

Puerto Rico Rinde Homenaje a Compositores Evangélicos

Por Edith Lafontaine

En un ambiente de delicadeza y elegancia se rindió homenaje a los compositores de himnología evangélica de Puerto Rico. La Iglesia Metodista Unida "La Transfiguración", de Santurce, Puerto Rico, se convirtió en pionera, celebrando un acto de tanta trascendencia. Esta actividad hace justicia a unos héroes, algunos de ellos "anónimos", cuyos bellos himnos han sido entonados por años en nuestras congregaciones sin la gente conocer a sus autores. Otros, como es el caso de Noel Estrada, son internacionalmente conocidos por su música secular y no por la religiosa.

Este acto despierta conciencia en el pueblo cristiano, del talento con que cuenta, además de la gran necesidad de involucrarse en la tarea de un nuevo himnario que, en vez de contener traducciones al español, sea genuinamente de hispanos.

Doce compositores de diferentes denominaciones recibieron tarjas grabadas, Biblias y diferentes obsequios de parte de organizaciones cívicas y religiosas del país, además de regalos de las diversas igle-



Rev. Carlos López

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Como parte del programa artístico se interpretaron los himnos más conocidos de cada compositor y se entonaron algunos himnos congregacionales de los autores allí galardonados.

Participaron en la parte artística: Organista oficial, Máximo Grano de

Oro; y Ninfa Méndez, en una participación especial. Solistas, Elio Rubio y Julio Oquendo. Agrupaciones corales: Coral Interdenominacional de San Juan, dirigida por el Profesor, Rev. Luis A. Olivieri; Coro Luterano de Bayamón, dirigido por el Dr. Angel M. Matos; los Embajadores del Rey, dirigidos por Pablo Colón.

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En el programa participaron, además, el Rev. Alejandro LaFontaine, antiguo pastor de la Iglesia Metodista Unida "La Transfiguración", y actualmente pastor de la Primera Iglesia Metodista Unida Hispana de Corona, Queens, Nueva York, quien dedicó el acto; el Rev. Gildo Sánchez, Superintendente Conferencial de la Iglesia Metodista Unida de Puerto Rico; Ramón S. Olivencia, conocido locutor de radio y televisión, como Maestro de Ceremonias; el Concilio Evangélico de Puerto Rico, Sociedades Bíblicas de Puer-

CENTRO—LIT

A continuación, una orden en blanco
para los materiales recientemente
impresos en español, para uso de las
unidades hispanas de las

MUJERES METODISTAS UNIDAS

(Favor indicar los materiales y la cantidad que desean recibir de cada uno)

Cantidad	Unidad	Total
..... Constitución y Reglamento para Unidades Locales, Organizaciones de Distrito y Conferencia — Constitución y Reglas para Organización Jurisdiccional — Mujeres Metodistas Unidas.	\$ 0.85	\$
..... Manual/Libro de Trabajo para Las Mujeres Metodistas Unidas.	\$ 0.85	\$
..... Guía Para el Planeamiento de Programas.	\$ 0.75	\$
..... Una Comunidad de Mujeres — Libro de Recursos para Programas	\$ 1.25	\$
..... Un Llamado a la Oración y al Sacrificio (Manual)	\$ 0.20	\$
..... Servicio Para Un Día de Quietud	\$ 0.20	\$
..... Servicio Para Un Día de Quietud (20 por \$3.00)	\$ 3.00	\$
..... Carteles	\$ 0.15	\$
..... Tarjeta de Oración	\$ 0.05	\$
..... Tarjeta de Oración (50 por \$1.25)	\$ 1.25	\$
..... Sobre Para la Ofrenda (gratis)		
Total de la Orden:		\$

Nombre

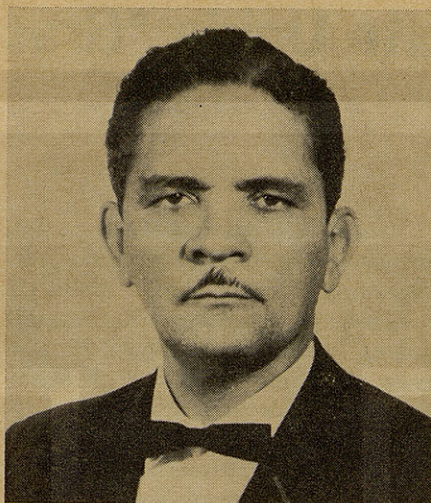
Dirección

Zona Postal

CENTRO EVANGELICO DE LITERATURA

726 S.W. 14th Ave. Miami, FL 33135

Teléfono 305-858-4171



Rev. Geraldo López

to Rico e Islas Vírgenes, y otros.

Fueron homenajeados, el Profesor Rafael Cuna, de la Iglesia Metodista de Puerto Nuevo; el Profesor Pedro Escabí, miembro de la Iglesia Episcopal y profesor de la Universidad de Puerto Rico; don Pablo Fernández Badillo, conocido profesor y director de Bandas Escolares en la Escuela Pública de Puerto Rico, miembro de la Iglesia Presbiteriana de Montaña, Aguadilla; el Rev. Luis Angel Toro, muy conocido, pastor jubilado de la Iglesia Presbiteriana, miembro del Sínodo Presbiteriano de Puerto Rico; el internacionalmente conocido Maestro Noel Estrada, autor de la popular canción, "En mi Viejo San Juan," y de múltiples composiciones populares y religiosas, miembro de la Iglesia Presbiteriana de San Juan; el Rev. Gerardo López, pastor Metodista; el Rev. Carlos Pastor López, pastor Metodista; el Rev. Clemente Bobonis, abogado y pastor de la Iglesia Bautista de Carolina; Arquitecto Héctor I. García, pastor de la Iglesia Defensores de la Fe; el Dr. Angel M. Matos, miembro de la Iglesia Luterana Sión, de Bayamón, director médico de la Corporación de Servicios Comprensivos de Salud de Barranquitas y pueblos adyacentes; el Dr. Aracelio Cardona, director del Seminario

Evangélico de Puerto Rico y miembro de la Iglesia Presbiteriana de San Juan; el Rev. Gilberto Candelas, pastor jubilado de la Iglesia Alianza Cristiana y Misionera de Villa Palmeras, Santurce.

Al final del acto se elevaron doce palomas mensajeras frente al templo, como homenaje póstumo a los ya fenecidos, y se ofreció una recepción para los homenajeados y sus familiares en el Seminario Evangélico de Puerto Rico, organizada por la iglesia anfitriona.

El Comité Organizador estuvo compuesto por las siguientes personas: Elizabeth Cintrón de Misenrendino, Abilda C. de Negrón, María Rivas, Rubén Santana, Rafael Moreno, Orlando Rivera, Oscar Negrón, Luis A. Olivieri, y Edith La Fontaine, esposa del Rev. La Fontaine, coordinadora de la actividad.

La revista EL INTERPRETE felicita a estos hermanos puertorriqueños que han rendido honor a quienes honor merecen, y se une al reconocimiento ofrecido a esos cristianos talentosos.

Edith Lafontaine es miembro ejecutivo de la Sociedad Misionera de Nueva York.

La Iglesia Metodista Unida "Grace"

Por Josué Rosado

Esta iglesia está localizada en el 131 al Oeste de la Calle 104, en Manhattan, Nueva York. La población del área, que cubre desde la Calle 96 hasta la Calle 110 (Sur a Norte) y desde la Avenida Central Park West hasta Riverside Drive (Este a Oeste), consiste de aproximadamente setenta por ciento de hispanoamericanos, quince por ciento de negros y quince por ciento de otras nacionalidades.

La estratificación social del área es diversa y variada; entre sus habitantes se encuentran profesionales, trabajadores diestros y semidiestros, y los que no tienen destreza alguna. Esto es también aplicable a nuestra iglesia.

Estando once países hispanoamericanos, al igual que los que han nacido o se han criado en Nueva York, representados entre la membresía de "Grace", y a pesar de que todos hablan un mismo lenguaje, sus antecedentes, estilos de vida, motivaciones, aspiraciones, herencias, tradiciones, conservatismo, liberalismo o modernismo, tanto en lo espiritual como en lo material, provee a "Grace" de una peculiaridad única entre nuestras iglesias.

Viendo que esta iglesia no causaba impacto en la comunidad, tanto práctica como efectivamente, a través del evangelio de Jesucristo, debido a una pobre, inadecuada e irrealista programación, promoción e implementación, las cuales no se ajustaban conscientemente a las presentes necesidades espirituales y materiales de la comunidad, tanto dentro como fuera de la iglesia, una evaluación y análisis de tal situación nos llevó a desarrollar un curriculum especial para la Junta Administrativa y el Concilio de Ministros, en el que se incluyen todos los comités, comisiones, organizaciones y oficiales de la iglesia. El tal curriculum especial no está diseñado de acuerdo a las normas establecidas de antemano por nuestra denominación en varias formas, conceptos e ideas, sino que, al contrario, satisface las necesidades peculiares de una iglesia peculiar en una situación única y peculiar como es la nuestra, siendo, a la vez, fiel a la Disciplina de nuestra denominación.

Tal curriculum especial toma en consideración:

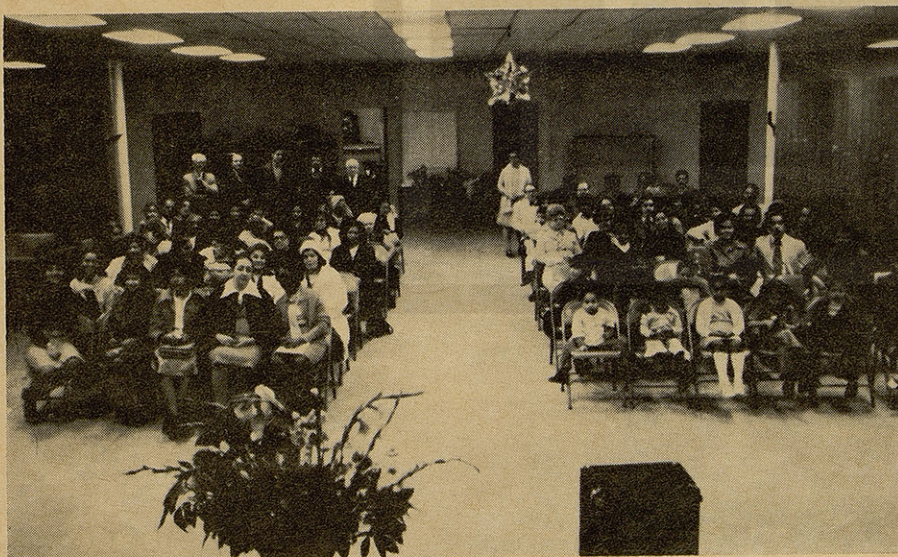
1. La nueva cultura, formas de vida

y sistemas a los que se enfrenta todo inmigrante en nuestra comunidad;

2. Un proceso de asimilación o integración;
3. El proceso transcultural;
4. La forma de vida existencialista entre personas de diferentes razas, color, antecedentes, tradiciones y herencias y prácticas religiosas.
5. El trauma psicológico criado por la barrera del idioma, la explotación en todas formas, la educación pobre, las pésimas condiciones de vida y trabajo, el desempleo, los distintos desajustes sociales, el crimen, los vicios, las situaciones y problemáticas políticas de los inmigrantes, el Movimiento de Liberación Femenil dentro y fuera de la iglesia, la cultura del "machismo" y de los "ilegales";
6. La nueva ola de hispanoamericanos nacidos o criados en Nueva York;
7. El nuevo lenguaje, el "Spanglish";
8. La búsqueda de una nueva identidad y determinación propia;
9. El derecho a y cómo adorar a Dios en una forma peculiar, autóctona y propia del medio ambiente existencialista;
10. La oportunidad, razón y derecho a y cómo obtener lo que hemos propuesto.

Herros, a la vez, en una forma práctica y efectiva, encauzado la participación individual y corporal de "Grace" en los conceptos ya antes mencionados, cuando en nuestros servicios de adoración,

1. Hay un promedio de asistencia de doscientas a doscientos cincuenta personas;
2. Once distintas personas participan en el Servicio de Adoración los domingos. Esto se lleva a cabo en



(Sigue en la página 37)

“LA BIBLIA CANTA” **Concurso de composición musical** *Póngale música a la Palabra de Dios*

- * Elija un texto cualquiera de la Biblia.
- * Compóngale música (mínimo 32 compases).
- * Envíe su composición, transcrita en notas musicales y grabada en cassette, a la Sociedad Bíblica de su país o a la dirección de esta revista, con el cupón adjunto.
- * Más de \$1,000 dólares en premios.



Señores Sociedad Bíblica

Deseo participar en el concurso “La Biblia canta”.

Mi nombre es _____

Dirección completa _____ País _____

() Acompaño mi composición _____
sobre el texto bíblico _____

() Estaré enviando mi composición en _____ días.

He seleccionado el texto bíblico _____

La Biblia en América Latina Número 3 de 1985

¡ALIMENTATE BIEN!

"No sólo de pan vive el hombre sino de toda palabra de Dios"

Lucas 4.4

Para tu cuerpo el pan material,
y para tu vida toda
LA PALABRA DE DIOS

**DIOS
habla
hoy**

LA BIBLIA

SOCIEDADES BÍBLICAS UNIDAS

SIRVIENDO CON LA PALABRA A UN MUNDO HAMBRIENTO

"HISPANIC AND LATIN AMERICAN HYMNODY"

By Rev. George F. Lockwood

I. INTRODUCTION

II. SELECTIONS ON TAPE

- A. "Celebremos La Navidad" ("Let Us Celebrate Christmas")
by Pablo Fernández Badillo of Puerto Rico
- B. "Alabemos al Señor" ("Let Us Praise the Lord")
by Ricardo Villarroel of Bolivia

III. HYMNS TO BE SUNG

- A. "Va Dios Mismo" ("God Still Goes That Road With Us")
by J.A. Oliver and Miguel Manzano of Spain - Celebremos II, # 32
- B. "Pedro Va Por El Mar" ("Peter Walks On The Sea")
by José Luís Casal of Cuba - Celebremos II, # 34
- C. "En Medio de la Vida" ("You Are the God Within Life")
By Antonio Auza and Bishop Mortimer Arias of Bolivia - Celebremos II, # 28

IV. CHARACTERISTICS OF U.S. HISPANIC AND LATIN AMERICAN HYMNODY

V. HIGHLIGHTS OF RECENT HISTORY AND A VIEW OF THE FUTURE

VI. ADDITIONAL HYMNS ON TAPE AND TO BE SUNG

- A. "Tenemos Esperanza" ("We Have Hope") by Homero Perera and Bishop Federico Pagura of Argentina and Uruguay - Celebremos II, # 31 (on tape)
- B. "Aleluya" ("Alleluia") by Carlos Rosas of San Antonio, Texas, U.S.A. (Mexican - American) - Celebremos II, # 17 (to be sung)
- C. "Tú Estás Presente" ("You Are Here Beside Us") by Ophir Pereira de Barros Filho of Brazil - Celebremos II, # 43 (to be sung)
- D. "Somos del Señor" ("When We Are Living") - Anonymous, from México Celebremos II, # 39

"HISPANIC AND LATIN AMERICAN HYMNODY"

I. INTRODUCTION

As you are about to hear and sing and, hopefully, come to realize, the creation of new hymns is no longer the exclusive province of Europeans and North Americans. The seeds of Christianity that were sown throughout Latin America, Asia, Africa, and the South Pacific in recent centuries are now bearing a serendipitous harvest of hymns in our century. These new fountains of creativity promise to continue flowing on into the future. They promise to richly fertilize the world of sacred music with vital rhythms, sparkling poetry, unusual instruments, haunting melodies, and texts that reveal the faith experiences of Christians who somehow go on rejoicing in the midst of poverty, exploitation, and war. By singing these hymns, our own faith will be enriched. By reading these texts, our worship will be more inclusive and may become more relevant to the concerns of Christians who are so deeply affected by the decisions we make in our marketplaces, voting booths, and board rooms. By tapping our feet to the syncopated rhythms of this new music, our hearts may pump in greater sympathy to the struggles of the Christians of the Third World. Listen now to some of the new and joyous sounds of Puerto Rico and Bolivia: (Play tapes of "Celebremos La Navidad" and "Alabemos al Señor.")

IV. CHARACTERISTICS OF U.S. HISPANIC AND LATIN AMERICAN HYMNODY

As opposed to the thick and complex harmonies of much traditional Western hymnody, Latin American songs are characterized by light-textured and relatively simple harmony in one or two parts. This leaves room for the more complex and interesting development of rhythm and melody. Syncopation, a wider variety of tempos, and the use of more percussive-sounding instruments for accompaniment (like piano, guitar, and maracas instead of just an organ, e.g.) become not only possible but desirable. Just as German and European folk songs were often used as the basis for chorale tunes of the

Reformation era, so today Hispanics and Latin Americans are drawing upon their rich heritage of folk dances and songs for the use of the church. And not just folk music styles, but a wide variety of musical styles are being utilized throughout Latin America and the U.S. Hispanic communities (and the United States now has the fourth-largest Hispanic population in the world). Everything from traditional 4-part hymns to imitations of U.S. rock-and-roll music to the calypso and samba is now being sung, composed, and played in the 35 countries of Latin America. Some of this creativity turns out beautifully, much is good, and all too much is terrible! But gems are found if we continue to prospect for, mine, and refine this music, for the influences of African, American Indian, Spanish, Portuguese, Italian, and many other ethnic groups results in an infinite variety of possible combinations. To this melting pot are added the cultural and historical influences of peoples conquered, colonized, and still searching for God's true liberation.

Out of their rainbow of cultures and bloody histories have come texts for these hymns which reflect the day-to-day concerns and hopes of Latin American Christians. Wide gaps between the rich and the poor, among Indians, mestizos, blacks, and whites, and in levels of education and opportunity have pushed people to the Bible and to their church leaders for a sense of hope, for the knowledge that God can save them in their situation of desperation as He did the people of the Exodus and to His Son on the Cross. No wonder these hymns contain not just cerebral theology but "peoples' theology" with the cries and promises of today's world their central focus. As with most recent hymnody from other parts of the world, these hymn texts are thus the "daily newspaper" of our hymnal, giving us a balance to the "ancient scrolls" of hymns from the past, with their concerns of past centuries.

V. HIGHLIGHTS OF RECENT HISTORY AND A VIEW OF THE FUTURE

Until the last twenty-five years, little encouragement was given to Christians in Latin America to create their own hymns and other liturgical resources. Fortunately, the situation is changing rapidly in both Protestant and Roman Catholic churches, perhaps due in large part to the impetus given by the Second Vatican Council. Suddenly, after a thousand years in which Roman Catholic congregations took little or no active part in worship, a need was created and permission was given for congregational song and the vernacular Mass. Of course, when church musicians are given an inch, they usually take a mile! So soon the famous Creole Mass ("Misa Criolla") from Argentina was heard, and Mariachi Masses were experimented with.

Protestants were not far behind, and much ecumenical sharing of music has occurred between Catholics and Protestants, a very encouraging development. Still, religious prejudice remains, and for Protestants and Catholics to join forces for a choral festival or hymn-sing remains a rarity.

The second step after a body of new hymns has been composed is to collect and evaluate them and publish hymnals. This is now being done. Protestant hymnals throughout Latin America and the U.S. Hispanic churches are only very recently beginning to include indigenous music. Over 95% of the hymns in hymnals in Spanish and Portuguese as late as 1972 were translations of North American and European hymns, with a preponderance from the "gospel hymn" category. "Cántico Nuevo" ("A New Song") was the first of the "new generation" of hymnals in Latin America, although less than 20% of its hymn tunes or texts were by Latin American composers or authors. This hymnal was the result of ten years of joint efforts by four denominations in Argentina and Uruguay and was published in 1962. It is now widely used.

A collection of new songs by Brazilian Protestant composers and authors entitled "Nova Canção" ("New Song") was published in 1975. Over two dozen composers and authors contributed 77 songs of a wide variety of styles and topics. Probably more church music of all types is being composed in Brazil than in any other country in Latin America; much

of it deserves translation into Spanish and English and other languages.

The "Celebremos" supplements to the Hispanic Methodist hymnal were produced by task forces of Hispanic and Latin American church musicians who met in Los Angeles, New York, San Antonio, and Mexico City, and were sponsored by the United Methodist Board of Discipleship. Part I was published in 1980 and consists of "coritos", short gospel-type songs popular among Mexican-Americans of the U.S. Southwest. Part II came out in 1983 and is the volume we're using hymns from today. It contains songs from throughout Latin America and the Hispanic U.S. To our knowledge, it is the first hymnal to contain representative music from across the hemisphere, and I recommend it to every congregation. All the hymns have been translated into English.

In México in the last decade, Dr. Alvin Schutmaat, a Presbyterian missionary in music, helped compile a paperback hymnal entitled "Canciones de Fe y Compromiso" ("Songs of Faith and Commitment"). In Argentina, Homero Perera, Pablo Sosa, and others put together five volumes called "Cancionero Abierto" ("Open Songster") after sponsoring a hymn-writing contest. To these collections "Celebremos II" is heavily indebted.

Puerto Rico, though a tiny island, has contributed much new sacred music, especially due to the efforts of Dr. Luís Olivieri, the president of the Association of Puerto Rican Choral Directors and Professor of Sacred Music at the Union Seminary in Hato Rey. A sample of the music being composed in Puerto Rico today is the first song we heard on tape, "Celebremos La Navidad" ("Let Us Celebrate Christmas") by Pablo Fernández Badillo, a Presbyterian layman from Aguadilla. When I visited him there, I realized why so much of his music expresses a love for the beauty of nature. He's a farmer, and walked in from milking his cows to discuss music in his home studio!

Where is hymnody in Latin America headed? Along with hymns from Africa, Asia, and the Pacific, I think many of these hymns are headed for First World hymnals - our hymnals! Just as we no longer sing 99% of the hymns composed in the 200 years after Luther, so, too, a process of sifting will leave us with the best hymns now being composed in the tropics. But I'm sure that the samba, the guajira, the rancho, and the

calypso are styles that will take their place alongside the gospel hymn and homophonic anthem. Religious and musical prejudices must yet be overcome. But I think the Lord can play the guitar and bongos as well as He plays that great heavenly organ!

We have barely skimmed the surface of a movement that expresses the faith of so many people in so many countries, each country unique and varied. But even so, I've done enough talking. So let's do some more singing!

Latin America - A Concise
Interpretive History
2nd Edition

C. Bradford Burns

172 As the 20th cent opened, a wave of cultural nationalism swept the hemisphere. The intellectuals, long slavish imitators of European styles, turned their backs on their former mentors to seek the indigenous roots of national culture.

173. A Latin American renaissance in art, literature, music, & dance resulted from these proddings. It originated in Mexico, then appeared in Brazil, and spread thereafter - sometimes with less effect - to the rest of the republics.

1977 Prentice-Hall

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Westminster
Choir College
10/81

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Barrett-Ayes, Reginald, comp. New Songs for the Church
M 2136 B275, 4 vol, has some interesting-looking music

Journal of Church Music
Lutheran House
current mag section

Organist

Music + Letters - many book reviews
4/80 had 2 span sacred music - old 17th cent
etc

Peruvian Gloria CH 89, FH 2 75
CH Celebration Hymnal
FH 2 20th Cent Folk Hymnal Vol 2
Music + Liturgy Vol 7 #1

hymn Lord, as we rise Fred Kaan (words) Erik Routley (music)
in Ecumenical Praise ed Carlton Young publ Agape 1977
Carol Stream, Ill. 60187
hymn tune Wonsheck

pull books
12-2-30
Library of Congress
Sept. Oct
1981

G144

music - Lit - addresses, essays, lectures

ML199.1.A53

América Latina en su música / relatora Isabel Arce
1977

ML120.57 D35

Davis, Martha Ellen

Music + dance in Lat Amer Urban contexts - a
selective bibliography 1973 Brookport? NY

✓ + Bugey ML3015.8 Misa Tepozteca: desarrollo de la música
liturgia en Tepoztlán, Mex 1966 incluye música
Ciernawski, Centro Intercultural de Documentación

✓
Jekter
Vulso

ML3017 B7M9 Música brasileira na liturgia
subsídios para o estudo do problema
Amaro Covalcanti de Albuquerque
Petrópolis, Editora Vozes 1969

2134 ~~Hymns - Span Hist + Cont.~~
Cath

M2134. K4 D56 Diosman Jaguiguana - Hinario Bilingüe
(Quechua - Castellano). Cochabamba, Bol.

