

Resources concerning Hispanic church music
included in the collection of Gertrude Suppe
Dec. 1986

1. Himnarios y cancioneros (hymnals and songbooks), also manuscripts (unbound materials)
2. Handwritten index (list of songs with notes such as appropriate season of church year)
3. Phonograph records
4. Cassettes, personally taped, and commercial
5. Books
6. Articles
7. "People" file
8. "Sources" file
9. Programs
10. Photograph albums
11. Address book
12. Translations
13. Extra copies
14. Song sheets
15. Miscellaneous files

Introduction

This collection has grown from nothing to an extensive set of musical resources during the last 10 years. I have taken anything I could get from a wide variety of sources as they have become available, and I am continually adding to it.

Emphasis

The collection has a special interest and emphasis, although there are no hard and fast boundaries. It basically contains music from the vast explosion of creativity which took place in the churches of Spain and Latin America following Vatican II.

While the collection contains some standard hymnals and traditional music of the Spanish-and Portuguese-speaking churches, they are a small part of the whole. For instance, in my basic index, for certain hymnals and songbooks, I have only noted the newer selections.

This is not to express any prejudice or value judgement. This is a collection of the newer Hispanic church music. There is some choral music, but the majority is for congregational singing.

Use of computer

As the collection grew, it became more and more cumbersome to use and to find out what I needed, so I began to think in terms of a computer. During the last year and a half, my sister and brother-in-law generously offered me the use of their equipment, and, by periodic commuting to San Diego, I have entered the information about 2/3 of the songs in the collection.

I am now in the process of getting my own computer, and I hope to enter the information about the majority of the material during 1987.

No music is shown on the computer. It only gives information about the various items. For instance, for each song it gives whatever information is available (often only title and location, which consists of the book code and page number). Other information that may be shown includes such things as composer, copyright owner, country, season of the church year, etc.

I have been using an IBM PC XT and I am getting the same, except that mine will have a 20 megabyte hard disk, providing for enough memory to accomodate anything I may want to add. For a database, I use "Cornerstone" by Infocom, which has proved to be perfect for the task. The computer itself will not be part of the collection, but Cornerstone may be.

1. Hymnals and songbooks

All types of printed collections which include songs for Hispanic churches, mostly soft-bound, ranging from 10 songs to hundreds in a book. It includes some standard hymnals which do not have much new music.

At the end of 1986, the collection includes 240 hymnals and songbooks, containing about 8000 songs. 5714 songs have been entered on the computer. At least the name and code letters for each book have been entered, except for the books purchased in Nov. 1986.

Manuscripts

"Manuscripts" are listed as one book. At present this consists of two large looseleaf notebooks containing everything that is not bound. It includes everything from words of coritos that were new to me when they were sung in a church service, to unpublished songs by established composers.

Magazines

It includes a file of "Coral" (the bulletin of the Choral Conductors' Guild in Puerto Rico), "Preludio" (church music magazine from Casa Bautista de Publicaciones), and winners in a composition contest run by "La Biblia en Latinoamerica"

2. Index

Index

When this collection was first started, I began the habit of going through each new book, playing each song and listing pertinent information about it, as well as my own personal reactions. (Some of these have changed with time.) As this went on, I cross-referenced when possible. While the computer will do the cross-indexing from now on, I am still making the hand-written entries as I get acquainted with each song. Two large looseleaf notebooks hold the Index.

3. Phonograph records

There are less than a dozen phonograph records. My primary interest was music I could use as organist for a small congregation, and later with hymnal committees, etc.

4. Cassettes

Most are personally recorded. There are about 50 of these. They include:

- a. Tapes of songs, made during ordinary church services
- b. Tapes of original songs by ordinary church members
- c. Tapes of musical programs by groups such as the Coro Unido in

Los Angeles

- d. Tapes of historical interest, such as the Celebremos II Committee at work in Los Angeles; the Celebremos Festival

which introduced Celebremos II in Los Angeles; the Segundo Congreso de Adoracion y Musica Sagrada, in San Antonio in 1982; and the first Spanish service to be held at a national convention of the Episcopal Church.

e. Miscellaneous, including university series on Indigenous Latin American musical instruments; and ultra-modern Spanish chamber music

There are less than a dozen commercial tapes, mostly given me by friends, covering a wide range, but all connected in some way with the music of Spanish churches or culture.

