

17 Decembers later!

A translation of <https://campanitasdefe.com/2021/12/15/17-diciembres-despues/>

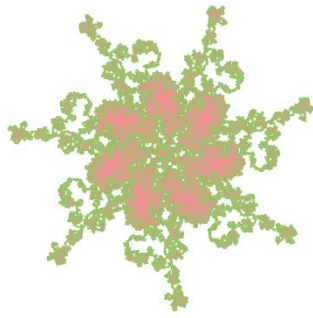
***Summary.** This little bell tells how it happened that my song “**Oh preferred Virgin**,” written **17 years ago**, came to be performed in honor of the **Virgin Mary of Guadalupe** in her “**Mañanitas**” of the year 2021 in her **Basilica** in **Mexico City**. The song, performed by **Fabiola Jaramillo**, may be heard **here** in Spanish. The song can also be heard and viewed in a YouTube video recorded in the **Basilica** by the middle of the text.*

*The blog **Presentation** provides information about the purpose of these little bells and the blog **Organization** shows how the entries are grouped by categories. This entry belongs to the category “**Mary mother of God**” and “**Virgin of Guadalupe**.”*

It is with immense joy that I return to these little bells of faith, just as I said **I could do**, to tell you how my prayer “**Oh preferred Virgin!**” was performed in the **Basilica of Santa María de Guadalupe** in **Mexico City** as part of the celebration of the “**Mañanitas a la Virgen**” in 2021. It was, in fact, a great joy for me to be there for the occasion, fervently joining the commemoration of the miraculous appearance of **Her** to **Juan Diego**, supported by the surprising image of **Her** in his ayate garment, on December 12, 1531. It has been already 490 years, and how not to see the same numbers of the **seventy times seven** occasions prescribed by **Her Son** in relation to **forgiveness**? (Mt 18:21–22).

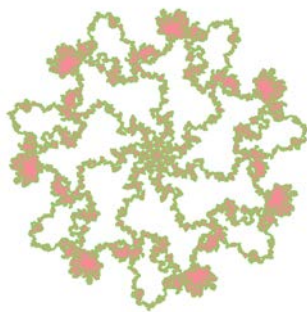
Appreciating the fine courtesy of **Tony Estrella**, president of **ANESMA Networks** who produced the event broadcast in **Mexico** and other countries, **here** is the interpretation of the musical arrangement of **Lázaro Alemán** by **Fabiola Jaramillo** “**La mexicana**,” accompanied by the **Mariachi Camperos de México** directed by **Oswaldo Romero**.

Realizing with due emotion that this beauty is the first of my dream of a song **Shanti Setú** (**Bridge of Peace** in Sanskrit) to pay attention to the **Psalmist** and **sing to the Lord a new song**, I wish to take the opportunity to tell you what had to happen so that the song could become, beyond what was already described in “**An Immaculate Serenade**” in relation to its origin 17 Decembers ago ...



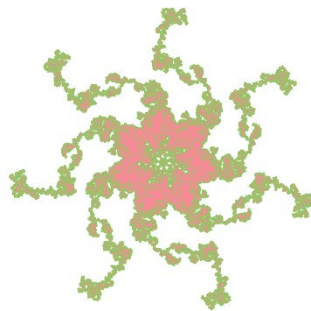
... It so happens that in July 2006 I shared my talk “*The hypotenuse the path to peace*”, one that is forever current, at an international conference on “*Complexity, Democracy and Sustainability*,” here nearby in the town of **Sonoma, California**. Among those who saw me in action was **Pepe Mora**, from **Mexico**, who liked the message of vital simplicity symbolized by the root of two so much that he shared it with his brother and journalist **Guillermo Mora**, with whom I later became virtual friends. Time passed and **Memo** became a member of the loved ones with whom I have shared songs and dreams, and I am happy to be able to tell you that I have a special memory of him, because back in 2010 he told me, with complete conviction, that my song “*Conga to infinity*” was destined to be a great success. I hope that **God** allows it soon!