✓ El club de escritores en Quechua 197
Vol 5 - have imprint: Cochabamba, Bol., Centro
Andino de Comunicaciones

M2134. M3 H5 Himnario de Cala, para congregaciones
coros e himnos especiales. La Paz, Publicación
Evangelica de la Comisión de Alfabetización
y Literatura en Aymara 1972
w/ music: words - Masacali + Span

M2134. P67 H55 Hinário da Igreja Evangélica de
Confissão Luterana no Brasil 4ed
Editorial Sinodal 1971
unacc. melodies

M2134. I 5 H 5 Lira, Jorge A ed
✓ Himnos sagrados de los Andes Cusco, Peru
1959-60
for piano, w Inca words

M2134. E 5 55 Sing. new song - printed & Art Printery
✓ Kingston, Jamaica 24 p.
principally unacc. melodies

M2134. P 67 W 39 Weber, José, comp
✓ Cantos pastorais Petrópolis, Rio de
Janeiro, Editora Vozes 1971
unacc melodies

M 2134. P 67 W 4 Weber, José
Hinos Litúrgicos: para ofício, missa
e celebrações Rio de Janeiro Editora Vozes ¹⁹⁶⁸
for 1-3 voices, unacc.

M2134. 57 C 7 Coen, Augusto 18 B -
La fiesta de la cruz: música y letra del
"Rosario cantao" recopilación y anotación original
de Augusto Coen 1^a ed. San Juan P.R.,
El Panto Rosario en el Aire 1951
for 2 voices

M2134. 57 X 5 Kilian, Father 1923, comp.
Cantos Sagrados que cantan los puertorriqueños
San Juan 1954

Hymns w/ unacc melodies
M2134. 5T M 3 Martínez, Alberto G, 1900 -
Alabanzas de acción cristiana
Mexico, J. T. Ruiz
Partial contents separately registered
EF 16031

Reviews in
ethnomusicology
Vol. 11 # 1 Jan 80
Robert Stevenson
UCS A

TI Library
Congress 10/81
Sacred Guitar + Violin Music of the Modern Aztecs
Record. + Commentary (Paul Probst + Alan R.
Sandstrom 12" 33 1/2 disc 1977 Folkways FE 4358
Notes 7 p. map photos

not Christian, honoring Tonantzi, patroness of fertility

Moderna Maya. The Indian Music of Chiapas
Vol 2. Record. + Commentary (Richard Alderson
12" disc 1977 Folkways FE 4379 Notes 3 p.
photos mus. ex.

incl 5 bands festival, incl chr
Fiesta de San Bartolo Venustiano Carranza
Fiesta de Ascención, instruments + chordal
base are Eur. derived.

The Music Index Vol 31 #5 May 79

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9:80-91 n1 1979

Cantos Pastorais - Coordenação - Jose Weber SVD
Vozes - 12 Serie

Editora Vozes Ltda no copyr
Petrópolis RJ 1971

35 p nice looking songs by Nicolau Vale,
A B Veloso, Silvio Milanes, Jose Weber, Joana Braga,
A Jamarini, etc etc. in Port

16 legal pp to copy

Himnos Sagrados de los Andes Tomo I

Recopilados, ordenados y anotados por Jorge A. Lira
Presidente del Instituto Regional de Filología
y Letras Quechua; Miembro de la Academia
Peruana de la Lengua Quechua; Miembro del
Instituto Etnológico del Perú; Socio Fundador
de la Sociedad Peruana de Folklore, etc.

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III
colaboración con el artista
en música religiosa Antonio Monzó
del pueblo de San Jerónimo, en Cusco
very nice acc.

2 pp description of the Indians and the
meaning of the songs to them.
about ~~27~~ 56 pp to copy

Impreso por Ricordi Americana S.A.E.C.
Cangallo 1570 - Buenos Aires el 29 de
julio de 1960

Looks like nice songs, arr for piano
words in Quechua.

Tomo II Homenaje a la Inmaculada Concepción
de la Santísima Virgen María Señora Nuestra
also © 1960 by Jorge C. Lira, Cusco, Perú

copy p 30 + 51

Sondeos # 16 Una colección de estudios sobre
el fenómeno religioso en América Latina
Jean-Marie Leclerc

Misa Tepozteca - desarrollo de la música
litúrgica en Tepoztlán, Mex.

CIDOC Centro Intercultural de Documentación
Apdo 479 Cuernavaca, Mex.

incluye ideas personales sobre música litúrgica
recientes creaciones musicales litúrgicas
latinoamericanas y evaluación de las mismas
desarrollo de la misa Tepozteca, transcripción
de música autóctona, partituras de la Misa Tepoz.

Música Brasileira na liturgia

Subsídios para o estudo do problema

Música Sacra # 2

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Petrópolis RJ 1969

Cônego Amaro Cavalcanti de Albuquerque (compilador?)
Padre Nicola Vale, Padre Dr. José Geraldo de Souza SDB

Mus. Bras
na Lit cont.

Música Brasileira na Liturgia
Subsídios para o estudo do problema
Música Sacra #2
Editora Vozes Limitada
Petrópolis RJ 1969

Cônego Amaro Cavalcanti
de Albuquerque (compilador?)
Padre Nicola Vale, Padre Dr. José
Araldo de Souza, SDB

Professor Osvaldo Costa de Lacerda
Cônego José Alves de Souza

Technical considerations of what music
should be written for the church after Vatican II
Cavalcante was Subsecretário Nacional de Liturgia
Coordenador da Comissão Nac. de Música Sacra

p 108 ^{organ} tolerated some wind ^{instr} on a limited scale
Pope Pius X prohibited use of piano, drums, bells etc.
Pius XII especially wanted organ
permitted others which might help the service,
esp violin + other strings.

prohibited those that suggested the profane, loud
disturbing the sacred place
in the constitution "Sacrosanctum Concilium" (120)

praised organ
admitted other instruments which were approp.
to the sacred place or could be adapted to it.

110 the text should be primary, the words should be
understood by all. sacred character cannot

111 be the same for all peoples + cultures

112 a) instruments should
conserve the ~~the~~ primacy of the text
b. have a sacred character
c. have artistic value

114 he advises a discrete use of drums etc.

117 same for Brazilian rhythms

122 examples of melodies + scales typically Brazilian

137 Conclusions of the 3rd ^{national} meeting on Sacred Music
of the National Conference of Bishops of Brazil
in Guanabara July 3-8, 1967

143 also conclus. of 4th meeting July 7-12 1968

IV

145 Function of choir:

- a. guide + help the participation of the people
- b. accompany + complement the singing of the people
- c. dialog + alternation
- d. sing alone the parts that are appropriate to them
- e. supplement or substitute for the people in special circumstances.

(1969)

one major problem is the lack of appropriate repertoire for the revised liturgy

give spiritual concerts, using music that has not had a place in the liturgy but which can feed the religious spirit and help the meditation on the sacred ~~ministry~~ mystery.

146 Those responsible for the formation^(?) (formação) technical, spiritual + liturgical of those who sing in the choir are the pastors by means of the diocesan commissions + associations, national + international.

If an instrument ^{can be} becomes integrated into the liturgy, helping one to ^(exprimindo-a) better, especially as the accompaniment for singing, this instrument becomes sacred, participating in the holiness of the liturgy.

Any musical instrument used in the service should be used in such a manner that it obeys the liturgical ^(postulados) and contributes to the beauty of the service and the edification of the faithful.

150 any style of music is admissible if it meets the criteria above

improvisations
~~should be~~

(barridos) ~~the the~~

✓
Cantos Pastorais

copy D 11 A 21 V 23 V 26

Hinos sagrados de los Andes
2 intro 9. 10 19 22+23 30-31 33
34-5

Gloria a Deus (from Cantos Pastorais)
continued - misterio.

E só nêle encontra paz e repouso. (D.C.)

5. Ele traçou-nos os caminhos da vida,
Ele guiou-nos em seu grande amor. DC

6. Ele marcou nossa frente com a cruz
Ele marcou com o sinal do seu amor n.

7. Ele nos prepara um banquete de festa
Quando voltarmos à sua casa paterna DC.

Uso litúrgico:

Hino de glória a Deus por tudo o que Ele
fez por nós.

Pode-se cantar no início da celebração
(glória); como canto de meditação; como
canto de ação de graças após a comunhão
ou ainda por ocasião da confissão
comunitária.



Alfred Barrón admires faces of los barrios de San Antonio.

Our Lady of the Lake

In late July, Father Tony Bellagamba, CIM, of the Catholic Mission Office of Washington, D.C., directed a two-week workshop, "The Missionary Nature of the Church," at Our Lady of the Lake University. Some of the MACC teaching staff contributed to this program. Juan Alfaro, OSB, gave the opening reflection, "Mission in the Old Testament." Ricardo Ramirez, CSB, conducted two sessions on evangelization and the faith expressions of the Hispanic people. Dorothy Folliard, OP, developed themes on "Mission in the New Testament" and on contemporary issues of faith and justice.

The workshop group from Our Lady of the Lake participated in the MACC Nights and enthusiastically joined the talent show.

Oblate

Members of the MACC teaching staff continue to be visiting professors at Oblate College of the Southwest, the theological school for seminarians of the Assumption Seminary of San Antonio. seminarians of several religious congregations and others interested in theological study. Fathers Virgil Elizondo and Ricardo Ramirez, CSB, and Sister Dorothy Folliard, OP, taught a course on religion, faith and culture for the first year theologians last year and will teach this course again this year during the first semester. Sister Angela Erevia, MCDP, gave a second semester course in catechetics and culture. Sister Dorothy teamed with Father Robert Ferguson, OMI, in teaching the history of Christian thought. In addition to his participation in the course on faith and culture, Father Virgil will teach "Faith and Revelation" to the beginning theologians.

ARTE DEL BARRIO

By Dolores G. Peña

In an effort to continue the education of the MACC participants in the world of the culture and traditions of the Mexican American, MACC is giving the participants an insight into the world of Chicano Art. This has been done through exhibits and slide presentations. The slide presentations relate to the history of Chicano Art from beginning to the present.

On Sept. 14, 15, and 16 MACC had many artists displaying their art work in an exhibit entitled: "Arte del Barrio."

Many ask: "What is Chicano Art?" Some say it is an art of protest: others say it is not here to stay. These most frequently used phrases express negative feelings. But whether feelings are negative or positive, if any art work creates any type of feeling it has succeeded in stirring up the emotions which the artist has felt as he/she creates. Chicano or Mexican American Art, as some prefer to call it, is like any art of the United States in one sense: it is greatly influenced by the European. What makes it different? It is not the medium but the subjects chosen, the culture and tradition which goes back some 125 years. The beauty of Chicano art is that it is a combination of two distinct cultures, the Mexican American and the Anglo American. This is not to say that the work is strictly Mexican or Anglo

American but a combination of the two cultures.

If any artist paints an art of protest this is an individual work. Not all Chicano art is that of protest. Some portray the dreams of the past and others the dreams of the future. Other work will vary just as each individual artist will vary. But whatever the motive an artist has, the canvas, wall or sculpture piece will always express an individualistic talent and true inner emotion which the artist offers to his people.

The models which an artist uses are usually models within his own scope and cultural background. Culture has great influence on the Chicano artist

as we see many of our Chicano brothers and sisters paint the crucifixion and our Lady of Guadalupe. As we observe the crucified Christ, we also see the cruel acts which have been imposed by humanity. As we see the mother of Jesus, we see how the "mother" is venerated. As we see a contemporary work of our modern day Chicano artist, we can almost feel the intensity of the life which he/she has experienced. This is usually conveyed by using strong colors and simple lines.

But whatever type of art, whether primitive or modern, we see that culture and tradition have always played an important role in the life and work of the Chicano artist.



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HISPANIC MINISTRY . . . (Continued from page 1)

ity. There is an intense course in language, a study of the cultural characteristics and customs, as well as experiences of these in actual ministry.

The seminarians spend seven months in the program. Six of those at MACC, one month in Mexico.

Father Buechlein noted about the students from St. Meinrad's who participated these two years.

"All eight showed observable signs of greater self-confidence in ministry." He added, "I think the self-confidence grew because they survived a difficult experience. As far as their ministry is concerned, I see the reality factor up and the romantic factor down."

Father Elizondo observed, "There is still a strong feeling among some Hispanics that there is a need for a special Hispanic seminary," but he believes that the MACC-St. Meinrad's experience is a viable alternative.

In discussion about the MACC-St. Meinrad's program Father Buechlein responded to a question, "There is a lot of formation, input in the MACC experience. There is a lot of group process. What is lacking to some extent, is the individual direction."

Father Elizondo believes that the most positive aspect of the program is that it is "an experience of a very vital ecclesial community." "We see the seven months program," he said, "as a very serious initiation into Hispanic ministry."

He observed, "at times we lack sufficient personnel," and "finances are a continuing burden." He concluded, "We are very happy with the program, we recognize our limitations."

Seminary rectors and personnel from Texas, California, Colorado, Ohio, and Florida reported on the growing emphasis on the training for Hispanic ministry.

This group included Fathers Michael Sheehan, Pat Guidon, OMI, Alex Nagy, OMI, James Vanderholt, Ron Anderson, Gary Rieba Estrella, SVA, John Grindel, MC, Prudencio Rodriguez, Pablo Sicilia, Mario Vizcaino, and Msgr. John Nevins.

Archbishop Sanchez observed at the end of these reports and at the final session of the evaluation, "I think some very beautiful things have surfaced here." He noted the need for more resources for training.

"Granted that we may be limping in many ways, I'm still thrilled at what is going on in Hispanic ministry and the formation programs."

U.P.S. . . .

(Continued from page 1)

visited the jail, a drug rehabilitation program, and the Immigration and Naturalization office, etc. Affluent, as well as barrio residents were interviewed so that they become aware of the attitudes San Antonians have of one another. Dave and Jim could not believe the response a northside resident (well-to-do) gave during an interview, "they are poor because that is the way they want to be."

Jim Homminga had, this observation of the barrio: "... poverty is very big business. Dave and I were both astonished to find over 100 agencies whose sole purpose was to help depressed people. The wrongfulness is that the majority of the people did not realize the number of agencies that can help them. . . . I was thoroughly impressed by the children's involvement in cultural matters. They are wholesome and proud of their heritage. They truly have a beautiful culture and a heritage to be proud of."

A Mexican American himself, Bob Elizondo, originally from San Antonio, was impressed by the progress his people have accomplished during his absence. At the Mexican American Cultural Center he was reinforced in his belief that the Mexican American people have a strong and proud identity, that is, a combination of Spanish, Mexican, and American. Bob speaks highly of Mr. Jesse Zapata, a social worker from St. Timothy Church, who focuses his efforts on more cultural and traditional aspects

of the people in every area of the parish; of Mr. Montalvo, a senior citizen who stated, "we are very poor people, but we are also very proud people;" and of Mrs. Olga Nieto who is a strong and dynamic young woman choosing to remain in the barrio and becoming a strong Community Organized for Public Service (COPS) leader from the Immaculate Conception parish. Terminating his internship, Bob remembers it as an eye-opener and states, "I saw an altogether different set of conditions upon my return to San Antonio. In its place I saw an end to the second-rate citizen and a demand for what was right and what the Mexican American's have been deprived of for so many years."

Dave Frye returned to Denver, Jim Homminga and Lou Smith to Houston, and Bob Elizondo to New Jersey, and life goes on in the barrio. Those of us who became friends with them learned much from them and cannot help but wonder... "whatever happened to our friends from U.P.S.?"



Clarence Rivers and Carlos Rivas famous composers

ALABEMOS A DIOS CON LA MUSICA DEL PUEBLO . . .

By Carlos Rosas

Sin duda alguna estamos viendo momentos emocionantes en que no únicamente somos testigos sino creadores de la historia. Hemos visto muchos cambios sobre todo en lo que respecta a la liturgia, que es donde se expresa la vida de la Iglesia. Ahora la liturgia tradicional se ve renovada y enriquecida con las distintas expresiones artísticas de la fe de un pueblo profundamente religioso.

Sin embargo, para apreciar mejor el presente y ver con mayor claridad el futuro, es necesario ir a las raíces; al nacimiento de estos cambios en la vida litúrgica en lo que respecta a la música.

Al venir los documentos del Vaticano II sobre la liturgia, el pueblo hispano al igual que los demás empezó con nada. Fue en 1965 que se cantó por primera vez la Misa Panamericana en la catedral de Cuernavaca, México. Aunque no fue escrita originalmente para mariachi, fue magistralmente adaptada y hermosamente interpretada con la brillantez y alegría característica del mariachi. La Misa Panamericana tiene contribuciones de Brasil, Chile y México.

Otra de las obras que surgieron fue la "Misa Popular". Esta, como su nombre lo indica, tiene una estructura musical más sencilla y puede ser interpretada con mayor facilidad.

A partir de entonces surge en Estados Unidos una inmensa variedad de grupos musicales tales como mariachis, rondallas, estudiantinas, conjuntos y otros más que no caen en categorías establecidas debido a su originalidad. Muchos de estos grupos interpretan la música con admirable maestría. Algunos de ellos han hecho grabaciones de discos.

Innumerables esfuerzos se han hecho en la mayoría de las diócesis de Estados Unidos para proporcionar una sólida formación y desarrollar los talentos del pueblo principalmente en lo que se refiere a música litúrgica.

En vista a eso, el Mexican American Cultural Center ofreció un curso sobre el ministerio de la música, evangelización y liturgia en un ambiente hispano, del 26 al 30 de junio. Esta semana de estudio especializado estuvo bajo la dirección del Padre Ricardo Ramírez, Vice-Presidente Ejecutivo de MACC y el Sr. Carlos Rosas, Director del Departamento de Música. También se tuvo la colaboración de dos compositores hispanos: El Sr. Juan Ortega de Las Vegas, New Mexico y el Sr. Antonio Villarreal de San Antonio, Texas.

A este curso asistieron personas provenientes de distintas partes del Estado de Texas, así como también del Estado de Washington. Los tópicos principales fueron: Principios básicos para evangelización en un ambiente hispano, fuentes y elementos de la liturgia y bases para escribir y seleccionar música litúrgica.

Durante las noches hubo exposición de música abriendo el programa Juan Ortega con su hermosa canción "Que Grande el Amor de Dios". El miércoles se cantó por primera vez una misa de mariachi "Gloria a Dios" escrita por Carlos Amecua, miembro de la facultad de MACC. El estreno de esta misa fue la parte central de la semana, la cual culminó con la intervención del coro de St. Leo's y el coro de St. Mary Magdalene que interpretaron música litúrgica escrita por sus directores el Sr. Alberto Valero y el Sr. Antonio Villarreal respectivamente, cerrando así con broche de oro esta semana tan rica en todos los aspectos.

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COPS LEADERSHIP STUDIES CHURCH TEACHING

The leadership of the COPS group in San Antonio, which is rapidly gaining world reputation for the way in which it has been able to mobilize local citizens to take an active and intelligent part in the local government of San Antonio, also wants to discover how it can take a more active and intelligent part in the total life of the Church in San Antonio. For this reason, Ms. Beatrice Gallego, president of COPS, has arranged with MACC to conduct a workshop on the teachings of Vatican II.



Bishop Peña, Auxiliary of San Antonio, graced the mini-pastoral graduation Mass in July. Sr. Dorothy Folliard, O.P., (left) coordinated the summer program.

LDM-8186

Seis temas del folkllore chileno

1. **EL COSTILLAR** - Danza chilota
2. **BURRITO DE BELEN** - Trote
3. **HOMBRE MALVADO** (Hueda Kona) - Canción mapuche
4. **CACHIMBO PIQUEÑO** - Cachimbo
5. **GUIARRA DE NOCHEBUENA** - Villancico
6. **LA TRASTRASERA** - Danza chilota

1LES ODEON S. A., se complace en ofrecer la primera grabación de una gran obra nacional: la MISA A LA CHILENA, Iglesia Católica y música del destacado compositor chileno VICENTE BIANCHI, notable artista e intérprete, cuya portentoso salto hacia la grandeza y la perduración.

ra y a la acuciosa labor del director, el magnífico trabajo del CORO CHILE CANTA y del solista JAIME SOVAL (por
cemos muy sinceramente), así como el aporte de la soprano señora Matilde Broders, del cuarteto de los Hermanos

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R. N. (Director artístico)
Odeón-Chile

"HILENA" nació en mí alrededor de "SA LUBA" y "MISA BANTU". Quise en esos momentos brindar una obra de inspiración similar, una elaboración técnica y de fácil comprensión nacionalidad y devoción al hecho de que todos los textos en esa lengua con los ritmos chilenos me abrió las puertas a esta celebración de la Santa Misa en

castellano (Chile fue el primer papa), les apliqué varios ritmos y los padres de la congregación de los "San José". Allí encontré un gran apoyo de la reacción tan entusiasta de la realización de mi misa, revivía las partes del solista, de la mixta que le darían ese carácter de este género artístico. Finalmente debía ser sobrio, pequeño y sencilla el colorido especial necesario. Yo tuve la suerte de contar con el padre benedictino León Tolosa, de la Arquidiócesis. Fue un guía para sobre los textos en castellano y me opinaron también otros dos sacerdotes de Liturgia, monseñor Vicente y se mostraron muy complacidos.

presenta el componer música sobre
s determinadas. El oyente tendrá
nica salida para encuadrarlos en
los textos originales.

tística nacional, digna de ser am-
religiosa tradicional, que siempre
lia y general del sentimiento pia-
el propósito de la Iglesia de hacer
ción de los oficios divinos, en
fieres. Se facilita de este modo,
o comunitario.

tes del Ordinario de la Misa en
e que alimente así mucho mejor
ea y sin intermediarios.
casi en su totalidad tienen ritmos
os más representativos de nuestra
" como acto de acción de gracias.
armonio, en compás de 3-4, que
de el armonio y una trompa
to rustico poco adaptable y sin
a con gran ductilidad, la súplica

de esta letanía que, por momentos, se torna altiva e impresionante cuando la presenta el coro.

El GLORIA está representado por un ritmo de refalosa tradicional y exalta la alegría de este momento religioso en que se canta a la Gloria del Señor seguido de una segunda parte en compás de tonada campesina, que el solista y el coro llevan en tono suplicante. Vuelve el tema con otro pie de refalosa que termina brillante y jubilosamente.

El CREDO es una tonada muy definida, con la desenvoltura propia del convencido totalmente en la profesión de su fe y que es muy característico en esta secuencia de la ceremonia. Comienza el solista y poco a poco van entrando los coristas, reafirmando este acto de fe. El interludio lo canta el bajo, señor Mariano de la Maza, reconocido valor de la lírica nacional, quien le imprime una gran fuerza dramática hasta el momento en que el solista toma nuevamente el tema central, que termina en forma muy solemne y con giros armónicos clásicos.

El SANCTUS, el momento de mayor recogimiento espiritual de la misa, está presentado en forma de sencilla canción chilena, tierna y solemne, que canta el solista con dulzura. El coro realza majestuosamente el "Hosana en el Cielo".