5. Books

Recent developments in U.S. Hispanic and Latin American Protestant Church Music - Dissertaion of George Lockwood

Historia del himno en Castellano - C. McConnell

Traditions of Protestant Hymnody and the use of music in the Methodist and Baptist churches of Mexico - dissertation of Kenneth Greenlaw

La encuesta sobre las necesidades musicales de las iglesias evangélicas en Mexico, Latinoamerica - Paul Baird (typed copy)
(study of the musical needs of Protestant churches in Mexico early 1970's) - (Greenlaw includes meticulous detailed listing of all the hymns in 9 of the most popular hymnals)

Música e adoração - João Faustini (excellent book on music in the church)

6. Articles

One medium sized looseleaf notebook filled with a wide variety of material, copied or printed, from many sources. At present these are not organized. As a sampling:

Notes taken while hunting for pertinent material in the Library of Congress and Westminster Choir College. (partly handwritten)

Photocopies of phonograph record jackets, giving information about the contents (such as "Navidad Nuestro" by Ariel Ramirez)

Published articles of all sorts

Notes on books, including "Música Sacra Evangélica no Brasil" (history of church music in Brazil - notes in English)

7. "People" file

Bulging file folder with miscellaneous things referring to individuals in this field. As yet unorganized, but eventually will be on computer to tie in with "composer", etc. Letters; annual newsletter from Delbert Asay, Alvin Schutmaat, etc.; requests for copyright permission, etc.

8. "Sources" file

File folder with miscellaneous information about bookstores, invoices, advertisements, etc. Unorganized.

9. Programs

Bulging file folder of flyers, printed bulletins, and programs, showing what songs were used on specific occasions. This can tie in with the tapes of many of these programs.

10. Photograph albums

Two albums of photos of people connected in some way with Latin American church music.

11. Address books

Two books, partly filled. This will definitely be on the computer, probably the first thing after the songs are entered.

12. Translations

In file folders, unorganized; one English, one Spanish. Many of these are my translations, or uncompleted attempts. There are also translations by other people. The translations into Spanish are from English or Portuguese. Although I do not think of it as a part of the collection, I have a set of records teaching Portuguese, which might prove useful, as well as Portuguese-English and Portuguese-Spanish dictionaries.

13. Extra copies

File folder of miscellaneous songs for which extra copies turned up. Unorganized.

14. Song sheets

File folder of miscellaneous song sheets, words only, multiple copies of a small number of songs. Unorganized.

15. Miscellaneous files

File folders concerning specific individuals: Raquel Achón, Norah Buyers (Luiza Cruz), Terrence Lauerman, Jeanne Carruthers. Mostly personal notes (many illegible) for or from our conversations and correspondence. Also a file containing the songs which were considered by the Celebremos II Committee at their meeting in Los Angeles; miscellaneous papers concerning the Celebremos II Festival in Los Angeles, the Episcopal hymnal, copyright, etc.

The Gertrude C. Suppe Hispanic Church Music Collection

Summary Description of Collection

This collection consists of:

- Nearly 1000 Hymnals and cancioneros.
- Electronic database cataloging more than 400 hymnal books and 14,000 hymns.
- Archival holdings including materials pertaining to conferences, workshops, and denominational hymnal commissions and task forces.
- Audio-visual materials.
- Miscellaneous materials

The dates of these materials range from about 1972 to 1999, with some from earlier times. Among other things, they show some of the changes that have taken place since Vatican II in music for Spanish-speaking churches. The collection apparently is among the most comprehensive extant. It is comprehensive in materials used in both Catholic and Protestant churches.

History of the Collection

Gertrude C. Suppe is an ethnohymnologist. Since 1976 she has been actively involved in the identification, transcription, translation, liturgical use, and promotion of Hispanic hymns; participated in workshops and conferences in the United States, Canada, and abroad; and worked with many denominational commissions and task forces. In 1996 she retired as Secretary to the Editor and Consultant to the Ecumenical Spanish Hymnal Committee. Her collection was assembled in conjunction with these activities.

The Collection has been shared with denominational hymnal commissions, task forces, and publishers in the production of at least ten hymnals including

Celebremos, Segunda Parte [Methodist] (1979)*† §
Supplement to the Book of Hymns [Methodist] (1982) ‡
Flor y Canto [Oregon Catholic Press] (1989) §
United Methodist Hymnal (1989)*† §
Himnos de Vida y Luz [Reorganized Church of Latter Day Saints of Jesus Christ] (1990) §
Mil Voces para Celebrar: Himnario Metodista (1996)† ‡
El Himnario [Episcopal] (1998)*†§
Libro de Liturgia y Cántico [Evangelical Lutheran Church] (1998) §
El Himnario Presbiteriano (1999)*†§
El Himnario [United Church of Christ; tentative title] (2000) *†§

Those hymnals with which Gertrude C. Suppe was involved in an official capacity are indicated by asterisks; those on which she consulted by †; those using her translations by ‡; and those using her electronic data base or information from it by §.

Detailed Description of Collection

Hymnals and Cancioneros: Nearly 1000 hardbound and paperback Hymnals including about 800 cancioneros (small, paperback booklets with 10 to 30 hymns or choruses in a typical publication). Most of the materials are in Spanish, but a few are either in Portuguese, English, or other languages. Cancioneros constitute the richest source of indigenous church music but often have limited distribution or short publication lives (e.g., the vast majority in the collection appear to be out of print). They often are privately or locally printed and not cataloged (e.g., approximately 85% do not have ISBNs). Thus much of the collection consists of extremely rare sources.

