añadió: "El primer esfuerzo interconfesional de traducción data de casi 20 años. No solamente hablamos de la producción de esta Biblia en tai para uso tanto privado como litúrgico para la iglesia en Tailandia; sino de la estrecha relación que promueve entre los católicos y sus hermanos de las iglesias protestantes de Tailandia. Y la relación continúa siendo la más cordial, gracias al trabajo conjunto con la Sociedad Bíblica, en pro de la traducción y difusión de la Palabra de Dios".

El Papa Juan Pablo II recibe copia de la primera Biblia en tai de manos del Obispo George Phimpisan, de la diócesis de Udon Thani, Tailandia. La entrega se hizo en la capilla privada del Vaticano.

Dirigentes juveniles se reúnen en convento del Líbano

La Sociedad Bíblica en Líbano lanzó su programa de la juventud con una conferencia en "Saydet el Bir" (Nuestra Señora del Pozo), convento maronita cerca de Beirut. Asistieron representantes de 17 diferentes iglesias y organizaciones cristianas, junto con representantes de la Sociedad Bíblica en Líbano, Siria, Jordania y el Golfo.

A pesar de la situación tensa del país, se vio con gozo cómo llegaban los líderes juveniles a la reunión. Algunos de los que se habían inscrito para la conferencia no pudieron llegar, pues no les fue posible salir de sus hogares debido a que vivían en zonas problemáticas.

Durante la primera sesión, cada participante se presentó hablando brevemente de sus responsabilidades. El Padre Luis Khalife, biblista maronita, explicó varios principios bíblicos que deben regir la vida de los jóvenes cristianos. También se cantaron alabanzas a Dios. **Los jóvenes escogieron los cánticos de entre una variedad de himnos árabes nuevos**, dando oportunidad a todos de aprender repertorio novel de diferentes iglesias.

El hermano Nour de la comunidad maronita de "Nuestra Señora de la Paz", presenta su mensaje devocional dentro del marco de la reunión de líderes juveniles en Beirut, Líbano.



Parish Liturgy
Committee
A singing church
Multi-lingual
services - Guidelines



LITURGICAL LIFE

NEWSLETTER • OFFICE FOR LITURGY AND WORSHIP • ARCHDIOCESE OF LOS ANGELES

Volume I

Issue 2

Allow me to present to you our second issue of Liturgical Life. I am grateful that many of you found the first one helpful, and I hope this present issue addresses some of your liturgical concerns.

This issue, like the last, highlights some of the many talented liturgical personnel we have in this Archdiocese. I am very thankful for their many contributions which enhance our understanding and experience of the Church's prayer.

Enjoy the following offerings, and don't hesitate to inform us of what we can present to serve even better your particular needs.

Rev. Douglas Ferraro

1531 West Ninth Street, Los Angeles, CA 90015

LITURGY PLANNING

PARISH LITURGY COMMITTEES: WHYS AND WHEREFORES

by

Rev. Thomas Welbers

One of the primary objectives promoted at the Los Angeles Archdiocesan Convocation was the mandating of the formation of a parish liturgical committee. The Office for Liturgy and Worship recently held regional listening sessions where liturgy committee members discussed their ministry and their hopes and priorities for their ministry in the future.

This is the first in a series of articles directed toward the formation and development of liturgy committees.

Another committee? Worship of committee and the ritual of meetings seem almost to have replaced worship of God and the Mass in the priorities of the Vatican II Church! Why a liturgy committee? Can't we just go on saying (and hearing) Mass? It's in English now and facing the people. They even sing sometimes. What more do we need?

To begin, let's put the big bad word "committee" on the shelf for a moment and look at what liturgy is all about: the worship of God. Who worships? The Church, precisely insofar as the Church is the body of Christ, as St. Paul assures us is true (1 Cor. 11:17-22:27). What do we do at Mass? We are the body of Christ doing what Christ does. Attentive to and formed by his word and united in prayer and celebration, we become one with his sacrificial self-giving to the Father and to the world. (This may not be the only way to describe what happens at Mass, but it's basic and good for openers.)

If the Mass is an activity proper to the whole body of Christ, then it is something that everybody gathered in the church does, not just the priest and the musicians, lectors, servers, and other ministers -- although they each have their own unique and irreplaceable role. The Mass is something of fundamental and central importance in the life of the Church, not just an incidental add-on. If it is worth doing, and necessary to do, the Mass is worth doing well. And to do anything well requires preparation. Aha! There's the key!

One of the off-putting things about liturgy committees is the word "planning" a committee is supposed to "plan" liturgies. That word can be kind of threatening, as well as superficial, because planning something implies coming up with something new every time. Perhaps the better word is "preparation." To do something well, everyone needs to prepare, but different people will prepare in different ways, according to whatever role they have in the liturgy.

Now, it's obvious that some preparation already goes into the celebration of Sunday Mass everywhere, whether the people preparing it call themselves a "Committee" or not. Priests and deacons prepare a homily even if that consists only of searching the recesses of memory to find something to say that connects with the Gospel while they are reading it "cold" at the Mass. Musicians prepare, even if only by the act of opening to a dog-eared page of a book to sing one of the two entrance songs that have been sung since time immemorial. Lectors prepare, if only by clearing their throats and searching for the right, or at least a credible, place in the lectionary. And so on...

Obviously these are caricatures, but I'll bet most readers will find a ring of truth in them. What is the difference between poor preparation and good preparation? I would like to suggest that the difference is found not in what someone does or does not do. The difference is found in the care and quality of attention that one gives to it. Is the celebration of liturgy truly central to the life of the Christian community? Do the ministers, beginning with the priest, really believe that? If so, everything that they do will be guided by this belief, and they will tend to make decisions and do things (as well as use their time) in a way that will nourish the Sunday celebration. If not, nothing that they do -- program or project or committee meetings -- will really make much difference.

There is no substitute, therefore, for attentive care given to the Sunday liturgy by those responsible for it. Too often, however, packages are bought -- programs initiated or committees formed -- to substitute for that needed attention on the part of those responsible. There is no magic formula for good liturgy.

Of course, this kind of attention opens the door to a lot of things, including committees and programs. We'll talk about them in the next Newsletter.

Rev. Thomas Welbers is Newman Center chaplain at California State University, Long Beach, resides at St. Maria Goretti Parish, is the author of the recently published book Banquet of the Word, Resource Publications, and is a member of the Liturgical Advisory Board for the Office for Liturgy and Worship.

MUSIC

ON YOUR MARK! GET SET! SING!: TEN STEPS

by

Mr. Frank Brownstead

My own experience in observing communities at song and trying to encourage active participation through singing has been varied. Several parishes, parochial schools, a seminary, and a college have been part of that experience. I have no magic formula for lusty, involved, engaged congregational singing - there are too many variables in each situation. But I have observed certain things that seem to pop up again and again, I hope mention of these will be helpful to others.

A real community, in the sense that we define a Christian community, will sing. In many of our parishes in southern California, we are communities only in the sense that we live in the same area and meet in the same building. In some cases, our parishes are so large they might better be called cities, and the pastors might better be called mayors. These gatherings are better defined as assemblies. This is not to say that assemblies will not sing. Assemblies may or may not sing, depending on other variables. But communities will always sing. Think about a group of high school kids after a week together at summer camp; they will sing. Think about a group of recovering alcoholics celebrating an AA birthday (365 days clean and sober) of one of its members; they will sing. Think about a family gathering for an important event in the life of grandma or grandpa; they will sing. The stronger the bond of love between the people in the community, the more natural singing will be.

People in an assembly or in a community will sing if there is something to sing about. If nothing is happening, there is really no reason to expect any response from the assembly. If there is no connection between what is going on in church and the lives of the people, there is little to sing about. People come to church looking for answers about a God they do not understand. People come to church because they are afraid. People come to church because they do things they regret. People come to church because they want to be a part of something larger than themselves that is good. People come to church because they are capable of love. People come to church because they want to share their joy. People come to church because they are brimming over with gratitude about a God that does things for them that they could never have done for themselves. People come to church because they want to be more like the God they do not understand. When the singing has something to do with these kinds of reasons for being in church, the people will sing. When the singing has something to do with our lives, it will happen. When the singing just fills in the space, when the singing is distant from our lives, our problems, and our joys, it will be humdrum.

The music must fit the liturgy and the people. Music in Catholic Worship talks about the three judgments - musical, liturgical, and pastoral.

In this area, we are doing much better each year. Musicians and liturgy planners tend to take great pains to see that liturgies are carefully prepared around the readings, with ample input from many people.

Also, more and more parishes are offering many types of musical experiences for parishioners to choose from. Robust singing can be heard even at the choir Mass. Choral groups and their leaders see more and more that their real role is to lead and to enhance the sung prayer of the people. That fulfillment of the real role of the choir in no way diminishes their importance in the added dimension of beautiful choral work. Why separate a group of people from the rest unless they are offering something really beautiful? Since, today, there is no ritual requirement for a choir, let's not have them unless they fulfill both roles - leadership and beauty.

I singled out the choir here because for so long the choir had a different role. Many choirs have accepted their new role painfully and slowly. The good news is that there are more good choirs than ever before. To the extent that choirs and all other singing groups understand their role as musical leaders, our congregational singing can only get better. So, choose the music well, and respect and understand the role of the various musical ministries.

