

¡Música del Corazón!



Fandangos de Nueva España y Fandangos Históricos de Nuevo México
Fandangos of New Spain and Historic Fandangos of New Mexico

NINTH ANNUAL JOHN D. ROBB, JR. CONCERT

Sunday 13 November 2:30 pm

National Hispanic Cultural Center | Albuquerque Journal Theatre

presented by

National Hispanic Cultural Center
UNM College of Fine Arts
UNM Robb Musical Trust

featuring

Noe Garcia Jacinto
Carlos Menchaca
Noberta Fresquez
Lone Piñon
Alex Manzanares
Ballet Folklórico Santa Fe
Brenda M. Romero
Enrique Lamadrid

guest curator

Enrique Lamadrid

poster artist

Frank McCulloch

¡Bienvenidos a Música del Corazón IX!

Welcome to the 9th annual Música del Corazón at the National Hispanic Cultural Center! Today is a celebration of music and dance and the artists who maintain their commitment to preserving culture while adding their unique voices. This year, the Música committee was determined to showcase the fluid interconnectedness of dance and music which is emblematic of Fandangos. The exuberance our guest artists bring to the stage will surely inspire you to sing, dance, and celebrate every day. Many thanks to the committees, individuals, and artists who have made this event possible.

¡baile, baile, baile!

lisa nevada, Committee Chair *Música del Corazón*



Fandangos are an intercultural tradition of intertwined music, lyric, and dance that spread to the most remote corners of the colonies of Spain by the year 1700. Over the next three centuries, they evolved into venues of resistance, empowerment, and liberation. Fandangos are also celebrations for special occasions and saints' day feasts. In colonial New Spain, all social sectors participated, from village fiestas to royal courts. Baroque and Classical Spanish composers like Santiago de Murcia reintroduced these Mexican musical traditions back to Spain. The first nineteenth century American visitors to California and New Mexico danced in and wrote about fandangos with great enthusiasm. What were New Mexican fandangos like and how did they evolve into the bailes still enjoyed today?

Like John Donald Robb, we are teachers, performers, researchers, and field workers dedicated to the legacies of the music he loved. His Archive of Southwestern Music and nearly 3,000 recordings at the Center for Southwest Research at UNM has informed all our work.

Enrique Lamadrid, Ph.D., Guest Curator *Música del Corazón*

El Programa | Program

In the Lobby

John Donald Robb Information Table

Learn about the extraordinary life and legacy of John Donald Robb (1892-1989)

Meet members of the UNM John Donald Robb Musical Trust Board of Directors

On Stage

Pre-Concert Talk - “Baroque, Folk Baroque, and Fandango in New Mexico”

Brenda Romero, Ethnomusicologist

Enrique Lamadrid, Música del Corazón Guest Curator

Dance Lesson

Alex Manzanares and Ballet Folklórico Santa Fe

You are cordially invited to dance in the aisles or at your seat during the concert

Bienvenidos

Dr. Rosalía Pacheco, Education Program Manager National Hispanic Cultural Center

Fandangos Barrocos from New Spain

Noe Garcia Jacinto, Baroque and Spanish Guitar

Carlos Menchaca, Choreographer and Dancer

2022 Robb Award for Excellence in Southwestern Music

Noberta Fresquez, Co-Founder & Past Executive Director Mariachi Spectacular de Albuquerque
presented by Robert Lucero, Jr., Chair UNM Robb Musical Trust

Fandangos Nuevomexicanos

Lone Piñon, Orquesta Típica Nuevo México

Ballet Folklórico Santa Fe, Traditional Mexican Dance

The performance will take place without intermission

Notas del Programa | Program Notes

Fandangos Barrocos from New Spain

Noe Garcia Jacinto y Carlos Menchaca

Fandango | Santiago de Murcia (1673-1739)

The Spanish Fandango was present during the 1700s and 1800s in regions such as Asturias, País Vasco, Cataluña, and Valencia. It became part of European culture thanks to its introduction in classical music and operas by Luigi Boccherini, Wolfgang Amadeus Mozart, Willibald Gluck, and others. The first composition, dating back to as far as 1730, was by baroque guitarist Santiago de Murcia.