El AGNUS DEI está compuesto sobre el ritmo de trote nortino, danza en tono menor, que al igual que el KYRIE ofrece la oportunidad de repetir incesantemente la frase "CORDERO DE DIOS, TEN PIEDAD DE NOSOTROS", en forma rítmica y plena de expresión y matices, que el pueblo puede entonar con sencillez y respeto.

El ALELUYA (DEO GRATIAS) es un tema totalmente original en música y letra, que canta a la Gloria de Dios, exaltando su omnipotencia, como en otros tantos himnos de acción de gracias de la liturgia. Está escrito en el ritmo de cueca, nuestro más auténtico y popular baile nacional. Al igual que la refalosa del GLORIA, conserva su medida tradicional y representa la más pura alegría de haber estado tan cerca de Dios y de haber celebrado junto a El la Santa Misa católica en Chile.

Como complemento a esta "MISA A LA CHILENA", se ha grabado en este Long-Play una serie de seis canciones chilenas representativas de diferentes regiones del país: "EL COSTILLAR" y "LA TRASTRASERA", dos danzas chilotas tradicionales; "HUEDA KONA", canción tradicional aracauna, interpretada en mapuche, su idioma original; "EL BURRITO DE BELEN" y "GUITARRA DE NOCHE BUENA", dos villancicos originales, y "CACHIMBO PIQUEÑO", cachimbo nortino tradicional.

Bien. He aquí la obra terminada y grabada. Quedamos en espera de la buena acogida que puedan dispensarnos. La satisfacción de esta jornada ha sido inmensa, aun cuando fueron muchos los meses de escribir, borrar y cambiar notas; ensayar armonizaciones y ritmos y vivir largas horas de ensayos y de conscientes grabaciones cuidadas al máximo, con la seriedad que obliga a un profesional.

Quiero estampar aquí mi más sincero reconocimiento a todos los colaboradores en esta obra nacional. Al solista Jaime Soval y al Cuarteto de los Hermanos Sauvalle; a los maestros que integraron el conjunto instrumental de acompañamiento y al coro "CHILE CANTA" —realizado en esta oportunidad por la presencia de la distinguida soprano Matilde Broders—, quien con tanto entusiasmo y dedicación preparó cuidadosamente sus partituras, para entregar al público nacional y extranjero una producción digna de nuestra querida tierra. Finalmente, quiero también destacar la labor técnica y dirección artística tan acertada de esta grabación, realizada en los estudios ODEON, empresa grabadora que ha impulsado muy eficazmente las diversas manifestaciones artísticas nacionales.

VICENTE BIANCHI
Santiago (Chile)



s y Musicales Odeón, S.A.I.C..

Marcas Registradas - Industria Argentina

Vicente Bianchi: MISA A LA CHILENA

FAZ A

1. **KYRIE** (Señor, ten piedad de nosotros) - Estilo Araucano
2. **GLORIA** - Ritmo de refalosa
3. **CREDO** - Aire de tonada (*)
4. **SANCTUS** (Santo) - Aire Chileno
5. **AGNUS DEI** (Cordero de Dios) - Ritmo de trote nortino
6. **ALELUYA** - Ritmo de cueca

Solista: Jaime Soval

Solista: (*) Mariano de la Maza

FAZ B

1. **EL COSTILLAR**
2. **BURRITO DE BI**
3. **HOMBRE MALV**
4. **CACHIMBO PIQ**
5. **GUIARRA DE**
6. **LA TRASTRASE**

CORO CHILE CANTA - Dir.: VICENTE

INDUSTRIAS ELECTRICAS Y MUSICALES ODEON S. A., se complace en ofrecer la primera grabación con textos castellanos de la nueva liturgia de la Iglesia Católica y música del destacado compositor chileno Vicente Bianchi, ya consagrada, da con la MISA un gigantesco salto hacia la grandeza y la perduración.

Destácase, junto a la excelencia de la obra y a la acuciosa labor del director, el magnífico trabajo de una cortesia de Philips Chilena S. A., que agradecemos muy sinceramente, así como el aporte de la soprano Sauvalle y del bajo, señor Mariano de la Maza.

Grabación realizada en equipos estereofónicos E. M. I. London, mod. TR 90, máquina cortadora Neu

...La idea de componer esta "MISA A LA CHILENA" nació en mí alrededor de 1960, luego de escuchar las ya famosas "MISA LUBA" y "MISA BANTU", cantadas en el más puro y audaz estilo africano. Quise en esos momentos brindar a mi patria, a la Iglesia y a su pueblo cristiano una obra de inspiración similar, pero bien chilena, sencilla, solemne —sin excesiva elaboración técnica y de fácil captación popular— y muy representativa de nuestra nacionalidad y devoción religiosa. Imposibilitó la tarea, en ese entonces, el hecho de que todos los textos de la Iglesia fueran en latín, pues la mezcla de esa lengua con los ritmos chilenos seguramente no habría resultado muy feliz. 1964 me abrió las puertas a esta posibilidad postergada, al autorizar la Iglesia la celebración de la Santa Misa en el idioma nativo de cada pueblo.

Busqué de inmediato textos preparados en castellano (Chile fue el primer país de habla castellana que dijo misa en su idioma), les apliqué varios ritmos y melodías, y presenté mis primeros ensayos a los padres de la congregación de los salesianos en su internado "El Patrocinio de San José". Allí encontré un gran estímulo y orientación para mi trabajo. En vista de la reacción tan entusiasta de los sacerdotes, me dediqué de lleno y confiado a la realización de mi misa, revisando innumerables veces la partitura donde consignaba las partes del solista, de un cuarteto vocal que intervendría y la masa coral mixta que le darían ese carácter solemne y humano imprescindible en producciones de este género artístico. Finalmente apliqué el acompañamiento instrumental, que debía ser sobrio, pequeño y muy auténtico y variado para brindar a cada secuencia el colorido especial necesario.

Ya más avanzada la composición de la partitura tuve la suerte de contar con la valiosa colaboración litúrgico-musical del Rvdo. padre benedictino León Tolosa, director del Departamento de Música Sagrada de la Arquidiócesis. Fue un guía excepcional y me brindó la oportunidad de trabajar sobre los textos en castellano últimamente aprobados por la Iglesia. Más tarde opinaron también otros dos destacados miembros de la Comisión Arquidiocesana de Liturgia, monseñor Vicente Ahumada y el sacerdote Jaime Santa María, quienes se mostraron muy complacidos por la realización y contenido de esta labor.

Cabe destacar aquí las dificultades que presenta el componer música sobre textos en prosa, sin rimas, consonancias ni formas determinadas. El oyente tendrá que dispensar algunas repeticiones de frases, única salida para encuadrarlos en nuestras formas típicas sin modificar palabras a los textos originales.

Es obvio que con esta nueva manifestación artística nacional, digna de ser ampliada, no se pretende reemplazar a la música religiosa tradicional, que siempre mantendrá su vigencia por su expresión más amplia y general del sentimiento piadoso. Con esta renovación simplemente se favorece el propósito de la Iglesia de hacer participar directa y activamente al pueblo en la celebración de los oficios divinos, en oposición a la actitud hasta ahora pasiva de los fieles. Se facilita de este modo, enormemente, esta incorporación mediante el canto comunitario.

El pueblo ya puede cantar o recitar las partes del Ordinario de la Misa en su propio idioma y formas musicales. Es posible que alimente así mucho mejor su fe hablando a Dios en forma directa, espontánea y sin intermediarios.

Las partes de la Misa son las cinco usuales y casi en su totalidad tienen ritmos de la zona central de Chile, que a mi juicio son los más representativos de nuestra nacionalidad. Al final se ha agregado el "Aleluya" como acto de acción de gracias.

El KYRIE está escrito en ritmo de estilo araucano, en compás de 3-4, que marca permanentemente el cultrún. Se utilizan, además, el armonio y una trompa que representa la voz de la trutruca, instrumento rústico poco adaptable y sin afinación definida. El solista, Jaime Soval, expresa con gran ductilidad, la súplica

de esta letanía que, por su forma, presenta el coro.

El GLORIA está regido por la alegría de este momento de una segunda parte que llevan en tono suplicante, brillante y jubilosamente.

El CREDO es una secuencia vencida totalmente en la secuencia de la ceremonia coristas, reafirmando este de la Maza, reconocido fuerza dramática hasta central, que termina en f

El SANCTUS, el más presentado en forma de solista con dulzura. El c

El AGNUS DEI está en menor, que al igual que mente la frase "CORDEI rítmica y plena de expre y respeto.

El ALELUYA (DEO y letra, que canta a la tantos himnos de acción nuestro más auténtico y p conserva su medida tradi tan cerca de Dios y de ha

Como complemento a Long-Play una serie de se del país: "EL COSTILLAR cionales; "HUEDA KON su idioma original; "EL BUENA", dos villancicos tradicional.

Bien. He aquí la obra acogida que puedan dispe aun cuando fueron mucho armonizaciones y ritmos ciones cuidadas al máxim

Quiero estampar aquí en esta obra nacional. Sauvalle; a los maestros y al coro "CHILE CANTA distinguida soprano Mati preparó cuidadosamente tranjero una producción también destacar la labor ción, realizada en los est eficazmente las diversas



SPECIAL SUMMER EDITION

COURSES & WORKSHOPS

MACC

MOVIMIENTO ACTIVIDADES CRISTIANAS CULTURALES

SUMMER 1979

SAN ANTONIO, TEXAS



VOL. V — NO. 4

Summer Courses Enhanced by Diverse Faculty

Father John Linskens is an internationally recognized authority on scripture who teaches at MACC as well as at the East Asian Pastoral Institute in the Philippines. Fr. Linskens' ability to interpret the gospels in a timely and pastoral way give his courses a practical dimension. This summer he will teach a one week course on **THE EUCHARIST IN THE NEW TESTAMENT**.



John Linskens, C.I.C.M.



Carlos Rosas

Carlos Rosas is a gifted composer and musician who specializes in Mexican American Liturgical Music. Mr. Rosas will add his musical talent and skills to our summer program by participating in the Mini Pastoral Programs as well as by serving on the Liturgy Committee.

Sister Angela Erevia brings to the classroom a rich background in Adult Catechesis. Growing up in the migrant stream has given Angela a special understanding of the needs of the grassroots church. She has produced catechetical materials which reflect the basic traditions, culture and religiosity of her people. Angela will teach a one week course in **CREATIVE CATEQUETICS** this summer.



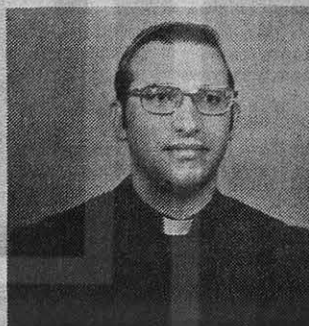
Angela Erevia, M.C.D.P.



Leonard Anguiano

Leonard Anguiano, Director of the Pastoral/Leadership Institute, and Fr. Edmundo Rodriguez, S.J., of Our Lady of Guadalupe Parish in San Antonio will direct an intensive study week course called **LEADERSHIP DEVELOPMENT FOR BUILDING FAMILIES AND COMMUNITIES**. Both men have vast experience in community organizing and have played an important part in the development of Community Organizations throughout the Southwest.

El Padre Juan Alfaro acaba de terminar el primer folleto de una nueva serie bíblica para adultos. Entitulado **CUADERNOS BIBLICOS, ANTIGUO TESTAMENTO - 1**, el folleto es el resultado de innumerables horas de trabajo con el pueblo en la evangelización. El Padre Alfaro va a dirigir una semana intensiva sobre **TEMAS BIBLICOS DE LIBERACION**.



Juan Alfaro, O.S.B.



Fernando Larios

A unique individual with equally unique teaching talents, Fernando Larios of the MACC Language Institute will take on the challenge of helping people learn Spanish this summer. A native of Mexico, Fernando has built a reputation among the participants of his courses as a highly skilled educator as well as a humanist.

El Padre Ricardo Ramirez, director ejecutivo de MACC, es reconocido tanto en México como en E.U. por su labor creativo sobre la catequesis familiar. El Padre Ramirez dirigirá, con el Padre Casiano Floristán, un curso sobre **LA CREATIVIDAD LITURGICA** este verano.



Ricardo Ramirez, C.S.B.



Carlos Amezcua

Carlos Amezcua of the Language Institute is a man of many talents, one of which is his ability to entertain people while they learn Spanish. A sincere and motivated individual, Carlos brings to the MACC Summer Language Program a unique teaching style appreciated by both staff and participants alike.

Fr. Virgilio Elizondo is the President of MACC and a faculty member in the Pastoral/Leadership Institute. The author of several books including **LA MORENITA**, Fr. Elizondo has witnessed and facilitated the growth of MACC into the dynamic center that it is today. Fr. Elizondo will team up with Fr. David García this summer to teach a one week course on **EVANGELIZATION AND THE MEXICAN AMERICAN**.



Virgilio Elizondo



Marta Elena Medina

A relative newcomer to MACC, Marta Elena Medina has won the respect of colleagues and students as a dedicated teacher. As a member of the Language Institute team, Marta is appreciated for her dedication and spirit of cooperation.

(Continued on page 2)

Social Work Club at MACC

Fifteen members of the Kansas State University Social Work Club spent the week of March 10th. at MACC to learn more about Mexican American culture in the Southwest. Accompanied by their advisor, Mr. Marvin Kaiser, the group drove to San Antonio from Manhattan, Kansas to spend one week at MACC in order to better understand the Mexican American reality.

Several members of the MACC staff including Leonard

Anguiano, Richard Jiménez, Dolores Peña and Carlos Rosas, shared insights and experiences with the group of Social Work students. Besides attending lectures at MACC, the group visited the San Antonio Missions, the museums and various social service organizations in the San Antonio area. Organized as a "field trip" through Kansas State University, Mr. Kaiser stated that he was highly pleased with the study week and plans to return next year with another group of students.

Year of the Child Observed

MACC celebrates The International Year of The Child with a new bilingual publication on the theme of child development. TO FREE A CHILD/LA LIBERACION INTEGRAL DEL NIÑO by Fr. George B. Dyer, O.P. of the MACC staff describes the human development of children within social, cultural and religious parameters. The small book describes the oppression begetting children in our societies today. Christian liberating principles are applied to this situation of children and liberating praxis is indicated. A special section on The Hispanic Child is included.

Fr. Dyer is a Dominican priest and Developmental Psychologist who has ministered to children in French Canada, the urban ghettos and barrios of New York City and Chicago, among the rural blacks in the Southeast, with migrant farmworkers in the East and in Texas, and among Mexican Americans in San Antonio. Fr. Dyer, who is also coordinator of the NCCB Latin American Missionary Program, works with children and Sister's Community of Ciudad de los Niños in Pachuca, Hidalgo, Mexico. Father is also the author of several articles on Child Development.

TO FREE A CHILD/La Liberacion Integral del Niño is a reflection on Christian Liberation applied to the child, teenager and others, those working with and/or raising tomorrow's generation. And while this book appears as MACC's contribution to The International Year of The Child-1979, we hope it will be a "best seller" for years to come.

Alumni News

Fr. Juan Sosa, (Summer 1978) is Associate Director of Religious Education in Miami Florida. He is now a MACC recruiter for the Florida area. Sister Lorraine Stenger, O.S.F. (PRPE 1976) is currently a Pastoral Assistant in Las Animas, Colorado. She will return to MACC this summer to work in Publications. Sister Gloria Loya (PRPE 1976) is a member of the Centro Pastoral Team in San José, California and is lecturing on Mexican American Spirituality at the Graduate Theological Union in Berkeley. Sister Joella Serrano, S.C.L. (Spanish 1977) is teaching in a Bilingual elementary school in Topeka, Kansas. She is also an outreach worker with the Mexican American community there.

Recruitment Stepped Up

By Father Victor Goertz

The Mexican-American Cultural Center here held a seminar recently to enlist the help of alumni and friends to tell the story of MACC and to invite others to enroll in the institutes, programs and courses.

The meeting between the MACC staff and the seminar participants took place January 6 and 7. It was held at the Center.

MACC, as the Center is commonly known, has had thousands come during its seven year history for training in language, for cultural enrichment and pastoral formation. In addition to the regular programs, courses and lectures are given by well recognized persons in the fields of theology, scripture, history and catechetics among others.

West Meets West

The January Mini-Pastoral attracted a diverse group of people this year including Irmgard Wolf of Rothenburg, West Germany and Sister Dorothy Bartels of Los Angeles, California. Irmgard is a Lutheran seminarian studying for the ministry and Dorothy is involved in parish work in Los Angeles.

The Mini-Pastoral had an enrollment of 57 participants who shared unique perspectives, ideas and experiences during their three-week stay at MACC making the course a successful one. Sister Dorothy Folliard, one of the coordinators of the Mini-Pastoral, states, "The group of participants themselves create the Mini-Pastoral with our staff. They bring an openness and reflective quality to our program that is very inspiring." A new addition to this year's program was a field trip to the Rio Grande Valley and a visit with the Farmworkers of that area. The trip added a realistic dimension to the program as participants experienced firsthand the problems affecting the life of the Mexican American in Texas and the Southwest. There are two Mini-Pastoral courses, one in English and one in Spanish, scheduled for the Summer Session at MACC.

Summer Faculty

(Continued from page 1)



Casiano Floristán

Fr. Casiano Floristán is a highly respected innovator in the liturgical movement here and in his home country of Spain. This summer Casiano will work with Fr. Ricardo Ramirez to present the intensive study week course of CREATIVIDAD LITURGICA. Casiano will also teach a one week course entitled LA EVANGELIZACION.



Rosa María Icaza, C.C.V.I.

Sister Rosa María Icaza is Directress of the Language and Communications Institute at MACC. A new addition to the MACC staff, Rosa was formally in charge of the Spanish Department at Incarnate Word College of San Antonio.



Dorothy Folliard, O.P.

Sister Dorothy Folliard has been at MACC two years and is a member of the Pastoral/Leadership Institute. A gifted organizer and teacher, Dorothy will co-direct the English Mini Pastoral Course this summer.



Augustine Weilert, A.S.C.

Sister Augustine Weilert is a Psychologist, Counselor and Graphoanalyst who makes her services available to all staff and participants at MACC. Augustine also works with the Charismatic Movement in San Antonio besides counseling at MACC.



Carmen Aurora Gomez, H.S.S.

Carmen Aurora, a native of Mexico, is a member of the Pastoral/Leadership Institute. Besides participating in the Post Puebla discussions during the study week sessions this summer, Carmen will co-direct the PRPE Program which begins in August.



George Dyer, O.P.

George Dyer is a Dominican from the New York Province and directs the NCCB Latin American Program at MACC which prepares missionaries to work with the poor of Latin America. George has experience in working with the Farm Workers of Texas and in the migrant camps across the country. A qualified Psychologist, George is a specialist in human development and has concentrated his energies in ministering to the special needs of children both here and in Mexico. The Latin American Program begins in August and runs through December

MEXICAN AMERICAN CULTURAL CENTER
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San Antonio, Texas 78228

MOVIMIENTO ACTIVIDADES CRISTIANAS CULTURALES

Mexican American Cultural Center

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Ricardo Jimenez and secretarial staff

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- Photos depict history of Bishop Flores' involvement with MACC ... page 8, 9

Ecstatic joy fills MACC: Flores to return home

By Carol Pearson

As the aged woman grasped for his ring to kiss it, he took her hands in his and gently brought them to his lips.

A simple action relaying a simple truth about who he is and what he represents to the nearly one million Catholics in the archdiocese of San Antonio:

Patricio Fernandez Flores is a man humble in spirit, "one of our own" as he is so often called, open, just, a servant and shepherd to all no matter the pasture or the flock.

Now bishop of the El Paso diocese, he is soon to become archbishop to an ecstatic people preparing for his return to San Antonio after a year and a half absence. Especially elated are those who have worked closely with him at the Mexican American Cultural Center (MACC).

Flores, one of the founders of MACC, has been an active part of its success since its inception in 1972. During the Center's seven-year history, he has played the role of:

—Teacher in presenting lectures frequently at MACC to varying groups of students and the public.

—Student. Flores was one of the first to enroll in a course, Justice and Peace, at MACC in the summer of 1972.

—Public relations person. During MACC's past seven years, Flores has been instrumental in bringing to the Center such well known leaders as the then-Senator Walter Mondale from Minnesota, the late Sen. Joseph



BISHOP PATRICIO F. FLORES, recently appointed to serve as the next archbishop of the San Antonio archdiocese, celebrates the liturgy at a basic Christian community group Mass.

Montoya (D-N.M.) and migrant leader Cesar Chavez.

"Because of Bishop Flores and the promotion he has done for the Center wherever he travels, we have had students and guest lecturers here from all over the world," said Ruben Alfaro, director of Development at MACC.

From the standpoint of finances, he has raised ap-

proximately \$175,000 for the Bishop Flores Scholarship Fund, established at MACC in his name in May 1974, Alfaro said.

In addition, \$30,000 of that money came from the sale of a record the singing bishop made in 1974, entitled "Entre Nosotros Cantando." The recording is a collection of liturgical songs in Spanish.

Flores has also played the role of friend and comrade to many at MACC. "He's very kind and understanding," said Leonard Anguiano, first vice president at MACC. "I've never seen him cross. He listens to you, he makes you feel at ease, that you're important to him."

Said Myrtle Sánchez, secretary in MACC's Development Department who formerly served as Flores' sec-

retary when he was auxiliary bishop in San Antonio from 1970-1978:

"Bishop Flores is a very humble person, very wise and generous, very thoughtful and sentimental, someone who always helps out with kind words in times of need."

"When you feel like there's no answer to a problem you have, he'll have

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ABC at MACC for TV special

The Mexican American Cultural Center (MACC) came under the spotlight of national TV Sept. 7-8 as filming crews from the American Broadcast Company (ABC) taped alumnae activities at the Center.

According to ABC newsmen Don Farmer, the taping sessions were part of work ABC is doing for a four-segmented news special about the Catholic Church in the U.S. and the changes

it has undergone since 1965 when a pope last visited this country.

The series was aired on ABC's World News Tonight, anchored by Frank Reynolds, during the week of Sept. 23-29, prior to the visit of Pope John Paul II to the United States.

As part of the series, Farmer explained that the network's editorial staff "wanted to do something on the growth of the Hispanic

minorities in the U.S. and the Church's efforts to grapple with that."

After discovering that MACC is at the forefront of Church involvement with the Hispanic community, Farmer said arrangements were made for the taping of a discussion by 25 former students about MACC's courses and workshops, and the work of the Center in promoting

★ to page 2

Mexican American Cultural Center
P.O. Box 28185
San Antonio, Texas 78284

Identify future directions also

Alumnae praise Center for raising cultural awareness

By Carol Pearson

Against the beaming lights of ABC-TV cameras, over 25 MACC alumnae from the San Antonio area gathered one Saturday morning in September at the Mexican American Cultural Center to discuss both strong and weak points of programs at the Center.

(The session was partially taped by ABC-TV for a news special about the Catholic Church in the U.S. For related story, see page one.)

During the discussion, perhaps the favorable point most often cited about MACC was that the programs here offer students and participants, especially Mexican Americans, the opportunities to affirm and reaffirm their own self-identities.

"When I came to MACC, it reaffirmed for me that the Mexican American was good," said Benita Huerta, a former student who now works at St. Joseph's Retreat House.

Huerta said that during her previous 17 years of parish work, she would sense an attitude in the Mexican American that "the Anglo was superior to the Mexican American."

"I began to question myself and saw that what I am is good, that I have a culture. When I came to MACC, then, it reaffirmed what I already felt, that being Mexican American was good," Huerta said.

In addition to reaffirming the Mexican American, MACC has also raised the cultural consciousness of many non-Hispanics, as expressed by Father Randy Kreher, CM, associate pastor of St. Leo's Church.

"I think one of the critical tools MACC has to offer is that it helps you look at your own culture," Kreher said. "One of the real challenges with Anglos in San Antonio is that they've been taught self-hatred."