Cantors or song leaders can help. The leader of song must be trusted by the people. We know that our cantors need skills; not just musical skills and liturgical skills, but also real leadership ability. People want to respond to a good cantor; they need to know, with no question, that the cantor is the guide who will always lead them safely through unfamiliar territory. The people have a right to know that their cantor will never leave them "out on a limb." Even when they are sure it is the right time to sing, and know the music well, it is the cantor's invitation that provides that extra bit of assurance and energy. The sensitive cantor can feel just what is happening in the community, and will facilitate that existing energy. The cantor encourages the life and spirit that is already present. Cantors who get in the way of the natural flow of singing, or who predominate vocally or any other way, or who have distracting voices, should be eliminated. If singing is to be good, the cantor must be available to be trusted. Some Christian communities have sung without cantors for centuries; if we are going to use cantors, they must fulfill their role.

Those who accompany the singing must be competent. Either a person can play the organ or he or she can't! The organist must be capable of playing accurately and with a steady rhythm. If those two components are missing, it is far preferable to try the singing without accompaniment. People simply give up when the accompaniments for the singing defy participation. Of course, for good organists many other refinements can be added to further enhance congregational singing (i.e., interesting registrations, alternate harmonizations, improvising between stanzas, etc.), but it is far better to stick to the two basics - accurate playing and good rhythm - until the people are really able to trust you. Then, go to it, but slowly: Take baby steps. (Take a look at The Organist & Hymn Playing by Austin Lovelace [AGPDE].)

The organists are not the only accompanists who ought to be accountable. Guitarists must all play the same chords at the same time; instrumentalists on the bass line must coordinate their efforts with the other players. Any time these kinds of things are not right, singing will suffer. The singers must be able to trust their accompanists. Remember - accurate playing and impeccable rhythm.

Good organs are essential, too. Read Hymnal Studies Four by John Fesperman (The Church Hymnal Corporation) for a good description of the role of the organ in our worship, and excellent advice for planning for a new instrument. He says "Liturgical music: liturgical instrument." He also discusses acoustical environment, keeping both spoken word and choral and organ music in mind.

In parish situations, particularly, coordinate your efforts so that a common repertory will serve many situations. If school Masses, CCD, RCIA, Sunday Masses, Confirmation, and First Communion are all coordinated so that some common repertory exists, singing will improve. Common acclamations are the starting point; branch out from there. Try preparing a tape of common songs for the year; that saves a lot of time.

Rehearse! People will sing things that are familiar. If you can find any time for rehearsal with the community, singing will improve faster. When rehearsing, teach just a little bit at a time, with the congregation repeating. Try to find something good about the singing you do hear. Constantly imploring the congregation to sing louder does not always help. Was there something you heard that was worth complimenting? Encourage the people. Why not publicly thank a particular community for their excellent singing when that is appropriate. Keep the rehearsals short and don't necessarily rehearse every week. Find the range that works best for each group. Stress the importance of sung prayer and the reasons for working together to make it better.

Build a repertory of songs and hymns. Keep track of the things that the congregation will sing well, and gradually add to the list. I tend to discard things that the people won't or can't sing. Perhaps I will try them again later. The major error is to try to learn too many songs. Even if a community learns as few as five or six new songs a year, that is better than romping through dozens of beautifully appropriate hymns with no participation. It is important that the people get the idea that it matters whether they sing or not. Hymns or songs that are not sung are better omitted. Apprehensive communities can often be encouraged to sing by the use of responsorial forms. This is especially true at communion time, when complicated music falls flat.

Some communities can do much more. Try not to hold them back. I have found that the seminary community likes to sing in parts. Because a community that is together every day learns much faster and covers much more territory, their skills at singing will improve faster. Give that kind of a community more interesting things to do.

Also, look for variety. Try using rounds. That has been a breakthrough in several situations for me. Try having each grade try a verse in the

the school Mass, if they are all together. Try alternating boys and girls or left and right in antiphonal style. Add bells, instruments, Orff instruments, gestures; the list goes on.

Be patient with your community. Try to think of how to be of service to the community. Remember that those of us trained in music will find the people slow and frustrating unless we look beyond music and musical skills to our service role. If we do that, we can be patient, and musical skill will always come as the community grows.

This is a reprinted article from the Pastoral Music magazine, June-July, 1985, published with their full permission.

Mr. Frank Brownstead is a parish musician at St. Philip the Apostle Church in Pasadena, is Director of Music Ministry at Mt. St. Mary's College, and is Archdiocesan Music Coordinator for the Office for Liturgy and Worship.

MULTI-LINGUAL GUIDELINES

GUIDELINES FOR MULTI-LINGUAL MASSES

The following is a reprint from a B.C.L. Newsletter. The purpose of these guidelines is to assist parishes and other communities faced with multi-cultural and multi-lingual celebrations of the Eucharist, as are many parishes in the Los Angeles Diocese. It is reprinted with the permission of the Federation of Diocesan Liturgical Commissions. The next issue of "Liturgical Life" will include an article which will acquaint the reader with available resources in Spanish Liturgical Music.

B.C.L. 1986, V. XXII, June/July

The United States of America is composed of multi-cultural and multi-lingual groups. This multiplicity is reflected in the Roman Catholic community, especially when diverse groups assemble on significant occasions for liturgical celebration. Such assemblies may provide opportunity to employ the rich diversity of cultural and linguistic expressions into one common act of worship.

The following guidelines for liturgical celebrations of multi-cultural and multi-lingual assemblies are offered to assist in the preparation and celebration of these special occasions. Such serious concerns for the diversity of culture and language should express the unity which flows from liturgical celebration.

It is presumed that liturgical planners understand that the goal of Masses which blend multiple languages and other cultural expressions is to unite people of shared faith in common prayer around the word and the eucharistic table, and that the extraordinary feature of such celebrations is that only some, not all, of the elements of the celebration of the Mass will be understood by those assembled.

An explanation or understanding of these special features will be occasion for those assembled for common worship to enter more freely and deeply into the meaning and structure of the rites of the Mass, respecting the order of worship with which they are already acquainted, and respecting the linguistic or cultural expression of these rites even when they may not be their own.

It is also presumed that, on ordinary Sundays, multi-lingual parishes provide eucharistic celebrations to meet the linguistic needs of their people. Therefore, multi-lingual liturgies have particular value in the celebration of major feasts, weddings, funerals, and other important parish and diocesan events.

A. GENERAL NORMS

1. The cultural and ethnic diversity of those assembled for eucharistic celebrations should be reflected throughout the celebration in choice of gestures, postures, vesture and environmental design, as well as in the choice of musical texts and styles and in the determination of languages which will be used to proclaim the scripture readings and prayers of the Mass.
2. Multi-lingual celebrations may require the moderate use of a commentator at appropriate points which do not impede the natural rhythm of the structure of the Mass:
 - a. before the celebration, for instruction concerning the celebration;
 - b. before or during the liturgy of the word, as indicated in B. 2b;
 - c. following the prayer after communion, for announcements.

B. NORMS FOR SPECIFIC RITES DURING MASS

1. The Introductory Rite

"The introductory rite of Mass has the purpose that the faithful, assembling in unity, should constitute a communion and should prepare themselves properly for hearing the word of God and celebrating the eucharistic worthily" (Gl, no. 24). Therefore, every effort should be made to create this disposition in those assembled.

- a. The choice of processional music, introductory greetings and music for the penitential intercessions and the Gloria can elicit an awareness of the cultural diversity of those gathered for the liturgy.
- b. The invitation to pray before the opening prayer can be given in the diverse languages spoken by those assembled. The opening prayer itself should be prayed in one language to preserve its integrity.

2. The Liturgy of the Word

"When the Scriptures are read in the Church, God himself is speaking to his people, and Christ, present in his own word, is proclaiming the Gospel."

"The readings must therefore be listened to by all with reverence; they make up a principal element of the liturgy. In the biblical readings God's word addressed all people of every era and is understandable to them, but a living commentary of the word, that is, the homily, as an integral part of the liturgy, increases the word's effectiveness" (Gl, no. 9).

In order that the scriptures can be heard with reverence and understood by all, attention should be given to the language (s) in which they are proclaimed and commented upon in the homily.

- a. One or both of the readings preceding the gospel should be proclaimed in the language spoken by the majority of those assembled. If two readings are to be proclaimed, one may be proclaimed in another appropriate to those assembled.
- b. Printed booklets which provide translations of the scripture readings do not enable active listening. A brief commentary may be offered in other languages before each proclamation of the scripture readings to assist those who do not understand the language in which the reading (s) will be proclaimed, providing some understanding, appreciation, and reverence for the chosen biblical text.
- c. In multi-lingual Masses the antiphon for the responsorial psalm may be sung in one of the languages not spoken by the majority, while the verses may be sung by the cantor or choir in the languages represented by the assembly. In bilingual Masses the antiphon for the responsorial psalm may be in either language (consistent throughout the response), while the verses may be sung in both languages.
- d. The gospel, which Christ himself proclaims, should be announced in the language of the majority of those assembled. Portions of the gospel, upon which the homily will be based, should also be announced in the other languages spoken by those assembled. The repetition of the entire gospel text in another or other languages unduly prolongs and makes awkward the proclamation.

- e. The homily, ordinarily, should be preached in the language of the majority. A short summary may be given in other languages. The homilist may reflect the same theme in his summary while incorporating a different development or cultural illustration.
- f. The invitation to each of the general intercessions may be given in the various languages spoken by those assembled (e.g., "Let us pray for the Church" and "Let us pray for the sick," etc.) Following each invitation, a pause will allow for the assembly to unite in prayer for particular concerns. The conclusion to each intercession should be for the consistent, flowing pattern of the response among the assembled.