Fandango Variado Op.16, I Adagio, II Allegro | Dionisio Aguado (1784-1849)

Aguado's Variations of the Fandango is among the most exciting works for the guitar from the nineteenth century. In it, we hear the rhythms and harmonies of Spanish popular music that are related to what we today call flamenco. This dramatic and compelling piece brings to life the rhythms of the fandango and the whole tradition of popular music that it represents.

Jaleo por punto de Fandango | Julian Arcas (1832-1882)

Julián Arcas is a fundamental figure in the history of the guitar of the second half of the 19th century. His contributions in the Flamenco area are vast and his music influenced Flamenco guitarists of his time. This work dives into the Flamenco facet of his compositional style and is a great contribution to the concert guitar repertoire.

Artist Statement | Carlos Menchaca, Choreographer and Dancer

Flamenco is a form that has been in the making for centuries. It has, seemingly, a thousand facets and countless influences. As a dance form it is an extremely versatile and dynamic choreographic medium. For this project I chose to be motivated exclusively by the music. Thus, I was inspired to access vocabulary from flamenco, Spanish folk and Classical dance, classical ballet, and contemporary dance. My ambition was to exhibit a commitment to composition while still allowing myself full freedom of expression.



John Donald Robb (1892-1989) led a rich and varied life as a lawyer, composer, arts educator, author and folk-song collector. He began composing classical music during his years as a successful New York lawyer, writing across classical-music genres, and continued that passion when he moved to New Mexico in 1941 to join the Department of Music faculty at the University of New Mexico. His many contributions to the state's cultural heritage stretch from music education to preserving Hispanic folk music through thousands of field recordings. Later in life, he was one of the early owners of a Moog Synthesizer and composed a body of work for that ground-breaking instrument. Robb never stopped learning, he never stopped composing and he never stopped sharing his lifetime's work.

Fandangos y Bailes en Nuevo México

Lone Piñon y Ballet Folklórico Santa Fe

La Julia / La Indita de Cochití / La Indita de Taos

A polka from the repertoire of Cleofes Ortiz of Bernal, NM (with lyrics as sung by Cipriano Vigil and across Northern Mexico) combined with two inditas. The first is La Indita de Cochití, from the repertoire of Mariano Romero and Los Villeros Alegres de Santa Fe, and the second is an adaptation of an indita melody played by Nieves Martínez of Taos (recorded by John Donald Robb in 1952), which we reimagined to fit the 6/8 son rhythm that Los Villeros de Santa Fe used.

Su mamá le dice a Julia, Julia's mom asks her,
¿Qué te dijo ese señor? What was that gentlemen saying to you?
Mamá, no me dijo nada, Nothing, Mom,
no más me trató de amores. he was just hitting on me.

La vecina de aquí en frente The neighbor-lady across from here
se llamaba María Clara, was named Maria Clara,
Y si no se hubiera muerto If she hadn't have died
todavía se llamara. she would still be named that.

La Varsoviana

con Ballet Folklórico Santa Fe

This arrangement combines the most well-known varsoviana melody in New Mexico (Mascando Chíquete) with another varsoviana from the repertoire of Gregorio Ruiz of Pecos, NM, called "La Garrañona". Sometimes we sing the words that Antonia Apodaca used to sing to the tune:

¿Cómo lo bailan señores? How do you do the dance, gentlemen?
¿Cómo me enseñan a bailar? How will you show me to dance it?
Como lo bailan toditos Just like everybody dances it
En el día de Carnaval The days before Lent

Las Cunas

A medley of two cunas. The first is from the repertoire of Antonia Apodaca, which she called "La Cuna de Amores." The second is a popular cuna melody with a lyric from a booklet that songwriter Lara Manzanares discovered in her grandma's piano bench in Tierra Amarilla, NM; folklorist Nasario García told us that these humorous insulting couplets would be used by a young woman to refuse a dance invitation at a baile. We added another humorous couplet in this style that is recited by our friend and mentor Tomas Maes of Santa Fe.

Esa estrella reluciente That shining star
que se ve hasta Abiquiú; that can be seen all the way to Abiquiú;
Me gusta hablar con la gente, I like to talk to people,
no con burros como tú but not with donkeys like you.