They've been taught it's best to be white Anglo-Saxon protestant, Kreher said. Therefore, even Czech-Americans, Polish-Americans, German-Americans are paid to forget their language, for example, or have been punished if they speak it in school. Now many have tried to teach that self-hatred to the Mexican Americans, Kreher said.

"I think the real critical tool MACC offers is to end the cycle of self-hatred that Americans are building on," to help them appreciate themselves and their own self-identities, Kreher said.

Expanding on that discus-

sion further, Sister Connie Kane, OSF, a pastoral associate at Sacred Heart School, added that one of the criticisms often heard from non-Hispanics who come to MACC is that they're made to feel somewhat guilty for past injustices made by Anglos toward Mexican Americans.

"Because of that, I think we need to provide a forum as part of the MACC program for those guilty feelings to surface," Kane said.

Later in the discussion, Sister Adela Arroyo, DC, director of the Catholic Services for Immigrants, returned to this point by saying, "I would not like to see MACC not present something because of fear of presenting a guilt trip."

While there may be guilt feelings, especially for the non-Hispanic student, that hurt must be exposed in order for the individual to grow, Arroyo said.

"I see the purpose of MACC as cutting in order to heal," Arroyo said.

In other points brought forth by MACC's former students, the Rev. Msgr. Balti Janacek, Catholic ministries coordinator at San Antonio College, said that MACC was one of the first to emphasize that the Catholic Church must see that the Gospel can't be spread in the same way to everybody, that cultural differences must be considered.

Speaking for COPS (Communities Organized for Public Service), a representative

said that through MACC, COPS members have learned how to organize citizens from all age groups to be productively active in getting services needed for their own neighborhoods:

"MACC has helped by giving us extra knowledge and direction to show us a way."

Another strength of MACC is that students here feel support in their ministry struggles when they meet others who have known some of the same anxieties and frustrations.

Among several of the suggestions made for future directions were:

—As oppressed peoples are now in the process of becoming liberated, and are moving into positions of

power and decision making, MACC needs to provide theological reflection for ways to provide the oppressed with a Christian spirit so they won't become oppressors themselves.

—MACC needs to become more involved with local parishes and small towns surrounding San Antonio by conducting more workshops in those areas and by personally inviting people from those regions to come to the Center.

—Towards the end of the meeting, participants briefly discussed programs MACC could offer for youth ministry.

Recent ABC-TV taping session third this year

Although not TV personalities by trait, MACC personnel are becoming old hands at greeting the spotlight of national television as the Center became involved at least three times since Jan. 1 with filming crews from ABC-TV.

In early February, those from MACC attending the Puebla bishops conference in Mexico — Father Virgilio Elizondo; Father Ricardo Ramirez, CSB; Leonard Anguiano; Sister Carmen Aurora Gomez, HSS; and Father Victor Lopez, OC — organized a 30-minute taped interview for ABC with Archbishop Marcos McGrath of Panama in regard to the conference.

Titled "Priest or Social Worker — The Catholic Church in Latin America", the archbishop's interview was publicly viewed Feb. 18 on "Directions", a regular ABC Sunday morning program.

Following that successful airing, ABC decided to tape a second half-hour interview about Puebla, but this time with Elizondo, president of MACC.

Conducting that talk show, later called "Let There be Justice" and shown March 25, were Father Joe O'Hare, editor of American Magazine, and Robert Trout, one of the key newsmen for ABC who is now stationed in Europe.

Later this year, ABC again returned to San Antonio to film a Mariachi Mass aired on "Sixty Minutes" Sept. 23 with Harry Reasoner as host.

MACC staff members captured on film during that session were guitarist Ruben Alfaro, director of Development at MACC, and Elizondo, who concelebrated the Mass.



TALKING WITH ABC-TV NEWSMAN DON FARMER, second from right, Father Virgilio Elizondo, right, president of the Mexican American Cultural Center, discusses developing trends in the Church's ministry with and for Hispanic Americans. The interview was part of taping action at the Center during a recent visit by ABC crews for a news special about the Catholic Church in the U.S. that was aired Thursday, Sept. 27.

Newsman sees churches battling in struggle for Hispanic minds

★ from page 1

leadership formation and education for ministry with Hispanics.

While at the Center Saturday morning, Sept. 8, Farmer said in an interview that he was impressed with the size of MACC and the number of people who have been students here.

He emphasized that the Center's idea of getting involved with Hispanic peoples outside as well as within the actual confines of a church building "is obviously important because there is a struggle going on for their (Hispanics') minds between the Catholics and the Protestants.

"The people have got to be the winners because competition breeds excellence,"

Farmer said. "Clearly, the Catholic Church is more relevant to the Hispanic Americans today than it was five or ten years ago partly because of that competition."

While in San Antonio, ABC crews also taped former MACC students working in schools and parishes throughout the city, an anniversary party for the nutrition program for the elderly at Holy Family parish, education programs at Our Lady of Guadalupe School and a Mariachi Mass at St. Timothy's Catholic Church.

San Antonio was the furthest city west the ABC crews travelled for their special on the Catholic Church, Farmer said. Other cities included Chicago; Washington, D.C.; New York City

and Cincinnati.

During taping sessions Sept. 7, Farmer interviewed MACC's president, Father Virgilio P. Elizondo, who discussed how the Catholic Church is becoming more respondent and relevant to the needs of the Hispanic community.

He cited as an example the recent naming of Bishop Patricio F. Flores of El Paso as the archbishop of the San Antonio archdiocese.

Because of that appointment, Elizondo said he is certain more Mexican American vocations to the priesthood and religious life for women will be forthcoming.

Elizondo also spoke about the work of the Center since its beginnings in 1972 in San Antonio.

MACC welcomes Arts, Humanities Department



BRINGING OUT THE CHAMPAGNE to celebrate the opening of the new Department of Arts and Humanities at MACC are, from left, Jim Ivey; Alice Hernandez; Leonard Anguiano, director of the Pastoral/Leadership Institute under which the new department is housed; David Garcia, the new department's head; and Margie King.

Demonstrating once again its support for the cultural heritage of Hispanic peoples, the Mexican American Cultural Center (MACC) recently enlisted four young men and women for a new Department of Arts and Humanities.

David Garcia, department head; Jim Ivey; Alice Hernandez and Margie King will work with Sister Theresa Jean Peña, MCDP, in organizing cultural exchanges between San Antonio and cities in Latin America, in planning arts and humanities events at MACC and at different sites in San Antonio, and in writing the department's proposals in MACC's name for grant monies.

Since their arrival in late August, the four new staff members have already put together several tentative plans for events this year. For example . . .

Garcia said the depart-

ment is planning monthly craft exhibits and sales by local artists to be held at MACC.

Home crafts such as pottery, crocheted items, piñatas, household decorations, cooking utensils, homemade clothing and more will be displayed for sale.

Another project this year will feature Mariachis, conjuntos, street theater and dance, and poetry readings during El Maízal, a festival to be held June 7-8 at the farmers' terminal market in westside San Antonio and at MACC.

Other plans already under way call for the production of an award-winning 1970 Broadway play, "Steamboat" at the Carver Community Cultural Center Nov. 9-17, according to Ivey.

Unlike most expansions at MACC, the Department of Arts and Humanities came about in a sort of MACC-stumbled-upon-it-and-grabbed-it mode of affairs.

Last year, Garcia mapped out a plan for a small staff of four persons to promote cultural arts particularly, but not exclusively, of the Mexican American.

Specifically, the staff, formerly called the Performance Artists Nucleus (PAN), would provide opportunities for local talented artists to perform while getting college or high school credit and a stipend whenever possible, Ivey said.

With that in mind, Garcia petitioned for and received seed money from CETA, a federal funding program, to cover salaries for four staff positions for one year.

He soon learned, however, that he needed an umbrella agency or organization backing him in order to qualify for continued funding after the first 12-month trial period.

MACC was then informed about Garcia's needs and eagerly agreed to sponsor him. While the Center has always been involved with the arts since its beginning in 1972, there has not been a staff or individual assigned specifically to oversee all arts and humanities activities, said Leonard Anguiano, first vice president of MACC.

Therefore, the Center is providing office space and administrative assistance for the new department in exchange for help in creating and planning arts and humanities events for MACC.

Committee to raise money for Center

Seeking ways to raise \$5 million within the next five years, Archbishop Roberto F. Sánchez, D.D., of Santa Fe called together seven men in Washington, D.C., last April to form a National Development Committee for the Mexican American Cultural Center (MACC).

Included in the sphere of influence besides Archbishop Sánchez were Sargent Shriver; United Parcel Service President James P. McLaughlin from Connecticut; Emilio Nicolás, president of the Spanish International Network, from San Antonio; Paul Sedillo, Jr., director of the Secretariat for the Spanish Speaking in Washington, D.C.; and Attorney Philip D. Hardberger, San Antonio.

Elizondo awarded honorary degree

Calling him a dreamer and implementer, bridge builder and evangelizer, Siena Heights College in Adrian, Mich., conferred the honorary degree of Doctor of Humanities to MACC President Father Virgilio Elizondo during its 58th commencement exercises this spring.

In the citation contained in the day's commencement program, Siena Heights wrote:

"In response to the challenges of leadership of our present day, Father Virgilio P. Elizondo has proven himself to be, in the words of St. Paul, 'all things to all men.'

"As dreamer and implementer, he founded the Pastoral Institute of Incarnate Word College and the Mexican American Cultural Center in San Antonio, Texas.

Also present were MACC staff members Father Ricardo Ramírez, CSB, and Ruben Alfaro.

During opening activities of the meeting, Sánchez made it clear his reason for organizing the committee: To seek help from the gathered expertise for developing a foundation, a base, for continued financial assistance for MACC.

"We hope that this is the core group of a bigger committee which will help us solicit funds from individuals and foundations" if MACC is to continue working to serve the total Hispanic community, Sánchez said.

Throughout that first meeting, committee members learned of the role MACC plays in meeting pastoral, educational and social needs of the Hispanic population, particularly in the Southwest U.S.

Following the presentations about MACC by staff members, the committee discussed ways to get MACC's name and functions to the forefront of the public eye within three years.

In a follow up meeting July 13 at MACC, two task forces were established, one to pursue a professional fundraising annual event involving well-known personalities of Hispanic descent. Appointed to that task force

were Nicolás, Hardberger and Alfaro.

Also in July, a second task force was created to visit top-ranking people from foundations and Southwest corporations that have national affiliates in an effort to obtain financial assistance from them, and make arrangements for such persons to visit the Center to see firsthand the work MACC is doing.

Assisting Alfaro on that committee will be McLaughlin and Shriver.

The task forces' progress will be reported during the Committee's next meeting to be held sometime later this year at MACC.



THOSE PRESENT AT THE FIRST National Development Committee meeting in April were, from left, MACC staff members Ruben Alfaro and Father Ricardo Ramirez, CSB; James P. McLaughlin; Paul Sedillo, Jr.; Andre Hellegers of the Kennedy Institute of Ethics at Georgetown University, who died May 8; Archbishop Roberto Sánchez, DD; Sargent Shriver; and Philip D. Hardberger.

UPS internship program more than just giving — receiving, too

By CAROL PEARSON

As he sat on the jet enroute to San Antonio from Little Rock, Jim Mitchell couldn't help wondering: What will it be like, this UPS (United Parcel Service) internship program? What will I be doing the next four weeks?

Meanwhile, soaring in a plane out of El Paso, UPS Division Manager Lawton Coonts had thoughts of his own:

"I came to the conclusion that some people spend a lifetime going from the barrio to the suburbs. I was getting a once-in-a-lifetime opportunity to go from the suburb to the barrio."

Both men were two of five UPS managers from the Southwest United States who participated in the UPS Internship Program at the Mexican American Cultural Center (MACC) this summer. Other interns were Lester

Linkletter and Richard Hood from Los Angeles, and Gene Holman, Phoenix.

This summer marked the second year for the internships in San Antonio although similar UPS intern programs have been held throughout the U.S. for several years. According to one UPS spokesman, the purpose of the nationwide programs is to help UPS managers to better understand the people and communities they serve.

This summer in San Antonio, the five interns worked at four parishes: Our Lady of Guadalupe, Immaculate Conception, St. Jude and Holy Family, under the overall direction of Father Edmundo Rodriguez, SJ, pastor of Our Lady of Guadalupe, and Leonard Anguiano, first vice president of MACC.

At Guadalupe, with guidance from Rodriguez and Father David Books, the interns assisted in the remodeling of a science lab at that parish's school.

This involved building a new floor, paneling the walls



PARTICIPATING IN THE LITURGY at the Assumption Seminary chapel are UPS interns Gene Holman, center, and Lester Linkletter, right. At left is Leonard Anguiano, first vice president at MACC, who helped coordinate the intern program.

and working with the carpenters, plumbers and cabinet makers.

Interns as well as parishioners and students were extremely impressed with the finished work, said Anguiano.

Also at Guadalupe, interns assisted parishioners in preparing and selling 100 ojos de Dios (eyes of God) at the Eighth Annual Texas Folklife Festival in early August.

Meanwhile at Holy Family Church with Father Jim Henke, Coonts spent his first days working with the

senior citizens' nutrition program.

"The people enjoy the program so much. It seems to be their entire life," Coonts said. "The church provides transportation, and the lunch is provided with federal funds."

Coonts also worked on the parish census. "This gave me the opportunity to see the people first-hand and at the same time, be of assistance to the Church," Coonts said.

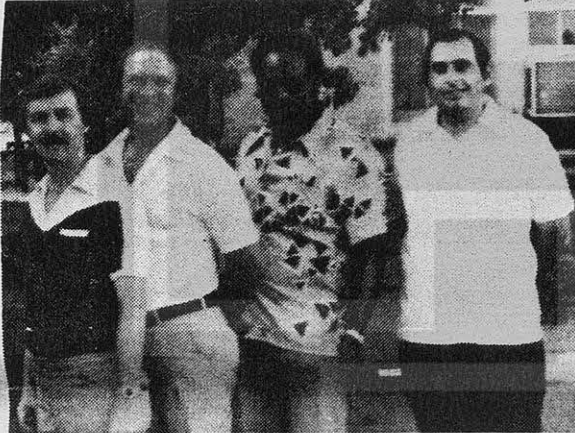
Visiting over 200 families in two weeks, Anguiano said Coonts was enthusiastic and motivated in his work with the census. "He gave other committee members that motivation."

Coonts' last two weeks involved casework at St. Jude's parish with Father Paul Schnoeck for persons needing social security and veterans' benefits, Food Stamps, and more.

In other activities, interns accompanied Anguiano to a City Council public budget hearing.

Attending the meeting

★ to page 5



JIM MITCHELL, LEFT, Lawton Coonts and Richard Hood were three of five participants in the UPS-MACC internship program this summer. Standing at right is Brother Alexander Garcia of Our Lady of Guadalupe parish.

Tours, talks by MACC expose UPS school to culture

"Experientia docet" — experience is often the best teacher — upheld its ancient truth once again as employees of a first-ever United Parcel Service (UPS) training school at MACC and Assumption Seminary left the classroom to tour San Antonio one Saturday in August.

Led by Leonard Anguiano and Robert Escobar, MACC staff members, the group visited two parishes, Our Lady of Guadalupe and Holy Family; Victory Out Reach, a home for alcoholics and drug addicts in southwest San Antonio; and viewed the painted murals in the south-side barrios that depict the Mexican American's history.

"I thoroughly enjoyed the tour," said UPS employee Winifred Houston from Bel-

ton, Tex. "The most touching part to me was when we went to Victory House. Just to listen to that man (a cured alcoholic) giving his testimony shows you that you can pick yourself up out of the gutter and do something."

"That's amazing because some people never try."

During the tour, the UPS supervisors also visited a school science lab built with the help of UPS interns who participated in the UPS-MACC intern program this summer. Several said they were impressed with the work done at that site.

"I was very glad to see UPS is actually doing something with their internship program," said Terri Gomez of Lubbock, Tex.

The quality of the instructors at that lab impressed John Street of Lewisville, Tex., who found equally interesting the murals painted by barrio children that tell the story of the Mexican American from the time Hernando Cortez arrived in Mexico in 1519 to the present.

The tour was only one of several activities sponsored by MACC during the first Supervisors Basic Training School (SBTS) Aug. 13-31.

In other cultural awareness sessions, MACC President Father Virgilio Elizondo and Executive Vice President Father Ricardo Ramirez, CSB, each discussed the language, culture and history of the Mexican American. Ricardo Jiménez, director of MACC's Language Institute, presented a talk on linguistics.

Throughout the year, UPS, a national package delivery service, conducts training schools at 10 different locations in the U.S.

This year, San Antonio was selected for the first time as a site for a package center supervisors basic training school.

The school is being held at MACC because the Center supports activities of businesses that strive to be just and humanistic in their hiring approaches and employee relationships and policies, as has been the case with UPS, according to Anguiano.

During the first three-week school here, 16 men and women from the southern U.S. learned about the basic job responsibilities of a package center supervisor, "about other parts of the business and how to develop leadership qualities," said Dan Preble from Los An-

geles, one of three division managers leading discussions at the San Antonio SBTS.

Learning everything supervisors need to know about UPS is not the only function of the training school, Preble said. Cultural awareness is also emphasized through planned lectures, discussions and tours.

Following the first school in August, a second was held in September with a third now in session.

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Subscriptions are gratis but any donation to the MACC will be appreciated. If more copies are needed, write to Registrar.

CONSAGRACION MISSION EN AMERICA LATINA

Por Leonardo Boff

Nov. 12-16, 1979 en MACC
y por Obispo Samuel Ruiz
Nov. 19-23 en MACC

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Hispanos del norte y del sur --

Pueblos distintos con raíces comunes...

Por CARMEN AURORA GOMEZ, HSS

Hasta hace muy poco tiempo, los hispanos en EUA, eran considerados como una minoría, sufriendo problemas de discriminación, falta de oportunidades en educación, trabajo, vivienda. Minoría que realmente no representaba una fuerza ni ejercía propiamente una influencia notable en la sociedad de EUA.

Sin embargo, una cosa era bien clara: estos grupos minoritarios, desparramados por los Estados, no parecían encajar muy bien dentro del

"melting pot" que debería producir una sola cultura, la anglo-americana. Estas minorías sin hablar mucho de ello a través de su propia vida—quizá sin darse cuenta y sin tener conciencia clara de lo que estaba pasando—continuaron viviendo sus propias tradiciones, defendiendo su propia cultura, transmitiendo sus propios valores y costumbres...

Y así empezó a imponerse esta influencia hispana en las grandes ciudades como Los Angeles, con una población de no menos de un mi-

llón y medio de mexico-americanos; San Antonio, donde casi el 55% de la población es mexicano-americana; Miami con 60% de población hispana, en su mayoría cubanos y puertorriqueños; el área de la ciudad de Nueva York con cerca de un millón trescientos mil puertorriqueños y alrededor de 300,000 inmigrantes de otras naciones latinoamericanas tanto de América del Sur como del Caribe y América Central y México. Y muchos miles más viviendo en distintas ciudades, que dan un total de cer-

ca de 19 millones—creciendo cada vez más—de hispanos en EUA.

Especialmente durante los últimos años y por una toma de conciencia que se extiende y profundiza cada vez más, estos grupos de hispanos comienzan a ser no sólo una fuerza sino una verdadera influencia en la nación norteamericana: muchas ciudades han comenzado a ser bilingües; las costumbres se han ido imponiendo y la música mexicana, los mariachis, la música cubana y la puertorriqueña se oyen por todos

lados. En lugares como San Antonio y Los Angeles, los tacos y las tostadas son tan populares como los hot dogs y hamburgers. En la Liturgia hay toda una nueva expresión de fe, a través de los cantos, las danzas, la participación del pueblo. Ha sido un camino lento y difícil, falta aún mucho por recorrer, pero ya es un HECHO que los hispanos en EUA están encontrando sus propios caminos de expresión, están defendiendo y valorando su propia cultura, su propio idioma, y está surgiendo un orgullo de ser hispano, mexicano-americano, chicano; un respeto y una autoafirmación.

Se está dando también un nuevo fenómeno: en esa constante búsqueda de sus raíces culturales, su idioma, su tradición histórica, su expresión de fe y religiosidad, están surgiendo fuertes lazos con los pueblos latinos al sur del Río Bravo. Por muchos años han existido barreras entre hermanos y hermanas del Norte y del Sur, quizá por problemas de idioma, de incompreensión, de desconocimiento... Pero estas barreras se están superando cada día más y estamos encontrando que a los hispanos del Norte, del Sur, del Caribe, nos unen lazos profundos. Somos distintos, pero tenemos ideales comunes de un mundo mejor, de sociedades más justas donde podamos luchar juntos por una auténtica liberación de nuestros pueblos; una liberación de todo aquello que nos oprime y nos separa. Estamos empezando a entender que esto no puede lograrse sin una transformación de estructuras que permitan que llegue a ser una realidad la vivencia del Reino de Dios: un reino de justicia, de paz y de amor, pero no un amor sentimental o de palabras sino efectivo, donde todos podamos compartir la mesa común que el Padre nos ha preparado para que vivamos como hermanos y hermanas en Cristo. Estados tratando de entender lo que significa tener raíces comunes.

El MACC trata de ser una respuesta a este gran reto que se nos plantea hoy a los cristianos. Como Centro, queremos ser un lugar de encuentro, de reflexión, de búsqueda común. Queremos ser como un puente entre Norteamérica y Latinoamérica, que pueda ser utilizado por los hispanos del Norte y por los hispanos del Sur, para tratar de encontrar juntos todas las riquezas de nuestras propias culturas todos los valores que nos ayudarán a continuar o a emprender nuestro camino de liberación.

Interns build lab, talk with COPS, barrio residents ★ from page 4

that night were approximately 650 members of COPS (Communities Organized for Public Service) out of a total 900 in attendance.

COPS, a group of well-organized concerned residents from throughout San Antonio, often addresses the City Council and other governmental bodies for better public services, particularly in the poorer barrio sections of the city.

"I was impressed with the disciplined organization the people from COPS had. It was evident that the City Council listens to these people," Coonts said.

Whenever the interns weren't working on specific projects, they often visited with people living in the barrios about unemployment, wages below poverty level, discrimination, education and the lack of upward mobility.

"Walking through the neighborhood, looking at the new homes being built (as a result of an urban renewal project urged forward by Rodriguez), people sitting on their porches showed a sense of pride about themselves and their community," Hood said.

"Twenty years from now or maybe even sooner, San Antonio's westside barrio will become a more productive community."

Mitchell, who was also assigned to Our Lady of Guadalupe, later said of his experiences:

"I found the children to be very involved in cultural matters. A great pride was evident — Mariachi music, singing and cultural songs."

On the other side of the coin, one can see children as young as eight- or nine-years-old sniffing fumes from aerosol paint cans and using drugs, Mitchell said.

"I found the parish is the heart or the strength of the barrio and can make a big difference in a young person's future."



MACC NIGHT LITURGIES AND FIESTAS are always popular times for gathering to praise God, to eat, drink, dance and sing together. Sharing a smile in the serving line at the first fall MACC Night dinner are, from left, MACC staff member Isaura Gomez, and long-term pastoral students Jenaro Rodriguez and Sister Maria "Molly" Luisa Muñoz. Photo by Carol Pearson

CEHILA en marcha

Por PADRE RICARDO RAMIREZ, CSB

En julio de este año se llevó a cabo el VII Encuentro Latinoamericano de CEHILA en San Juan de Puerto Rico. Los primeros tres días fueron de asesorar y de informar acerca de los varios proyectos de CEHILA en las Américas. Se presentaron los informes de la presidencia y de secretaría ejecutiva por el Dr. Enrique Dussel y el Padre Jaime Díaz. Se informó acerca de los coordinadores de las varias áreas del proyecto de la historia eclesial de las Américas. Se recibieron informes de Andino Incaica, Brazil, del Caribe, de Colombia y Venezuela, del Conosur, de Centro América, de México

y de los Hispanos en los Estados Unidos.