Electronic Data Base: More than 400 books, (which includes both hymnals and cancioneros) and 14,000 hymns, have been entered at the present time. Approximately half the collection has been entered plus some materials not owned by the collection. The remaining hymns and hymnals in the collection gradually are being added to the database. Associated with the data base are physical copies (in hymnals, cancioneros, or notebooks) of perhaps 90% of the hymns and one folio shelf-foot of additional material in indexed notebooks.

Data-base fields for hymns include: title, first line, location (hymnal or other source and page number), copyright holder and copyright date, composer, arranger, author, translator, language, season, occasion, age-level, Mass (if part of), Scripture source of text, rhythm, notes. Data-base fields for books include title, title code, index number to notebook material, copyright owner, publisher, composer, printed by, available from, notes.

The data-base originally was produced using the now obsolete *Cornerstone* data-base software, but its text-format files are easily exportable to all standard data-base and spreadsheet programs currently in use. It also can be adapted for Internet search and availability.

Archival materials: These include Catalogs from publishers, draft hymnals, professional and personal correspondence with composers and others centrally involved in Hispanic church music, programs of concerts and other special occasions, workshop and conference materials, reports of research in the Hispanic church music field, dictionaries, periodicals, clippings, three photograph albums of pictures of events and persons related to Hispanic church music, etc.

Audio-Visual Materials: These include 100 cassette tapes of ethno-hymnological sessions, church services, performances, and concerts; two videotapes of church choirs; and about 15 phonograph records.

Miscellaneous materials: These include an autobiographical account of Gertrude C. Suppe's involvement in Hispanic church music and other personal items.

Physical Dimensions of the Collection:

The collection comprises 36 shelf feet and 6 folio shelf feet of books, cancioneros, and notebooks; 8 cubic feet of correspondence and other materials; 100 audio cassettes; two videotapes; fifteen vinyl recordings; and computer files containing the data base.

Subvention: A bequest of \$5000 in support of the Collection will be paid towards the costs of cataloging, support, and other archival activities.

For additional information contact: Gertrude Suppe. 35 Hamilton Ave., Princeton, New Jersey; 609-924-6519.
E-mail: gcsuppe@aol.com.



The Gertrude C. Suppe Hispanic Church Music Collection

Summary Description of Collection

This collection consists of:

- Nearly 1000 Hymnals and cancioneros.
- Electronic database cataloging more than 400 hymnal books and 14,000 hymns.
- Archival holdings including materials pertaining to conferences, workshops, and denominational hymnal commissions and task forces.
- Audio-visual materials.
- Miscellaneous materials

The dates of these materials range from about 1972 to 1999, with some from earlier times. Among other things, they show some of the changes that have taken place since Vatican II in music for Spanish-speaking churches. The collection apparently is among the most comprehensive extant. It is comprehensive in materials used in both Catholic and Protestant churches.

History of the Collection

Gertrude C. Suppe is an ethnohymnologist. Since 1976 she has been actively involved in the identification, transcription, translation, liturgical use, and promotion of Hispanic hymns; participated in workshops and conferences in the United States, Canada, and abroad; and worked with many denominational commissions and task forces. In 1996 she retired as Secretary to the Editor and Consultant to the Ecumenical Spanish Hymnal Committee. Her collection was assembled in conjunction with these activities.

The Collection has been shared with denominational hymnal commissions, task forces, and publishers in the production of at least ten hymnals including

Celebremos, Segunda Parte [Methodist] (1979)*† §
Supplement to the Book of Hymns [Methodist] (1982) †
Flor y Canto [Oregon Catholic Press] (1989) §
United Methodist Hymnal (1989)*† §
Himnos de Vida y Luz [Reorganized Church of Latter Day Saints of Jesus Christ](1990) §
Mil Voces para Celebrar: Himnario Metodista (1996)† †
El Himnario [Episcopal] (1998)*†§
Libro de Liturgia y Cántico [Evangelical Lutheran Church] (1998) §
El Himnario Presbiteriano (1999)*†§
El Himnario [United Church of Christ; tentative title] (2000) *†§

Those hymnals with which Gertrude C. Suppe was involved in an official capacity are indicated by asterisks; those on which she consulted by †; those using her translations by ‡; and those using her electronic data base or information from it by §.

Detailed Description of Collection

Hymnals and Cancioneros: Nearly 1000 hardbound and paperback Hymnals including about 800 cancioneros (small, paperback booklets with 10 to 30 hymns or choruses in a typical publication). Most of the materials are in Spanish, but a few are either in Portuguese, English, or other languages. Cancioneros constitute the richest source of indigenous church music but often have limited distribution or short publication lives (e.g., the vast majority in the collection appear to be out of print). They often are privately or locally printed and not cataloged (e.g., approximately 85% do not have ISBNs). Thus much of the collection consists of extremely rare sources.