Justo en frente de tu casa In front of your house
queda un árbol de ciruelo; stands a cherry tree;
No te chiquilles conmigo, You can sweet talk your grandpa,
chiquíllate con tu abuelo. but you can't sweet talk me.

La Polka 'e Pecos

con Ballet Folklórico Santa Fe

From the repertoire of Gregorio Ruiz of Pecos, NM.

La Polka 'e la Suegra / Valse el Templado / Bailando en Phoenix

The first two tunes of this set come from the repertoire of Gregorio Ruiz of Pecos, NM which we have set to lyrics inspired by the 'suegra' theme. We follow them with a huapango norteño from elder Texas fiddler Jose Moreno.

La Vaquera

con Ballet Folklórico Santa Fe

This arrangement combines a common melody for la vaquera (as played by Cleofes Ortiz of Bernal, NM) with a variant we learned from Tomas Maes and Mariano Romero of Santa Fe. We learned the dance step from Lucy Salazar (Cañoncito), Reyes and Cordelia García (Pecos), and Ben Baca & Los Coloniales (Santa Fe).

El Mosquitote

Our arrangement of two dance tunes, El Mosquito and El Mitote, made popular by Eddie Dimas and the Upsets in the early 1960s and still heard at New Mexican dances today. Guitar tunes like this one represent the transition of the family lineages and cultural context around New Mexico dance music from fiddle- and accordion-based dance groups into the era of electric guitars and rock-and-roll style ensembles that have defined New Mexico Spanish music from the '60s until today.

El Taleán

con Ballet Folklórico Santa Fe

This version of the taleán comes from a vinyl test-pressing which was discovered by Lost Padre Records owner George Cee in 2021, likely recorded in Santa Fe or Albuquerque in 1950-1954 by an excellent uncredited duo of violin and guitar. The dance comes from Reyes and Cordelia García. Cordelia's mother, Cecilia Roybal Gonzales (born in Pecos in 1909) was part of a dance group called the "Circle & Swing" that preserved the steps of the dance after it fell out of practice and weddings and bailes, and Cordelia has continued to dance it with Los Coloniales in Santa Fe.

We'd like to introduce our final piece, the Taleán, with versed introduction in decima form that leads to the count-off:

La música en su camino: siempre anda, good times and bad. Del rancho para la ciudad... para Tiktok, far as we know! (Será cosa del destino.) Las modas siempre cambiarán; la música sigue en su plan. Como agua cambea de vasos, algo vive en los pasos cuando bailamos el Taleán.

Cuando bailamos el Taleán, we let loose and a certain groove informs the way we play and move. It leads, it pulls, como un imán, con vida propia. Ya verán: Past, present, and future commune. They weave together in the tune, in dancers' feet, in listeners' ears--So thank you all for being here. 'Ora, ¡un' dos tres, un'...!

El Talento | Artists

Noe Garcia Jacinto | Baroque and Spanish Guitar



Originally from Mexico, Noe moved to the United States with his family when he was eight. And though he heard all kinds of music in the border-town community of Brownsville, Texas, he did not pick up a guitar until he was fourteen. That was when he bought an electric guitar to be in a rock band with his friend. But his friend moved away, and Jacinto never even played the instrument. Soon after that, however, Jacinto said he joined a guitar class as a freshman in high school. There, he began learning the basics of playing the instrument. It was an acoustic guitar, and in the classical style. By the second year, he was hooked. "I really started enjoying it." Classical guitar music is known for having different melodic and rhythmic ideas happening together. "I thought of it more as a challenge," Jacinto said, wanting to be able to play so many voices at the same time. He began to listen to recordings by master guitarists John Williams, Andrés Segovia, and Julian Bream. Jacinto finally did get to be in a rock band. After learning classical guitar, and while attending the University of Texas at Brownsville, Jacinto said he started to discover the music of his community more

intimately. He joined a band and played gigs at weddings and events, performing styles like Tejano, Banda, Spanish and American pop, and more.