También se recibió el informe acerca del proyecto especial de la versión popular de la historia, de la vida religiosa, de la filosofía y teología, y sobre los archivos. Se habló también de proyectos nuevos como por ejemplo, la historia de la vida religiosa en América Latina y también de un proyecto sobre un atlas que correspondería a la historia de la Iglesia en América Latina.

Hay dos cursos que se proyectan para 1980. El primero se llevará a cabo en Sao Paulo, Brazil, que será en portugués y en castellano y será acerca de la historia de la Iglesia en América Latina.

(Si alguno se interesa en esto, favor de escribirle a Ricardo Ramirez, CSB, en MACC.)

El otro curso se llevará a cabo de agosto a diciembre de 1980, en la ciudad de México. Será un curso de metodología como también de contenido de la historia de América Latina. Para más informes se podría escribir al Dr. Enrique Dussel, con la dirección: Dr. Balmis 199, Dpto. 202, México 7, D.F., México.

Ricardo Ramirez, representante de los Hispanos de los Estados Unidos, informó acerca del volumen que ya se terminó sobre la Historia de los Hispanos en este país. El volumen será impreso por ORBIS PRESS, probablemente el año próximo.

Spring, summer classes attract eager students...

MACC workshop aims to strengthen family units, community at large

Responding to the grave concern of Church and state leaders including President Carter over the growing cancer of family fragmentation in the U.S., the Mexican American Cultural Center (MACC) offered a family ministry workshop this summer.

Called "Leadership Development for Building Christian Families and Communities", the bilingual study week was designed for people interested in establishing family ministry programs in their own parishes and dioceses, according to Leonard Anguiano, first vice president of MACC and one of the workshop coordinators.

Based on the idea that "if you have broken families, you also have broken parishes, and if you have broken parishes, you have a broken society," Anguiano said the July 9-13 study week focused on empowering parish leaders and religious who work with family communities.

Participants discussed together ways to strengthen the family to better serve itself and the needs of the larger community.

Twenty-nine persons from the Southwest U.S. participated in the workshop led by speakers Father Rufus Whitley, OMI, from St. Anthony's High School Seminary in San Antonio; Father Edmundo Rodriguez, SJ, pastor of Our Lady of Guadalupe Church here; and Father Joseph Lapauw, co-pastor of St. Jude's Church, also in San Antonio.

During the sessions, Whitley demonstrated ways to attain good listening skills and to plan a program to

bring families together within a parish.

Lapauw concentrated on the present-day concepts and experience of marriage, presenting a call to action for marriage and family living. "Most of his presentations focused on an Easter pastoral letter written by Bishop Walter Sullivan of Richmond, Va., called 'Reflections on Marriage and Family,'" Anguiano said.

Rodriguez analyzed the Hispanic family in the U.S.,

how it has strong bonds of kinship, is work oriented, personal-religion oriented and has a unique adaptability in a changing society.

Anguiano said that because of the success of the first family ministry workshop at MACC, a second four-day study called the Southwest Regional Hispanic Family Leadership Conference is being planned for March 13-16. Like the first one, the March workshop will probably be bilingual.

English as Second Language (ESL) introduced into summer program

By RICARDO JIMENEZ

The Language Institute completed another successful summer session, which this year ran from May 27th to the end of July, 1979. Making this summer session unique was the presence of 20 full-time students in the English As A Second Language (ESL) course on the MACC campus, along with the regular intensive Spanish course participants.

Evening English classes have been a tradition at MACC since its opening. However, because of demand and interest, the Language Institute decided to offer an intensive daytime program in ESL where participants could study and live on campus. The decision was a wise one for end-of-the-program evaluations resulted in excellent ratings for both administration and faculty personnel.

Joshua Boyd and Jerry Jonas were responsible for the excellent teaching under the direction of Sister Rosa María Icaza, director of the summer program. Students

were not only involved in classroom activities but were taken to supermarkets, stores and offices in San Antonio where "on the spot" learning-by-doing added to the effectiveness of the program.

Besides the 20 ESL students, 38 people came to MACC to study intensive Spanish. Two six-week sessions were held with two different starting dates, offering students the possibility of staying for nine weeks of intensive Spanish. In fact, six brave souls weathered the entire nine-week program this summer. The rest remained for six weeks.

Those teaching this summer included: Fernando Larics, Martha Elena Medina, Ricardo Jiménez, María Elena Lopez and Sylvia Marquez. Dolores Solis worked in the Language Laboratory and was a source of encouragement and warmth for the participants.

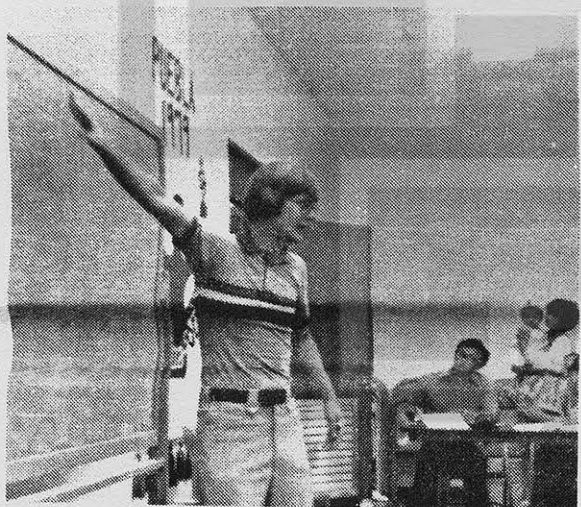
Students were very pleased with the variety of activities included in the program. Classes were kept small and each student had instruction from three different teachers daily.

Beozzo at Center

Giving an historical description of the evangelization of Latin America from the bishops conferences of Rio de Janeiro (1955) to Medellín (1968) to Puebla (1979), Dr. José Oscar Beozzo from Brazil and MACC staff members conducted a two-week post-Puebla conference this summer at the Mexican American Cultural Center (MACC).



FATHER JOSEPH LAPAUW, CICM, co-pastor of St. Jude's parish, was one of several speakers at the family ministry workshop at MACC this summer.



ALSO A FEATURED SPEAKER at MACC's family ministry seminar was Father Rufus Whitley, OMI, from St. Anthony's High School Seminary in San Antonio.

MACC holds second Spanish mini-pastoral

Coming from all parts of the country and Canada as well, 24 men and women participated in the second Spanish mini-pastoral held at the Mexican American Cultural Center (MACC) May 29-June 15.

Coordinated by Sister Carmen Aurora Gomez, HSS, and Carlos Rosas of MACC's Pastoral Institute faculty, the Spanish mini-pastoral course, like its English counterpart, is designed especially for those who are ministering or are preparing to minister with Hispanics.

With that objective in mind, this summer's program included lectures and discussions by Father Tomás Sepúlveda, CSB, from México City who spoke about the theology of liberation;

—Father Alex Nagy, OMI, from Oblate College in San Antonio, who talked about Christian discipleship; and

—Mr. and Mrs. Jesús Zapata from San Antonio, who discussed the Mexican American family in the United States.

During the three-week course, participants also toured the painted murals in the southside barrios that depict the history of the Mexican American, and Witte Memorial Museum in downtown San Antonio.

Summarizing this summer's experiences, Rosas said, "The group underwent a slow process of becoming community. Through daily study, reflection and prayer, participants were better preparing themselves to serve more efficiently the Hispanic community in the United States."

One of the highlights of the program, according to Rosas, was the Wednesday Liturgy and MACC night held at the Center... a night set aside each week for dancing, singing and sharing.

"As expressed by many, they had a taste of the flavor of the joyous spirit of the Mexican American in prayer as well as fiesta," Rosas said.



PARTICIPANTES DEL CURSO de inglés conversan con su profesor, Joshua Boyd, durante el almuerzo. Foto por Ernesto Estrada.

... and famous speakers from all over world



BISHOP RAYMUNDO PEÑA presents a certificate and congratulations to a joyful student in the English mini-pastoral course during a closing liturgy this summer.

Jesuits using MACC for ministry work courses

Coming from countries as far away as Uruguay, France and Japan, several Jesuits met for the first time during special study weeks and courses this summer at MACC.

The assemblage marked yet another religious community that has made use of the Center's programs.

Among those here this summer were: Father Aloysius Echizen, SJ, a professor of religion at Sophia University in Tokyo; Father Alphonso Nebreda, SJ, the past director of the East Asian Pastoral Institute in the Philippines;

Father Guy René de Bourmont, SJ, chaplain to inter-

national students studying French in Paris, who came to MACC to observe the operations of MACC's Language Institute;

Father Roberto Viola, SJ, who works with the adult catechumenate in the diocese of Montivideo in Uruguay, and Father Ricardo Antoncich, SJ, a member of the reflection team of the Conference of Religious of Latin America, who taught a course at MACC on the social justice of the Church.

Also assisting in the teaching of workshops was San Antonio's own Father Edmundo Rodriguez, SJ, pastor of Our Lady of Guadalupe parish.

Together with the Jesuit priests visiting MACC, two young Jesuit seminarians from California and a Jesuit priest from Georgetown enrolled in courses here this summer.

Mike Libby, from Los Angeles, and Michael Engh, Berkeley, Calif., along with Father John Murphy, SJ, of Washington, D.C., were students in the summer Spanish language program.

EL EVANGELIO DE SAN LUCAS

Por Padre
John Linskens, CICM
Nov. 26-30, 1979
en MACC

CON PROMISO CRISTIANO EN EL CONTEXTO DE LIBERACION

Por Padre
Ricardo Antoncich
Dec. 3-7, 1979
en MACC

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llame a la oficina de
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They were members of MACC's four-month pastoral program, worked on a practicum in ministry during the spring and studied at the pastoral institute of Incarnate Word College during the summer session.

Enrolled in this program now are Sister Joella Serrano, SCL; Paul Holloran and Ricardo Castillo.

English mini pastoral draws 40

By Sister
DOROTHY FOLLIARD, OP

The English mini-pastoral course, held June 18-July 6, drew 40 participants. This three-week introduction to ministry with Hispanics was coordinated this summer by Sister Dorothy Folliard, OP, of the Mexican American Cultural Center's pastoral department; Rev. Msgr. Balti Janacek, director of campus ministry at San Antonio College; and Father Clemente Barron, CP, member of the Passionist Renewal Team for bilingual parishes.

The major part of the

program was presented by the MACC staff "regulars": Father Ricardo Ramirez, CSB; Father Virgilio Elizondo; Carlos Rosas; Father Pablo Sicilia; Sister Angela Erevia, MCDP; with Father Alex Nagy, OMI, from Oblate College of the Southwest in San Antonio; and Sister Elisa Rodriguez, SL, director of evangelization in El Paso.

Special field trips to the San Antonio missions and to the scenes of mural art in the city's barrios were coordinated by Leonard Anguiano, director of MACC's Pastoral Institute.



LISTENING INTENTLY during sessions of the English mini-pastoral this summer are Sister Maria Romero, OP, left, and Sister Deborah Kuhl, OSB, right.

Gutierrez gives Puebla talks

Father Gustavo Gutierrez, well-known author of the theology of liberation, made his presence at MACC known this summer as over 120 people attended his briefing on some of the key sections of the Puebla document.

In his presentations, Gutierrez also discussed the background of Puebla's development and the evolution of the Church in Latin America from the bishops conference at Medellín to Puebla.

Because Gutierrez was highly involved in the process of the making of both the Medellín and Puebla documents, his insights are extremely valuable, said MACC President Father Virgilio Elizondo.

"The main point Gustavo kept bringing out was the importance of the Church not just doing things for or even with the poor, but seeing that the Church joins

the poor in their efforts to evangelize everyone," Elizondo explained, referring to what he called "the evangelizing potential of the poor."

Gutierrez's seminar, Interpretación de la Doctrina Social de la Iglesia desde la Lucha por la Liberación (Interpretation of the Social Doctrine of the Church from the Struggle for Liberation), was held at MACC June 30-July 1.



FATHER GUSTAVO GUTIERREZ, center, discusses the Puebla document with Father Virgilio Elizondo, left, and Father John Linskens, CICM, right, MACC staff members.

This summer, special emphasis was given to the present day reality of the Mexican American. Elizondo and Dolores Peña discussed Mexican American art forms. El Teatro del Barrio enacted "El País de Siempre Si."

Carmen Tafolla, doctoral candidate at the University of Texas-Austin, showed the corrido (song of a folk hero) as a reflection of historical movement. Ricardo Jiménez, director of MACC's Language Institute, defined bilingual, bicultural and bi-cognitive education.

"The Chicano and Mental Health" was the topic of Professor Guadalupe Gibson, professor of sociology at the Worden School of Social Work at San Antonio's Our Lady of the Lake University.

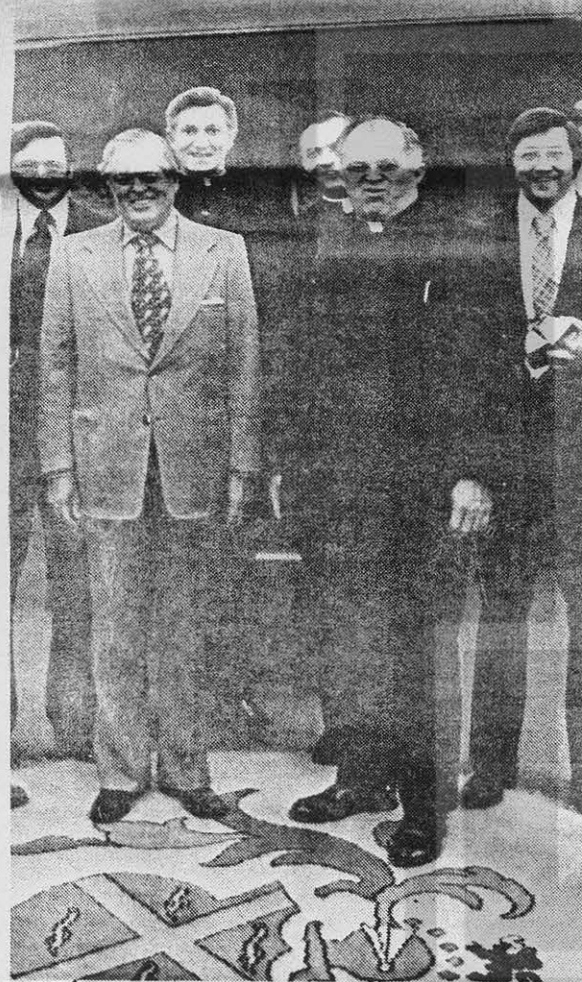
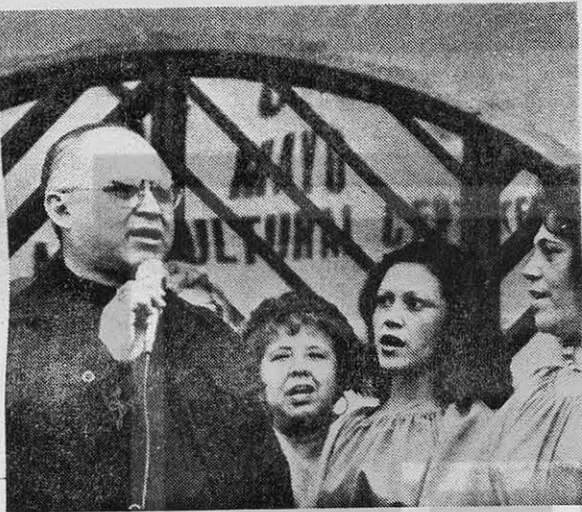
The situation of the Mexican American vis a vis the media was delineated by Lloyd Lopez and David Cruz. Lopez is a former faculty member of St. Mary's University in San Antonio while Cruz is the anchorman for a local TV station.

Anguiano, Carmen Baudillo and other representatives of COPS (Communities Organized for Public Service) described the concerns of the San Antonio community of Mexican Americans. Willie Velasquez, director of the campaign for voter registration throughout southern Texas, emphasized the importance of voter registration for justice for the Mexican American people.

The group also travelled to Laredo to see a bit of Mexico.

The final Eucharist was celebrated with the mini-pastoral participants by Bishop Raymundo Peña, administrator of the Church of San Antonio.

MACC history filled with Flores' presence



SINGING IS ONLY ONE of Archbishop Patricio Flores' many loves, as evidenced during MACC-sponsored Cinco de Mayo celebrations in downtown San Antonio in 1977, top left. Bottom left, Flores meets with the late Sen. Joseph Montoya, second from left, during a past visit to MACC by the former Democrat from New Mexico. Also pictured, from left, back row, are Paul Sedillo, Jr., director of the Secre-

tariat for the Spanish Speaking in Washington, D.C.; Father Alton Rudolph of San Antonio; Father Emil Wesselsky of St. John's Church in San Antonio; and an unidentified former aide to Montoya. To the right, the official portrait of the new archbishop, September 1979. At right, top photo, Bishop Flores receives a check from Raul Jiménez, Sr., chairman of a fundraising function for MACC. Middle photo,

★ from page 1

an answer right away," Sánchez said.

"We are elated with this decision of the Vatican," added MACC President Father Virgilio Elizondo.

"Bishop Flores is a man of the highest qualifications,

a beloved dreamer who fulfills what he dreams, a believer in the values of human integrity and justice, particularly in regard to the plight of the Mexican American."

Father Ricardo Ramírez, executive vice president of MACC, added that "I think

the total community in the San Antonio archdiocese—not only the Mexican American and not just Catholics—is very fortunate to get Bishop Flores back. Everyone will benefit by the presence of this man who fights for justice and peace for all, who's in the forefront ad-

vocating for the oppressed, no matter what their culture or religion is."

Because Flores was born into a migrant farmworking family, many Mexican Americans feel a special kind of brotherhood with him, as expressed by Alfaro, who also worked as a mi-

grant during his childhood:

"He knows what I've gone through and I know what he's gone through. The struggles he's grown through as a migrant I can relate to.

"When he was ordained to the episcopacy in 1970, I felt like one of my own family had become a Bish-



Flores talks with Sister Alicia Salcido from El Paso, following a talk he presented to the 1976 long-term pastoral students at MACC. Bottom, Flores presents first album he recorded in 1974 to the late Archbishop Francis J. Furey of the San Antonio archdiocese. Watching at left is MACC's president, Father Virgilio Elizondo. Proceeds from the sale of Flores' album were contributed to a scholarship fund

created in his name at MACC in May 1974. Photo by Jesse Photographers. Top right, Flores was instrumental in bringing the then-Sen. Walter Mondale (D-Minn.) to the Center. Photo by Havel Photography. Bottom right, Flores speaks at the Center's fifth-year anniversary banquet in San Antonio in 1977.

Alfaro said. Bishop Flores served as auxiliary bishop in San Antonio until May 29, 1978, when he was installed as fourth Bishop of the El Paso diocese. He was then appointed archbishop of San Antonio Aug. 28 of this year.

In a public statement made the day of his appointment, Flores said:

"I accept the appointment with faith and hope. I am confident that the Holy Spirit will enable me to fulfill the role that will be mine as an archbishop. The Holy Spirit reminds me that

mine is the privilege to teach, to sanctify and to serve. I will endeavor to work with all people.

"... I will be patient and pray that we may all work, worship and grow together so that 'all may believe that Jesus is Lord' sent by our Heavenly Father

to be our Redeemer.

"I am determined to live up to my motto: 'I will work, not for myself, but for all.'"

Flores' installation liturgy will take place Saturday, Oct. 13, at 10 a.m. in San Fernando Cathedral in San Antonio. He will take up residency at Assumption Semi-

nary on whose grounds rests the Mexican American Cultural Center.

For MACC, in perhaps an even more intimate way than for the whole of San Antonio, his arrival will truly be a "Welcome Home."

Plans set for elderly leadership w-shop

Over 400 persons interested in developing leadership within the ranks of expertised elderly are anticipated to gather in Phoenix, Ariz., this February for an Elderly Citizens Leadership Conference for Hispanic Communities.

Coordinated by the Mexican American Cultural Center (MACC), the bilingual, bicultural conference set for Feb. 7-10 will have a three-fold purpose, according to Leonard Anguiano, director of MACC's Pastoral Institute:

—To develop an awareness among the Hispanic elderly groups.

—To build unity among Hispanic elderly groups.

—To address the issues facing the elderly in the areas of housing, health, income, church, family, sociological needs, and other areas of their lives.

In explaining the need for such a conference, Anguiano recently painted a comparison between the elderly and the prophet Moses, who first refused the call of God to lead the Israelite nation.

But God had designated Moses to be the leader and organizer for His people. "And so it is with the Hispanic elderly," Anguiano said.

"While many think they are incapable of leadership, they need to be made aware that their wealth of information and experience can be used to give strong direction to the Hispanic poor living in barrios in the Southwest."

This February conference, then, will deal with ways to foster leadership growth of the elderly, especially for work in their parishes.

Aside from the parish, in their communities alone, elderly can provide instrumental leadership because of their commitments to their neighborhoods. "They aren't going to move even though their neighborhood is becoming dilapidated," Anguiano explained.

The Mexican American Cultural Center has always promoted an assertive leadership role for the elderly because "we realize that only people who have come through great struggles can give direction to others," Anguiano said.



Greetings From my Greenhouse
By MARY MONTOYA
Registrar

Summer . . . going to the beach, having fun, going on vacation. Well, that's not quite what I had this summer, but I did have more than that . . . a very exciting summer full of beautiful students that came to study at our center.

Over 300 students visited our center this summer, and you talk about busy! We had quite a lot of exciting people, especially my seminarians from the Cooperative Seminary Program — they kept me on my toes. Richard, Chris, Don, Pedro, Timoteo and of course, NACHO!

We had the Spanish students practicing their Spanish with me. The words they would come up with. They were beautiful!!! There was Frank Crowley (my copper rose) from St. Louis and Rita Bastien from Denver. Also my sweet and adorable friend, Sister Ann Coughlan from London, England.

In the mini-pastoral courses, we had the Sánchez family from San José, Calif., and Father Warren Dicherry who taught at Assumption Seminary many years ago and who still looks like a seminarian himself!

And then there was the Rev. Jack Shine, who brightened my day when he walked in with six beautiful carnations one morning when I was feeling blue . . . You see, he couldn't make up his mind what he came to study, but he found out soon

after being here only a few days, right, Jack?

During study weeks, we had two families that brought their children, los Ferrer from California and los Romero from Phoenix. Their children really enjoyed the pool in the middle of summer.

And of course there was Chi Chi. Did anyone ever find out who he was???

Overall, we had a wonderful group of students that really enjoyed their stay with us. Our visiting professors, Casiano Floristán, Dr. José Oscar Beozzo, Gustavo Gutiérrez and Ricardo Antoncich did a fantastic job with their courses.

On July 27th, the last day of the courses, Teresa Jean, Richard Blakeslee, Johnny Davila and I were glad it was over, but it was the last summer of the '70's, one I will never forget, because of all our students who made it possible.

MACC students see Chicano play

Chicano Theatre has certainly come of age — especially at the Mexican American Cultural Center (MACC) as another Chicano play, "El Regalo de Diana" (Diana's Gift) was presented at MACC this summer where it received a standing ovation.

Written by playwright Sabino C. Garza of San Antonio, the fruit of five years of patient work brings laughter and sorrow and at times anger to its audiences.

"El Regalo de Diana" attempts to subtly portray how the evils of a materialistic society affect the Chicano family structure, its ideals and values, Garza said.

Set in the Christmas season at a time when the father has lost his job and the financial means for Christmas gifts, little Diana shows how money is not as important as the feeling and atmosphere of familial love during the holiday season.

She demonstrates her innocent non-materialistic nature by joyfully decorating a sickly tree branch with cotton balls to serve as the family's Christmas tree.

