LOOKING FOR THE MUSIC THAT UNITES US

Collect all the numbers by completing each of the challenges and enter them in order in the final section to discover the music that unites us



CREDITS AND ACKNOWLEDGMENTS

To **Mª Pilar Linde Cirujano** (Hija de Jesús) for her article entitled “FOR GOD… FOR A WORLD WITHOUT BORDERS…” and as subtitle “History and message of the Hymn to Mother Cándida María de Jesús” written on 31 May 2016. The article leads us to the "metahistory" of the hymn, enlivening in those who know it feelings, affections and resonances and awakening, in those who did not know it, interest and depth, and in all, a sense of belonging to the great family of Mother Cándida.

To the **Orfeón Donostiarra**. The quality of his music and his singing makes us strongly experience what unites us and binds us together as a family.

To the **authors of the original hymn**: lyrics by Fr. Juan José Pérez Ormazábal, priest of the diocese of Vitoria and professor of literature at the seminary; and music composed by Mr. Juan Tellería Composer and pianist from Gipuzkoa.

FOR CHILDREN AND YOUTH…

We are celebrating the 150th anniversary of the Foundation of the Congregation. Throughout these years we have had different songs that have helped us to evoke the figure of M. Cándida. Below, you have a series of clues that will lead you to the hymn that has survived the longest in the history of the Congregation in this150 years. Good cheer and forward.

FIRST STANZA

¡Clara estrella que Guipúzcoa
contempló gozosa un día,
Madre Cándida María de Jesús!
Para Dios sólo viviste,
puesta en Él toda confianza,
mensajera de esperanza,
fiel testigo de la cruz.

1st Test

Surely you know many songs about Mother Candida. Indicate the one that tells us about her.

- Mil Albricias
- Crea
- Con Dios todo lo puedo

(Answer: Con Dios todo lo puedo)

2nd Test

Have you heard of the hymn to Mother Candida? Do some research on it and mark the correct answer.

- A popular song that recounts a tragedy
- A rhythmic song with a repeating chorus of various themes
- Verses with stanzas that present rhymes referring to a character

(Answer: Verses with stanzas that present rhymes referring to a character)

3rd Test

Where and when was Mother Candida born?

- In Andoain in 1845
- In Tolosa in 1871
- In Salamanca in 1912

(Answer: In Andoain in 1845)

4th Test

What is the full name and surname of M. Candida?

- Josefa Juana Cipitria y Barriola
- Cándida Josefa Cipitria y Barriola
- Juana Josefa Cipitria y Barriola

(Answer: Juana Josefa Cipitria y Barriola)

5th Test

What qualities of Mother Candida are pointed out in this stanza?

• Hope and joy
• Faith and trust
• Truth and courage

(Answer: Faith and trust)

REFLECTION:

ROOTS IN THE EARTH...

Guipúzcoa rejoices with Mother Cándida, as a child Juana Josefa Cipitria y Barriola, she is the first saint from Gipuzkoa. Juana Josefa was born and raised in this land: Andoain, Tolosa... But then she had to move away, follow other paths. "Go where God calls you", her *aita* (father) would tell her - without losing her character, her language, her love of the land where her family and cultural roots lie, to move and open up to a world that is "too small for her desires".

ANSWER THESE QUESTIONS AND SHARE YOUR ANSWERS WITH YOUR COMPANIONS

1. Three traces (traits of her adolescent personality) left by Mother Candida in her homeland.
2. What is Guipúzcoa proud of about Mother Candida?
3. What are your parents and family, your educators and friends proud of about you?
4. Three traces that you are leaving in your environment as a teenager or young person

KEY NUMBER:

Upon successful completion of this phase, you can give them the key number: **7**

SECOND STANZA

Como Ignacio de Loyola
siembras por tierra española
por la mayor gloria de Dios
Jesús premia tus fatigas
¡Ya granan las espigas
de la nueva Fundación!

6th Test

What did Saint Ignatius and Mother Candida have in common regarding their origin?

- They were from the same era
- They were Basques from Gipuzkoa
- They were founders of the same congregation

(Answer: They were Basques from Gipuzkoa. St. Ignatius was born in Azpeitia (Guipúzcoa) in 1491 and St. Cándida Ma. de Jesús was born in Andoain (Guipúzcoa) in 1945; St. Ignatius founded the Society of Jesus in 1534 and St. Cándida Ma. de Jesús founded the Hijas de Jesus in 1871)

7th Test

Mark the phrase that Junitatxo said before the image of Saint Ignatius:

- My saint, I want to do what you want.
- My Ignatius, I want to be like you.
- My saint, I want to do what you say in that book.

(Answer: My saint , I want to do what you say in that book)

8th Test

What book did the image of Saint Ignatius carry in its hands?

- The book of the Constitutions
- The Bible
- A missal

(Answer: the book of the Constitutions of the Society of Jesus)

9th Test

What does the acronym A.M.D.G. stand for?

- A mayor gracia de Dios [for the greater grace of God]
- A mayor gloria de Dios [for the greater glory of God]
- A mayor gloria de todos [for the greater glory of all]

(Answer: AD MAIOREM DEI GLORIAM – A mayor gloria de Dios- for the greater glory of God)

10th Test

Which of the following statements is correct?