3. The Liturgy of the Eucharist

- a. A Preparation of the Gifts. "At the beginning of the liturgy of the eucharist the gifts, which will become Christ's body and blood, are brought to the altar" (Gl, no. 49). These gifts of bread and wine, and gifts for the Church or the poor brought by the faithful or collected at Mass, are appropriate. Other symbolic gifts are not appropriate.
- b. Eucharistic prayer. To preserve the integrity of the eucharistic prayer, the chief elements of its composition should be maintained even when the multiple languages spoken by those assembled are chosen for its proclamation. When such a choice is made, only one language should be used for each of the chief elements, namely: Thanksgiving; Acclamation; Epiclesis; Institution Narrative; Anamnesis; Offering; Intercessions; Final Doxology.
- c. Communion Rite. Because the Lord's Prayer is common to all Christians, members of the assembly may be invited to recite the prayer in his or her own language simultaneously with others. (This same principle applies to the recitation of the Creed.)

4. The Concluding Rite

When the more solemn forms of blessing are chosen, each of the blessing prayers may be given in alternating languages appropriate to those assembled.

C. NORMS FOR MUSIC

- 1. Members of multi-lingual assemblies can join in the singing of short texts even if the language is foreign to them (e.g., "Lord, have mercy," "Hosanna in the highest," psalm antiphons, etc.). Repetitious 'ostinato' styles of music, like Taize, provide a style of music which allows for the texts to become familiar and easy to sign; such a form of music can also foster a sense of unity among those assembled.

When Latin chants or antiphons are known, understood, and can be sung well, these can be an effective means of bringing about musical unity.

2. The languages of those assembled should be expressed in song. Music proper to each culture, however, should be preferred to the practice of translating texts to accompany melodies which express a different culture. An integrity of musical styles, however, should be respected throughout the liturgy.
3. Some familiar hymns are known in several languages. Alternating verses in each of the languages represented by those in the assembly can be effective. Care should be taken to balance instrumental accompaniment with the language of the culture, as well.
4. Antiphonal selections can be used effectively when the verses are sung by cantor or choir in several languages, while the antiphon is sung by all present in a common language.
5. Eucharistic acclamations should reflect an integral musical style and may include a blend of the diverse languages of those assembled. Composers must give special attention to the blending of multiple languages in such musical settings.
6. Choirs assembled for special occasions must work together in the development of a common repertoire and in the development of a unified choir for the exercise of music ministry.

R. C. I. A.

PENTECOST MASS OF WELCOME FOR NEOPHYTES

The documents of the Church encourage the ordinary of each diocese, since he cannot be present at the Easter Vigil when the Sacraments of Initiation are conferred, to meet those newly baptized and received and to preside at the Eucharist for them. To this end, Archbishop Mahony is pleased to be the principal celebrant at the two Pentecost Neophyte Liturgies to be held at St. Vibiana Cathedral. The first will be a Vigil Mass on June 6, 7:00 p.m., the second, a Pentecost afternoon Mass on June 7, 3:00 p.m. The clergy are invited to concelebrate.

Persons who have gone through a catechumenal-type formation and are fully initiated into the Church at the Easter Vigil - in one of the following three categories - are welcome to attend one of these liturgies with their sponsors.

1. Neophytes who celebrated their Baptism, Confirmation, Eucharist.
2. Those who celebrated their Profession of Faith, Confirmation, and Eucharist.
3. Adult Catholics who celebrated their Confirmation, Eucharist.

QUESTIONS AND ANSWERS

INCLUSIVE LANGUAGE LECTIONARIES

Q. What is the status of the new inclusive-language lectionaries? May they be used in the celebration of the eucharistic liturgy?

A. While there is a growing concern that liturgical and biblical texts in Christian worship should not contain exclusive or discriminatory language, the requirement remains that only those texts approved and authorized by the competent authority of the Church may be used in liturgical celebrations. This is as true for versions of The Lectionary for Mass as it is for other liturgical books, such as the Sacramentary or Ritual.

B.C.L. 1987, V. XXIII, January

Recently the Pueblo Publishing Company of New York announced the publication of a Lectionary for the Christian People. It is advertised as containing the "readings and gospels emended in inclusive American English for Cycle A of the Roman, Episcopal, Lutheran lectionaries." It uses the Revised Standard Version (RSV) of the Bible.

Another version of the lectionary, An Inclusive-Language Lectionary, was prepared by the Inclusive Language Lectionary Committee established at the recommendation of the Task Force on Biblical Translation and authorized by the Division of Education and Ministry of the National Council of the Churches of Christ. It was published for the Cooperative Publication Association by John Knox Press (Atlanta), the Pilgrim Press (New York), and the Westminster Press (Philadelphia). And it too uses the Revised Standard Version (RSV) of the Bible.

While the Catholic edition of the Revised Standard Version is approved for use in the lectionary, emended versions of the RSV - such as those used in the above-mentioned lectionaries - have not been authorized by the National Conference of Catholic Bishops.

An approved edition of The Lectionary for Mass is to contain a translation of the Scriptures approved by the National Conference of Catholic Bishops (and subsequently confirmed by the Apostolic See) and be "published by authority of the Bishops' Committee on the Liturgy." It may then be used to proclaim the readings in the celebration of the eucharistic liturgy in the dioceses of the United States of America.

Three translations of the Scriptures have been so approved by the National Conference of Catholic Bishops for use in The Lectionary for Mass: New American Bible, the Jerusalem Bible, and the Revised Standard Version-Catholic Edition.

(The New Jerusalem Bible has not yet been authorized by the NCCB for liturgical use). The revised translation of the New Testament of the New American Bible will be included in future editions of The Lectionary for Mass which use the NAB version. At present no other English translation or version of the Scriptures is authorized for use in the celebration of the Mass or in another liturgical rite.

FOLLOW UP WITH Q/A ON OTHER LITURGICAL BOOKS.

SUMMER OPPORTUNITIES

The Liturgical Studies and Liturgical Music Programs at Mount Saint Mary's, leading to a certification and possibly a Master Degree, begin this summer.

June 22-25 - RCIA, Part I, Ron Oakham
June 29-July 2 - RCIA, Part II, Ron Oakham
June 29-July 2 - Special Studies: Music for a Journey of Faith, Chris Walker
July 6 -July 24 - Sacraments, Joseph Martos
July 6-10 - NPM Cantor Workshop, J. Hansen, T. Wilson

Hospitality and Ministry: For all who use their gifts in any way to help build up the parish.

Date: May 16, 1987
Location: Mt. St. Mary's Chalon Campus
Fee: \$7.00 - per person
Presenter: Sr. Suzanne Toolan

National Association of Pastoral Musicians - 1987 Choir Director Institute

Date: June 15-19, 1987
Location: Mercy Center, Burlingame, California
Faculty: Oliver Douberly, Elain Rendler, Frank Brownstead, Michael Barre

Notre Dame Center for Pastoral Liturgy, Sixteenth Annual Conference, June 15-18, 1987

North American Conference on Worship - Omni Shoreham Hotel, Washington, D.C., August 10-13, 1987

National Association of Pastoral Musicians - 10th Annual National Convention, June 22-26, 1987, twin cities of Minneapolis/St. Paul, Minnesota.

Summer Symposium, Loyola Marymount University Music in Ritual and Worship: A Cross-Cultural Perspective, July 6-10, 9:30 a.m. - 12:00 noon, Linda O'Brien-Rothe.

The Parish Liturgy Documents

Date: July 6-10, 10a.m. - 12:00 noon
Presenter: Thomas Simons

Theological Institute: "Let us Celebrate Together" - July 6-10.

National Association of Pastoral Musicians, 1987 School for Cantors
Los Angeles, California

Date: July 6-10, 1987
Place: Mt. St. Mary's College
Faculty: James Hansen, Frank Brownstead, Tom Curry, Ralph Keifer,
Hannah Jo Smith, Kenneth Knight, Dolores Martinez

Summer Symposium, Center for Spiritual Development, Orange, California.

Sacraments: Remembering, Renewing and Celebrating

A reflection on the liturgical texts and rites, as well as on how our experience of sacraments affects our understanding of life in Christ.

Date: July 13-July 17
Place: St. Joseph's Center
Faculty: Rev. Arthur Holquin

Liturgical Spirituality

This course will focus on the Eucharist, the hours of prayer and the Church year as themes and rhythms of the spiritual life.

Date: July 13-July 17 - 1:00 p.m. - 3:30 p.m.
Place: Bernard Hall, Center for Spiritual Development

Santa Clara, M.A. in Pastoral Liturgy - "A Pastoral Approach to Liturgical Music"

Date: July 13-31
Presenter: Fr. Nicholas Reveles
Also open for non-credit to musicians, liturgy planners and presiders.

National Association of Pastoral Musicians

"Blessed are Those Who Gather the Children"

Date: August 10-13, 1987
Place: Scranton, Pennsylvania.

La Música En El Culto De Adoración



Rev. Carlos Pastor López

La música religiosa ha sido siempre uno de los elementos esenciales en los cultos de adoración y en la vida misma de la iglesia. La historia del cristianismo así lo confirma ya que en los primeros años de la era cristiana, los creyentes cantaban inspiradas alabanzas al Señor como testimonio de fe y gratitud. Además, desde mucho antes, el salmista nos exhortaba a alabar a Dios y cantar himnos a su nombre.

Aquellos cultos o reuniones para la alabanza, constituían una bella experiencia adoracional colectiva donde se afinaban los sentimientos, se pulaba la fidelidad de los creyentes a la iglesia, se afirmaban unos principios fundamentales y se fortalecía la relación personal del hombre con Dios.