I have corroborated, looking through my files, that **Memo** told me about his friend **Fabiola Jaramillo** in 2013 and I also know that we became friends with **her** in “*the book of faces*” and that I subsequently sent her the original version of my prayer to **Mary**. As time went by, in October 2016, **Memo** strongly urged us to collaborate, telling **her** that **I had the verses** and repeating to **me** that **she had the voice**. Although we had some communications, **Memo's** wish only came true this year, when after having found out that **Fabiola** had sung to the **Virgin Mary** in the “*Mañanitas a la Virgen*” in 2020, we were able to talk calmly during this second year of the virus with a crown until we coincided in making the song ...



... If you were to compare the final lyrics with the original verses based on the beautiful Colombian waltz “*Pueblito Viejo*,” you would observe that the final tune contains an additional stanza that explicitly names the **Virgin of Tepeyac**. This idea was suggested by *Fabiola* and came to me in the effervescence of emotion, but its location in the song was conceived not by me but by the great *Lázaro Alemán*, *Musical Director* of my *Shanti Setú/Puente de Paz*, whose beautiful arrangement sparked that *Tony Estrella* classified him as a “*fregón*,” that is, as someone “*outstanding*” or “*competent*” in **Mexico**.

The style modifications and music were the labor of love of my *Cuban brother*, in effect “*resurrected*” to work with me after years of absence. Once we knew that the song would happen, he had to work at full speed because his computer simply crashed for several days that seemed like weeks. This fact added *vital prayers* to the project (to the **triune God** and the **Virgin**, of course!), since for an agonizing time we did not know if the work would reach its destination. Thanks **God**, and to the intercession of the **Virgin** “*who walks side by side with her clan*,” right *troubadour*?, the scores for the ranchera for twelve musicians did arrive on time and with them the talented *Fabiola*, who also improved the cadence and the text of the final stanza, triumphed. My grateful hugs go to *her* and the wonderful *Camperos of Mexico*, while I am already dreaming of making other songs for **Our Lady Mary** in years to come ...



...To finish, I include here some photographs related to this my dream of a song: an initial hug with *Fabiola* in **Mexico City** portrayed by my faithful wife **Marta**; a photo of me with the image of **María de Guadalupe** before recording and taken by the good *Raúl*, a faithful member of the project; a photo in the place where **San Juan Diego** lived taken by a girl who told me that I was not going to remember that her name was *Marisa*, to which I told her that it was another *Marisa* who invited me 17 years ago to sing to the **Virgin** giving rise to the *song*; another exciting photo with the *great artist* already in the *Basilica* after the performance; a photo with *Fabiola* and her mariachi while *Raúl*, who took me to **Cuernavaca** to visit brothers from the heart, was waiting for me in the early morning; and, with no small amount of nostalgia, a photograph of the *beautiful sanctuary* in my hometown

city of **Davis** where I sang my original song for the first time 17 Decembers ago and that for reasons that cannot be understood and despite the efforts of another brave **Pepe** and his **Imelda**, no longer exists.





Long live the Virgin of Guadalupe!

For **She** repeats to us today what she said to **Saint Juan Diego** 490 years ago: "*Do not let your heart be sad... Am I not here, who is your Mother?*"

Merry Christmas to everyone!

OH PREFERRED VIRGIN!

To the Guadalupana!



O preferred Virgin
Queen of the heavens,
faithful eternal promise
a gift from God,
in order to heal
all the peoples,
o divine Virgin
with faith in love.

In the midst of evil
dreaming with truths,
and with the soul open
wishing to prevail,
I ask beloved Virgin
o immaculate Mother,
receive this tune
and guide my steps.

Little beloved Virgin
always fully in love,
by your humble vows
was born our good Lord:

who taught us how to love
with sap of your own,
who quickly embraces us
with a tender heart.

In this sacred day
I bring you oh my chant,
Mother of Guadalupe
Virgin of Tepeyac,
as it was with Juan Diego
we reflect your enchantment,
there comes a wise day
and brotherhood reigns.

(December 2004/December 2021)