- She is inspired by Saint Francis of Assisi
- Mother Candida founded the Congregation of the Daughters of Mary Immaculate
- She founded a congregation dedicated to caring for the sick
- Her first school was in Barcelona
- She founded in Salamanca the Congregation of the HIjas de Jesus with 5 other young women
- She founded with 20 other young women

(Answer: She founded the Congregation of the Hijas de Jesus in Salamanca with 5 other young women)

11th Test

Which of the following statements is correct?

- She sowed hospitals
- She sowed schools
- She sowed wisdom
- She sowed communities
- She sowed universities

(Answer: She sowed schools)

12th Test

Which of the following statements is correct?

- Founded by M. Cándida and remain: Tolosa, Vigo and Badalona
- Founded by M. Cándida and remain: Tolosa, Medina del Campo and Salamanca
- Founded by M. Cándida and remain: A Coruña, Segovia and Burgos
- Founded by M. Cándida and remain: Almería, Medina del Campo and Bilbao
- Founded by M. Cándida and remain: Medina del Campo, Sevilla and Elche

(Answer: Founded by M. Cándida and remain: Tolosa, Medina del Campo and Salamanca)

REFLECTIÓN:
THE SEED AND THE FRUIT

"As for the sufferings, they do not stop coming" This is how she describes trials as inseparable companions on her path as Foundress: "to go through many trials", "terrible hardships", "bad times", "suffer without end"; M. Candida is not cowed by anything.

She seeks the glory of God, the fruit: twelve houses and schools and one more on the way –Spain and Brazil-, in little more than 15 years. Times of more prosperity will come later, but never without difficulties. Today the Daughters of Jesus continue to be called to continue the journey, other trials, other means, with the attitude learned, always "as one who seeks not his interests but those of Jesus Christ."

Pure gospel, "if the grain of wheat ... but if it dies it bears much fruit".

ANSWER THESE QUESTIONS AND SHARE YOUR ANSWERS WITH YOUR COMPANIONS

1. Why do you think that M. Candida founded schools at the end of the 19th century? What moves her?
2. How do I react to difficulties? Point out two of her values before these.
3. What things are difficult for you? List one or two. Why do you find them difficult?

KEY NUMBER:

Upon successful completion of this phase, you can give them the key number: **0**

THIRD STANZA

Pobre artesana sin ciencia,
alumbra tu inteligencia
de Dios el alto saber.
Y, en milagro de pujanza,
cien caminos de enseñanza
tú vas abriendo con fe

13th Test

In the 3rd stanza we are told that she is opening up paths in education, in Spain and in other countries... Do you know which was the first country in which she founded outside of Spain?

- Mexico
- Philippines
- Brazil

(Answer: Brazil)

14th Test

In what year were the Hijas de Jesus founded in Brazil?

- 1871
- 1911
- 1912

(Answer: In 1911)

15th Test

Indicate the statement that is correct:

- Mother Candida made no effort to carry out the Foundation. It was a matter of luck
- Mother Candida is a woman with little knowledge, but with faith in God she is capable of anything
- Mother Candida knew a lot, and founds thanks to her intelligence
- Mother Candida tries hard and things went wrong for her

(Answer: Mother Candida is a woman with little knowledge, but with faith in God she is capable of anything)

REFLECTION:

THE INSTRUMENT IN GOD'S HANDS

Poor artisan without learning… The disproportion between agent and objective could hardly be greater, she has human help, but above all she has the wisdom that comes from God: "I am not pleased that you spend time thinking that you are poor and that you will not be able to move forward . What, did I not know that you did not have the wealth and goods of the world? I did know, and I know who I chose and why I chose her. The one who gave you the desire, will give you the power and the grace, if you are faithful to my calling, and they will feel that the work is mine and not man's." Solid preparation, responsible updating. All capabilities at the service of others. The greatest miracle, the work she carried out, in which very few, at first, believe.

Cándida María de Jesús responds to the social needs of her time with one of the pastoral priorities of the Church: Christian education. Schools of the Hijas de Jesus for boarders and day pupils, nonpaying students; catechesis to kindergartens, Sunday schools for adult women...

ANSWER THESE QUESTIONS AND SHARE YOUR ANSWERS WITH YOUR COMPANIONS

1. Compare your studies today with those of Mother Candida. What differences are there?
2. Imagine the means of the educational works of the 19th century with those of our school. Point out two or three differences
3. What would an educational work founded by Mother Candida and ours have in common? List two or three traits.
4. Mother Candida is making her dream of "educating in a Christian way" come true. What dreams do you have for the future? What would you like to do for others?