En realidad, cantarle al Señor es un deber y una necesidad del alma. Una serie de cosas en común nos impulsa a ese cordial encuentro con nuestros hermanos para ofrecerle alabanzas al Altísimo, buscar alturas espirituales y

darle sentido de misión a la iglesia y a la vida.

Estos cánticos son una reacción natural y espontánea de un espíritu contento como lo es el acto mismo de la adoración. Los himnos expresan lo que somos, creemos y sentimos. Cantando fortalecemos la comunión con lo Eterno y mantenemos viva y dinámica nuestra fe en la fuerza redentora de la iglesia.

En lo que concierne al metodismo, la costumbre de cantar es uno de los rasgos característicos más elocuentes de nuestra historia. Cantamos con solemnidad, gozo, reverencia, entendimiento y propósito. La música es un valioso auxiliar en la proclamación del evangelio y recurso indispensable en la adoración.

Muchas veces me he preguntado si los coros, agrupaciones musicales o la misma congregación tienen conocimiento o la más mínima idea de los alcances de sus cánticos, no ya entre ellos mismos, sino, entre aquellos que

escuchan fuera del templo. Permítanme relatarles la siguiente experiencia.

Vine al conocimiento del evangelio siendo apenas un adolescente atraído por la magia de unos himnos que entonaban unos metodistas desde su templo al lado de mi hogar. Era una congregación integrada mayormente por personas adultas. Jamás había visitado un templo evangélico.

Desde la ventana de mi cuarto me asomaba calladamente para atender al mensaje o la letra de los himnos. Sus tonadas me cautivaban. Eran melodías celestiales. Cuando algún tiempo después a un joven de aquella iglesia se le ocurrió invitarme para compartir con la feligresía las diversas vivencias de la vida evangélica, me sentí la persona más-afortunada del mundo. Al pastor no le costó mucho trabajo predicarme, ni a los grupos de la iglesia visitarme. ¡Yo había encontrado al Señor! Ya el Señor me había hablado.

Después de aquella conquista de mi vida hecha por el Señor a través de la himnología evangélica, siguió naturalmente un proceso de aprendizaje de muchas cosas: dedicación, crecimiento y desarrollo de capacidades hasta sentirme llamado al santo ministerio.

¡Cuántas experiencias gratas, inolvidables, renovadoras y edificantes para el espíritu podemos proveerles a la gente mediante la adoración y la música en nuestras congregaciones!

La inmensa gloria de Dios y el milagro de su amor perdonador deberán constantemente motivarnos para adorarle en espíritu y en verdad; y para imprimirle sensibilidad, mensaje y alegría a la vida cristiana por medio del canto dulce y armonioso que inspira el alma.



Carlos Pastor López es pastor en la iglesia San Juan Apóstol en Bayamón, Puerto Rico

Notes from Biblioteca del Seminario Bíblico
Latinoamericano, San José, Costa Rica
marzo 1988

W 46 Regójate y canta older camp-type songs

B 104 Medrano Suárez, Evelio
Hacia una nueva canción para la Iglesia sincelejana,
San José Sevilla 1980

(¿Le dejo mi colección al seminario, ¿donde se puede poner?
hay espacio?)

B 104 Hacia una nueva canción para la iglesia
sincelejana por Evelio Medrano Suárez
Tesina... para Bachiller en Teología
S BL. San José 1980

- i. música en la iglesia protestante, reflexión sobre la época del autor,
 1. situación social, política, econ., rel. y cult.-mus.
 2. describen y critican la forma en que la misión L.A. (o algunos de sus misioneros) han usado la mús. como instrumento de opresión cultural y religioso
 3. propuesta del auto ^{musical}

ii el autor ha notado que la música que lleva un mensaje de esperanza para la libertad del pueblo L.A. no tiene cabida en la igl., quiere proponer una nueva canción que porta del nuevo hombre cristiano y salvador.

1. Sinceleje ciudad en costa atlántica colombiana, creció mucho 1965-80 por más comercio

(no había tiempo que leer más de este publicación)

Biblioteca del Seminario

Cantos de vida y paz 1984 Costa Rica

2 new chords only, - v mel

Stevenson, Routley Nuevo himnario evangelico

Search Request: K=HYMNS.SU. AND SPA.LNG.
MUSIC - Record 1 of 16 Entries Found

SPEER ONLINE CATALOG
Brief View

Screen 1 of 1

Title: Himnario de alabanza evangelica

Published: El Paso, Tx. : Editorial Mundo Hispano, 1989, c1978.

LOCATION: CALL NUMBER STATUS:
1. ROOM 205: BENSON BV506.B3 H56 1978 Check Shelf
COLLECTION
(Non-Circulating)

COMMANDS: LO Long View H Help
N Next Record
O Other Options I Index

NEXT COMMAND:

Search Request: K=HYMNS.SU. AND SPA.LNG.
Search Results: 16 Entries Found

SPEER ONLINE CATALOG
Keyword Index

	DATE	TITLE:	AUTHOR:
	1	1989 Himnario de alabanza evangelica <music>	
✓	2	1989 Cantando la fe	
	3	1987 La historia del himno en castellano	McConnell, Cecil M
✓	4	1987 Albricias : coleccion de 38 himnos <music>	
✓	5	1986 Una Iglesia que canta	
✓	6	1985 Comentario sobre los himnos que cantamos :	McConnell, Cecil M
✓	7	1983 Ecuador canta al Señor : cantoral religioso	
✓	8	1981 Antifonas de la opcion preferencial por lo	Rueda Latasa, Ignacio
✓	9	1972 Cantos nuevos para una iglesia joven	
✓	10	1965 Cantos biblicos : edicion especial para la	Associate Reformed Pre
	11	1964 Culto Cristiano	
	12	1962 Cantico nuevo : himnario evangelico	
no ✓	13	1946 Himnos y alabanzas populares = Traditional	Schmidt, Frederick
no ✓	14	1985 Nuevo himnario de las Iglesias Evangelicas	Presbyterian Church in

Continued on next screen --

COMMANDS: Type line # to see individual record
F Forward
O Other Options H Help

NEXT COMMAND: 2

Search Request: K=HYMNS.SU. AND SPA.LNG.
Search Results: 16 Entries Found

SPEER ONLINE CATALOG
Keyword Index

	DATE	TITLE:	AUTHOR:
	1	1989 Himnario de alabanza evangelica <music>	
	2	1989 Cantando la fe	
	3	1987 La historia del himno en castellano	McConnell, Cecil M
	4	1987 Albricias : coleccion de 38 himnos <music>	
	5	1986 Una Iglesia que canta	
	6	1985 Comentario sobre los himnos que cantamos :	McConnell, Cecil M
	7	1983 Ecuador canta al Señor : cantoral religioso	
	8	1981 Antifonas de la opcion preferencial por lo	Rueda Latasa, Ignacio
	9	1972 Cantos nuevos para una iglesia joven	
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	11	1964 Culto Cristiano	
	12	1962 Cantico nuevo : himnario evangelico	
	13	1946 Himnos y alabanzas populares = Traditional	Schmidt, Frederick
	14	1985 Nuevo himnario de las Iglesias Evangelicas	Presbyterian Church in

Continued on next screen --

COMMANDS: Type line # to see individual record
F Forward
O Other Options H Help

NEXT COMMAND: 2

Princeton Seminary Library 11/12/91

Cantando la Fe

The Benson Library's Hymnology

Endowed to Rev. Louis Fitzgerald Benson, D.D.
Library of Theol Seminary, Princeton, N.J.

Compilación hecha por: Pbro Javier Robles Monge

Robles Monge, Javier Alberto

Cantando La Fe, - 1a. ed.

San José, Imprenta Ludovico 1989

I. Iglesia Católica, himnos, I. t. no music

Presentación

Nuestra fe cristiana exige una relación de fraternidad, de unión con los demás. Por eso es que nos reunimos como hermanos y al creer y esperar en lo mismo, hablamos con Dios el Padre común, entonces surge espontáneo el canto, dulce y franco lenguaje que nos permite orar dos veces.

Esta es la razón de ser de este librito de cantos, Cantando la Fe, que nace como un esfuerzo de la Vicaría Foránea de Heredia, para que al ponerlo en tus oramos querido amigo, sientas y participe de la solidaridad del Pueblo de Dios que vive la unidad en la fe, del amor y de la esperanza, en comunión con Cristo que marcha al ritmo de la historia y bajo la mirada tierna de esa Estrella Evangelizadora que con los primeros pobladores de estas comarcas, ~~se~~ se estableció como "La ~~Luz~~ Limpia Concepción de María".

Unidos queremos cantar para reír, para sonar, para rezo. Cantamos para aligerar el trabajo y para acortar el camino. Cantamos en el silencio, en el dolor como en la alegría. Cantamos siempre. ~~Es~~ siempre alabando a Dios en las celebraciones litúrgicas, como en las reuniones de hermanos.

Jorge Calvo Robles, Pbro.
Vicario Foráneo de Heredia

Words only

Devocionario breve

Cantos para la celebración de la Eucaristía (all dif parts, ea - own seq)
incluye Hacia ti, morada santa; Juntos como hermanos pueblo santo y elegido. Que alegría cuando me dijieron, somos un pueblo que camina, vos sois el Dios de los gozos, yo te ofusco. Sr (Misa McCamp)

Cantos para los diversos tiempos del Año Litúrgico II
y por eso lo mataron

Cantos de Diversas Celebraciones según temas III

many songs to Mary, Catequesis included para solistas, coro y orquesta típica "Folkloria"

many thanks to author

Prof. José Alberto Gómez, Dedicación a la Srta. Sara + Graciela - autor

CRITERIOS PARA LA EVALUACION DE HIMNOS

I EL CONTENIDO Y LENGUAJE DEL TEXTO

A. Adecuacidad del contenido

1. ¿Dice el himno algo relevante y significativo al cristiano del siglo presente?
2. ¿Es el mensaje del himno, claro e inteligible?
3. ¿Están las ideas teológicas en armonía con la revelación neotestamentaria y las subsiguientes experiencias de la iglesia?
4. ¿Tiene el mensaje del himno implicaciones para todas las personas.