In the words of its author, "The play is a mirror of our lives. It is a cross-section of la familia Chicana. Therefore, we are able to see ourselves as we relate to ourselves, our friends and our parents. It is a family play."

ORDER NOW Contemplative Books by a Benedictine Theologian, Juan Alfaro

Christian Liberation

Christian Liberation invites the reader to meditate on the biblical notions of sin and salvation and helps him realize how much they are part of the modern world and its socio-political systems. At the end of each section, the book contains a series of pastoral questions to be discussed individually or in group so that the themes studied will be more relevant for the spiritual life of the reader . . . \$1.95.

Jesus, The Light of the World

This book is a spiritual commentary on the Gospel of John which opens new horizons of interpretation and rich spiritual dimensions. Alfaro has kept the explanations at the level of the average informed reader and made them a source of inspiration for living a Christian life. This book has all the potentials to produce a deep effect in the spiritual perspective of the reader . . . \$3.95

Via Crucis (in Spanish)

The prayers contained within this book in Spanish make the Way of the Cross actual and real. The reader may see him/herself as Pilate, Simon of Cyrene or one of the crowd participating today in a plot involving injustice, discrimination and neglect of persons who need most love and understanding. The entire **Via Crucis**, centered on Sacred Scripture, is a meditation on the Passion of Christ, truly revealing God's infinite love for man . . . \$.75

Cuadernos Biblicos (in Spanish)

Cuadernos Biblicos is the title of a new series prepared by Alfaro that's being published by MACC. The first pamphlet contains an overview of the Old Testament themes of liberation; it will shortly be followed by a similar pamphlet on the New Testament. The contents have been successfully presented in numerous workshops and retreats all over the U.S. Bible study groups will find this material one of the best available in the Spanish language. Its clear and concise language, sound biblical interpretation and sharp perspective of the needs and conflicts of Hispanos make it a must for an updated understanding of the Bible. An English translation will be published in the near future . . . \$.75.

Please send ☐ **Christian Liberation** \$1.95
☐ **Jesus, The Light of the World** \$3.95
☐ **Via Crucis** \$.75
☐ **Cuadernos Biblicos** \$.75

Name _____
 Address _____
 City _____
 State _____ Zip _____

Signature _____
 Enclosed please find: ☐ Check
☐ Cash
☐ Money Order
 TOTAL: \$ _____

Save postage and handling charges by enclosing payment along with your order. Orders under \$5.00 must be accompanied by payment. Postage and 50¢ charge added to all charge orders.

Order from: MACC Distribution Center
 P.O. Box 28185
 San Antonio, Texas 78228
 Phone: (512) 734-8444



Juan Alfaro, OSB

ELDERLY CITIZENS LEADERSHIP CONFERENCE FOR HISPANIC COMMUNITIES

A Bilingual, Bicultural Conference
 February 7-10, 1980
 Phoenix, Arizona

Three-fold purpose:

- ★ To develop an awareness among the Hispanic elderly citizens of their role as experienced persons in their communities.
- ★ To build unity among Hispanic elderly citizens groups.
- ★ To address the issues facing the elderly in the areas of housing, health, income, church, family, sociological needs, and other areas of their lives.

Keynote speaker: Archbishop Patricio F. Flores of San Antonio archdiocese

Cost:	
Registration and materials	\$10.00
Room (\$12/day x three nights)	\$36.00
Meals: Friday and Saturday—Continental breakfast and lunch (no supper included)	\$ 9.00
Thursday night social	\$ 5.00
TOTAL COST	\$60.00

Registration:

Name _____
 Address _____
 City _____
 State _____ Zip _____
 Parish or Organization _____
 Telephone No. _____
 Please comment as to why you are interested in attending this program. _____

Please include a \$10 registration fee with your application (non-refundable). It is advisable to apply at least three weeks prior to the date of the conference. The Center reserves the right to cancel a conference with less than five participants.

Mail all registrations to: Mexican American Cultural Center
 P. O. Box 28185
 San Antonio, Texas 78228
 (512) 732-2156

MACC's Amezcua wins song awards

A man of rich abilities, MACC's own Carlos Amezcua won prestigious honors in the past four months for two compositions he entered in national and international song festivals.

The song "Madre Campesina" (Farmworker Mother) won for Amezcua the highest score in a May 24 Festival de la Canción (Festival of Song) in Corona, Calif. As a result, Amezcua will participate with six other top contestants in a one-month all-expenses-paid study trip to

Medellín, Colombia.

The main purpose of the Corona-based festival was to encourage Hispanic composers to create songs that express the present-day struggle of Hispanics in the United States.

Amezcua's song tells the story of a migrant farmworking woman who is eight-months pregnant, emphasizing the irony that she must pick fruits and vegetables she will never eat because of her poverty. Inside the

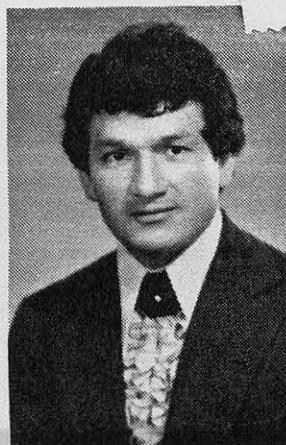
womb, the child cries because of the plight of its mother, Amezcua said.

In early September, Amezcua flew to California to personally record the song for an album of winning entries to be distributed throughout the nation.

July brought Amezcua yet another award, third place in preliminary judging in San Antonio for the OTI (Iberoamericana Television Organization) contest in which one entry from every Latin

American country will compete later this year for top song awards. In the U.S. alone, one entrant was selected from each of six Hispanic-populated cities. In San Antonio itself, Amezcua competed with over 40 other musicians.

"Quiero Cantar Una Canción" (I Want to Sing a Song), Amezcua's composition, is a romantic song about his wife Gloria in which Amezcua thanks God "who gave us life and love," Amezcua said.



Carlos Amezcua

MEXICAN AMERICAN CULTURAL CENTER COURSE LISTINGS FOR SPRING 1980

mini...pastoral

English: Jan. 7-24, 1980 at the Mexican American Cultural Center

This concentrated course in pastoral ministry held Monday through Saturday is designed for laity, seminarians, religious, and clergy who are working with or preparing to work with the Spanish-speaking, especially Mexican-Americans.

Areas to be studied:

Anthropology
History
Pastoral Dimensions

Music
Migrants
Family Life

Popular Religiosity
Art
Theology

Liturgy
Catechetics

Cost:

Registration \$ 10.00
Tuition 150.00
Room and Board 200.00
Activities Fee 35.00
Total: \$395.00

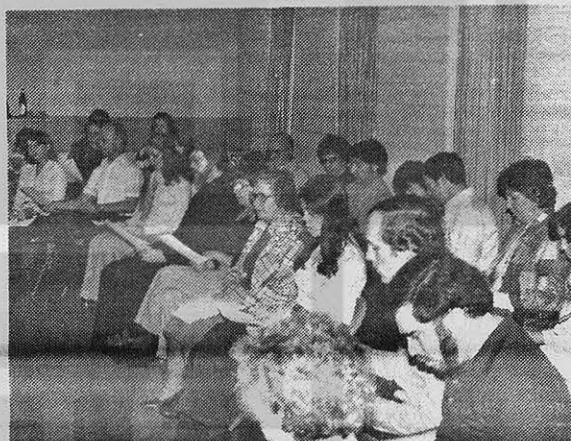
Address inquiries to:

Mexican American Cultural Center
Coordinators of the Mini-Pastoral Program
3000 West French Place
San Antonio, Texas 78228
512-732-2156

Registration Form: English Mini-Pastoral: Jan. 7-24, 1980

Name _____
Address _____
City, State, Zip Code _____
Telephone Number _____
Position, Diocese _____
Religious Community _____
Reason for participating in mini-pastoral: _____
Lodging at MACC: Yes _____ No _____
Include the \$10.00 registration fee with your application (non-refundable). Enrollment is limited. It is advisable to apply by Dec. 17, 1979. The Center reserves the right to cancel a class with less than five participants. Return this form to:
Registrar
Mexican American Cultural Center
3019 W. French Place
San Antonio, Texas 78228

OTHER MINI-PASTORALS: English, June 23-July 11, 1980
Spanish, June 2-20, 1980



PARTICIPANTS in a past English mini-pastoral course.

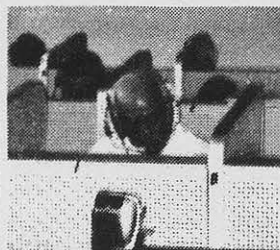
Faculty:

Juan Ignacio Alfaro, OSB
Leonard Anguiano
George Dyer, OP
Virgilio Elizondo
Angela Erevia, MCDP
Dorothy Folliard, OP
John Linskens, CICM

Ricardo Ramirez, CSB
Carlos Rosas
Pablo Sicilia
Invited Speakers
Sundays and evenings:
"Convivencia Mexicana"
Liturgical Celebrations

Some scholarships available. Apply early.

Spanish Language Courses at MACC...



Students practice in MACC's language lab.

- ★ Jan. 7-March 7 (Three-week mini-pastoral program followed by six-week intensive Spanish) or
- ★ Jan. 28-March 7 (No mini-pastoral, only intensive Spanish), also
- ★ March 17-May 1 (Intensive Spanish)

The philosophy of the Language Institute is to help participants appreciate the beauty and richness of the Mexican American culture and language. Learning happens within the bilingual, bicultural ambiente of the Center.

It is our goal to show the beauty and richness of the Hispanic Language through a comprehensive intensive program in Spanish.

We strive to prepare people to better live in our multilingual reality. Language learning is part of a total cultural experience at MACC involving the participant in community living and sharing. Films, liturgies, lectures and field trips all add to the total program at MACC.

Faculty:

Carlos Amezcua, M.Ed.
Ricardo Jimenez, Ed.D.
Fernando Larios, M.Ed.
Martha Elena Medina, M.A. cand.
Maria Elena De Santis, B.A.

Costs for six weeks:

Registration \$10 (no-refund)
Tuition \$330
Room & Board \$420
Activity Fee \$30
Lab & Materials \$30
Total: \$820

★ Jan. 7 - March 7 course: \$1,215 Total ★

Books and materials are a separate expense. Spanish Bibles are standard materials.

For extra-curricular activities, students provide for own transportation, gas or bus money.

REGISTRATION FORM - LANGUAGE INSTITUTE

Name _____ Date of Birth _____ Sex _____
Address _____ Phone _____
City _____ State _____ Zip Code _____
Level: Beginning ☐ Intermediate ☐ Advanced ☐ For: Native Speaker ☐ Non-native Speaker ☐
Course Dates _____ Housing at MACC: Yes ☐ No ☐

Return with \$10.00 registration fee to:

Mr. Ricardo Jimenez, Director
Language Institute
Mexican American Cultural Center
P.O. Box 28185
San Antonio, Texas 78228
Phone: (512) 732-0998

I have worked pastorally with Hispanic people. ☐ yes ☐ no

I have some Spanish/English language training. ☐ yes ☐ no

I do speak a second language,
which is _____

Evaluations are conducted at the beginning of the sessions to better determine at which level each participant begins.

Registration Fees

Include the \$10 registration fee with your application (non-refundable). Enrollment is limited. It is advisable to apply at least three weeks prior to the date of the course.

The Center reserves the right to cancel a class with less than five participants.

A limited number of partial scholarships are available. Please write for further information.

Center's efforts extend beyond MACC's walls ...

Ereivia conducts workshops, talks in Hawaii, Japan

It's amazing, the interest people have in what is happening at the Mexican American Cultural Center (MACC).

So read a recent postcard from Sister Angela Ereivia, MCDP, a MACC staff member who left in early July for a year-long sabbatical in Asia and Europe.

"I've had many opportunities to tell our story of MACC," Sister said about her travels so far.

During her absence from the pastoral department at MACC, Sister will visit such places as Hawaii, the Philippines, Japan, India and European countries. In Madrid, Spain, she will enroll in a pastoral institute at the University of Salamanca.

"The whole trip since I left San Antonio has been very interesting," Ereivia said. "People have been very gracious with me."

In Hawaii and Japan, Sister has conducted workshops for the U.S. Navy on religion and Mexican American culture and traditions.

Linskens teaches theology classes in southeast Asia

While the eighth academic year begins at the Mexican American Cultural Center (MACC), at least one faculty member is noticeably missing in body but not in spirit as Father John Linskens, CICM, continues his annual fall travels in Asia.

Since his arrival July 10 in Japan, Linskens has been teaching classes in theology and conducting retreats for nuns, priests and seminarians in Japan and the Philippines.

During his four-month journey, Linskens will stay with members of his community in Japan, Taiwan, Hongkong, Manila in the Philippines where he is now until Oct. 7, from where he'll travel to Singapore until Oct. 10.

From Oct. 10 until Nov. 5, he will visit his home country, the Netherlands, before a stop in Largo, Fla., prior to his return to San Antonio Nov. 8.

During part of his journeys in Taiwan, Hong Kong and the Philippines, Linskens was joined by Sister Angela Ereivia, MCDP, another MACC faculty member.



RICHARD BLAKESLEE, left, and Ignacio Gameros stroll along one of the sidewalks on the Center's campus between classes during the MACC-St. Meinrad Cooperative Seminary Program. Photo by Ernest Estrada.

MACC contributing to Concilium journal

The Mexican American Cultural Center (MACC) is contributing immediate input into a journal well-known for its role in shaping world opinion.

With the May 1978 appointment of President Father Virgilio Elizondo to the editorial board of Concilium, an international journal of theology published in several languages, MACC is helping edit an issue to be published in 1981 that will focus on tension between the Church in first and third world nations.

Because of the role MACC plays as a bridge between the

two Americas, Elizondo was asked to serve on Concilium's editorial board to a fill need for a link between the northern and southern hemispheres.

Board members, who include such famous theologians as Dr. Karl Rahner, Dr. Hans Kung and Dr. Edward Schillebeeckx, meet once a year to discuss the condition of the state of the Church around the world.

Based on those discussions, the board extracts key themes to be investigated and written about during the next year.

MACC honors Mexico bishop at special Mass

Mexico City's auxiliary bishop, Francisco Aguilera, was honored at MACC this summer as staff, faculty and friends held a pre-ordination ceremony for him at which time he was presented symbols of the episcopacy.

Bishop Aguilera was one of the key people instrumental in proposing the idea for the Center back in 1972 and has assisted with programs and projects at MACC on several occasions since.

Along with the presentation of the bishop's symbols at the pre-ordination Mass, names of famous ministers, priests and sisters of Latin America were enumerated to recall the Latin American Christian traditions.

After his return home from MACC, Bishop Aguilera was ordained Aug. 15 in Mexico City at the Basilica of Our Lady of Guadalupe.

July brings close to MACC-St. Meinrad Seminary Program

By FATHER RICARDO RAMIREZ, CSB

"We have been challenged in a way that we could not have been at our home seminaries" — such was the general opinion of the participants in the Mexican American Cultural Center (MACC)-St. Meinrad Cooperative Seminary Program.

July marked the end of the seven-month program that began in January with the mini-pastoral course.

This year, there were eight participants in the program, coming from various parts of the country and different backgrounds. They included: Chris Chávez, Peter Navarra, Don Wolf, and Tom Perrier from St. Meinrad's; Joseph Gilligan from the Atonement Friars; Timothy Kruse from the Augustine Recollects; and Richard Blakeslee and Ignacio Gameros from the Sacred Heart School of Theology, Hales Corners, Wisc.

The mini-pastoral in January was considered "a real high" by the students as they mingled with 40 other members of the mini-pastoral to create a community spirit of joy and excitement over their call to Hispanic ministry.

The mini-pastoral was followed by an intensive language program that lasted several weeks. The students said they considered this

period difficult because they had to discipline themselves into a lifestyle considerably different from the mini-pastoral experience.

The seminarians then traveled to Mexico for an extended study-tour of Monterrey, Mexico City, Puebla, Tehuacán, Oaxaca and other areas of historical, cultural and religious importance. The highlight of this part of the program was Holy Week, spent in the high sierras of the diocese of Oaxaca among the indigenous people of that area. The seminarians worked hand-in-hand with the native clergy and other seminarians of that region.

Upon their return to San Antonio, program participants, immediately started preparing themselves for a month-long internship in various bicultural parishes of San Antonio.

Participating parishes were Our Lady of Guadalupe, St. Jude's, St. Philip's and St. Timothy's. The seminarians lived and worked in those parishes doing hospital and home visits, and family ministry.

After a short vacation in early June, the students returned to MACC to participate in the various specialized study weeks taught by MACC's Father John Linskens, CICM; Father Juan Alfaro, OSB; and Father Virgilio Elizondo; and visiting lecturers Father Gustavo Gutierrez from Lima, Peru; Father Ricardo Antoncich, SJ, Lima; and Father Casiano Floristán, from Spain.

In spite of the intensive summer heat of San Antonio, the participants were able to successfully terminate their experience at MACC. We wish them well and pray that whatever they may have learned at MACC will serve them in their future life and ministry.

Ramirez's family catechism finds its way to India

A family catechesis developed in Mexico by Father Ricardo Ramirez, CSB, has found its way to parishes in North India.

Father Matthew Uzhuthal from the diocese of Patna in North India, a student at MACC this spring, became impressed with Ramirez's catechesis and carried it back to India to use as a model for a catechesis he created.



CONGRATULATING MEXICO CITY'S recently ordained auxiliary bishop, Francisco Aguilera, are MACC's Fathers Virgilio Elizondo, left, and Ricardo Ramirez, CSB, right.

...working to influence Hispanic ministry

Faculty continues role in national w-shops

Faculty participation in workshops and seminars away from MACC has always been an important part of the agenda at the Mexican American Cultural Center—and these past six months have proved no different.

In late August, at the Conference of Major Superiors of Men (CMSM) at St. Benedict's College in Kansas City, MACC President Father Virgilio Elizondo presented an analysis of the pope's statement to the bishops at Puebla as it related to the whole Church, and especially the Church in the United States.

"The whole emphasis of that talk was on how we as

ministers of the Gospel are called to be ministers of truth, not an abstract or theoretical truth, but truth as it really affects the human situation—historical truth, concrete truth," Elizondo said.

In mid-July, the Catholic Mission Council of Washington, D.C., held a workshop in San Antonio.

Called "The Missionary Nature of the Church," the workshop was conducted by Father Tony Bellagamba and Jo Ann Weber at Our Lady of the Lake University. MACC staff members gave theological presentations to the 43 members of that workshop:

Elizondo discussed aspects of Hispanic vocations and popular religiosity. Father Juan Alfaro, OSB, reflected on the meaning of mission in the Scriptures. Justice in the life of the Christian was discussed by Sister Dorothy Folliard, OP.

Earlier this year in late April, MACC was again called upon, this time to speak before religious educators from across the nation about pluralism and cultural differences and how they can be viewed as enriching gifts to society from the viewpoint of the gospels.

That presentation was given at the conference for the National Association of Diocesan Directors of Religious Education in New Orleans April 24.

During that same month, in the diocese of Santa Rosa, Calif., MACC conducted a three-day workshop on "The mission of the Church and the Hispanic" for 100 priests and their bishop, the Most Rev. Mark Hurley.

"At that study week, we tried to help the priests look at the reality of the Hispanic American, theologically, historically, existentially, politically and through economic and social questions," Elizondo said.

In yet another workshop, this one in mid-March, Elizondo presented a biblical reflection on the New Testament concept of ministry to members of the National Federation of Priests Council in Boston.

The evaluations that have come from the workshops indicate that the seminars were an overwhelming success, Ramirez said.

Inter-American Catechetical Project approaching final edition

Work on the ongoing Inter-American Catechetical Project progressed several steps further as team members from Mexico City, Mexico; Bogotá, Colombia; Montevideo, Uruguay; and San Antonio came together at MACC for their annual summer meeting.

The catechetical project, now in its fourth year, represents an attempt to create a catechism for adults that will take advantage of the traditional symbols of the faith but will bring a contemporary or modern interpretation to them, said MACC President Father Virgilio Elizondo.

"We're trying to do this

on a very local grassroots level but at the same time be very conscious of other team members' countries and cities so that once the collection is produced, it might be used anywhere," Elizondo said.

Montevideo's preliminary edition has already been published while Colombia is on the verge of publicizing news about its pilot project. The San Antonio edition will come out around Christmas, with Mexico City soon to follow.

All editions will eventually be pooled into one small book for adult education use, Elizondo said.



AGAINST A BLAZING BANNER proclaiming "Leadership as Leaven", MACC President Father Virgilio Elizondo celebrates the closing liturgy at an August conference of 600 major superiors held in San Antonio.

Elizondo, Rosas participate in Mass for major superiors

Responding to a call to be "voices for the voiceless," particularly for the Hispanic peoples in this hemisphere, over 100 major superiors of religious orders from throughout the United States toured the Mexican American Cultural Center in late August.

The tour was part of activities held during the National Leadership Conference of Religious Women (LCWR), an annual event held this year in downtown San Antonio.

During the conference, Sister Mary Ellen Sheehan, IHM, an assistant professor of systematic theology at St. Michael's University in Toronto, delivered the key address, calling religious women to concentrate on ministry with the large Hispanic populations who are often found in society's low-

est economic and social brackets.

In response to her challenge, 100 of the 600 superiors interested in preparing their sisters for work with Hispanics visited MACC. After lunch at the Center, they toured MACC's facilities and heard Executive Vice President Father Ricardo Ramirez, CSB, describe programs which MACC currently offers in response to the needs of Hispanics.

Later in the week, MACC again became involved in the Conference as President Father Virgilio Elizondo celebrated the closing liturgy for which Mariachi music and dance were provided by MACC's director of music, Carlos Rosas, and musicians and Danzantes (religious dancers) from his parish in San Antonio.

Cultural awareness seminars spread to include 14 for Navy

An idea initiated by a former Navy Chief of Chaplains, now Bishop John O'Connor of New York, proved exceedingly effective this spring and summer around the world as representatives for three minorities presented 14 seminars on "Ministry and Minorities" for U.S. Navy chaplains.

Minorities zeroed in on were blacks, Filipinos and Hispanic Americans.

Conducting the Hispanic segments for the seminars were MACC's own Sister Angela Erevia, MCDP, and Fathers Virgilio Elizondo and Ricardo Ramirez, CSB.

Those giving workshops for the blacks were Drs. James Cone, Lawrence Jones, Henry Mitchell and Herb Edwards; and for the Filipinos, Sister Caridad Guidote and Ruth Prudente.

According to Ramirez, the goal of the seminars was to increase awareness of issues and problems inherent in both cross-cultural communications and in ministry within a community which is ethnically, culturally and religiously pluralistic.

The seminars were designed to foster a rekindling of the prophetic voice and action of chaplains in the Navy, Ramirez said.

Identified in the seminars were the major events and trends in the history, cultural and religious development of blacks, Hispanics and Filipinos in the U.S. and especially in the Navy.

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Rosas finishes 11 new songs

Eleven songs in Spanish for congregational singing based on phrases from the Apostles' Creed will soon be ready for distribution from the Mexican American Cultural Center (MACC) bookstore, according to Carlos Rosas, MACC director of music and composer-in-residence.

"Each song synthesizes a lesson about the Creed," Rosas said about 11 pieces he wrote during the past two years that will soon be available in cassette and

book form for church musicians.

Included in the 11 songs is "Amar y Servir" (To Love and Serve), which calls Christians to be not only persons of prayer but also, people who love and serve humanity, Rosas said. "From such a life of love and service, prayer comes naturally."

"El Dios Campesino" (The Farmworking God) reminds farmworkers that God works and walks beside them in the sweat and dirt of their work

days and in their struggles for justice—and not only during their morning or evening devotions before immaculate statues of Mary, the saints or a crucifix.