KEY NUMBER:

Upon successful completion of this phase, you can give them the key number: **2**

FOURTH STANZA

Al grito de ¡Dios lo quiere!
tu celo que nunca muere
conduce el mundo a la luz
Para una tierra sin fronteras
son tus hijas misioneras
son las Hijas de Jesús

In this stanza we are told that the Daughters of Jesus are for a world without borders... Go to this link (Genially Inglés) to discover 6 border places where the Daughters of Jesus are currently present

S	D	F	T	C	U	B	A	I	K	L	E
T	A	S	D	F	H	J	N	M	P	U	B
R	H	S	I	T	I	B	V	C	Q	S	A
T	Ñ	A	S	W	F	S	L	I	U	W	N
E	K	J	I	X	C	C	B	A	I	Q	G
R	J	L	T	L	B	M	K	N	L	S	L
A	F	Ñ	G	A	A	X	A	T	O	F	A
S	G	P	B	Z	N	N	Ñ	E	P	U	D
U	X	A	O	I	T	A	D	Q	G	I	E
Y	C	M	I	E	M	C	H	I	N	A	S
G	M	E	I	T	I	Y	P	R	A	O	H
Z	Q	V	Q	U	E	T	O	S	Z	P	J

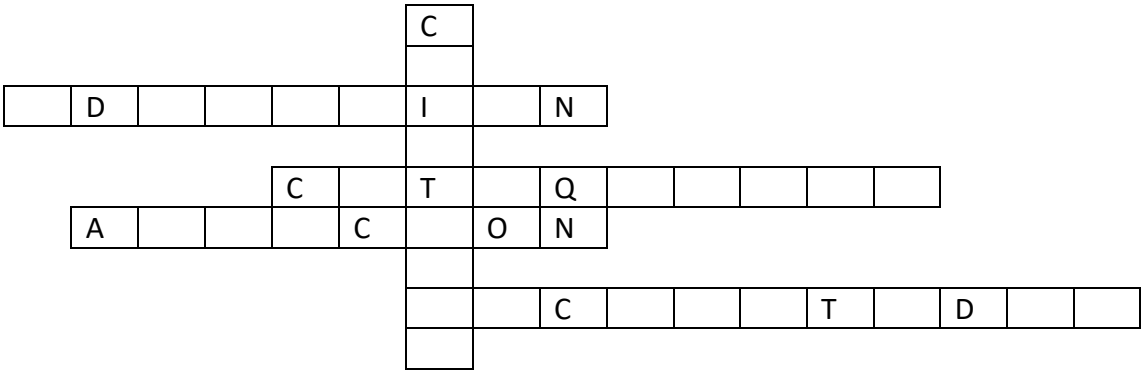
(Answer)

S	D	F	T	C	U	B	A	I	K	L	E
T	A	S	D	F	H	J	N	M	P	U	B
R	H	S	I	T	I	B	V	C	Q	S	A
T	Ñ	A	S	W	F	S	L	I	U	W	N
E	K	J	I	X	C	C	B	A	I	Q	G
R	J	L	T	L	B	M	K	N	L	S	L
A	F	Ñ	G	A	A	X	A	T	O	F	A
S	G	P	B	Z	N	N	Ñ	E	P	U	D
U	X	A	O	I	T	A	D	Q	G	I	E
Y	C	M	I	E	M	C	H	I	N	A	S
G	M	E	I	T	I	Y	P	R	A	O	H
Z	Q	V	Q	U	E	T	O	S	Z	P	J

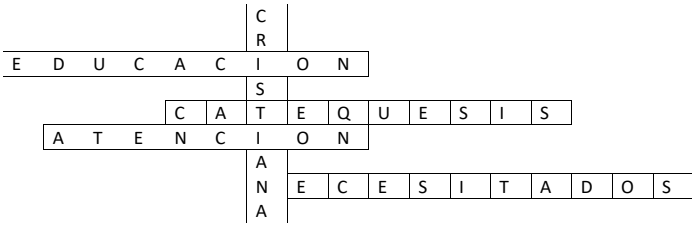
17th Test

Seeking what God wants for our world, discover in this link (Genially Inglés) through what things the Daughters of Jesus develop their mission today in the Church.

LINKED WORDS



Answer:



REFLECTION

WITHOUT BORDERS…

Para una tierra sin fronteras [For a world without borders]… Serve me by founding houses in Spain and outside of Spain". And so she does, after several unsuccessful attempts, she leaves the borders, she does not want to stay locked in them, because what she strongly wants is "to go to the ends of the earth in search of souls". She doesn't understand why "they don't call us to Mexico, Cuba or anywhere else…" and finally, Brazil, the surprising, the beloved. Her life is ending, but she has taken the first steps and the Lord has granted her the grace to see the congregation "extended and spread in many towns". For the Hijas de Jesus there are no borders, nor do we want borders for anyone, for that is going to "the peoples that are most in need [...] to promote the glory of God and the good of our neighbors." Neither borders in the heart. Universal love in the day-to-day "they must treat all students with equal affection, without having more preference for some than for others, except for those who are most in need".

ANSWER THESE QUESTIONS AND SHARE YOUR ANSWERS WITH YOUR COMPANIONS

1. What (non-geographic) borders are there in our world?
2. What can you do to make the borders that exist in the world disappear?
3. Do you know anyone who is somewhere on the border helping others?
4. Write a message of encouragement, congratulations, support for that person.

KEY NUMBER:
Upon successful completion of this phase, you can give them the key number: **5**

Those who present this code (7025) will be able to receive a message:

You have found the HYMN. !! Congratulations!