B. Calidad literaria

1. ¿Expresan las palabras del himno su significado claramente, sin ambigüedades ni vaguedad?
2. ¿Es el lenguaje del himno entendido y sin palabras obsoletas?
3. ¿Son las imágenes y los simbolismos de buen gusto e inteligibles?
4. ¿Son las palabras del texto adecuadas para el canto?
5. ¿Es el vocabulario variado ó repetitivo?

II LA CALIDAD Y ADECUACION MUSICAL

A. La calidad de la melodía

1. ¿Tiene la melodía el caracter suficiente para revelar el significado del texto?
2. ¿Tiene la melodía un acompañamiento ó armonización a tono con su caracter y el del texto?
3. ¿Tiene el ritmo del acompañamiento una relación adecuada con el caracter del texto?
4. ¿Es la melodía cantable para la congregación en términos de su extensión tonal, ritmo, fraseo e intervalos?
5. ¿Es la melodía atractiva y relativamente fácil de recordar?
6. ¿Tiene la melodía caracter propio ó está muy asociada a otras melodías?

B. Adecuación de la melodía al texto

1. ¿Se ajustan los acentos musicales a la métrica y acentos del texto?
2. ¿Se ajusta toda la música al sentir y al caracter del texto?
3. ¿Merece el texto una melodía más adecuada?
4. ¿Es la melodía de mejor calidad que el texto?

Adaptado y ampliado de los siguientes estudios himnológicos:

A Survey of Christian Hymnody de William J. Reynolds

The Voice of His Praise de J. Edward Moyer

From Seminar 1/14/89 at Iglesia Episcopal de la Magdalena
Glendale, CA
led by Roberto Milano + Luis Olivieri

REGLAS PARA EL CANTO CONGREGACIONAL

- 1.- Aprenda estas melodías antes de aprender otras; después aprenda tantas como desee.
- 2.- Cántelas exactamente como están impresas sin alterarlas ni modificarlas; y si las ha aprendido de otra manera, trate entonces de aprenderlas correctamente tan pronto le sea posible.
- 3.- Cante TODOS. Unase en canto a la congregación tan frecuentemente como le sea posible. No deje entrever señal de debilidad ó cansancio. Si usted opina que es una carga pesada el cantar, trate de hacerlo y recibirá grandes bendiciones.
- 4.- Cante VIGOROSAMENTE y con buen espíritu. Absténgase de cantar como si estuviera medio muerto ó medio dormido; pero levante su voz con vigor. No se abochorne ó tenga temor del potencial de su voz.
- 5.- Cante con modestia. No cante tan alto como para ser escuchado con distinción del resto de la congregación - así se destruye la armonía - pero trate con ahinco de unir su voz y producir un sonido claro y melodioso.
- 6.- Cante CON RITMO. No importa la melodía, trate de mantener el ritmo. No se adelante ni se atrase; escuche con atención las voces que van guiando el canto, y sígalos con precisión, cuanto más le sea posible, y cuide de no cantar demasiado despacio. Este estilo de cantar demorando el ritmo es característico de los holgazanes; y ya es tiempo que lo vayamos eliminando, y cantemos nuestras tonadas tan aprisa como lo hicimos al aprenderlas.
- 7.- Sobre todo, CANTE CON ESPIRITU. Mantenga su atención en las cosas de Dios, en cada palabra que cante. Que su meta sea agradar a El, más que a usted mismo ó cualquier criatura.

Para obtener todo ésto, atienda estrictamente al canto, y no se distraiga con los sonidos, más bien ofreced continuamente este canto a Dios, para que el Señor apruebe vuestro canto y le recompense cuando regrese en las nubes.

Juan Wesley 1770





*Seminario Teológico Presbiteriano
y Reformado de la Gran Colombia*

Tiene el placer de presentar un

CONCIERTO

en celebración de su

X ANIVERSARIO

*Sinfonietta de Barranquilla
"Alvin Schutmaat"*

*Coro de la Universidad del Magdalena
(Santa Marta)*

Coro Pentagrama de Barranquilla

Lugar: Paraninfo Quinby Carrera 46 No. 48 - 50

Día: Sábado 27 de Abril de 1991

Hora: 5:00 p.m.

Barranquilla Colombia

Programa

<i>Concertante Op. 8</i>	<i>Giuseppe Torelli (Italiano: 1658 - 1708)</i>
<i>Rondó (de " Abdelazar")</i>	<i>Henry Purcell (Inglés: 1658 - 1695)</i>
<i>Allegretto (de "L'Isola Disabitata")</i>	<i>Joseph Haydn (Austriaco: 1732 - 1809)</i>
<i>Ecossaise</i>	<i>Franz Schubert (Alemán. 1797 - 1828)</i>
<i>The King's Ballet</i>	<i>Francois Couperin (Frances. 1668 - 1733)</i>
<i>Sinfonía No. 1 (Primer Movimiento)</i>	<i>Ludwing v. Beethoven (Alemán. 1770 - 1827)</i>
<i>Palabras en Celebración del X Anieversario</i>	
<i>Castillo Fuerte</i>	<i>Martín Lutero (Alemán. Siglo XVI)</i>
<i>Cabeza Ensangrentada</i>	<i>H.L. Hassler (Siglo XVI)</i> <i>Arreglo J.S. Bach (Siglo XVIII)</i>
<i>Ave Verum Corpus K.618</i>	<i>Wolfgang A. Mozart (Austriaco. 1756 - 1791)</i>
<i>Salmo 23 -Coro y Orquesta</i>	<i>James Schutmaat (1946 - _____)</i>

Director
Moisés Consuegra

Integrantes

<i>Violines:</i>	<i>Pauline Schutmaat, James Schutmaat, Manuel Sáez, Martín Anaya, Rosa Reina.</i>
<i>Violas:</i>	<i>Joe Schutmaat, Daniel Martínez, Reinel Navarro</i>
<i>Violoncelos:</i>	<i>William Schutmaat, José Olivares, Juan Jaramillo.</i>
<i>Contrabajo:</i>	<i>Robinson Lance.</i>
<i>Flautas:</i>	<i>Elsie de Fuenmayor, Jaime Jiménez, Christian D' Antagnan, Aseneth González.</i>
<i>Oboe:</i>	<i>Miguel López.</i>
<i>Clarinetes:</i>	<i>Ramiro Sierra, Alba Hernández, Omar Lamadrid.</i>
<i>Trompetas:</i>	<i>Myriam Díaz, Casimiro Pérez.</i>
<i>Trombones:</i>	<i>Gonzalo García, Eucaris Guerra</i>

Sinfonietta de Barranquilla *"Alvin Schutmaat"*

Antes de su creación formal en febrero de 1990, la Sinfonietta de Barranquilla desarrolló, en 1989, una intensa actividad bajo el nombre de Orquesta de Cámara "Alvin Schutmaat" de la Escuela de Música de la Iglesia Presbiteriana de Barranquilla.

Fué fundada por la familia Schutmaat, con la Profesora Pauline Schutmaat a la cabeza y un núcleo de amigos y profesores de música de las distintas instituciones educativas de Barranquilla.

Ha tenido mucho éxito en la divulgación del repertorio de música de cámara. Su labor educativa se ha extendido a varios municipios aledaños a Barranquilla, Mompox, Ocaña (N.S.) y Santa Marta, completando cerca de cuarenta conciertos.

Además la Orquesta ha hecho una labor en la música sacra de la región dirigiendo talleres y tocando en varias iglesias Presbiterianas, Bautistas, Católicas, y en los programas de los Colegios Americanos.

Su sede es en la Escuela de Música de la Iglesia Presbiteriana en el Paraninfo Quinby.

En 1991 se apresta a realizar una serie de conciertos didácticos y otros de difusión con motivo del bicentenario de la muerte de Mozart.

Ha tenido como directores musicales a la profesora Pauline Schutmaat; como director invitado al Maestro Venezolano Ariel Pérez Monagas; y actualmente la dirección está a cargo del Profesor Moisés Consuegra Jimeno.

Por Martha Guarín
Fotos Villarreal

La Sinfonietta de Barranquilla "Alvin Schutmaat" es un intento muy serio por revivir o volver a conformar la Filarmónica de Barranquilla.

Desde el mes de noviembre treinta músicos ensayan dos veces a la semana, durante dos horas, bajo la dirección del músico barranquillero Moisés Consuegra.

La Sinfonietta Barranquilla "Alvin Schutmaat" recibe su nombre para honrar la memoria de un ciudadano de origen holandés, pastor protestante que durante muchos años fue director del colegio Americano y que estuvo estrechamente ligado con la vida cultural de esta ciudad.