Electronic Data Base: More than 400 books, (which includes both hymnals and cancioneros) and 14,000 hymns, have been entered at the present time. Approximately half the collection has been entered plus some materials not owned by the collection. The remaining hymns and hymnals in the collection gradually are being added to the database. Associated with the data base are physical copies (in hymnals, cancioneros, or notebooks) of perhaps 90% of the hymns and one folio shelf-foot of additional material in indexed notebooks.

Data-base fields for hymns include: title, first line, location (hymnal or other source and page number), copyright holder and copyright date, composer, arranger, author, translator, language, season, occasion, age-level, Mass (if part of), Scripture source of text, rhythm, notes. Data-base fields for books include title, title code, index number to notebook material, copyright owner, publisher, composer, printed by, available from, notes.

The data-base originally was produced using the now obsolete *Cornerstone* data-base software, but its text-format files are easily exportable to all standard data-base and spreadsheet programs currently in use. It also can be adapted for Internet search and availability.

Archival materials: These include Catalogs from publishers, draft hymnals, professional and personal correspondence with composers and others centrally involved in Hispanic church music, programs of concerts and other special occasions, workshop and conference materials, reports of research in the Hispanic church music field, dictionaries, periodicals, clippings, three photograph albums of pictures of events and persons related to Hispanic church music, etc.

Audio-Visual Materials: These include 100 cassette tapes of ethno-hymnological sessions, church services, performances, and concerts; two videotapes of church choirs; and about 15 phonograph records.

Miscellaneous materials: These include an autobiographical account of Gertrude C. Suppe's involvement in Hispanic church music and other personal items.

Physical Dimensions of the Collection:

The collection comprises 36 shelf feet and 6 folio shelf feet of books, cancioneros, and notebooks; 8 cubic feet of correspondence and other materials; 100 audio cassettes; two videotapes; fifteen vinyl recordings; and computer files containing the data base.

Subvention: A bequest of \$5000 in support of the Collection will be paid towards the costs of cataloging, support, and other archival activities.

For additional information contact: Gertrude Suppe. 35 Hamilton Ave., Princeton, New Jersey; 609-924-6519.
E-mail: gcsuppe@aol.com.



The Gertrude C. Suppe Hispanic Church Music Collection

Summary Description of Collection

This collection consists of:

- nearly 1000 Hymnals and cancioneros.
- Electronic database cataloging more than 400 hymnals, including bound books and cancioneros (small booklets usually containing from about 10 to 40 hymns).
- Archival materials including conferences, workshops, and denominational hymnal commissions and task forces.
- Audio-visual materials.
- Miscellaneous items.

The dates of these materials range from about 1972 to 1999, with some from earlier times. Among other things, they show some of the changes that have taken place since Vatican II in music for Spanish-speaking churches. The collection apparently is among the most comprehensive extant. It is comprehensive in materials used in both Catholic and Protestant churches.

History of the Collection

Gertrude C. Suppe is an ethnohymnologist. Since 1976 she has been actively involved in the identification, translation, liturgical use, and promotion of hispanic hymns; participated in workshops and conferences in the United States, Canada, and abroad; and worked with many denominational commissions and task forces. In 1996 she retired as Secretary of the Editor and Consultant to the Ecumenical Spanish Hymnal Committee. Her collection was assembled in conjunction with all these activities. The Collection has been shared with denominational hymnal commissions, task forces, and publishers in the production of at least eleven hymnals including

Celebremos Segunda Parte [Methodist] (1979)*† §
Supplement to the Book of Hymns [Methodist] (1982) †
Flor y Canto [Oregon Catholic Press] (1989) §
United Methodist Hymnal (1989)*† §
Himnos de Vida y Luz [Reorganized Church of Latter Day Saints of Jesus Christ] (1990) §
Mil Voces para Celebrar: Himnario Metodista (1996)† †
El Himnario [Episcopal] (1998)*† §
Libro de Liturgia y Cántico [Evangelical Lutheran Church] (1998) §
El Himnario Presbiteriano (1999)*† §
El Himnario [United Church of Christ; tentative title] (2000) *† §

Those hymnals with which Gertrude C. Suppe was involved in an official capacity are indicated by asterisks, those on which she consulted by †, those using her translations by ‡, and those using her electronic data base or information from it by §.

Detailed Description of Collection

Hymnals and Cancioneros: Nearly 1000 hardbound and paperback Hymnals including about 800 cancioneros (small, paperback booklets with 10 to 40 hymns or choruses in a typical publication). Most of the materials are in Spanish, but a few are either in Portuguese, English, or other languages. Cancioneros constitute the richest source of indigenous church music but often have limited distribution and short publication lives (e.g., the vast majority in the collection appear to be out of print). They often are privately or locally printed and not cataloged (e.g., approximately 85% do not have ISBNs). Thus much of the collection consists of extremely rare sources.