Jacinto's biography boasts prizes at competitions such as the University of Texas-Pan American Guitar Festival and Competition, Classical Minds in Houston, the Southern Guitar Festival and Competition in South Carolina, and most recently at the Appalachian State Guitar Festival and Competition in North Carolina. Jacinto completed his Masters in Performance from Columbus State University where he studied with Dr. Andrew Zohn. He is currently a Doctoral Candidate at the University of North Texas. He frequently performs with groups *Orchestra of New Spain*, *Duo Simiente* and *Duo Atesorado*.

Carlos Menchaca | Dancer and Choreographer

Carlos began studying Mexican regional dance, ballet, and flamenco at age 10, primarily with his aunt, accomplished director and dancer, Belinda Menchaca, at the Guadalupe Cultural Arts Center in San Antonio, Texas. In 2006, Menchaca moved to Albuquerque, New Mexico, to work with Yjastros: The American Flamenco Repertory Company and to study at the Conservatory of Flamenco Arts under the mentorship and direction of Joaquín Encinias. Menchaca has studied with innumerable iconic flamenco artists but most recently, his professional engagements have included working with artists such as Pedro Córdoba, Alejandro Granados, Juan Ogalla, Soledad Barrio, Eugenio Iglesias, Emilio Florido, Manuel Gago, Domingo Ortega, and Ivan Vargas. Currently, Menchaca teaches and choreographs for the Conservatory of Flamenco Arts and performs nationally and abroad with Yjastros, Soledad Barrio & Noche Flamenca, Flamenco Aparicio, and La Juerga Flamenco Ensemble, among other companies and collectives throughout the continent.



Noberta Fresquez | 2022 Robb Award for Excellence in Music of the Southwest



Noberta has been around music and entertainment her entire life. This influence along with her roots in southern New Mexico undoubtedly helped her come to love the music of mariachi. And it was this love for the music that led her on a quest to establish one of the first mariachi music conferences in the United States. Bringing a learning environment and process together in a conference was quite a task in the early days but the motivation to supply a pathway to the joy of mariachi music was even greater. As the co-founder and producer of Mariachi Spectacular, an event founded in 1990, Noberta has now seen the birth and the growth of a program that has helped teach tens of thousands, the art of mariachi. Today, Mariachi Spectacular de Albuquerque is considered the premier event of

its type bringing many iconic master teachers together for the educational element, combined with a truly spectacular concert performance headlined by the world's most renowned mariachi groups. These two elements are the foundation of a weeklong series of events meant to teach, celebrate, and promote the colorful, rich music of mariachi. Each year in July held in Albuquerque, New Mexico, thousands take part in the series of events. The event includes a three-day music education conference, a student Showcase Concert, Spectacular Concert featuring world renowned mariachi ensembles, a community appreciation event called La Pasion de Mariachi, a Mariachi Mass Celebration, and an annual induction ceremony in the Mariachi International Hall of Fame. Noberta's love for mariachi extends beyond Mariachi Spectacular as she is also the creator, founder, and producer of Mariachi Christmas now in its' 17th year. Ms. Fresquez' dream to see an elementary

school mariachi program was realized in 2002 when she started the first elementary mariachi music program in Albuquerque at East San Jose Elementary School. Noberta has dedicated her life pursuits towards building bridges of understanding between cultures and sharing with people, from all backgrounds, the beauty of her Hispanic heritage.

Noberta has been recognized, locally, nationally, and internationally for her ability in cultural entertainment and programming. She is a recipient of the Lifetime Achievement Award from the New Mexico Hispano Music Association; the Mark Ipiotis Award from the New Mexico Hispano Entertainers Association; the Creative Bravo Award from the Albuquerque Arts Alliance; and the De Colores Award for excellence in cultural education programming. She has also been recognized by the New Mexico State Board of Education for her outstanding work in supplying Mariachi music education to public school children in the state. In 2010, she was recognized by the New Mexico Business Weekly as one of that year's 25 influential Women of New Mexico. In 2011, Noberta received the highest award the Mexican government gives to non-Mexican citizens, El Premio OHTLI. She is one of three New Mexicans that have received this prestigious award. Most recently, she received the New Mexico Distinguished Public Service Award from Governor Susana Martinez, and in 2019 she was awarded the *Platinum Music Award* for extraordinary lifetime achievement by the State of New Mexico's New Mexico Music Commission and Governor Michelle Lujan Grisham.