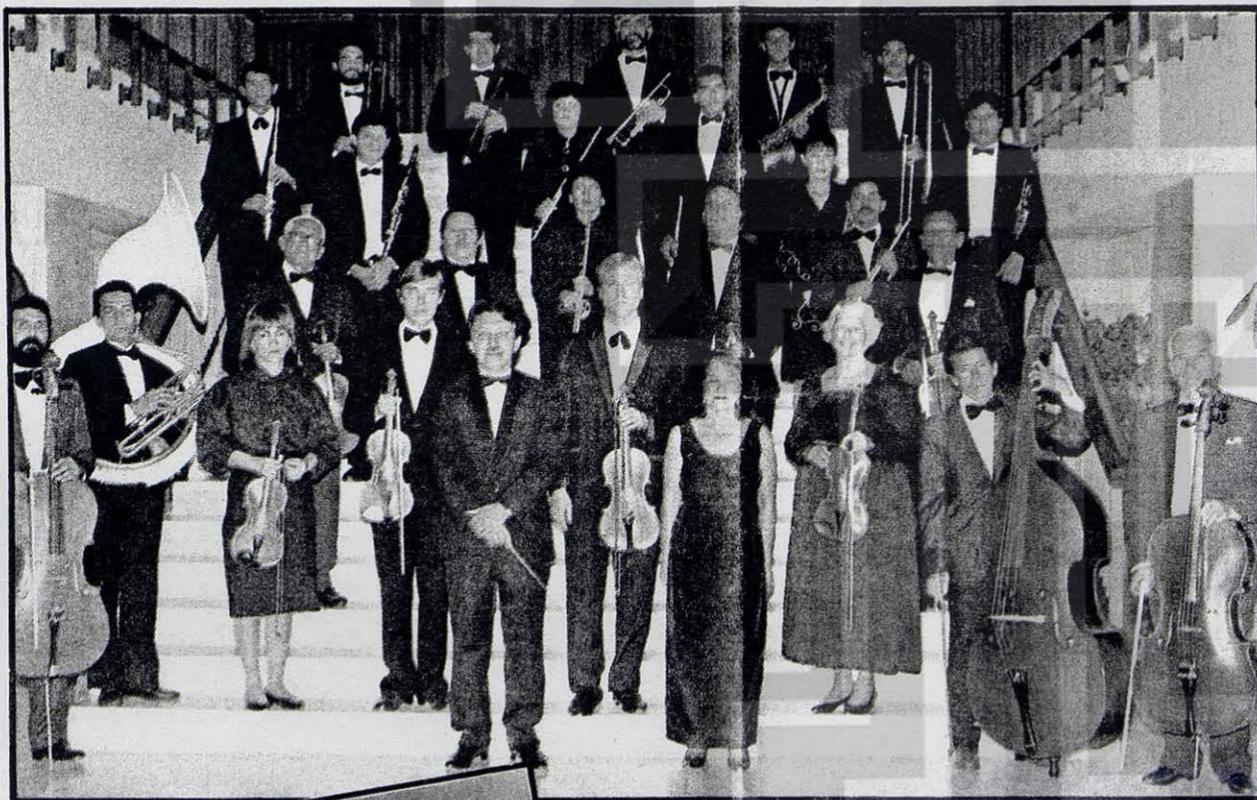
Don Alvin Schutmaat fue pianista y Presidente del Centro Artístico. Jefe de un hogar de siete hijos, músicos. Ahora, su esposa la violinista Pauline Schutmaat, rinde honor a su memoria, fundando y entregando a la ciudad que los acogió, la Sinfonietta de Barranquilla. Ella con el apoyo de un buen número de amigos y profesores de música, entre los que destaca el profesor José Olivares.

Pauline toca violín y dice "Barranquilla merece una orquesta de calidad, debo decir que la Iglesia Presbiteriana de esta ciudad ha apoyado enormemente a la agrupación, pero es claro que la Sinfonietta es de Barranquilla, además es la primera orquesta de su género en la Costa".

Se denomina sinfonietta porque es un grupo de menor proporción en cuanto a medios orquestales. Pero la esperanza es la de crecer para que se conforme una filarmónica. Para lograrlo se requieren las siguientes circunstancias: primero, que se entren a formar parte de la agrupación más músicos, en especial cuerdas y que la empresa privada apoye.

Nace la Sinfonietta de Barranquilla

*El 15 de junio ofrece su primer concierto en el auditorio de Cajamag en Santa Marta y a mediados de agosto se presentará en el Teatro Municipal Amira de la Rosa.



Barranquilla en 1.979, tenor solista en la ópera "Simón" de Francisco Zumaqué en 1.983 en el Teatro Colón de Bogotá y participó en la obra el Gran Lengua del mismo compositor en 1.985 en el mismo escenario.

LOS INTEGRANTES

Pauline Schutmaat, fundadora de la Sinfonietta encabeza el grupo de violinistas. La acompaña su hijo James Schutmaat, los maestros Manuel Sáez, Martín Anaya, Rosa Reina y Jairo Sánchez.

Joe Schutmaat y Daniel Martínez llevan las violas. Están a cargo de los violonchelos José Olivares, Kathryn Schutmaat, William Schutmaat y Juan Jaramillo.

El oboe y la tuba están a cargo de dos miembros de la Base Naval, respectivamente, Miguel López y Walter Carvajal.

Elsie de Fuenmayor, Jaime Jiménez, Christian D'Antagnan y Aseneth González, llevan las flautas. Los clarinetes Ramiro Sierra, Alba Hernández y Omar Lamadrid. Los trombones Gonzalo García y Eucaris Guerra, el saxo alto Jaime Fernández y el acompañamiento en el piano lo hace Julita Consuegra.

LA SEMILLA

La Sinfonietta de Barranquilla "Alvin Schutmaat" antes de su creación formal en febrero de 1.990 desarrolló una intensa actividad bajo el nombre de Orquesta de Cámara "Alvin Schutmaat" de la Escuela de Música de la Iglesia Presbiteriana. Tuvo como directores a Pauline Schutmaat, al maestro venezolano Ariel Pérez Monagas. Ahora cuando toma cuerpo la Sinfonietta se están dando pasos para iniciar una campaña entre la población infantil con el fin de que empiecen a valorar este tipo de manifestaciones artísticas. El director de la Sinfonietta está invitando a padres de familia, niños y jóvenes y a los empresarios a que asistan de manera gratuita a los ensayos de la agrupación que religiosamente se efectúan los lunes y martes en el para-

Integrantes de la Sinfonietta de Barranquilla "Alvin Schutmaat" con su director Moisés Consuegra y su fundadora la violinista Pauline Schutmaat

atriles y se han adquirido las partituras de algunas obras.

Las orquestas, filarmónicas y grupos similares en todas partes del mundo funcionan gracias al patrocinio y donaciones privadas. En Colombia el salario de un músico (el más bajo) es de cien mil pesos. Sus integrantes aspiran a lograr un patrocinio y recibir el año entrante por lo menos cincuenta mil pesos mensuales, por lo menos para cubrir transportes cada vez que hay ensayos.

SU DIRECTOR

El barranquillero Moisés Consuegra

de varias corales en Santa Marta y en esta ciudad.

Sus estudios musicales los inició en el Conservatorio de Música de Bellas Artes de la Universidad del Atlántico, donde tuvo como profesores a los maestros Alfredo Gómez Zurek, Miriam Pantoja, Alberto Carbonell, Julita Consuegra, Fidelita Herrera y Yolanda Arregocés, entre otros.

Estudió canto clásico en el Conservatorio de la Universidad Nacional, en el Instituto de Altos Estudios Musicales estudió composición y dirección musical con el maestro Guillermo Rendón.





Los violoncellistas José Olivares, Cathy Schutmaat, Juan de la Cruz Jaramillo y Miguel López en el oboe, durante un ensayo.

BUEN RUMBO

Los conocedores afirman que la Sinfonietta va por buen rumbo. Dan fe de ellos los maestros Martín Anaya, Daniel Martínez, Juan de la Cruz Jaramillo y Manuel Saez y Julita Consuegra. Ellos junto con la fundadora de la Sinfonietta, fueron músicos de la gloriosa Filarmónica de Barranquilla.

"Esta es una apuesta al futuro porque queremos renovar a la ciudad, es un reto tener una agrupación de esta categoría, esto lo haría más amable y más culta" dijo Jaime Jiménez, flautista y también economista. La opinión de Jiménez, prácticamente sintetiza el sentimiento del resto de integrantes jóvenes de la Sinfonietta, donde se observan músicos de 19 años de edad en adelante.

Entre los veteranos, ante los que hay que quitarse el sombrero, está Ma-

nuel Saez. "Yo fui el primer violinista de la orquesta que dirigió el maestro Pedro Biava y no vacilé ni un instante cuando me informaron sobre la conformación de la Sinfonietta. Ahora que hago parte de ella, debo afirmar que me siento muy bien y veo por buen camino el futuro de la Sinfonietta".

LOS LOGROS

En el corto tiempo de vida de la Sinfonietta han ocurrido importantes sucesos, que hay que abonar a las conquistas. En materia artística se ha logrado la vinculación de veteranos músicos barranquilleros y el apoyo de muchos, que sin formar parte de la agrupación acuden y están al tanto de su desarrollo. En materia logística, se consiguió donación para comprar las sillas de Sinfonietta, se mandaron a hacer los



Bajo la batuta del barranquillero Moisés Consuegra Jimeno, músicos que pertenecieron a la Filarmónica de Barranquilla y jóvenes con mucho talento, vienen trabajando con gran rigor desde el mes de noviembre del año pasado.

**PARA NOSOTROS
USTED TIENE
MUCHO QUE VER.**

VISITENOS
Dra Martha Ibáñez de Osorio
Óptómetra

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hasta el 22 de Junio
a partir de las 7 p.m.