Electronic Data Base: More than 400 books, (which includes both hymnals and cancioneros) and 14,000 hymns, at the present time. Approximately half the collection has been entered plus some materials not owned by the collection. This is still in the original database program (Cornerstone) in which it was entered long ago, which is not suitable for the present. The information, which is in text files, will be moved to a new, up-to-date IBM database in the near future. Then information about the remaining books and hymns will be added.

There are also many miscellaneous items: Catalogs, Correspondence, Programs of concerts and other special occasions, Dictionaries, Periodicals, a few Reports of research in the field of music for Hispanic churches; Notebooks giving detailed listings of the contents of some of the hymnals and cancioneros; Clippings, three Photograph Albums; over 100 very amateur Cassette Tapes of church services, concerts, etc., 2 Videos of church choirs; and about 15 Phonograph Records.

At present these materials are stored in two bookcases approximately 3 x 6 feet, and a cabinet whose storage space is 2 feet x 1.5 feet by one foot. Therefore it does not take a great deal of space to store the materials.

The materials are currently still being entered in the database by the owner, Gertrude Suppe. Since there is so much potential for research in this material, she is looking for a place where it can be used for this purpose, some sort of center where it will be conveniently available to researchers in the event of her death or disability. The collection is also very useful for finding the location of a certain hymn, hymns on certain subjects, and hymns written by a certain composer, etc. Some funds for cataloging are specified in her will.

Gertrude Suppe. 35 Hamilton Ave., Princeton, New Jersey; 609-924-6519.
E-mail: gcsuppe@aol.com.

Things I want to do with the
Gertrude C. Suppe Collection of Hispanic Church Music,
as of January, 2001

Finish details concerning the bequest of the Collection.

Find the best database program to use. Set up one database (Book) for the volume itself, whether cloth bound or paperback. The other database (Song) is to give information about the individual songs. Move the information on the old databases to the new ones.

Enter information about all the books (hardbound or paperback) that are not yet on the databases. I have not entered new material since 1992. I hope to catch up in the next year or so. Enter this information on the "Book" database. On the former Book database, there were these 9 headings:

Name: Title of the volume

Code: A set of letters (CPN) Shorthand to identify the volume.

Copyright Owner and date:

Composer:

Author :

Publisher:

Printed by:

Available from:

Notes: Anything else

The above nine headings were used on the former database, "Book". They worked very well.

The fourteen headings on the "Song" database were:

Title:

Location: Code letters to identify book in which the song appears,
and page number or hymn number (example CDP 10)

Copyright owner and date:

Composer:

Arranger:

Author:

Translator:

Season (of church year, as Cuaresma (Lent)):

Occasion (as Bautismo (Baptism)):

Language: (if not Spanish)

Country:

Song, continued

Mass: (as Mass in D Minor) Scripture (if given) Notes (anything else)

The above headings can be used in the new "Song" database. They also are very satisfactory. Enter the above information about individual hymns from each book, in the "Song" database.

Things I want to do with the
Gertrude C. Suppe Collection of Hispanic Church Music
As of January, 2001

by Gertrude C. Suppe

This Collection has an associated database consisting of two linked files ("Book" and "Song"). The database is up to date to 1992 and uses an outdated database program. These files need to be transferred to a new database program and brought up to date. I haven't added new material to the database since 1992. I hope to bring it up to date in the next few years.

1. The "Book" database gives information about the volume itself, whether cloth bound or paperback. This includes the *cancioneros*. The other database (Song) gives information about the individual songs.

Enter all the books that are not yet on the "Book" database, under the heading, "Books". This heading includes both hardbound hymnals and all sizes of paperbacks.

Move all the information about the hymns in the new Books you have just entered from the old "Song" database into the new "Song" database, if it has not been done already.

Continue adding new hymnals and *cancioneros* to the Collection as they become available. Whenever a new Book (either hymnal or *cancionero*) is added to the collection, the essential information about each book (and each hymn) should be entered in the two database files ("Book" and "Song"), so as to keep the databases up to date.

For years, as I add a new hymnal or *cancionero*, I have gone through it, playing each hymn, and listing the individual hymns in notebooks, along with helpful information about individual hymns. Go through all new Books, listing the individual hymns in the notebooks mentioned above. Mark the ones you like best with checkmarks and other notes, such about page turning for accompanists, or such things as "tricky rhythms".

Songs. (That is what Cornerstone calls them.) These are the things that describe the volume or song, and will be used to find all the hymns that have to do with Easter? or were by a certain composer? or almost any other thing you might want to know.

Database for "Book" had these headings:

Name: Title of the volume

Code: (a set of letters, as: CPN) This is shorthand to identify the volume without having to write out the full title

Copyright Owner and date:

Composer:

Author:

Publisher:

Printed by:

Available from:

Notes: (Anything else)

The above nine headings worked very well to give me what I wanted to know about the book.