FOR ADULTS

Around the time of the Canonization of Mother Candida, our sister Pilar Linde wrote a document entitled *"FOR GOD ... FOR A WORLD WITHOUT BORDERS ..." and as a subtitle "History and message of the Hymn to Mother Candida María de Jesús" (see attached to this guide). We appreciate the richness of her contribution which is going to lead us in this task that we are going to carry out on the Hymn.*

In Pilar's document we find a journey through the HISTORY of the hymns to Mother Candida and specifically about the history of the current hymn. It is a journey that not only provides us with quantitative data but also prepares us to enter the second part of the document that focuses on the MESSAGE.

1. ***In this approach to the hymn that we intend to do, it can help us to know its history (pp. 1-5). READ PP. 1-5***

A hymn is, according to the RAE [Real Academia Española] *a poetic or musical composition in honor of heroes, in praise of God or the saints; its purpose is to exalt a person, celebrate memorable events, or express joy or enthusiasm for the person or events; this musical composition becomes emblematic for a community, which identifies it and unites those who interpret it.*

2. ***Listen to the hymn. Write down the feelings and experiences that it evokes in you and the most significant events of your personal history that you link or join to this hymn as a lay member of the family of Mother Candida.***

3. ***Reflect on pages 7, 8, 9 and 10: Roots in the earth, In the heart: God; Go to the source; The seed and the fruit; The instrument of God; Open paths; The light on the horizon; There are no borders.***

   Choose one of the traits that are described and connect it with your experience as a lay member of the family of Mother Candida.

In one of the activities with respect to the hymn we have asked the young people to compose a new stanza with features of Mother Candida's life that do not appear in the hymn and that they have discovered.

4. ***If you had to compose a fifth stanza for the hymn, which features or aspects of Mother Candida or the family of Mother Candida would you point out that are not in the hymn.***

5. ***Would you dare to be the author of new lyrics to add as a fifth stanza?***

FOR THE SISTERS

Around the time of the Canonization of Mother Candida, our sister Pilar Linde wrote a document entitled "FOR GOD ... FOR A WORLD WITHOUT BORDERS ..." and as a subtitle "History and message of the Hymn to Mother Candida María de Jesús" (see attached to this guide). We appreciate the richness of her contribution which is going to lead us in this task that we are going to carry out on the Hymn.

In Pilar's document we find a journey through the HISTORY of the hymns to Mother Candida and specifically about the history of the current hymn. It is a journey that not only provides us with quantitative data but also prepares us to enter the second part of the document that focuses on the MESSAGE.

1. ***In this approach to the hymn that we intend to do, it can help us to know its history (pp. 1-5). Read pages 1 to 5, or share a brief summary made by a sister in the Community if possible.***

A hymn is, according to the RAE [Real Academia Española] *a poetic or musical composition in honor of heroes, in praise of God or the saints; its purpose is to exalt a person, celebrate memorable events, or express joy or enthusiasm for the person or events; this musical composition becomes emblematic for a community, which identifies it and unites those who interpret it.*

2. ***Listen to the hymn. Write down the feelings and experiences that it evokes in you and the most significant events of your personal history that you link or join to this hymn as an Hija de Jesus. Share it in the Community.***

3. ***Reflect on pages 7, 8, 9 and 10: Roots in the earth, In the heart: God; Go to the source; The seed and the fruit; The instrument of God; Open paths; The light on the horizon; There are no borders. Choose one of the traits that are described and connect it with your experience as an Hija de Jesus. Share it in Community***

In one of the activities with respect to the hymn we have asked the young people to compose a new stanza with features of Mother Candida's life that do not appear in the hymn and that they have discovered.

4. ***If you had to compose a fifth stanza for the hymn, which features or aspects of Mother Candida or the Hijas de Jesus would you point out that are not in the hymn.***

5. ***Remembering the old congregational tradition of toasts at great feasts, would you dare to be the authors of new lyrics to add as a fifth stanza?***

Translated into English by:
Sr. Anna-Maria C. Cinco, F.I.
Indico-Pacific Province

FOR GOD… FOR A LAND WITHOUT FRONTIERS…

History and message of the Hymn to Mother Cándida María de Jesús

By Mª Pilar Linde Cirujano FI

Málaga 31st of May 2016

THE HISTORY

1. The Hymn among the hymns

In special events or days in our communities and apostolic works, we used to sing the hymn of Mother Foundress; we say **the hymn** which makes us think that we have only one hymn; nevertheless, it is not absolutely that, nor was it always exactly that. In the chronicles of the centenary of the birth of Juana Josefa - 1945- we knew then that the hymn as we know it was composed for that occasion, and as we see in the magazine ECOS the celebrations were held from May 31, 1945 until the end of 1946, with different dates for the different places and countries, and we were caught by a surprise: in the different numbers of ECOS this same hymn was not always mentioned or transcribed as we know it:

- In **Salamanca** "Triduum celebrated on May 28, 29 and 30",1945. Academic acts of the last day were marked by the "Hymn to Mother Foundress"(J.M. Beobide) […] that the choir of the Novitiate, together with our Colegio de la Inmaculada, interpreted…". [1]
  ¿Is it different from that is known? Of course, the author of the music is different.
- A fragment of "a hymn" of **Bello Horizonte** on the feastdays of the centenary:
  - "O mundo canta/Nun centenario/Vossos louvores/O Madre Amada/O orbo hoje aclama/Nun centenario glorioso/Vosso viver grandioso/Todo ele cheo de Deus" [2]
- It speaks of the "Hymn of the Centenary" in the diary of La Plata"[3] and in a new entry of this school it says: "The end of the Centernary in our school" is celebrated on the 31st and in the morning there is Mass, breakfast and a presentation and "The feast was concluded with the hymn of Mother Foundress"[4].
  We suppose that this was the same [hymn] since it says about the "Hymn", but we do not know which.
- In **Valladolid** on October 19, 1945 " at seven in the Assembly Hall a small party […] was held where the singers sang the final hymn with a phrase different from what we know:

[1] ECOS de mi Colegio Año XVII nº 291 Junio 1945 pp. 108-109
[2] ECOS de mi Colegio Año XVII nº 295 p.182 Octubre 1945 "El centenario de la M. Cándida en Brasil"
[3] ECOS de mi Colegio Año XVII nº 296 p.205 noviembre 1945
[4] ECOS de mi Colegio Año XVIII nº 306 p.293 noviembre 1946

- "Envíanos ¡Oh, Madre! del Septentrión al Sur,/ que por la Iglesia siempre dispuestas están las Hijas de Jesús".

- In "**Pitillas** the Centenary of Mother Cándida was celebrated with splendor" on March 16, 1946 in the afternoon in the Assembly Hall after a presentation of "La Hija del Mártir" and concluded "with the hymn of Mother Foundress"[5]. But we do not really know which hymn was it, whether it is what we know today or another one.
- In **Peñaranda** the Centenary was celebrated with a triduum on June 22, 23 and 24. The presentation (it does not say which day but it seems that it was 24th) "was started with the hymn 'Dios lo quiere' by Beobide"[6], this was not the same as was sung in Salamanca, now that Beobide was the author of a hymn that as such was known, that of the CMDE (Cruzada misional de Estudiantes de España), and which was sung in various occasions in our schools.
- In **Medina** the female students in the patio "Being in formation, sang canticles to the Virgin and sang **one of the hymns** of our Mother Foundress […] the 31st of May of '46 […] last day of the Centenary of our Mother Foundress"[7],; this was the clearest affirmation of the existence of several hymns.
- It is also said that hymns were sung in the celebrations of Caldas, El Espinar, Segovia y Tolosa (on the occasion of the CMDE).
- I am not aware what were those other hymns, except I have arrived at discovering a "Hymn in honor of the Foundress of the Hijas de Jesús" (in a literary page of ECOS 1937) music by Rev. Fr. Juan Iruarrizaga[8]. Neither have I discovered the reason and the date for which "Clara estrella…" was elevated to the level of official and universal character which we have among us today, although it is certain that with the motive of the canonization other songs or hymns about St. Candida Maria de Jesus were composed and sung in the different places. None of these compositions has taken away that character by which we consider **the** hymn of Mother Foundress.

2. Words and music by…

We are referring now to "Clara estrella…"

The lyrics is the work of Juan José Pérez Ormazábal, priest of the diocese of Vitoria, professor of literature in the seminary, an outstanding figure in the Church of his time as the pioneer and the push behind the "Cruzada misional de estudiantes de España", in which he was national Delegate during many years. He was author of many literary and theatrical works of religious and patriotic character.

[5] ECOS de mi Colegio Año XVIII nº 301-302 p.114 junio-julio 1946
[6] ECOS de mi Colegio Año XVIII nº 301-302 p.116 junio-julio 1946
[7] ECOS de mi Colegio Año XVIII nº 303-304 p.259 agosto-septiembre 1946
[8] Un curioso hallazgo a través de internet y adquirido vía on line a un coleccionista

In relation to our topic it interests us to underscore that he was the author of the lyrics of several hymns:

- Official hymn of the Cruzada misional de estudiantes de España (C.M.D.E.), whose music was composed by Beobide (dealing with the hymn "Dios lo quiere" that we mentioned earlier)
- "Reina y Madre de Vasconia" that sings of the Marian glories of Euskal-Herría
- Official hymn of the Magisterio y misiones (M.Y.M)
- Hymn of the school of "El Pilar"

It is fitting to think that he was chosen to write our hymn because of his personality and trajectory; his missionary spirit and his service with the CMDE were not foreign to the content and message of Clara estrella…", which reflect not only our charism but also the ecclesial moment of the surge of the missions and the political-religious moment of Spain, in which the author was strongly involved.

The music was composed by Juan Tellería (Zegama Guipúzcoa, 1895). He started his musical studies with his priest-uncle, Baldomero Tellería, later in San Sebastián; in Madrid he studied composition and piano, later on in Paris and Germany, returning to Spain in 1925. While studying he also dedicated himself to playing the piano in theaters and movie houses, and played the organ in the churches. He possessed great dexterity at improvisation; as composer his symphonic poem *La Dama de Aizgorri* is notable, but dedicated in writing all sorts of music: zarzuelas, chamber music, religious hymns, some military hymns and the most famous of all his compositions, "*Amanecer en Cegama"*, whose music was the basis of "Cara al sol"[9] (which came to be a stigma that lessened, on occasions, the objectivity in the evaluation of his work). Until 1946 he headed the department of Chamber music in the Conservatory of Madrid. He died in Madrid, in 1949.