About the Robb Award

The Robb Trust established the Robb Award in 2018. It is presented annually to musicians, individuals, or organizations from New Mexico that have made outstanding contributions in New Mexico in the areas of Music of the Southwest, Music Education, and/or Contemporary Music. The Robb Award is presented to individuals or organizations making contributions in one or more of the musical fields cited no matter what their profession. The Award is essentially a life-time achievement recognition; thus, no individual or organization will receive it more than once. Pictured here is Frank McCulloch, inaugural Robb Award recipient and Peter Gilbert, Past-Chair of the Trust. Learn more at robbtrust.org.



Lone Piñon | Orquesta Típica Nuevo México



Lone Piñon is a New Mexican string band, or “orquesta típica,” whose music celebrates the integrity and diversity of our region's cultural roots. With fiddles, upright bass, guitars, accordions, vihuela, and bilingual vocals, they play a wide spectrum of the traditional music that is at home in New Mexico. El Norte has long been a crossroads of cultures, and centuries of intersecting histories, trade routes, migrations, and cultural movements have endowed our region with an

expansive and rich musical heritage that weaves together Spanish, Mexican, Indigenous, European immigrant, Anglo-American, and Afro-American musical voices. The oldest strands of this tradition have survived in continuity, renewed by each new generation's contribution to a core style and repertoire that has been passed from musician to musician, in some cases over many centuries. Though the style has become very rare at times, it has never fully disappeared--thanks to the elders and past generations that lovingly and tenaciously carried them forward, renewing the voice of their musical ancestors at each step into changing circumstances.

The musicians of Lone Piñon learned from elder musicians who instilled in them a respect for continuity and an example of the radicalism, creativity, and cross-cultural solidarity that has always been necessary for musical traditions to adapt and thrive in each generation. Through relationship with elders, study of field recordings, connections to parallel traditional music and dance revitalization movements in the US and Mexico, and hundreds of local and national performances, they have brought the language of the New Mexico orquesta típica back onto the modern stage, back onto dance floors, back into a contemporary aesthetic/artistic conversation, and into the ears of a young generation.

Tanya Nuñez | upright bass, vocals

Tanya was born in southern New Mexico. Growing up in a musical family, no celebration was complete without music and dance: rancheras, polkas, vales, and cumbias. She has worked as a bassist in a variety of traditions from classical, tango, Persian and Arabic, to country, rock, and funk/soul. Though she plays many styles, the beautiful and diverse music of the Southwest US and Mexico holds a special place in her heart and she is honored to study and share it.



Karina Wilson | violin, viola, vocals



Karina grew up in Glorieta, New Mexico, where she was surrounded from an early age with traditional music and dance. In addition to professionally performing and teaching classical violin and viola, her passion for traditional dance music and the roles it plays in cultural context has taken her to 23 countries/territories to work with musicians from Alaska to Ukraine and Iceland to Guinea. She is in high demand at dances and workshops across the US and at home teaches and performs honky-tonk, old-time, classical, international folk, and regional Mexican and New Mexican traditions.

Santiago Romero | guitar, vihuela, vocals

Santiago grew up in the village of Agua Fria, New Mexico, on land where his family has lived for many generations. He began learning the guitar at the age of 6 from older musicians in his community and began working as a mariachi in Las Cruces, El Paso, and Ciudad Juárez in his early twenties. He has performed and served as creative director in a variety of ensembles, taught as part of several educational initiatives and in 2005 was appointed by Governor Bill Richardson as the first New Mexico state representative of Mariachi music. In addition to his work with Lone Piñon he has served for 14 years as the director of [Mariachi Sonidos del Monte](#), one of New Mexico's premiere Mariachi ensembles.