Festival Gastronómico
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Principe Eduardo

SUGERENCIAS DEL CHEF

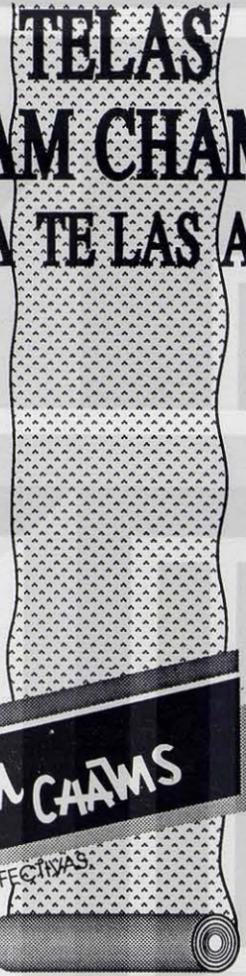
- Tacos Mexicanos.
- Tostadas "Garibaldi".
- Pollo Guadalajara.
- Costillas de cerdo "Acapulco".
- Langostinos Pancho Villa.



Informes:
Tel. 450111, Exts. 502 - 509.

**JUNIO 16
DIA DEL PADRE.**

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WILLIAM CHAMS.
PAPA TE LAS AGRADECERA.**



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EN TELAS PARA
PANTALON DE HOMBRE

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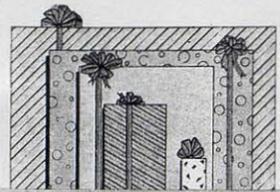
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Matrimonio Gutiérrez-Cuello

En ceremonia que tuvo lugar el pasado sábado en la Iglesia de la Inmaculada Concepción contrajo matrimonio la distinguida pareja formada por Juan Carlos Gutiérrez Escolar y Silvia Cuello Romero, hijos de Gonzalo Gutiérrez Lacouture y Nora Escolar de Gutiérrez y de Hermes Cuello Gutiérrez y Sildana Romero de Cuello. Seguidamente los padres de la novia ofrecieron una elegante recepción en los salones del Country Club, los cuales fueron decorados preciosamente por Olga Cadena de Celedón con flores y frutas en tonos amarillo y verde.



Juan Carlos Gutiérrez y Silvia Cuello durante la ceremonia de su matrimonio en la Inmaculada Concepción celebrada por el Padre Carlos Becerra. La iglesia fue regiamente decorada por Flores del Prado con variedad de flores y cirios.



Los novios hacen el tradicional



Un primer plano de los novios durante la ceremonia religiosa.



Silvia y Juan Carlos frente al hermoso pudín de Dulcerma, decorado también con flores amarillas sobre un mantel con fondo amarillo.

Actividad Social

MATRIMONIO

Comienzan a circular las tarjetas del matrimonio de María del Pilar Julio Senior y Alonso José Borrero Donado, hijos de Armando Julio Molina y Consuelo Senior de Julio y Guido Borrero Durán y Dorliska Donado de Borrero. La ceremonia se celebrará el jueves 11 de julio, a las ocho de la noche, en la Iglesia de Nuestra Señora de la Inmaculada Concepción. Seguidamente del acto religioso los padres de la novia ofrecerán una recepción en el Country Club.

PRESENTACION

Editorial Antillas está invitando a la presentación del libro "La Soledad del Hombre Masa", del escritor y sociólogo Abel Avila, acto que se llevará a cabo el 14



Avila

de junio, a las 6:30 de la tarde, en el Teatro Municipal Amira de la Rosa.

CUMPLEAÑOS

Claudia Martelo está invitando a una fiesta que ofrecerá este sábado 15 de junio, a partir de las once de la mañana, en una casa campestre en Sabanilla, para celebrar su cumpleaños.

A DICTAR CURSO EN BOGOTA

El odontólogo Ricardo Abello Moreno, viajó a Bogotá a dictar un curso docente teórico práctico sobre cirugía endodóntica en el Instituto de Educación Continuada de la Federación Odontológica Colombiana. El curso es de 9 días y esta siendo dictado en tres semanas diferentes.

MATRIMONIOS

- Gloria Palacios de Diazgranados y Jaime Villegas Mejía y María Matilde Gutiérrez de Villegas están participando el matrimonio de sus hijos María Carolina y Jaime Alberto, ceremonia que se realizará el sábado 29 de junio, a las ocho de la noche, en la Iglesia de la Eucaristía de Santa Marta. Luego del acto religioso será ofrecida una recepción en el Club Santa Marta.

- Circulan las tarjetas del matrimonio de Cielo Carbó Valle y Oscar Eduardo Gutiérrez Dávila, hijos de Víctor Carbó y Elizabeth Valle de Carbó y Antonio Gutiérrez y Solangel Dávila de Gutiérrez. La ceremonia se celebrará el 22 de junio, a las siete de la noche, en la Iglesia de la Inmaculada Concepción. Después los padres de la novia ofrecerán una recepción en el Club Lagos del Caujaral.

DESPEDIDAS

- Un grupo de amigas ofreció ayer un té en el Club Alemán para despedir a Cielo Carbó con motivo de su matrimonio con Oscar Eduardo Gutiérrez.

- Para despedir a Alicia Hurtado con motivo de su matrimonio con Juan De la Espriella, un grupo de amigas le ofreció ayer un té-shower en el Club Barranquilla.

REUNIONES

- Para despedir a Claudette de Chadid con motivo de su viaje a Buenos Aires, donde fijará su residencia, un grupo de amigas le ofreció ayer un té en el Café Royal. Con un té la despidió en su residencia, Neila Escaf de Manzur. Maruja de Martín Leyes le brindó unas onces en su residencia. Y Martha Daza de Gutiérrez la invitó a comer.

- Las voluntarias de la Liga de Lucha contra el Cáncer ofrecieron ayer un té en Nena Lela, en honor de Nelly Rivera, quien cumple 20 años en el voluntariado; Lutencia de Buevas, quien fue elegida como voluntaria del año y de Milene de Forero, escogida como nueva coordinadora del voluntariado.

VIAJEROS

- A Bucaramanga siguieron Jorge Vargas Cantillo y Elsa Rueda de Vargas.

- De Estados Unidos, donde reside, llegó Alma Quintero de Yidi acompañada de su hija Paola.

GRADOS

- El Colegio Marymount otorgó grado de bachiller a María Beatriz García Ibagón, hija de Jorge García Torres y Mariela Ibagón de García.

- Por intermedio del Colegio Karl C. Parrish recibió grado de bachiller Luis Alberto Montoya Baena, hijo de Antonio Montoya y Margarita Baena de Montoya.

EDGARD A. SENIOR LOPEZ PENHA

A la edad de 87 años falleció en esta ciudad el destacado periodista deportista Edgar A. Senior Lopez Penha, quien fue miembro del Club Barranquilla Femenino y del Independiente Barranquilla. Casado con la

BUENOS AIRES - IMPACTO '94

The Baptist churches of greater Buenos Aires hosted several hundred multinational visitors during the month of October for a nine-day "simultaneous" evangelistic crusade sponsored jointly by the Argentine Baptist Convention and International Crusades. Both Bruce and Nancy were involved each night in the music and worship ministry of the Flores church where they are members. In addition, the entire family was invited to have a special musical participation in the campaign's "kick-off" meeting.

SEMINARY NOTES

In August, Nancy assumed the leadership of the seminary's Church Music Department as interim director, replacing Dina Carro who is on sabbatic leave in the States with her husband Daniel. One of Nancy's responsibilities as the new director is the promotion of a new degree program oriented toward training Ministers of Worship. The new program seeks to fill a strongly felt need among Argentine Baptists who have, perhaps, not felt qualified technically to pursue the seminary's regular program in Church Music. It features fewer hours in music theory and performance related areas and more emphasis in the areas of theology and philosophy of worship. Many of the students currently enrolled in church music are planning to switch to the new program. Nancy also continued her involvement with a student vocal ensemble which combined their musical activities with local church groups in providing evangelistic outreach ministries in local parks and plazas on weekends. Nancy's classes included composition, musical form & styles, and individual piano students. Bruce's classes included vocal and choral literature, and private voice for seminary students.

MK COOPERATIVE SCHOOL

ISC (International Service Corps) workers Twyla Fagan and Betty Alvis continue serving as MK ("missionary kid") teachers, with the collaboration of the Muskrats' missionary neighbors, Al and Emily Green. All are helping to provide a joint "home-school" atmosphere for middle-school age MKs. It is anticipated that six students will be taking their classes in the "two-room school house" beginning January, 1995. ISC Journeyman Michele Webb, who has been teaching 12-year-old twins Amy and Andy, completed her two-year teaching assignment in July. However, she requested and received permission from the Foreign Mission Board for an extension for a third year. In addition to their responsibilities in MK education, all three ISC workers are involved in various areas of ministry: mass media, English classes, local churches and their respective missions.

THREE COINS IN THE SUBWAY

Bruce had a "close encounter" in September on his way to town to make bank deposits and/or transfers in several downtown banks for other missionaries who live in different parts of Argentina. Under normal circumstances Bruce himself does not make the almost daily "banking circuit" since it is handled by Sr. Julio Cáceres, a "retired" Baptist layman who works in the mission office as an assistant to Bruce, who serves as Mission Treasurer/Business Manager and Power of Attorney for the Southern Baptist Convention's Foreign Mission Board. Sr. Cáceres, however, was on vacation. Conscious of security, Bruce had taken care to avoid being followed after leaving the bank and even carried the money and deposit envelopes in a common shopping bag from a men's clothing store. While standing in line to purchase subway tokens, a man came up suddenly and grabbed the bag. Providentially, the bag was torn apart and the man fled with nothing in his hand but a ripped piece of plastic; the contents, however, all spilled to the floor. After gathering everything up Bruce was escorted by a policeman to a booth which allowed him to determine that nothing was missing. After a few minutes, he continued toward town, even more security-conscious than before. Looking back on what happened, Bruce does not think that the thief even knew what was in the shopping bag, but was just desperate enough to steal whatever was within his reach.