"El Profeta del Barrio" (The Prophet from the Neighborhood) proclaims that just as Jesus was not considered a prophet in his own town of Nazareth, likewise there are "prophets" within the barrio like Juan Diego of Guadalupe who are ignored because of their poverty, low status or lack of education.

However, like the Lord, they have an important message about the love of God for the poor, Rosas says in his song.

The 11 songs make a total of 52 published and the fifth publication since 1975 by the composer whose music is sung throughout parts of the United States, Mexico, Europe and South America.

Rosas says he writes for "the average singer," employing a range of not more than seven notes usually. "My songs follow a simple melody," Rosas explained. "The music and rhythm come out of the natural culture of the people, spiced with a Mexican flavor."

All have been "tested" at his parish church, San Juan de los Lagos, in San Antonio because "the response of the people in my parish gives me a very good idea of how it will be accepted in parishes throughout the U.S. and the world," Rosas said.

As part of that program, Sanchez will work at MACC for a three-month training period after which MET "will look for another job for me that I'll stay permanently with unless people from MACC need me here," Sanchez said.

While at the Center, Sanchez will work closely with Dolores Peña, MACC bookkeeper.

Prior to her work here, Sanchez and her family worked in sugar beet fields in Minnesota, which they have done for five summers.

Migrant program participant comes aboard secretarial staff

Answering phones and taking messages are only two of the ways Lorraine Sanchez spends her days as a new secretary-receptionist at the Mexican American Cultural Center (MACC).

The 1979 graduate of



LORRAINE SANCHEZ

Info officer added to Development Staff

The Mexican American Cultural Center (MACC) recently acquired a new Development staff member as Carol Pearson joined ranks in mid-August with Ruben Alfaro.

Coming from Boone, Ia., Pearson's new responsibilities will include editing the MACC newspaper, creating brochures, writing news releases, printing photographic work and working with visiting media personnel.

Pearson is one of approximately 45 young people in San Antonio alone who are part of an Austin-based volunteer program called Volunteers for Educational and Social Services (VESS).

She graduated in February from Iowa State University in Ames, Ia., with a bachelor's degree in journalism and mass communications. Before coming to MACC, she worked as a staff reporter

and photographer for the Boone News-Republican, a daily newspaper in her hometown.

"I feel really lucky to be working at MACC, to be in

the midst of such an enormous amount of creativity, intelligence and deep thinking that's pooled into one staff at one location in one city," Pearson said after her arrival in mid-August.



CAROL PEARSON, right, discusses story ideas for the MACC newspaper with Father Ricardo Ramirez, CSB, the executive vice president of MACC.



JANIE DEAN, who has been working in the Pastoral/Leadership Institute as that department's secretary, takes time to visit with a participant in a Catholic Campus Ministry Association Workshop held in mid-September at MACC.

Pastoral-Leadership hires new department secretary in June

Open the door to room number 4 in the administrative office building at MACC and chances stand that you'll look right into a smile from the new Pastoral/Leadership Institute's secretary, Janie Dean, who joined the MACC forces last June.

Working closely with that institute's director, Leonard Anguiano, Dean is responsible for assisting all Pastoral/Leadership Institute faculty members with secretarial and correspondence work.

Greeting people and working in a secretarial position is nothing new for this friendly, soft-spoken, courteous woman. From 1971-1973, Dean worked as one of two secretaries to the City Council in San Antonio under Mayors John Gatti and Charles Becker.

At that time, her office also held the city's public information office, providing her with numberless opportunities to deal with large groups of people. "I grew to really enjoy greeting people," Dean said.

In assessing her work experiences at MACC since June, Dean said, "I find the atmosphere cool, relaxed and enjoyable in working here."

She added that because she already knew some of the other staff members at MACC when she began here, she immediately sensed a "home-type feeling". For example:

Anguiano and Dean grew up in the same area of San Antonio. "Although I did not know him personally, I know what neighborhoods he talks about (when he speaks of the barrios) which makes work interesting for me."

And while Dean never

knew MACC President Father Virgilio Elizondo well, she knew his parents and would often visit their neighborhood grocery store located two blocks from their home.

Dean and her husband, Raymond, a driver for Via Metropolitan Transit, have two children: Jennifer, 9, and Jessica, 2. They live at 415 Bradford in San Antonio.

Sanchez to leave MACC for work with archbishop

The naming of Bishop Patricio Flores as the next archbishop of San Antonio brought a special joy to one MACC staff person in particular, Myrtle Sanchez, who previously served as Flores' secretary when he was an auxiliary bishop in this archdiocese.

Shortly after Flores' appointment was announced in August, Sanchez was offered and accepted a job to work once again for him as his secretary. Consequently, she will be leaving MACC's Development Office where she has been secretary under Ruben Alfaro since last October.

She will officially begin work with the new archbishop Oct. 16.

In a recent interview, Sanchez said that while she will be extremely happy to work again at the Catholic Chancery Office under Flores, she added that "it's been a great experience for me working at MACC."

"Now that I've been here, I've really felt the *ambiente*," Sanchez said. "I've enjoyed the friends I've made and will miss them when I leave."

- strictly used for appropriate occasions
- 27 The Protestants of various denominations brought chorales, Psalms, Anthems, Hymns, Motets, Cantatas, Passions and Oratorios - an international repertoire - Kalleys translated, taking the first steps toward a Protestant hymnology in Brazil
- 54 first Protestant service in Brazil March 1630
- 64 splendid music in Recife during the Restoration, after the Dutch were forced to leave, was result of a fusion of Protestant and Catholic musical forms which had flourished during the Dutch period in Brazil good organ makers in Brazil as a result of the Dutch period
- 90 Lutheran congregations used German hymnals - during first and second World Wars, government forced use of Portuguese in the services - after the wars, went back to German except for one Sunday per month
- 92 pipe organs popular - in Petropolis, during 1st World War, got accustomed to Portuguese and after the war felt a need for services in Port., and small hymnal made in that language - now, all in Portuguese except for an additional service in German, once a month
- 104 1850's - services conducted in harbor on board ships in Rio - in all the services conducted by these missionaries they always had Protestant songs, however, in English and chosen from the great English-American hymns of the era
- 105 1855-1932 - organization of hymnals as a rule consisting of foreign hymns translated into Portuguese
1932-1960 national production took place with the appearance of inspired poets and composers - formation of choirs which sang the great Protestant music, motets, cantatas, oratorios, passions - improvement of congregational singing
- 108 2nd half of 19th cent missionary movements in Port, permitting the creation of a heritage of hymns in the language of the country - Until then, Prot. music had been with the languages of origin of foreigners brought there temporarily or permanently, German and French Calvinists in Baia de Guanabara in 16th cent - Dutch in the Northeast in 17th cent ; English with Anglicans and American missionaries and Lutheran Germans in first half of 19th cent - however, the hymnals in Port. referred to in this chapter only commenced to come out near the beginning of 20th cent.
Roberto Reid Kally and Sara Kalley responsible for first great hymnal - probably first Prot. hymns sing in Brazil in Port were those in Sunday School led by Kalleys - He had written them in Madeira some time before. - Salmos e Hinos first printed 1861 - this the first Prot. Brazilian hymnal - base of many other collections - also made
- 111 Musica Sacra "Let us remember, also that there should be great solemnity and reverence in the style of singing praise to God Almighty, however, the custom of pronouncing the words very slowly does not correspond with the holy joy which should characterize the worship of those redeemed by Christ's holy blood." "The principal matter, however, is the offering to God of a heartfelt praise, and sad it would be in the use of this little book, if anyone were induced to give greater attention to the music than to the words which are expressed by means of it"
- 140 Primeira Igreja Presbiteriana Independente, now Catedral Evangeliza de São Paulo - while waiting for their pipe organ to be a possibility used two harmoniums, one above, with the choir, the other down in the nave, where eventually the choir also sang.
- 146 Used Hymn of the Month in this church at time book was written 1960 Igreja Presbiteriana de Araraquara SP 1946, choir members agreed to this covenant.

Gertrude Luppe
Musica Sacra Evangelica no Brasil

by Henriqueta Rosa Fernandes Braga

Livraria Kos mos Editora - Erich Eichner and CIA LTDA.

Rio de Janeiro - Sao Paulo - Porto Alegre

- 1st period, 16 and 17th cent - sporadic sacred musical accomplishments, or temporary in foreign languages, German, French (Calvinists) and Dutch Reformed - long break between 1st and 2nd periods because of Inquisition, so few non-Catholic activities -
- 17 2nd period, 1st half of 19th cent - Anglicans and Lutherans with their respective liturgies, continuing use of church music in their own tongues -
- 3rd period from 2nd half of 19th cent to 1960 distinguished by stability and use of vernacular, this phase had two distinct phases: first, a period of Formation (1855 to 1932) with the establishment of various Protestant churches with a national character, which today flourish, and their respective hymnals - 2nd, a period of Consolidation (1932 to April 15, 1932) Eleventh World Sunday School Convention which brought to Brasil the illustrious sacred musician Dr. H. Augustine Smith, whose action in preparation of the local choruses was of decisive importance for the Evangelical national music, especially in putting in first place congregational and choral presentations.
- Congregational singing has been a constant united influence thru all three periods - The evangelical church has got the Brazilian people used to singing
- 19 Council of Laodicea - people not allowed to sing Psalms, Amens, Kyrie and Hymns and some Doxologies - sometimes permitted at Christmas and Easter as a special concession. - Before this time Gregorian Chant used as Canto Salmodica (~~monophonic~~ only by the celebrant) canto responsorial (alternation of Psalm solo with refrain or simple Amen or Aleluia song by the whole assembly, or Canto antifonica (people in two groups, singing alternately sacred verses). With Luther in 16th cent, developed chorale to be sung in the vernacular by the congregation - this became the center of the Lutheran liturgy
- 20 Chant had as its roots : Hebrew music, from the Psalms sung in the synagogues and adopted by the first Christians ; Oriental music, the source of the ornamentations ; Greek music, which had to do with theory and notation.
- 23 Luther did not abolish the Mass as a musical form, but established its use in the common tongue with the possibility of substituting the portions of the Ordinary by chorals and of the Proper by chorals having to do with the church year. The Lutherans usually used the Missa Breve, which was reduced to the Kyrie and Gloria.
- 26 Anthem (Antifona) which appeared in England in 16th cent, was the Prot. ~~English~~ equivalent of the Latin motet - - Bach and Handel the highlights of the 18th cent - this was also the time of many of the first great English hymn writers - many of these written to be read after the sermon, but immediately adapted to traditional melodies so they could be sung - others, much later, inspired various composers to write original melodies - Gospel songs in 19th cent We must not judge them at first sight as a decadence - their simplicity was determined by the nature of the work they were used for, preaching to large heterogeneous groups of people - Still today, as in the time they evolved, they have a right to survive, under the condition of being
- 27

- 146 "Convinced of the value of music and singing in the adoration of God, and as a sign of gratitude to God for the privilege that is offered me in dedication of my voice to the praise and blessing of His name, I promise to participate in the choir of this church in the spirit of worship and of service to God, being faithful and punctual in ~~of~~ the carrying out of the the obligations implicit in this resolution and not relinquishing this service unless I may have reasons that I could loyally present to my Savior." "I sign this agreement in the expectation that the divine grace will help me, liberating me from vanity and pride in the use of my gifts, and helping me want to use them to please God and for the love of the souls to whom, by means of the song, I may be able to carry the message of the Good News of Salvation." "May God help me to do this. Amen"
- 148 Colporter Antonio Barbosa, in his travels in the interior of Paraíba at the beginning of this cent., at the same time he came upon believers due to simple Bible reading, had the surprise of hearing them sing words of Prot. humns with the music of Catholic prayers. This was explained by the spread of hymnals without music in groups where Prot. had not been before
- 149 UMPI - União de Mocidade Presbiteriana Independente
- 168 Hora Diniz Lopes grad of Westminster Choir College - later at Bennett College in Rio
- 169 Methodist churches - The hymnal used from the beginning was Salmos e Hinos - There was brought out, however, in 1931, a new collection entitled Alaluias under the direction of Prof. Erasmo Braga and prepared by a commission of Brazilians and missionaries, which was supposed to be officially adopted by the Meth. church in Brazil - It had 470 numbers, hymns and other liturgical numbers, with music. In spite of being adopted as the official hymnal of the denomination it was used in various churches, principally in Rio Grande do Sul where its compilers were best known. in 1943 and 1951 there have been editions - few churches have yet adopted it, mostly in the south. Lately the Council of the Meth. church of Brazil has recommended the adoption of Hinário Evangelica, but the great majority of their churches still prefer the old collection Salmos e Hinos, now in its 99th year of inestimable service to the Prot of the nation
- 1923 Cantor Cristão collected principally by Solomon Ginsburg, has been officially adopted by Baptist churches of Brazil
- 204 1956 first performance of Eucharistic Office by Maraschin for Episcopal church
- 223 After the first world war, with the loss of more than two thirds of its territory by Hungary, the Hungarian Reformed church which up to that time had prospered and had been united in a large Synod had great hardships. Many believers, left the country after the foreign occupation. Many went to ~~Br~~ So. America, where the majority made Brazil their second country - first settlers did not have pastors of their own and were helped by Presbyterian pastor in SP later had their own pastor - Hung. Reformed church officially established 1932 work grew - Hung. became rooted in the country and so services usually conducted in Port, but some services for older people and for recently arrived people, held in in Hung. Salmos e Hinos used at first 1945 followed by Hinário Evangelico - in Hung. services used "Enekeskönyv" Magyar Reformátusok Haznalatata (Hinário para uso dos Reformados Magiares) 1921 Decebre, Hungary, which has the 150 Psalms and 340 other hymns, total of 490 songs. Among these are beautiful chorales and many numbers by Hungarian composers,

- 224 A new hymnal with the same title 1948 in Budapest is beginning to be used in Hung. services. It contains 513 numbers, the same 150 S^a Psalms, but in the discursive (spoken?) rhythm used in Hungary at the time of the Reformation and with the melodies adapted by Luis Bourgeois in the Genevan Psalter, and 373 other songs, among which one notes copious production of Hungarian music, chorales and some anglo-american hymns known world wide
- It is interesting to note that these two hymnals are really, revisions of a much older collection, dated 1771, which after having been deformed (distorted) in less happy editions, returned to the primary sources of reformed hymnody, so that since 1948 there have been provisional editions which tend toward a future perfecting.
- 238 among apinages Indians, north of Goias, 18 ~~mi~~ km. from Tocantinopolis (old Boa Vista) These indians speak their own lang and Port, they easily learn the hymns and like to sing them often, especially on moonlight nights
- Horace Benner and other missionaries translated hymns into Tupi and Ge, both spoken in the forests of Para. They began by adapting Prot words to indigenous melodies, but they obtained better results in preparing new hymns both words and music. Thus, using the melodies of anglo-american hymns, ~~xxxxxxxxxxxx~~ translated the words or adapted them or wrote entirely new words, so that now they have Prot. hymnals in Topi and Ge.
- 245 Dr. Nelson Araujo ex-Prefect of Dourados and old worker at the Mission Caiua out of the Hospital Evangelico de Dourados
- 266 Leo Schneider, composer of oratorio Jesus Nazareno
- 271 CAVE Centro Audio-Visual Evangelico
- 272 One section of Conferação Evangelica de Brasil is Hinologia
- 7 One of the common problems of all Brazilian Protestantism is that of its hymnology. This, while very rich, is demanding the work of selection and revision because in general, the text of the hymns presents imperfections due not only to the fact of being in large part translations of other languages, (which limits the liberty of the author, obliging him to fit his efforts into pre-existing melodies, contrary to the better method of composing music to fit the text to be sung) but also the fact of these translation having been made by foreigners who, while well-educated and students of the language, are not able to penetrate its essence and use it as well as a native poet could. Sara Kalleys are the best of all the foreign authors
- Among the few examples of hymns produced by natives, in the the incipient (?) phase of Portuguese-Brazilian hymnody, may be mentioned Jose Manoel da Conceição, Antonio Jose dos Santos Neves. Later these were jointed by Luiz Vieira Ferreira, Manoel de Arruda Camargo, Julio Riberto, Leonidas Silva, João Gomes da Rocha and others. (vaious dates latter 19th cent and 1st half 20th.)
- 277 The first proposal for a revision of the evangelical hymns in Port was presented by the Sub-Commission of Publications of the old ~~Exa~~ Comissão Brasileira de Cooperacão in Dec. 1933. On being organized, the Confederação Evangelica do Brasil received from this body the study already started and set up a special commission of representatives named by the respective churches to continue it: It was the Comissão of the Hinario. This met for the first time in June 1936. This labor resulted in the Hinario Evangelico, published in Rio in 1945, had 230 hymns (words and music). "accompanied with competent melodies", other editions to 1958
- 278 Without doubt, they succeeded in ~~ex~~ a general raising of the level of hymnology,

the selection of the best hymns and the conduct of a critical and inspired revision of those whose poetic or musical text required it. One must recognize the ingratitude of the task. The weight of tradition and the sentimentalism with which people stick to the hymns they are accustomed to hear and to sing represent, up to a certain point, a great hindrance to any innovations.

278 The Hinarío Evangelica was produced and pleased many, but ~~no~~ did not satisfy the majority. The Confederação Evangelica de Brasil had set itself to produce the best that it was given them to do. The members of the commission, poets and musicians, dedicated themselves to the priority of this work which had been committed to them. Brazilian Evangelism recognized the merit of the effort and praised the work of the organizers of the new collection of hymns, but they were not unanimous in accepting it as the official hymnal in their churches, as a substitution (successor) to the old collections, for the proven fact is that a ~~substitution which is superior to the one it substitutes~~ substitution demands superiority in comparison with the one it substitutes, and it has not been verified that in part (the words) it is not completely free of imperfections, above all concerning the loss of original meaning in certain hymns which were modified (without even being labelled altered) and one may well deplore the omission in songs of many original stanzas (which occurs in 150 hymns). Besides this, it lacks evenness in its various sections, some are well provided for, others have very little. Historic hymns, which might ~~xxx~~ play a new and stimulating part in Brazilian hymnody so much as yet do not appear in any national hymnals enough to point out reaffirmations of the evangelical spirit in different epochs and countries, have not been included. Note also the absence of one definite criterion in the choice of hymns which make up the collection. Another fault of the collection is rather large, above all that of making a modernly organized hymnal, and the lack, in the musical education, of indices giving the indispensable information concerning the hymns: their authors, translators, composers and other information that make a work more valuable and facilitates its use and which is so abundantly encountered in Salmos e Hinos, permitting ~~xxxxxx~~ it to be classed with the best collections of other countries.

279 However, Hinarío Evangelico made appreciable gains: a greater number of Brazilian authors, Al. Almeida, A. de Campos Gonçalves, Isaac N. Salum, Jeronimo Gueiros, M. Porto Filho, Otoniel Mota and Rafael Camacho, among others, and from the musical point of view, the inclusion of some chorales of Bach, the most valuable heritage of Protestant church music in its congregational expression. ~~xxxxxxx~~ 119 are by Sara Kalley.

293 Panorama of Prot. sacred music in Brazil - Hymnals - there is an abundance. Chorales, Psalms and protestant hymns of anglo-american origin constitute the bases of these hymnals, among which Salmos e Hinos remains the preferred one. There were initially many translations prepared by the foreign missionaries, but soon began to appear translations, adaptations and original works by elements of the country, becoming a valuable resource. This happened both with words and with music, however, Prot. composers of Brazil have not appeared as often as writers.

- 301 In the Lutheran Orphanage in Moreira (Município de Taquara RD) the song for opening the family worship is called "Hymns of the week" as it remains the same for 7 days, ~~xxxx~~ with the aim of enriching the repertoire of the children. They also use the same hymn during the week at the beginning of the classes in the parochial school, where the orphans learn their first letters.
- 303 alumnus of Instituto Jose Manoel da Conceição - João Wilson Faustini - Westminster Choir College thru his initiative Seminars in Sacred Music during the holidays at the Institute.
- 313 Magazines which carry articles about church music include Sacra Lux, Almanaque Evangelico, Revista de Cultura Religiosa, Biblioteca Evangelica (extinct) Unitas, Cadernos de O Estandarte, Voz Missionaria, Bem Te-Vi, Cruz de Malta, O Exemplo, Estandarte Cristão, and newspapers: O Cristão, O Estandarte, O Brasil Presbiteriano, Expositor Cristão, O Jornal Batista, Mocidade Crista, Mensageiro da Paz, Cristianismo. Musical texts and musicological literature, in these latest years, have been published in large part as much by the editorial houses of the Brazilian Prot as by individuals.
- 359 5 oratorios by Leo Schneider, Calvario (1943), São João Batista (1946) Purificação do Templo (1947), Conversão de São Paulo (1948) and Jesus Nazareno (1950) in large cities accompanied by orchestra, but farther out use organ or piano
- 361 Jaci Correia Maraschin, secretary of Religious Education of the Episcopal church in Brazil, episcopal pastor, member of the commission which is organizing the Hinário Episcopal and instructor in Liturgical music in the Episcopal Theological Seminary in Porto Alegre, studied in various places in Brazil, including Instituto Jose Manoel da Conceição in Jandira SP, also in General Seminary of Theology of the Episcopal Church in New York. - studied under
- 362 Evelina Harper (as did Faustini) - has written various sacred compositions, based on modern harmony with traces of impressionism. At present he is occupied with the adaptation of the Psalms and other gregorian canticles to the Portuguese tongue, as well as with the adaptation for the vernacular of the offices sung in the Morning Prayer and Vespers and in the Holy Communion (fixed and variable parts) in accord with the use of the Anglican Communion (Episcopal) born 1929
João Wilson Faustini born 1931 - Instituto JMC and Westminster Choir School - took place of Evelina Harper in Dept. of Music Instituto JMC
- 363 He has already produced three volumes of a well organized collection - Os Ceus Proclamam - which brings together adaptations, arrangements and original productions of various authors, including his own
- 396 in 1950's (?) Radio programs Mensagem Vespertina (of the Igreja Batista de Neves, Niteroi, in charge of its pastor, Rev. Alberto Araujo
- 126 Fourth edition of Salmos e Hinos com Musicas Sacras 1919 680 hymns, some anthems and chants and had the following indices: first line of hymns (the most common type, generally found in all hymnals, but also with an indication of the biblical text on which the hymn was based, the time it was written or published, and the author's name; Bible references to help the minister choose the best ones to go with the sermon; the composers, with dates of birth and death and listing the hymns in the collection written by each;

authors, with dates of birth and death, place of birth and list of their works in the hymnal; Sectional (topical); Das Musicas Sacras Portuguese title, composer and listing the foreign hymnals in which each will be found; Metrical, to help the leader find words suitable to the service or sermon, but if the congregation does not know the tune, find another to substitute; ~~Index~~ Special Index of the music by the foreign title which gives immediate verification of the foreign pieces which are found in Salmos e Hinos, with Portuguese title, composer, date of writing and metric pattern, also Tabela das materias; alphabetical list of first initials of authors; works cited in the index of music and in the Advertencias; the Advertencias of the three previous editions, which provides a veritable history of Salmos e Hinos com Musicas Sacras; and as part of the Notice (Advertencia) of the fourth edition, a relation of the ownership of some music and a detailed list, in chronological order from 1909, of the editions of hymnals and collections of hymns in Portuguese that the author knows of, stating, however that this is an incomplete task. That which this work offers to scholars is something notable. No better repository exists in the Portuguese language.

This contribution of Dr. João Gomes da Rocha, adopted son of the Kalleys who also prepared many hymns for the collection, placed Salmos e Hinos among the best and most complete collections that exists in Europe and the United States. There are brought together in this hymnal, metrified ~~xxx~~ Psalms and hymns of various authors, principally of the Kalleys, of Dr. Rocha, and of the evangelist H. M. Wright.



Inter-American Music Review
Vol I, Number 1, Fall 1, 1978

*Borrowed from George
Lockwood 2/81*

- 101 Nearly every issued Dissertation Abstracts International A:
The Humanities and Social Sciences, abstracts some dissertations
having to do with music in the Spanish-speaking world.