3. Throughout time

We have almost completed twenty years of the beatification of Mother Candida – May 12, 1996. A few months before that, a consultation was done to the Congregation which included a question as to the convenience of making modifications or not in the lyrics of the **Hymn**, one on the parts which would be better modified, and if affirmative, asking for suggestions over the same modifications. The responses were significant, ideas were given on possible changes, putting in relief that which no one wished to change; some responses expressed that the lyrics of the hymn should not be changed, the hymn must be as is, and must be preserved as a historical element. The adaptation of the lyrics to the music was supervised by an organist of the Vatican.

[9] Himno de la Falange española, movimiento político vinculado al alzamiento de 1936

This is the version that we actually sing, but many Hijas de Jesus, teaching and non-teaching personnel, students remember the lyrics which I believed were written before (and I was thus confirmed by other Hijas de Jesús) that it was the original, which was about the centenary of the birth of Juana Josefa. Nevertheless, in the search done, I encountered in ECOS of May 1945[10], some different lines in a small part -it was the original hymn, without any doubt, for the date which appears at the end:January 4, 1945. This is the text in ECOS:

¡Clara estrella que Guipuzcoa contempló
extasiada un día,
Madre Cándida María de Jesús!
En el año centenario
de tu alegre nacimiento,
regocija el firmamento con
la gloria de tu luz.

The lyrics that we sang until the beatification was:

¡Clara estrella que Guipuzcoa contempló
extasiada un día,
Madre Cándida María de Jesús!
En el cielo donde moras
En feliz arrobamiento,
regocija el firmamento
con la gloria de tu luz.

I have not encountered data over the date in which the change was made, but it is right to think that this is due to the fact that the ending of the celebrations of the centenary were extended in some places, as we said, until the end of 1946.

I consider it interesting to record and comment briefly on the more substantial modifications done in 1996:

* It changes the perspective of her gaze: we withdraw from the eyes of heaven to look at her on earth and discover that which sustains and gives meaning to her life:

[10] ECOS de mi Colegio Año XVII nº 290 mayo 1945 pp. 94-96

¡Clara estrella que Guipuzcoa
contempló extasiada un día,
Madre Cándida María
de Jesús! **En el cielo
donde moras En feliz
arrobamiento, regocija
el firmamento con la
gloria de tu luz**.

¡Clara estrella que Guipuzcoa
contempló extasiada un día,
Madre Cándida María
de Jesús! **Para Dios solo
viviste, puesta en Él toda
confianza, mensajera de
esperanza, fiel testigo de la
cruz**

***** The Ignatian inspiration and context remain**,** but there is no better ambition than to seek the glory of God and this was the modification introduced:

Como Ignacio de Loyola
siembras por tierra española
sueños de noble ambición
Jesús premia tus fatigas
ya granan las espigas
de la nueva fundación

Como Ignacio de Loyola
cruzas la tierra española
por la mayor gloria de Dios
Jesús premia tus fatigas
ya granan las espigas de
la nueva fundación

* It puts aside a certain "triumphalism" as a consequence and introduces a more dynamic expression: to open, from faith, new paths. In whatever case, it speaks of a miracle:

Pobre artesana sin ciencia,
alumbra tu inteligencia
de Dios el alto saber.
Y, en milagro de pujanza, **cien
emporios de enseñanza vas
levantando doquier**

Pobre artesana sin ciencia,
alumbra tu inteligencia
de Dios el alto saber.
Y, en milagro de pujanza, **cien
caminos de enseñanza tú vas
abriendo con fe**

*1. In “God wills it”, the war cry of the Crusades, does not deal with submission but with leading to what God wills: that his light may reach all.
2. We continue having many flags, more than what we had for a long time; today different flags and peoples call us to consider the earth as home for all, a world without frontiers:

Al grito de ¡Dios lo quiere!
tu celo que nunca muere
somete el mundo a la cruz
Flota un bosque de banderas
son tus hijas misioneras son
las Hijas de Jesús

Al grito de ¡Dios lo quiere! tu
celo que nunca muere
conduce el mundo a la luz
Para una tierra sin fronteras
son tus hijas misioneras
son las Hijas de Jesús

With regard to the **music** there were two musical scores, with some differences, one simply to be sung and the other for voicing and accompaniment. The first is entitled, "Himno a la Rvdma. M. Cándida Mª de Jesús" in the 1st Centenary of her birth. It had the original lyrics: "in the centenary year of her happy birth"; this oldest copy also comes from ECOS of May1945, which is preserved in our archive in Rome. It had one cover with the printed name ERESBIL Archive of Basque composers, and at the end indicates: San Sebastián, January 4 of the Centennial Year. The second had as title, "Himno a la Madre Cándida María de Jesús" (in the 1st centenary of her birth), it had the modified lyrics and a manuscript note (Copy with the modifications on the original lyrics incorporated in 1996), an unreadable seal which seemed like a reference of an archive R. 18357, done by hand. The two musical scores were manuscripts, with a letter head JHS, indicating that the lyrics are by Juan José Pérez Ormazábal and the music by Juan Tellería; both present a first part without an epigraph and the other three with epigraph over the staff: Verse I Fundadora (Como Ignacio de Loyola…) II. Maestra (Pobre artesana…) III. Misionera (Al grito de Dios …)