Individual songs were entered in the "Song" database. The names of their fourteen "attributes" were:

Title:

Location: Code letters to identify book in which the song appears, and page number or hymn number (example: CDP 10)

Copyright owner and date:

Composer:

Arranger:

Author:

Translator:

Season: (of the church year, as Cuaresma (Lent):

Occasion (as Bautismo (Baptism)):

Language: (if not Spanish):

Country:

Mass: (as Mass in D minor):

Scripture: (if given)

Notes: anything else):

I have continued buying all the new materials I can find. They have not been terribly expensive. You should continue adding anything new that appears, and this should not be a financial problem.

Questions?

I have a number of suggestions about interesting things to find out about the growth of Spanish language hymns. If research is done using the Collection, after my death, I would appreciate your giving copies to Fred and John.

A copy should also be offered to Mrs. Raquel Gutiérrez-Achón, 12029 Gurley, Downey, CA 90242. She taught me most of what I know in the field of Hispanic Church Music. I had the privilege of being her secretary for the four years when the three Spanish hymnals were being put together for the Episcopal, Presbyterian, and United Church of Christ Denomination. She was the Editor of these hymnals.

I have some pages here of suggestions for research that might be done with the materials in the collections.

I also have a page of suggestions for Bilingual Singing. I feel that this is a very important thing to do, as it breaks down walls.

Now it is your turn-----



Bilingual Singing

In churches which have two or more language groups, singing together can help bring the two groups closer together, because they are singing the same message, and thinking the same thoughts, and doing something together, regardless of the difference in language. It works.

I have made a set of lists in English and Spanish which helps find the same hymn in the two different hymnals for the United Methodist Church, and it can be done for any other language groups or other pairs of hymnals. This should be done for any denomination which has hymnals in both languages, and which has not yet made such lists.

Make lists for bilingual singing, similar to MVUMH (document name for my first set of bilingual lists), which help find hymns with similar words and same music for bilingual singing. This document (MVUMH) gives the matching hymns in the two United Methodist hymnals: *Mil Voces* and *The United Methodist Hymnal* (1989).

I especially hope to prepare (or see other people prepare) similar lists for the three hymnals produced by the Ecumenical Spanish Hymnal Committee for the *Episcopal, Presbyterian, and United Church of Christ* denominations.

(as of now, Jan. 2001)

Suggested types of research that might be done

Was Olivar a composer or an author? Once there was a mixup about this. I found the answer to this question, but not to most of the following ones:

What hymns are available from Brazil? Does one of them have 5/4 rhythm? Title, author, and where can one get a copy?

Who was the composer of _____?

Where did the first composers come from? Pamplona in Spain and/or Barcelona? or ? When?

When was the first work done in Latin-America? by whom?

Why and how did they start this work?

When did the first Spanish sacred music publishing house start? in Spain? in South America? In what country in Latin-America? Who was connected with this?

Where can I find a hymn by _____?

What hymns are available for Epiphany?

What is available for children? especially at Christmas?

Where can I find hymns from the Dominican Republic? What rhythms do they use?

Which hymnal has a section on rhythms? (Libro de Liturgia y Cántico, from Augsburg Fortress)

POSSIBLE RESEARCH TO DO WITH THESE MATERIALS

Using the copyright date or date of publication, answer the questions about the beginnings of the new Hispanic church music, such as:

Did it travel from Spain to South America or vice versa?

Who were the first publishers, composers, and authors?

What happened ----- who, what, when, where?

Who was the composer of _____?

Where did the very first composers of Hispanic hymns come from?
Pamplona in Spain and/or Barcelona? or ? Why and how did they start this work?

When did the first Spanish sacred music publishing house start? in Spain? in South America? In what country in Latin-America? Who was connected with this?

Where can I find a hymn by -----?

What hymns are available for Epiphany? for Pentecost?

What is available for children? especially at Christmas?

When was the first work done in Latin America? By whom?

Where can I find hymns from the Dominican Republic? What rhythms do they use?

Where can I find material on rhythms used in Hispanic hymns?
Answer: Libro de Liturgia y Cántico, from Augsburg Fortress.

How, when and why did Oregon Catholic Press start including Spanish hymns in its publications? Some of the people who were involved have retired, but are still available.

Other possibilities for research

Using the copyright date or date of publication, answer the questions about the beginnings of the new Hispanic church music, such as:

Using the copyright date or date of publication, answer the questions about the beginning of the new Hispanic church music, such as: ®

Did it travel from Spain to South America or vice versa? Who were the first publishers, composers, and authors?

(as of now, Jan. 2001)

Suggested types of research that might be done

Was Olivar a composer or an author? Once there was a mixup about this. I found the answer to this question, but not to most of the following ones:

What hymns are available from Brazil? Does one of them have 5/4 rhythm? Title, author, and where can one get a copy?

Who was the composer of _____?