Jordan Wax | violin, piano, accordion, mandolin, guitar, vocals



Jordan grew up in Missouri and was traditionally trained by master Ozark fiddler [Fred Stoneking](#) and Central Missouri dance fiddler [John White](#). He worked as bandleader and accordionist for a Yiddish dance band before his work with Missouri and New Mexican fiddle styles inspired him to travel to Mexico for a 6-month immersion in Mexican huapango fiddling, where he studied with Rolando "El Quecho" Hernandez of Trio Chicontepec, Casimiro Granillo of Trio Chicamole, and a variety of local fiddlers in the Huasteca region of San Luis Potosí. His studies of traditional New Mexico dance music have been guided and inspired in the past years by [Tomas Maes](#) (mandolinist of Santa Fe, NM) and [Antonia Apodaca](#) (late accordionist and guitarist of Rociada, NM). In 2018 he travelled to Morelia, Michoacan for a few weeks of intensive study with master *son calentano* violinist [Serafin Ibarra Cortez](#) and P'urepecha elder and composer [Tata Pedro Dimas](#). He serves the [Manitos Community Memory Project](#) as a Community Archivist digitizing and archiving New Mexico music-related documents, sound recordings, and oral histories.

Ballet Folklórico Santa Fe | Traditional Mexican Dance

Ballet Folklórico Santa Fe, a dynamic traditional Mexican dance group was formed in the fall of 2017 under the direction of Alexander Manzanares. The community focused organization based at El Museo Cultural in Santa Fe, NM has developed immediate audience appeal for their repertoire of Mexican and New Mexican dances. With over a dozen dancers, their performances display pride of ancestry, respect of tradition, and confidence of character through the essence of what is Mexico. BFSF has performed with the New Mexico State Fair, ¡El Grito! Santa Fe Plaza Univision Celebration, The Lensic "Mariachi Christmas", The Lodge at Santa Fe in collaboration with La Emi Santa Fe Youth Company, and the Mariachi Extravaganza at the Santa Fe Opera. They were also the first traditional Mexican dance group



to perform at Meow Wolf for the music video “En el Más Allá” with the New Mexico Latin band Nosotros. Most recently, they performed in front of record-breaking crowds for The Albuquerque Isotopes, as they’ve transformed into “Mariachi de Nuevo Mexico” for their Copa de la Diversión series at Isotopes stadium.

Ensemble

Vanessa Anaya Alexander Manzanares
Iván Avila Ali Marin
Amberly Calzadillas Nataly Márquez
Lucy Cuatzo José Mongue
Cati Delgado Jared Paredes
Miquela García Melissa Veleta
Luis Lagunas

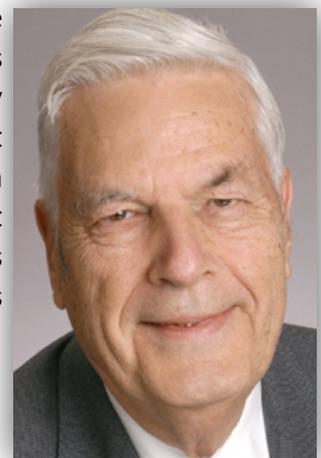
Alex Manzanares | Ballet Folklórico Santa Fe Director



Alexander Manzanares, a son of Mexican immigrants from the state of Chihuahua, was raised and resides in Albuquerque, New Mexico. He has been an active member of the folklórico community in New Mexico for 25 years, specifically in the Santa Fe area for the past 10. He now works with his group Ballet Folklórico Santa Fe which is currently celebrating their 5th year. His group has celebrated various awards and recognitions as well as First Place Folklórico group at the ‘Mariachi Spectacular’ Dance Competition in 2019 and repeated invited performances at the Santa Fe Opera House in conjunction with ‘Mariachi Extravaganza’. He also has been fortunate to teach several years at Danzantes Unidos Festival in California, Bellas Artes Festival in Albuquerque which hosts more than 1500 local public school students, numerous institutions, and universities in New Mexico.

John Donald Robb, Jr. | in memoriam

John Donald Robb, Jr. was a driving force in the development of the University of New Mexico Robb Musical Trust, established following his parents’ deaths in 1989. Robb’s father, John Donald Robb, fascinated by traditional music and dance in New Mexico, captured and preserved that music in nearly 3,000 field recordings that are now the core of the John Donald Robb Archive of Southwestern Music at UNM’s Center for Southwest Research & Special Collections in Zimmerman Library. John Jr. shared his father’s fascination and devotion to preserving the traditional music of his adopted state.