Call to Prayer

The Muskrats request that you remember the following prayer concerns related to their ministry:

... Pray for Southern Baptist Convention leadership that they continue to follow God's priorities so that we all may continue to fulfill the Great Commission.

... Pray for the increasing support for the Cooperative Program and for the Lottie Moon Christmas Offering for Foreign Missions.

... Pray for Nancy as she leads the seminary music faculty in training young men and women in worship ministry.

... Pray for Bruce's safety in his responsibilities as Mission Treasurer and Power of Attorney.

... Pray for Daniel, Amy, and Andy, as they continue their school education with MK teachers Twyla Fagan, Betty Alvis and Michele Webb.

... Pray for the Flores Baptist Church leadership as they plan for the organizing of the Villa Mitre congregation into a self-sustaining local church.

... Pray for the annual meeting of the Argentine Baptist Mission, immediately after Christmas, as it makes strategic plans for evangelism and ministry into the 21st century.

AUDIT TRAILS

Bruce was able to complete two audits for the Foreign Mission Board during a week-long trip to Santiago, Chile in early June, despite being diagnosed with "pneumonia" while he was there. In August, the entire family travelled by car to Asunción, Paraguay at the invitation of the Youth Department of the Latin American Baptist Union (UBLA). The Muskrat family sang on several different occasions during the Youth Congress and also provided a musical worship service at the Gethsemane Baptist Church, in which former students of the Muskrats now serve as pastors. While in Asunción, Bruce audited the books for the Paraguay Mission.

VILLA MITRE

Nancy and 12-year-old Amelia were involved each Saturday afternoon at the Villa Mitre mission in an outreach program of discipleship and witnessing. Each Saturday afternoon small groups of two or three church members would visit door-to-door in the blocks surrounding the mission church inviting people to have Bible study in their homes or apartments. Several of the persons contacted made professions of faith and were faithful in completing a basic course in Christian discipleship. Through the contacts made there has been a noticeable growth in both the Sunday attendance and in those participating in the week-day activities of the mission's Good Will Center.

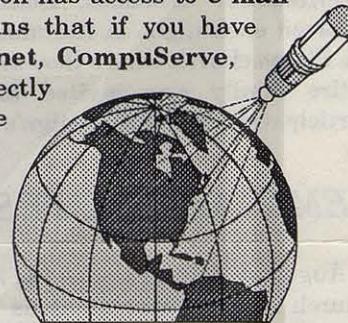
1995 BWA PREPARATIONS

Preparations are already in progress for the meeting of the Baptist World Alliance scheduled for August, 1995 in Buenos Aires. Bruce has been asked to direct the orchestra which will provide music for each of the plenary sessions. In addition to playing violin in the orchestra, Nancy will also be editing many of the musical scores and directing a women's vocal ensemble for the pre-Congress meetings of the BWA's Women's Department. Over 10,000 Baptists from

all the world are expected to come to the BWA meeting, scheduled every five years. Many of the visitors will be arriving early and still others staying later to participate in volunteer projects related to evangelistic and social service ministries in Buenos Aires and across Argentina.

E-WHAT?

Through a free "account" with the Argentine Foreign Affairs Ministry (equivalent of the U.S.A. State Department) the Argentine Baptist Mission has access to **e-mail** (electronic mail). This means that if you have access to **MCI-Mail, Internet, CompuServe**, etc., you can send "mail" directly (and almost instantly!) to the Muskrats from your home or office computer. Their new "e-mail" address is:



jbm@udmbauti.org.ar

Regular airmail should be addressed as follows:

Mr. & Mrs. Bruce Muskrat
Bolaños 141
1407 Capital Federal
ARGENTINA

Telephone numbers are:

☎	011-541-636-2513	(home)
☎	011-541-636-2232	(office - a.m.)
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Ron Medveszok, The Arizona Daily Star

The Rev. George Lockwood will portray a circuit rider tomorrow

Faith on the frontier

Colonists preached Methodism from horseback

They rode across the prairies of America mounted on horses that were apt to carry them thousands of miles before the year was over; they carried Bibles in their hands and had a fever in their blood to spread the good news of the Gospel to anyone who would listen.

They were Methodist "circuit riders."

In time, they organized camp meetings, where members of their society within a several-hundred-mile radius and members of other churches could get together for prayer and revival.

An account of one of those early meetings conveys the flavor of the event: "The meeting was protracted for weeks. Ministers of almost all denominations flocked in from far and near. The meeting was kept up by night and day. Thousands heard of the mighty work, and came on foot, on horseback, in carriages and wagons."

In Tucson tomorrow, at the Reid Park band shell and surrounding area, an old-time camp meeting will be re-created by pastors of a dozen local Methodist churches and members of their congregations, said the Rev. Robert Norton, associate pastor at Catalina United Methodist Church. The occasion is the bicentennial of American Methodism on Dec. 24.

The public is invited to attend the event beginning at 12:30 with a picnic and food booths, followed by an olympics for children and youth at 1:30, said Norton. At 2:30, there will be a worship service featuring hymn singing by the churches' combined choirs.

A lively part of the commemoration begins at 3:30 with informal fellowship and worship led by costumed "stump preachers" in various locations and "ring meetings," as in days of old.

Ring meetings were described by the pastor of one of the participating churches, the Rev. Mark Bickerton of the First Free Methodist Church:

"At the Methodist camp meetings, which started in Kentucky, meetings would be held

three times a day, morning, afternoon and evening.

"Afterward, people would gather outside the tabernacle or tent and form an informal circle and start spontaneously expressing love for the Lord.

"We will be inviting people to join in our ring meetings at the park."

Another worship service, a sermon by the Rev. Stan Brown, pastor of Catalina United Methodist Church, and Holy Communion at 5 p.m. will conclude the local Methodist bicentennial celebration, Norton said.

They weren't yet called Methodists in the days of the original camp meetings in the mid-1770s, according to the Rev. Charles Ludwig, a local author of 44 religious books and 1,500 articles, including two books on Methodism.

Ludwig was ordained a minister in 1941 in a sect of the Church of God (Anderson, Ind.), which he said is close to Methodism in theology.

He noted that the Methodists' unique method of evangelizing had been developed in England by John Wesley, spiritual leader of America's new evangelistic society.

The name Methodism was coined by a cynical wit attempting to describe Wesley's approach to religion, which was "methodical," according to historical reports.

After his graduation from Oxford and ordination in 1728 as an Anglican priest, Wesley joined a group of about a dozen men who committed themselves to the idea of finding the best way to serve God.

Convinced this search for perfection should be methodically carried out, he developed a routine that had designated times for daily prayer and Scripture reading, called for fasting at least twice a week, meeting together with other members of the group for Bible discussion every week, alms giving, visiting the imprisoned each week and teaching the Bible to poor children.

The father of American Methodism was Francis Asbury, who had come to the New

World from England in 1771, and who organized the circuit riders here.

"The followers of Wesley, like Wesley himself, all saw themselves as members of the Church of England, which they continued to attend in addition to holding their own meetings and evangelizing," said Ludwig.

In his book, "Francis Asbury, God's Circuit Rider" (Mott Media, Inc., 1984), Ludwig relates an incident in which Asbury, speaking to a group of worn-out riders, said, "We must reach every section of America — especially the raw frontiers. We must not be afraid of men, devils, wild animals or disease. Our motto must always be *Forward*."

The circuit riders rode hard and die young. Of those who rode before 1800, half died before they were 30.

Ludwig said that in 1772 there were about 3,000 congregations in America, and the Methodists were greatly outnumbered. They also suffered financially, and were persecuted during the Revolutionary War because Wesley came out strongly in support of the Tories.

Despite these odds, Methodism was the fastest growing religion in America. But the society had no ordained priests, which meant there was no one qualified to baptize or give Holy Communion and, without a bishop, none of the growing number of preachers could be ordained.

When the Church of England failed to respond to the urgings of Wesley and others to send a bishop to America to ordain priests, Wesley took matters in his own hands and ordained three men as superintendents with powers to ordain. One of these, Thomas Coke was sent to America, where he was to establish the American Methodist Church and ordain Asbury as a superintendent.

When Wesley's brother Charles — also an ordained Anglican active in the movement who had written thousands of hymns, many of which are still sung today — heard what John had done he dashed off a poem that begins:

See METHODIST, Page 36

Continued from Page 1C
*How easy now are Bishops made
At a man or woman's whim!
Wesley his hands on Coke hath laid,
But who laid hands on him?*

In America, a conference was called and at Lovely Lane Meeting House in Baltimore, Md., the Methodist Episcopal Church was born on Dec. 24, 1784.

Although Asbury was ordained a superintendent, the word *bishop* appeared in the minutes instead.

Ludwig said he believes the rumor that Asbury became bishop because the person recording the minutes

couldn't spell superintendent.

When Asbury had arrived in America in 1771, there were 600 Methodists in America, and by the time of his death 45 years later there were 214,235. Today there are a number of different sects within Methodism, all religious descendants of the early-day circuit riders. The largest denomination is United Methodist, with 9.4 million members, said Norton.

Other branches represented in Tucson which will be participating in tomorrow's celebration are First Wesleyan Methodist, Free Methodist, African Methodist Episcopal and Christian Methodist Episcopal.

— Dodie Gust