The choirs of the schools, the groups of students, the communities of the Hijas de Jesús, were the usual **interpreters** of the Hymn; we know that there were special choirs for the beatification and the canonization. Also musical groups sang it, and with underscored importance, foreign to the Congregation, such as the Coral Vallisoletana, the Orfeón Donostiarra. Today we can find different recordings in YouTube, but there is a special one which many of us have known, although in some communities, sadly has disappeared and in the more recent ones, they have not yet received it. It is the disc with the seal Columbia, of 1960 (date of the legal deposit), "Himno a la Madre Cándida. Fundadora de las Hijas de Jesús", with lyrics by J. José Pérez Ormazábal and the music by J. Tellería, interpreted by the Coro Maitea, with orchestral accompaniment and directed by Mª Teresa Hernández. The hymn is preceded by an introduction, “Un alma que sigue viviendo” recited by Juan Cuberta with musical background: Aurtxoa-seaskan de G. Olaizola[11].

11 Mi agradecimiento a quienes me habéis orientado en la búsqueda de datos, y especialmente a Ana Baeza, Auxilio Vicente, Celia Amorós y Mª Antonia García por su importante aportación

THE MESSAGE

Roots in the land (Clara estrella que **Guipuzcoa**…)

* Guipuzcoa is pleased with her, she is the first Guipuzcoan saint, that land where Juana Josefa was born and grew: Andoain, Berrospe, "that small window", the baptismal fontof S. Martín; Tolosa, Santa María, the plaza, the Clarisas… And then to go away, follow other paths - "go where God calls you"- without losing the character, the language, the love for her homeland where she had her familial and cultural roots, to venture out and open herself to a world that remains *"small for her desires".*

* We are called, from who we are - person, family, culture - to believe, value, place in our heart *"in whatever part that is indicated to them in the vineyard of the Lord"*[12] *"strive to learn the language of the country where they live, and as much as possible, to adapt to its customs and needs"*[13] We define the concept with the term "inculturation" which is existentially to take root, be rooted in the land to which one is sent, to assume the exigencies of living with others and for others.

In the heart: God (Para Dios sólo viviste…)

* One youthful firm decision - "*I am for God alone*" – which kept growing and being realized in her day by day: all her life for Him, by which she can affirm, in the hour of truth, the 41 years of her life as religious: "*I cannot remember a single moment which was not for my God",* trusting always in the hands of her Father, announcing with her life and words the salvation that springs from the Cross.

* The totality of the love that keeps us on the path, in our following: "*they must strive to love with their whole person Jesus […] and follow his footsteps"*[14], who, out of their own fragility "*will put themselves in the hands of God as their Father with total trust"*[15], knowing that he who gave us the desire will give us the grace. [16].

Go to the source (Como Ignacio de Loyola…)

* As a small girl in Tolosa: "*My saint, I want to do what that book says*"; in Burgos the orientation of Frs. Sureda and San Juan, in the end, the singular mediation of Fr. Herranz (continued by Bombardó in his enforced absence) fructified in her firm decision as Foundress "*May you have the spirit of St. Ignatius*". Like Ignatius the response to the call of the eternal king, "*my wish is to conquer the whole world"*[17]. Her way of being and proceeding, is also like Ignatius, and from there is her tenacity and discernment in the difficult road to the Constitutions. Her outlook/horizon was always

12 CFI165
13 CFI 214
[14] CFI 136
[15] Idem
[16] Cfr. 133
[17] EE. EE.

* the greater glory of God: *"Offer yourself with diligence in searching for the greater glory of my Son".*
* We have wanted "*to belong to thi congregation […] and serve in it God our Lord(DNS)"*[18]. Our option is to make of our own life a *path of the divine service* . *"Aided by the Constitutions, to progress in the path of divine service*[19] and "*persuaded by how much the SPEX of Sr. Ignatius can help them in the path of divine service*[20] The path that does not forget the source, by going to the source.

The seed and the fruit (Jesús premia tus fatigas…)

* "*With regard to sufferings, there will always be*" and thus she keeps describing the fatigues like inseparble companions in her journey as Foundress: *"to go through many trials", "terrible situations", "bad moments", "to suffer without end"; "Mother Cándida is not frightened of anything" she experiences that "he who can do everything can defend and strengthen her"*. She searched for the glory of God; the fruit: twelve houses and schools, and one more on the road - Spain and Brazil, in little more than 15 years.
* Later the years of more abundance would come, but not exempt from difficulties. Called to continue the journey, other fatigues, other means, with the "learned" attitude, always one who *"like one who seeks not her interests but those of Jesus Christ"*[21] "*with such diligence and abnegation that in their way of proceeding they let others come to know the love of Jesus Christ, our God and Lord"*[22]. Pure gospel, *"unless a grain of wheat… but if it dies it bears much fruit."*

