



**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***  
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## **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...”.<sup>1</sup>  
¿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 “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”<sup>2</sup>.
- It speaks of the “Hymn of the Centenary” in the diary of **La Plata**<sup>3</sup> and in a new entry of this school it says: “The end of the Centenary 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”<sup>4</sup>.  
We suppose that this was the same [hymn] since it says about the “Hymn”, but we do not know which.

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<sup>1</sup> ECOS de mi Colegio Año XVII no 291 Junio 1945 pp. 108-109.

<sup>2</sup> ECOS de mi Colegio Año XVII no 295 p.182 Octubre 1945 “El centenario de la M. Cándida en Brasil”.

<sup>3</sup> ECOS de mi Colegio Año XVII no 296 p.205 noviembre 1945.

<sup>4</sup> ECOS de mi Colegio Año XVIII no 306 p.293 noviembre 1946.



- 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:
  - o “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”<sup>5</sup>. 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”<sup>6</sup>, 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”<sup>7</sup>; 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<sup>8</sup>. 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.

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<sup>5</sup> ECOS de mi Colegio Año XVIII no 301-302 p.114 junio-julio 1946.

<sup>6</sup> ECOS de mi Colegio Año XVIII no 301-302 p.116 junio-julio 1946.

<sup>7</sup> ECOS de mi Colegio Año XVIII no 303-304 p.259 agosto-septiembre 1946.

<sup>8</sup> A curious find through the internet and acquired via online to a collector.



## 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 carácter, 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”<sup>9</sup> (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

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<sup>9</sup> Hymn of the Spanish Falange, a political movement linked to the 1936 uprising.



**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.

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<sup>10</sup>, 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<sup>10</sup>. 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:

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<sup>10</sup> ECOS de mi Colegio Año XVII no 290 mayo 1945 pp. 94-96.



¡Clara estrella que Guipúzcoa  
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 Guipúzcoa  
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 May 1945, 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 lo quiere...).

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: Aurtxo-seaskan de G. Olaizola<sup>11</sup>.

### ***The message***

#### **Roots in the land (Clara estrella que Guipúzcoa...)**

\* Guipúzcoa 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 Font of 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".

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<sup>11</sup> My thanks to those who have guided me in the search for data, and especially to Ana Baeza, Auxilio Vicente, Celia Amorós and Ma Antonia García for their important contribution.



\* 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”<sup>12</sup> “strive to learn the language of the country where they live, and as much as possible, to adapt to its customs and needs”<sup>13</sup>. 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”<sup>14</sup>, who, out of their own fragility “will put themselves in the hands of God as their Father with total trust”<sup>15</sup>, knowing that he who gave us the desire will give us the grace.<sup>16</sup>

**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”<sup>17</sup>. 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 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)”<sup>18</sup>. 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”<sup>19</sup> and “persuaded by how much the SPEX of Sr. Ignatius can help them in the path of divine service”<sup>20</sup> The path that does not forget the source, by going to the source.

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<sup>12</sup> CFI165

<sup>13</sup> CFI 214

<sup>14</sup> CFI 136

<sup>15</sup> Idem

<sup>16</sup> Cfr. 133

<sup>17</sup> EE. EE.

<sup>18</sup> CFI 2

<sup>19</sup> CFI 186

<sup>20</sup> CFI 170



### **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 inseparable 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"<sup>21</sup> "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"<sup>22</sup>. 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"<sup>23</sup>. Instruments who know that "the meansthat unite the instrument with God [...] aremore effective that those disposed by men..."<sup>24</sup>.

### **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 children, Sunday schools for adults... even giving space in some house for some ladies to make their Spiritual Exercises.

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<sup>21</sup> CFI 212

<sup>22</sup> CFI 142

<sup>23</sup> CFI 320

<sup>24</sup> CFI 319





\* 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..."<sup>25</sup> "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"<sup>26</sup>, 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"<sup>27</sup>.

**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"<sup>28</sup>. 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"<sup>29</sup>.

**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"<sup>30</sup>.

\* "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"<sup>31</sup>. 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

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<sup>25</sup> CFI 196

<sup>26</sup> CFI 203

<sup>27</sup> CFI 199

<sup>28</sup> CFI 165

<sup>29</sup> CFI 188

<sup>30</sup> CFI 2

<sup>31</sup> CFI 189



glory of God and the good of our neighbors”. Availability underlined by the “vow to go to any part of the world”<sup>32</sup>. 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...”<sup>33</sup>.

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”<sup>34</sup>. 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***

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<sup>32</sup> CFI 2. 164

<sup>33</sup> CFI 328

<sup>34</sup> CFI 219