Where did the first composers come from? Pamplona in Spain and/or Barcelona? or ? When?

When was the first work done in Latin-America? by whom?

Why and how did they start this work?

When did the first Spanish sacred music publishing house start? in Spain? in South America? In what country in Latin-America? Who was connected with this?

Where can I find a hymn by _____?

What hymns are available for Epiphany?

What is available for children? especially at Christmas?

Where can I find hymns from the Dominican Republic? What rhythms do they use?

Which hymnal has a section on rhythms? (Libro de Liturgia y Cántico, from Augsburg Fortress)

POSSIBLE RESEARCH TO DO WITH THESE MATERIALS

U.S. g the copyright date or date of publication, answer the questions about the beginnings of the new Hispanic church music, such as:

Did it travel from Spain to South America or vice versa?

Who were the first publishers, composers, and authors?

What happened ----- who, what, when, where?

Things I want to do with the
Gertrude C. Suppe Collection of Hispanic Church Music,
as of June 30, 2000

Find the right future home for it.

Get the old data on the new database and working.

Enter all the books that are not yet on the database.

Enter the individual hymns from these books.

RESEARCH

Using the copyright date or date of publication, answer the questions about the beginnings of the new Hispanic church music, such as:

from Spain to South America or ?

Who were the first publishers, composers, and authors?

What happened ----- who, what, when, where?

MAKE LISTS FOR BI-LINGUAL SINGING, similar to MVUMH (document name for: my first set of bilingual lists, which help find hymns with similar words and same music for bilingual singing). This document (MVUMH) gives the matching hymns in two United Methodist Hymnals: Mil Voces, and the United Methodist Hymnal.

Projected similar lists are for the three hymnals produced by the Ecumenical Spanish Hymnal Committee for the Episcopal Church, the Presbyterian Church, and the United Church of Christ, prepared during the 1990's. Also the Libro de Litúrgico y Cántico, produced by the Evangelical Lutheran Church in America, 1998 (Augsburg Fortress).



To the Recipient Institution:

If this or other research is done after my death, I would appreciate your giving copies to Dr. Frederick Suppe and Dr. John Suppe. As of now, John Suppe can be reached at:

35 Hamilton Ave., Princeton, NJ 08542 ~~Fred is moving. Summer 2000.~~

Fred's address is:

NOTE TO FRED AND JOHN:

I am planning to send this or an update to the recipient institution.



Things I want to do with the
Gertrude C. Suppe Collection of Hispanic Church Music
As of January , 2001

Finish details concerning the bequest of the Collection.

Find the right database for the Collection, and move the old database information to the two new databases. "Book" and "Hymn" .

Enter all the books that are not yet on the Book database. I have not entered new material since 1992.

Enter all the individual hymns from these books to the Hymn database.

Keep adding new hymnals and cancioneros as they become available. Whenever a new Book (hymnal or cancionero) is added to the collection, it should have the essential information about each book (and each hymn) entered into the two databases ("Book" and "Song"), so as to keep the database up to date.

Make these materials available for study, research and use. One of the things I would like to do is investigate the beginnings of the new Hispanic church music, such as: from Spain to South America or ? Who were the first publishers, composers and authors? What happened ----- who, what, when, where?

I would also like to have lists made for bi-lingual singing, similar to MVUMH (document name for my first set of bilingual lists, which help find hymns with similar words and same music for bilingual singing), This document (MVUMH) gives the matching hymns in two United Methodist Hymnals: Mil Voces, and the United Methodist Hymnal.

Projected similar lists are for the three hymnals produced by the Ecumenical Spanish Hymnal Committee for the Episcopal Church, the Presbyterian Church, and the United Church of Christ, prepared during the 1990's. Such a list should also be made for the Libro de Litúrgico y Cántico, produced by the Evangelical Lutheran Church in America, 1998 (Augsburg Fortress).

Songs. (That is what Cornerstone calls them.) These are the things that describe the volume or song, and will be used to find all the hymns that have to do with Easter? or were by a certain composer? or almost any other thing you might want to know.

Database for "Book" had these headings:

Name: Title of the volume

Code: (a set of letters, as: CPN) This is shorthand to identify the volume without having to write out the full title

Copyright Owner and date:

Composer:

Author:

Publisher:

Printed by:

Available from:

Notes: (Anything else)

The above nine headings worked very well to give me what I wanted to know about the book.

Individual songs were entered in the "Song" database. The names of their fourteen "attributes" were:

Title:

Location: Code letters to identify book in which the song appears, and page number or hymn number (example: CDP 10)

Copyright owner and date:

Composer:

Arranger:

Author:

Translator:

Season: (of the church year, as Cuaresma (Lent):

Occasion (as Bautismo (Baptism)):

Language: (if not Spanish):

Country:

Mass: (as Mass in D minor):

Scripture: (if given)

Notes: anything else):

satisfactory. So I plan to enter the above information about individual hymns from each book, onto the "Song" database.