Vol I, Number 2, Spring-Summer 1979

- 112 This magazine is a journal specializing in Western Hemispheric
music history to 1900 that also included occasional material
on European and African background developments. Translated and
annotated documents, Renaissance, Baroque and other historic
music examples transcribed in G- and F- clefs, serialized lex-
icographies, and classified bibliographies of all phases of
Western Hemispheric music (to the present) are welcomed.

Material for editorial consideration should be sent in three
copies, with a self-addressed stamped mail envelope and a
self-addressed acknowledgment postal card enclosed.

Editor: Robert Stevenson, Professor of Music
University of Calif. Los Angeles
405 Hilgard Ave.
Los Angeles, CA 90024

- 134 Roger Wagner has directed Mexican masses etc. of the 1500's
and has recordings made 1966-1976

Throughout Mexico (as elsewhere in IA) music instruction
became at once the favorite accessory to missionary endeavor
amongst the Indians. Mexican cathedrals, from their founding,
made vocal and instrumental instruction gratuitously available
to all apt takers. It was precisely because Spanish American
cathedrals employed professional musicians that professional
training could be given in so many schools.

- 135 No later than May 1, 1543, Mexico City Cathedral began hiring
Indian instrumentalists on a full-time annual basis.

- 152 During the first seven years of Hernando Franco's Mexico City reign,
cathedral music reached an apogee rarely equalled in colonial

- 153 annals - during a celebration for some saint's relics 1578,
Indian children attired in feather finery danced to the music of
one notable polyphonic chanzoneta accompanied by tepalcates
and tlapitzallis (slit-key drums and flutes). The text of this
dance song honoring Hippolytis, patron saint of Mexico City, was
in Nahuatl.

- 221 Renaissance articles in major musical dictionaries have not
errors of fact for Spanish composers than for those of other
countries. Many important subjects omitted or treated very
sketchily.

®

- 8 Hymn tunes in 18th century - tune names were changed many times-
 9 New hymn tunes published in 1800's probably more than 4,000.
 There must have been many times that in unpublished tunes
- 18 There were a number of particularly popular tunes, which crossed
 all denominational lines - turned up in dissenting tune collec-
 tions wedded to hymn and psalm texts, in old-line establishment
 collections to psalm texts, or in Methodist collections to
 hymn texts. Methodists responsible for many new tunes. - they
 were forced to make new tunes, because Methodist poets - espec-
 ially the gigantic Charles Wesley - broke the trammels of the
 three traditional psalm meters, CM, LM and SM, instead favoring
 meters for which no suitable preexisting psalm tunes were avail-
 Another reason - John Wesley insisted on hearty, intelligent
 congregational singing by all at all Methodist meetings, and his
 corollary emphasis on teaching all Methodists how to read music-
 19 his 1761 Select Hymns included a 12 page section on how to read
 music - other important factors predisposing to the Methodist
 musical upsurge, Charles Wesley's own excellent taste typified
 in his adoration of Handel; but brothers' eagerness to appropriate
 good tunes wherever found, even if a Purcell or Handel opera;
 John Wesley's free borrowing from the previously untapped German
 hymn tune repertory, and contact with other fine musicians
- 25 John Wesley was the first to bring German hymn tunes into the
 mainstream of English hymnology. The Wesleys were also the first
 who unblushingly adapted numerous secular tunes from both folk
 and art repertoires.
- 26 John Wesley the most open-minded and outreaching denominational
 founder since Luther, so far as congregational hymn-singing goes.

- 16 Cuzco, Peru - excellent organ builders (including Indians)
 their present permits our considering mid-seventeenth century Cuzco
 as no less a music center than a painting center.
- 30 Guatemala Cathedral - outstanding for 1. the bountiful richness
 of the musical repertory " the generosity with which the cathedral
 loaned its treasures for performance and copying elsewhere;
 3. The excellence of the locally born eighteenth-century maestros
 in Guat - contrasted with the foreign-born imports simultaneously
 rampant in Peruvian and Mexican cathedral music 4. the lavish
 local color in the vernacular music by locally born Guatemalan
 maestros 5 Their interest in keeping abreast of all the latest
 European vogues, especially 18 cent. Italian opera and cantata
- 98 The World's Columbian Exposition Chicago 1793 (?) Brazil, Arg.,
 Guat. Mexico and Uruguay invited to send compositions for display.
- 125 El Archivo Musical de la Catedral de Bogota, 1976 Chap 2 included
 development of villancico
- 146 Eugenio Pereira Salas (1904-1979) his ideas of possible fields
 for musicology. "What is needed before other work begins are:
 (1) a methodical bibliography of printed music and musical
 literature; (2) a systematic survey of unpublished materials,
 already deposited in public and private libraries and archives;
 (3) the gathering of copies of these varied published and un-
 published sources into one center where they can then mutually
 profit the investigator

*Borrowed from Hiram Massó
6/80*

Music in Mexico, by Robert Stevenson
Thomas Crowell Co., New York 1952

- 1 Mexican music, like painting and sculpture in Mexico, had spoken most powerfully when inspired by the aboriginal, rather than the Hispanic, forces in Mexican cultural tradition.
- 6 Aztecs showed predilection for minor third and perfect 5th, rarely used other intervals - modulation alien to the simple and straightforward spirit of the Indian (Chave z) - simultaneous sounding of different pentatonic melodies which sound out of tune with each other (to us) - two or more rhythms, the beats of which never coincide
- 51 Indians took up European music with amazing speed after the Conquest, Gregorian chant and polyphonic ~~springing~~ missionaries used love of music as means of conversion - Pedro de Gante one of first missionaries to emphasize music - played instruments as well as sang - Indians copied church music beautifully with illuminations - learned to make European type instruments -
- 62 and composed well - more music printed in Mexico in 16th cent than in Spain - none printed in other Spanish colonies
- 67 must have been large number of excellent Indian choirs all over
- 68 Mexico - many Negroes came to Mexico because Indian population was being exterminated - influenced dance forms
- 96 16th cent - villancico was a poetic form beginning with a refrain (estribillo) continuing with a stanza (copla) which is immediately repeated, then the refrain, then a second stanza which is immediately repeated, then the refrain, and so on - E-C₁C₁-E-C₂C₂-E-C₃C₃-E etc.
- 122 Puebla and Guadalajara built expressly to develop a pure Spanish culture in them - Cathedral of Puebla handsomer than any other in Mex - Charles V wanted it equal to Toledo
- 137 villancicos written by Sor Juana de la Cruz - middle and later parts of colonial period, Indians were not used in the musical life of the church - Indian dances with native instruments danced ~~con~~contin as part of an elaborate masquerade in honor of the Virgin - according to dictionary, Villancico is a Christmas carol or a metric composition sung in church on certain other festival occasions - about a third of the preserved Neo-Hispanic villancicos for Christmas, other two-thirds for other festivals in the church year - all have a feeling of intense happiness, word and music have atmosphere of exuberance and exhilaration - but villancico originated as a type of secular song - simple folk-type melodies, mostly about love - very popular in 17th and 18th cent - Sor Juana wrote villancicos interpolated in the mass - large number of villancico collections printed in 17th cent. - romances ancestors of corridos, like ballads - closely allied with the romances were their religious counterparts, the alabados. They, too preserved the folk-elements - strong accentual rhythms, melodies cast in sequence patterns, implied tonic-dominant harmony everywhere. The alabados in New Spain stood in relation to the liturgical music of the day as gospel songs of the Homer Rodeheaver type stand today in relation to Randall Thompson's Alleluia
- 139
- 165

If in a discussion of music in the United States slightly more time were spent discussing Copland's In the Beginning than some such hymn as In the Garden, no one would therefore have the right to infer that In the Garden touches the lives of as many as In the Garden. Charles Seeger has pleaded eloquently that students of Latin American music spend more time with those

- types of music that touch the lives of many, than those types that touch the lives of only a few. Mr. Seeger, one of the most sympathetic students of folk-music in our time, wrote in 1943 "To an understanding of contemporary music activity and to history, due regard for the mediocre, especially when functioning upon a very large scale is essential." Applying ourselves to the "mediocre" in colonial music, such as the alabados with their constant doubling of the melody in thirds, we may be able to reach nearer to the soul of the commonalty. The "popular commercial idiom" of any day will always be that idiom which reaches the greatest number. Mr. Seeger has therefore spoken justly in recalling historians from the ivory tower of "high art" to the more important business of everyday music as it has touched the lives of the many rather than the few.
- 169 While the friars were still making conversions, music as a tool was eagerly seized upon, but after the zeal for conversions cooled, no one in authority among the Spaniards favored teaching them music. The Indians during the 18th cent. were actually much worse off musically than during the 16th.
- 215 1st half 19th cent - religious music had become syncretized with secular music during the turbulent years just before mid-century. popular villancicos and motetes written during the years of struggle and Reform laws - with necessary changes of title and text - would find a safe and comfortable abiding place beside the P.P. Bliss and Ira D. Sankey specialties that crowded the popular English hymnals of the same epoch. - church music in a disastrously low period at this time in Mex
- 217 jarabe - music fast, 6/8 or 3/4 with 16 or 24 measures in each son, five or more sones sung in succession during a dance huapango from hot country between Tampico and Veracruz, alternates rhythms between 3/4 in one measure and 6/8 in the next. the rapid gait of the beats and the alternation of accents produces an extremely agitated and nervous dance - the dance itself is mestizo, not Indian - another rhythmic characteristic is the frequent sharp accent on the last 8th note in the measure
- 218 men and women dance on a wooden platform as couples, men sing, women do not - frequently all the singing done by one soloist in a high falsetto
- 19th cent in resume - weaknesses - 1. Italian opera a consuming passion - piano status symbol - no chamber music - symphonic music only in Mexico City - few professional musicians - no music criticism - Strengths 1. Mexicans in general had great fondness for music - enough demand for salon type piano music to keep 5 publishing houses in business - 3 Govt committed to subsidy of musical activities 4. national conservatory with free instruction founded - 5 large number of Italian-type operas written by Mexicans - 6 predominance of amateurs was good because few opportunities to make a livelihood in serious music - 8 Music regarded as a worthy vocation, even among higher classes 9. Gradually Mexicans became directors of conservatories, orchestral conductors, etc.
- 230 Julian Carrillo invented system of notation for microtones, about 1900 - Manuel Ponce (1882-1948) wrote Estrellita fine composer, well recognized Carlos Chavez (1899-) best known Mex. musician and composer - fine conductor - much in US
- 231 Silvestre Revueltas (1899-1940) wrote music with beautiful melodies - Blas Galindo (1910 -) beautiful cello concerto

Cover

262
264

Miguel Bernal Himenez (1910 --) editor of Schola Cantorum prints historical documents pertaining to sacred music in Hispanic America and at the same time includes practical suggestions for present-day choir masters throughout Latin America - fine magazine

265

Nuestra Musica - quarterly published in Mexico City

271

Bibliography - lists certain works which contain only passing references to music. because Stevenson has repeatedly found rich material from books and articles which at first glance seemed highly unlikely ground

Gilbert Chase in the section on "Mexico" pp 157-201, of his "A Guide to Latin American Music (Washington: US Govt. Printing Office, 1945)" has about 600 titles of articles and books dealing with music in Mexico - annotated
1947 Conservatorio Nacional at Mexico City issued a 35 page checklist of Mexican compositions shelved in its library - conservatory librarian will supply it upon payment of a fee

with secular music during the last century, popular villancicos and motets written during the years of struggle and Reform laws - with necessary changes of title and text - would find a sale and comfortable abiding place beside the P.F. Blues and Mrs. D. Bankey specialties that crowded the popular English hymnals of the same epoch. - church music in a disastrously low period at this time in Mex Jarabe - music last, 6/8 or 3/4 with 16 or 24 measures in each son, five or more songs sung in succession during a dance (Jarabe from hot country between Tlaxcala and Veracruz, after- nates rhythms between 3/4 in one measure and 6/8 in the next. the rapid gait of the beats and the alternation of accents produces an extremely agitated and nervous dance - the dance itself is mestizo, not Indian - another rhythmic characteristic is the frequent sharp accent on the last 8th note in the measure men and women dance on a wooden platform as couples, men sing, women do not - frequently all the singing done by one cofeist in a high falsetto 15th cent in resume - weaknesses - 1. Italian opera a consuming passion - piano status symbol - no chamber music - symphonic music only in Mexico City - few professional musicians - no music criticism - 2. Strengths 1. Mexicans in general had great fondness for music - enough demand for salon type piano music to keep 5 publishing houses in business - 3 Govt committed to subsidy of musical activities 4. national conservatory with free instruction founded - 5. large number of Italian-type operas written by Mexicans - 6. predominance of amateurs was good because few opportunities to make a livelihood in serious music - 8 Music regarded as a worthy vocation, even among higher classes 9. Gradually Mexicans become directors of conservatories, orches- tral conductors, etc. (R) Julian Carrillo invented system of notation for microtones, about 1900 - Manuel Ponce (1882-1948) wrote Rastrellita fine composer, well recognized Carlos Chavez (1899-) best known Mex. musician and composer - fine conductor - much in US Silvestre Revueltas (1899-1940) wrote music with beautiful mel- odies - Blas Galindo (1910-) beautiful cello concerto

Horizontes de la Musica Precortesiana - by Pablo Castellanos
Fondo de Cultura Economica Mexico 1970

- 10 Robert Stevenson recently published an extensive study of prehispanic music at the time of the conquest, which ought to be translated, as it is the major work up to this time.
- 15 at first, poetry, musica and dance were a unity, gradually separated. abiertas extro melodies ~~xxxxxxx~~ - introverted, jumps, free rhythm and musical form, in threes (triplets?) or asymmetrical, ~~sometimes~~ resulting in polyrhythmic complexities
- 17 danza cerrada, melody of few sounds close together, symmetrical ~~xxx~~ structure, preference for binary rhythm. canon (?)
- form A-B-A is one of the oldest - from this, leader can take some liberties, leading to rondo
- 18 from preagricultural times in Mexico there have been both types of music
- Carlos Chavez says that indian dances frequently use threes alternated with twos, forming groups of 5 and 7
- 19 in preagricultural times, had dances and songs for all occasions - no separation between sacred and profane
- 20 bowstring struck with stick as instrument of percussion is precortesian
- 21 earliest flutes had holes to fit placement of fingers (various numbers of holes, from 1 up) or at equal distance, which gives a pentatonic scale
- 28 symmetrical distances between finger holes in flutes seem to be older than the asymmetrical
- 38 no doubt that the greatest musicians of ancient Mexico ~~the~~ were the mayas and toltecs, who mutually influenced each other
- 39 in Classic era, special caste of musicians 0-800 or 1000 AD
- 60 postclassic period 800-1000 to 1521 AD - response type of song (solo and coro) and also antifonal, with two choruses
- 64 Sagahun says mistakes in execution of the singing for the religious dances offended the gods, for the execution of something beautiful was a kind of prayer, in harmony with the universe.
- 70 nearly all the folklorica music is mestizo - indigenous music has been greatly influenced by the European "from colonial times the missionaries visited almost all the country, carrying the Christian song as a means of evangelism"
- 73 singing in thirds is typical of mestiza music, fourths and fifths are more indigenous - in music found today the musical form of sacred and profane does not differ, the only difference is the words - these instruments are postcortesian: stringed instruments, percussion with drumskin, especially with tensores in form of a Y, cornet, etc., marimba
- 82 Vincente Mendoza has done research on precortesian musichas collected indigenous music
- 85 thru 1920's did not record in the field, wrote down melodies by ear - much indigenous music cannot be accurately transcribed to tempered scale
- 86 probably more indigenous quality in the ritual dances and songs than in the social ones, which have more European influence
- 88 more prehispanic influences remain in Peru than in Mexico

Borrowed
from George
Lockwood 5/80

(There are 2 Vincente Mendozas)
This one did not write
"Gauis lo me key asherano"

Library of Organization of Amer. States, Wash. D.C.
OAS 10/5/81

ML113.D9 1967 Duckles, Vincent Harris

Music reference & research material; an annotated bibliography

ML35.L5 List, George, Comp.

Music in the Americas. Ed. by George List & Juan Orrego-Salas
(Bloomington) Indiana Univ. Research Center in Anthropology, Folklore,
& Linguistics, 1967

ML1040.C5 Chenoweth, Vida The Marimbas of Guatemala
(Lexington) Univ of Kentucky Press 1964

p 139

Aspects of Folk Music in North Amer. Cities
by Bruno Nettl Univ of Ill. Urbana

145. Finally, it must be admitted that the perpetuation of folk music in US Cities seems to be usually of short duration. This is true also of the Anglo-Am. & Negro traditions. The ethnic minorities continue using the material for 2 or 3 generations, accompanying with it the period of acculturation, and abandoning it when individuals have become sufficiently Americanized. During this period of acculturation or Americanization, the group's folklore sometimes experiences a brief and perhaps artificially stimulated flowering.

105 Lat Amer Music in the College Curric: Problems & Prospects
Chas. Haywood, Queen's College of the City Univ of NY
Flushing, NY

113 The challenging & perceptive writings of Chas. Seeger,

Gilbert Chase, + Robert Stevenson have brought
Lat. Amer. musicological scholarship in English
to the highest level to date.

ML199.1.A53 Mus-LA - addresses, essays, etc.
Amer. Latina en su música Isabel Arce 1977

ML199.B44 Mus LA Hist + Critc
Behague, Gerard, Mus - LA 1979

ML5.B63 Boletín Latino-americano de música
1937-55

ML1.T82 Tulane Univ of Louisiana Inter-Am. Instit for
Musical Research Yearbook
no more published

ML1.B66 Boletín interamericano de música
#7-87 Sept 58-1973

Dissert - A study of the Missiological Problem of cultural
adaptation + its manifestation in certain evangelical
churches of Sinaloa, Mex order #8019833
Miller, John Melvin Ph.D. So. Meth Univ, 1976 332 pp
... It shows from socio-psychological analyses that
questions of social justice, authentic identity, self-esteem
and sexual roles develop particular force in this culture.
Those churches emphasizing the power of the gospel to
transform life and developing most indigenously
with greater adaptation to cultural patterns have
realized most numerical growth. The emergence of a
technological + urban culture influenced by atheistic
materialism challenges all churches to reshape their
witness if they seek continued effectiveness in this
society.

An Ecumenical Hymnal for Chinese Youth
Chou, Leland Li-Chung (D.M.A. 1977 Univ So. Calif.)
38/08A p. 4436

C floor ML5 C-169.

Firestone
Library - Princeton Univ. - 10/81

Publicado por la División de Música del Depto de
Asuntos Culturales de la Unión Panamericana

Artículos publicados en el Boletín Interamericano
de Música

58 La Cueva, por Humberto Viscarra Monje 1967

64-65 # VII Semana de Música Religiosa de Cuenca
por María Antonia Iglesias 1968

66 1968 Festival "Sagra Musicale Umbra 1967" por Nicolás
Koch Marín

72 1969 Festival de Música Religiosa de Popayón por
Otto de Greiff
Misa Guatemalteca con Marimba, por Riquelme de
Ciudad Real

78 Taller - Escuela de Lutheria por Alberto Uzzelli
(Lute)

18 1969 Inter-American Music Bulletin

MLI 158
157
Sept 1967
Music Research in So. Amer. Libraries, by
Robert Stevenson

La Cueva
at first was a licentious jota, banished in Valencia but
spread over Spain & La Virgen de Pilar accepted its praise in
Aragon, when brought to Lat Amer used handkerchief instead
of castanets, ~~called~~ could not be called jota, in Chile called
zamacueca, Peru marinera, Bolivia, cueca
lives in Bolivia - is a product of hybridization of native
rhythms and religious music, also the climax of a fiesta
lovely dance for a couple (photos), elegant

Semana de Música Religiosa

in Spain - series of religious concerts during Holy Week
choir, orchestra

1st perf. of "Pregon para una Pascua Pobre" by

by Humberto Viscarra
Monje
Director del Conservatorio
Municipal de Música
de Popayón

II

Rodolfo Halffter, who came from Mex for the occasion
received with ~~an~~ enthus. applause in place of the usual
respectful silence.

M2120

M5H8

Huerta, Jorge A
A Bibliography of Chicano + Mex dance,
drama + music Ed by Jorge A Huerta Osmund, CA
Colegio Puertzalcoatl 1972

ML1 I58

July 1960 Robert Stevenson

p 2

Peruvian Natl Library outstanding
main problems in ~~state~~ research are (1) apathy
no interest in local music, foundations not interested
(2) geographic spread (3) funds

ML1.T82

1975 VII

1977

Anuario interamericano de investigación musical
yearbook for inter-Amer musical research

Juliane Kimm
Dept of Mus
Inst of LA studies
Univ of Tex at Aust

Juliane Kimm Head of Univ of Texas at Austin
Gerard Bebiague at

good example of an annotated bibliog
Lat Amer Mus: An annotated Bibliog of Recent Publicg
Vol XI p. 190

Stevenson was on advisory Board 1977

222

review of

by Stevenson "Chr Mus from Baroque Mex" Berkeley
Univ of Calif Press 1974

aguinaldos, any present in money or goods given in Dec
in the name of the newborn

The Law of the Lord Ps 19:7-11

The Law of the Lord is perfect,^{A 7}
converting the soul;

The testimony of the Lord is sure,^{A 7}
making wise the simple.

More to be desired are they than gold,^A
yes than much fine gold.

Sweeter also than honey and the honeycomb.^D

Moreover, by them is thy servant warned^A
Is thy servant warned

And in keeping them, there is great reward^D

The statutes of the Lord are right,
rejoicing the heart;

The commandment of the Lord is pure,
enlightening the eyes.

The fear of the Lord is clean,
enduring forever.

The judgements of the Lord are true,
and righteous altogether.

from me just

Alabado "El Miserere" gen.
sung at funerals

"I wake & dead take place &
hours deceased pers. to begin &
vigils, w/ recitation & rosary, & we
sing, & alabados" continues till
daybreak" " (song /) ans. - chorus,
repeat. 1st stanza & 2nd stanza
song (soloists)

sacra + . kind of arrow, /
song > . arrow soar, thru /
night carry. > mess / Chr + / Virg -

Alabados - praise & Virg our Lord
Motestunes is a dance drama,
incorp. both Span + Ind elements,
O portrays encounter & Span. conquests
told w/ Montezuma - Mex

(Magazine) Sacred Music, contin.

Cecilia, pub by Soc of St. Cec. &

The Catholic Chormaster

reviews & new mus. art. on &

mass, news of Congresses, etc.

com. conc. etc.

label on periodical shelf "Tesoro
Sacro Musical"

Pastoral Music

Natl Assoc. Past Music
Aug. 1951

Liturgic - 2 long

at Univ. Maryland
Balt 10/51

Pisador, Diego b1508 also Record
M 1623. P5855 folio 584
si la noche hace oscura Villanueva

M 1683. P65 P3 folio

Ponce, Manuel

6 canciones populares Mexicanas
v.3. Joven divina

M 1621. R5236 folio

Riesco, Carlos

Sobre los Angeles

Library of
music Dept
Univ of Maryland
College Park
10/81

Record M 1490. R35 v. 25-26

Weitliche Musik im christlichen
und jüdischen Spanien 1450-1600

Record M3.1. M66. A8

Montserrat, Xavier 1912 -

5 invocaciones al crucificado

sep + chamber orch

titles are in Eng - prog notes Eng span

✓ M 2104. M 7516 folio

Ref M 2. A5 folio siglos XV - XVI

Ref M 2012. C273 folio

Cántica nostra Brothers Hospitallers
of St. John of God - Provincia de San Rafael
del Perú y de Chile

Record M Ref. 1. D37 1978
Dark & Light in Spain New Mex &
songs of the Penitentes