The instrument in his hands (Pobre artesana sin ciencia…)

* The disproportion between agent and objective could not be greater, she counts on human helps but above all with the wisdom that comes from God: "*Look, I teach you to follow me*" and the security and trust in the one who calls her: "*It does not please me that you spend time thinking that you are poor and that you cannot go on. Do I not know that you did not have riches and goods of the world? Yes, I knew you and I know whom I have chosen and why I have chosen her. Who gave you the desire will give you the power and the grace, if you are faithful to my call, and they will see that the work is mine and not that of men."*
* Solid preparation, responsible actuation. All the capacities for the service of others. Always instruments: called *"to cooperate with God our Father who […] grants us his gifts as Creator and Author of grace, so that with these in time we seek his glory and the good of our brethren"*[23]. Instruments who know that *"the means that*

[18] CFI 2
[19] CFI 186
[20] CFI 170
[21] CFI 212
[22] CFI 142
[23] CFI 320

unite the instrument with God […] aremore effective that those disposed by men …"[24].

Opening paths (Y, en milagro de pujanza…)

* The greater miracle, the work that she carried on, at the start, only a few believe. Cándida Mª de Jesús responds to the social needs of her time with one of the pastoral priorities of the Church: the Christian education. Schools of the Hijas de Jesús for boarders and externs, for free… catechesis to chidren, Sunday schools for adults… even giving space in some house for some ladies to make their Spiritual Exercises.

* Fidelity is not repeating responses; fidelity is opening pathways from the faith, discerning paths: *"… they will seek the means which, according to our way of proceeding, with greater profit, can be employed in those circumstances…"*[25] *"For this, they must take into account the needs of the Church in that place, the condition of the persons and other circumstances that can happen"*[26], always with the same criterion and end, those which give meaning to the mission: go out to encounter the needs: *"EWith regard to the choice of the means to be employed to achieve more fully the mission […]one must […] look for the divine glory and the greater universal good"*[27].

Light in the horizon (Al grito de ¡Dios lo quiere…!)

* *"God wills it"*, no other expression reflects better her life: with absolute love and trust in God following the footsteps of Jesus in obedience to the will of the Father: "*I am all for what God wants and only what God wants*". She resoundly affirms and at the same time asks: *"I am all for Jesus, tell me, my God, what you want me to do"* And well did she know what it was that God wanted, she listened to him in prayer, in the orientations of Fr. Herranz, in the circumstances and needs of others… She listened, discerned and completely surrendered herself to search for the greater good of her neighbors, to bring them closer to salvation, to the light.

* A path that indicates to us clearly"…seek to resemble Jesus Christ our Lord who, doing everything that pleased the Father, was sent by Him to the world to save all, teaching them the way that leads to life"[28]. We too are sent, called to lead to the light, *"…he has deigned to also send us ourselves, to the end that we serve him, helping those for whose life He died"*[29].

[24] CFI 319
[25] CFI 196
[26] CFI 203
[27] CFI 199
[28] CFI 165
[29] CFI 188

There are no boundaries (Para una tierra sin fronteras…)

* *"Serve me by founding houses in Spain and outside of Spain"* YAnd this she did, though with some failed intent; she went out of the boundaries, didn't like to remain enclosed in them, because of her strong desire "*to go to the ends of the world in search for souls".* She could not understand why *"they don't call us to Mexico, to Cuba or whatever other place…"* and in the end, Brazil, which was very surprising, and loved. Her life ended but she had given the first steps and the Lord granted her the grace to see the Congregation *"spread and propagated in many places"*[30].

* "Our vocation is, therefore, to go and live in whatever part of the world where there is hope of greater service of God and aid of souls"[31]. For us there are no boundaries, nor do we want boundaries for anyone, and this is to go "to towns *that are most in needs* […] *to promote the glory of God and the good of our neighbors*". Availability underlined by the *"vow to go to any part of the world"*[32]. Neither should there be boundaries in the heart, members of one body: *"…the Congregation should not have any partiality with respect to nations or groups of persons, but a universal love that embraces all in the Lord…"*[33]. Universal love in the day-to-day "*all the students have to be treated with equal affection, without preference for some nor for others, except for those who are most in need"*[34]. By this preference we are in the frontiers.

It is possible that, like what happened to me, in reading what was before, I miss certain aspects of the person of Mother Cándida and of our vocation as Hijas de Jesús. A hymn is born in a context and is marked by a concrete place and time and there is nothing more to ask, although my attention was called that there was not even a single reference to Mary and could not - not would want to - avoid; every time that today we sing "son las Hijas de Jesús", I recall the many lay who in this "tierra sin fronteras" live and work illumined by Mother Cándida.

Fifty years have passed since that 31st of May when I made my first Profession as Hija de Jesús. This article is a homage of gratitude to Mother Cándida, woman saint who opened the path through which the Lord called me to follow Him, and the Congregation that welcomed me and accompanies me.

Translated into English by: Sr. Georgita P. Hormillosa, FI

---

[30] CFI 2
[31] CFI 189
[32] CFI 2. 164
[33] CFI 328
[34] CFI 219