I keep adding new material to the collection as it appears, from any and all sources. Whenever a new Book (hymnal or cancionero) is added to the collection, you also should enter the essential information about each book (and each hymn) in the two databases ("Book" and "Song"), so as to keep the database up to date.

There is a lot of material for potential research in this collection.

When research is done using these materials after my death, I would appreciate your giving information about it to my sons: Frederick Suppe and John Suppe.

As of now, John Suppe can be reached at:
35 Hamilton Ave.
Princeton, NJ 08542

Frederick Suppe is now at Texas/Tech
Dept. of Philosophy
318 English/Philosophy Bldg.
Box 43092
Lubbock, TX 79409-3092

A copy of the results of any research might also be offered to Mrs. Raquel Gutiérrez-Achón, 12029 Gurley, Downey, CA 90242. She taught me most of what I know in the field of Hispanic Church Music. I had the privilege of being her secretary for the four years when the three Spanish hymnals were being put together for the Episcopal, Presbyterian, and United Church of Christ denominations. She was the Editor of these hymnals.

Suggested types of research that might be done

Who was the composer of _____?

Where did the first composers live? Pamplona in Spain and/or Barcelona? or ?
When?

When was the first work done in Latin-America? In the Caribbean? by whom?

Episcopal Church, the Presbyterian Church, and the United Church of Christ, for which I was secretary to the editor during the 1990's; also the Libro de Liturgia y Cántico, produced by the Evangelical Lutheran Church in America, 1998, Augsburg Fortress.

page 4



Things I want to do with the
Gertrude C. Suppe Collection of Hispanic Church Music,
as of October, 2000

Find the right future home for it.

Get the old data on the new database and working.

Enter all the books that are not yet on the database.

Enter the individual hymns from these books on the database.

Whenever a new Book (hymnal or cancionero) is added to the collection, it should have the essential information about each Book (and each hymn) entered in the two computer databases ("Book" and "Song"), so as to keep the database up to date.

POSSIBLE RESEARCH TO DO WITH THESE MATERIALS

Using the copyright date or date of publication, answer the questions about the beginnings of the new Hispanic church music, such as:

from Spain to South America or vice versa?

Who were the first publishers, composers, and authors?

What happened ----- who, what, when, where?



To the Recipient Institution:

If this or other research is done after my death, I would appreciate your giving copies to Dr. Frederick Suppe and Dr. John Suppe. As of now, John Suppe can be reached at:

35 Hamilton Ave., Princeton, NJ 08542
609-924-6519

Fred Suppe is now at:
Texas/Tech
Dept. of Philosophy
318 English/Philosophy Bldg.
Box 43092
Lubbock, TX 79409-3092

Types of Questions that might be answered by material from my Database
(as of now, Dec. 2000)

Was Olivar a composer or an author? Once there was a mixup about this. I know the answer to this question, but not most of the following ones:

What hymns are available from Brazil? Does one of them have 5/4 rhythm? Title and source.

Who was the composer of _____?

Where did the very first composers come from? Pamplona in Spain and/or Barcelona? or?

Why and how did they start this work?

When did the first Spanish sacred music publishing house start? in Spain? in South America? in what country in Latin-America? Who was connected with this?

Where can I find a hymn by -----?

What hymns are available for Epiphany?

What is available for children? especially at Christmas?

When was the first work done in Latin America? by whom?

Where can I find hymns from the Dominican Republic? What rhythms do they use?

To the Recipient Institution:

If this or other research is done after my death, I would appreciate your giving copies to Dr. Frederick Suppe and Dr. John Suppe. As of now, John Suppe can be reached at:

35 Hamilton Ave., Princeton, NJ 08542
609-924-6519

Fred Suppe is now at:
Texas/Tech
Dept. of Philosophy
318 English/Philosophy Bldg.
Box 43092
Lubbock, TX 79409-3092

Copies should also be offered to Mrs. Raquel Gutiérrez-Achón, 12029 Gurley, Downey, CA 90242. She taught me most of what I know in the field of Hispanic Church Music. I had the privilege of being her secretary for the four years when the three Spanish hymnals were being put together for the Episcopal, Presbyterian, and United Church of Christ Denominations. She was the Editor of these hymnals.

Types of Questions that might be answered by material from my Database
(as of now, Dec. 2000)

Was Olivar a composer or an author? Once there was a mixup about this. I know the answer to this question, but not most of the following ones:

What hymns are available from Brazil? Does one of them have 5/4 rhythm? Title and source.

Who was the composer of _____?

Where did the very first composers come from? Pamplona in Spain and/or Barcelona? or?

Why and how did they start this work?

When did the first Spanish sacred music publishing house start? in Spain? in South America? in what country in Latin-America? Who was connected with this?

Where can I find a hymn by -----?

What hymns are available for Epiphany?

What is available for children? especially at Christmas?