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UNIVERSITY OF SAN CARLOS OF GUATEMALA

CENTER FOR FOLKLORE STUDIES

INGUAT
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TRADITIONS OF GUATEMALA

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EXPLANATION

With the same title, we announced in issue 3 of **Traditions of Guatemala** that this magazine would become a biannual publication. And we kept our promise, since throughout 1975, 1976 and 1977 we published issues 3, 4, 5, 6, 7, and 8.

Due to financial limitations, which we face today and which may persist in the future, we have been forced to consolidate numbers 9 and 10, both corresponding to 9 and 8, into a single volume. Hence we anticipate to inform that very soon we will have to go to the people and institutions interested in the defense of the cultural heritage of Guatemala, to obtain from them the help that may allow us to save a magazine that intends to disseminate studies, documents and other testimonies related to our popular traditions. We believe that only thanks to this collaboration we will be able to move forward.

Readers of **Traditions of Guatemala**, who reiterate that we are , a motivated by the purpose of ensuring the future of the journal of the Center for Folk Studies of the University of San Carlos de Guatemala, please accept the excuse implicit in this note.

The Director

TRIBUTE



Alvaro Fernaud Palerea

(Photograph from 1973: Celso A. Lara Figueroa)

ALVARO FERNAUD PALAREA
(1932 — 1978)

Celso A. Lara Figueroa

Abruptly, as the life of greats ends, so did Alvaro Fernaudo Palarea
Conclude his time on earth

In the notes of the Caracas newspaper it was recorded as just another accident that had happened on the city's suicidal highways. But no. This time, due to the imprudence of a youngster, one of the most distinguished figures of Latin American folklore and ethnomusicology had died: the maestro Alvaro Fernaudo Palarea, sub Deputy Director of the Inter-American Institute of Ethnomusicology and Folklore (INIDEF), who disappeared at the moment of his best intellectual development and unquantifiable projections for the benefit of the science that studies popular traditions.

I met him in 1973, when I arrived in Caracas on a scholarship from INIDEF and the University of San Carlos of Guatemala to study folklore. Fernaudo offered me his friendship and his knowledge and we remained in contact through letters until the day of his tragic death.

ethnomusicological folklore research. Without getting heated. Deeply human, like few others, Alvaro Fernaudo gave each of the researchers of this Center for Folklore Studies that

We passed through the classrooms of INIDE F, his affability and wisdom.

Throughout my life, I have encountered few people who embody both the humility granted by knowledge and the most beautiful facets of the human spirit. That is why the teacher captivated with his personality, enchanting every student who approached him. Probably, his profound sensitivity as an artist made him more understanding of our complaints and, why not say it, of our criticisms, which were often unjust. His understanding of us, and especially of me, was infinite. Truly, borrowing Sappho's words, the sands of Africa's deserts would not suffice to count the tears needed to mourn his death!

More than a writer, Fernaud was a teacher, a shaper of spirits, an exceptional pianist with interpretative sensitivity, and a profound researcher of Venezuela's traditional culture and that of Latin America. His written work is relatively short, but his students are numerous. Hence, his teachings found fertile ground in us and often managed to change the course of our lives.

How deeply his physical absence pains us! It hurts from the deepest core of our being. We mourn the loss of a friend and teacher, and it pains us because Latin America loses, as Isabel Aretz aptly said, one of its most illustrious contributors in the titanic task of establishing the theoretical and methodological bases of Latin American folklore and ethnomusicology.

Álvaro Fernaud Palarea was born in 1932 on the Canary Islands, Spain. In 1958, he moved to Venezuela, adopting Venezuelan nationality in 1964. He studied piano and music history in Spain and France (at the Paris Conservatory and the École Normale de Musique de Paris) and specialized in teaching music for application in primary, secondary, and teacher-training schools. He studied folklore and ethnomusicology under Isabel Aretz and Luis Felipe Ramón y Rivera starting in 1959, becoming the favored disciple of both Venezuelan masters with whom he shared his life ideals and scientific positions.

His teaching activity was tireless from the moment he arrived in Caracas. Between 1958 and 1978, he taught music and its applications in education at universities, high schools, schools, and conservatories in Caracas and the interior of Venezuela. This prolific work led him, in 1969, to found the Conservatory of Music of the State of Aragua, Venezuela.

At this educational institution, Fernaud taught the first folklore course ever offered in the country. He also participated as a guest professor in 1972 at the Inter-American Center for Teacher Improvement in Music Education, based in Rosario, Argentina. In 1975, he taught at the Institute of Music Education in Santiago, Chile, and in 1977, he took on the role of general coordinator for the First Regional Course on Folklore and its Applications in Education, held at the University of Cauca (Popayán, Colombia).

From 1971 until his death, he served as deputy director, research technician, and professor of musical transcription and the applications of folklore and ethnomusicology at the Inter-American Institute of Ethnomusicology and Folklore (INIDEF).

Álvaro Fernaud gradually shifted his vocation from being a piano performer and music teacher to becoming a researcher and educator in the applications of folklore and ethnomusicology at various educational levels. It was in this field that he excelled as one of the brightest minds, emerging as a teacher of extraordinary stature at the Latin American level. His academic focus centered on the rescue of traditional popular music and culture from Latin America. This is where his true value lies, and it is where we feel the profound void his absence leaves.

Though fundamentally a teacher, Fernaud devoted less attention to publication. Nevertheless, several articles and pamphlets on folklore and music applied to education were published in specialized journals in Venezuela and other countries across the continent. We can assert, without fear of contradiction, that Álvaro Fernaud's theoretical contributions have played a crucial role in shaping Latin American folklorology. He left us an unpublished book titled **El Golpe Larense**

As part of his enduring legacy. Álvaro Fernaud Palarea leaves an enormous gap in a field he pioneered, one that is difficult to replace. In the hearts of his students, there remains a bitter void that cannot be filled. **Tradiciones de Guatemala** and the staff of the Centro de Estudios Folklóricos de la Universidad de San Carlos de Guatemala pay posthumous tribute to the distinguished figure of the late maestro. Rest in peace.

Nueva Guatemala de la Asunción,
1978