Programas Educativos | Educational Outreach



Each year *¡Música del Corazón!* delivers 'eduformaces' to local schools in conjunction with the annual John Donald Robb, Jr. Concert at the National Hispanic Cultural Center. In addition to live performance demonstrations and student participation exercises, educational outreach events incorporate a history and ethnomusicology component focusing on traditional New Mexico Spanish culture. This year, Rosalía Pacheco, Ph.D., NHCC Education Program Manager, produced an educational outreach program at the NHCC's Bank of America Theatre, which was attended by nearby schools and livestreamed on the NHCC Facebook page. Pictured are students from Dolores Gonzales Elementary with members of Ballet Folklórico Santa Fe the *¡Música del Corazón!* Educational Outreach presentation at the National Hispanic Cultural Center 9 November 2022.

2022 Educational Outreach Programs

Wed 9 November

9:00 am – 11:00 am

Ballet Folklórico Santa Fe
Natl. Hispanic Cultural Ctr.

Thu 10 November

1:15 pm – 2:45 pm

Noe Garcia Jacinto
Pub. Academy of Perf. Arts

Fri 11 November

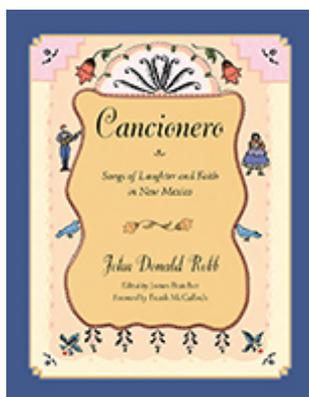
9:30 am – 11:00 am

Noe Garcia Jacinto
Albuquerque Academy

Robb Trust Conserva la Tradición | Robb Trust Preserves Tradition

¡Música del Corazón! is just one way the UNM Robb Trust celebrates the rich tradition of New Mexico folk music. We also invite you to explore John Donald Robb's mid-20th-century field recordings of traditional music from New Mexico to Nepal. These recordings, now digitally restored, are available on the Internet. Among its many initiatives, the Trust sponsors the UNM *John Donald Robb Composers' Symposium* and the *Robb Commission*, a biennial international commission of contemporary music. Learn more at robbtrust.org.

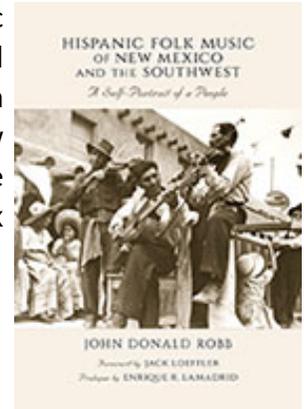
Cancionero: Songs of Laughter and Faith in New Mexico



John Donald Robb (1892–1989) built an invaluable legacy in the preservation of New Mexico's rich musical traditions. His extensive field recordings, compositions, papers, and photographs now make up the John Donald Robb Archives in the University of New Mexico Libraries' Center for Southwest Research. *Cancionero* presents 13 Hispanic folk songs from Robb's renowned archive. Created for musicians and vocalists, *Cancionero* features arrangements for voice with piano or guitar accompaniments as well as selected concert versions for voice, oboe, harp, and piano.

Hispanic Folk Music of New Mexico and the Southwest: A Self-Portrait of a People

First published in 1980 and now available again from UNM Press, this classic compilation of New Mexico folk music is based on thirty-five years of field research by a giant of modern music. Composer John Donald Robb, a passionate aficionado of the traditions of his adopted state, traveled New Mexico recording and transcribing music from the time he arrived in the Southwest in 1941. Prologue and Introduction by Enrique Lamadrid and Jack Loeffler.



Conferencia | Lecture

Brenda M. Romero, Ph.D. | Pre-Concert Talk

Brenda is professor emerita and founding coordinator of ethnomusicology at the University of Colorado in Boulder. She holds a PhD in ethnomusicology from the University of California, Los Angeles, and Bachelors and Masters degrees in Music Theory and Composition from the UNM. She has worked extensively on the pantomimed Matachines music and dance and other folk music genres that reflect both Spanish and Indigenous origins. She has performed as Matachines violinist for the Pueblo of Jemez, having learned the repertoire from a John Donald Robb archival recording.



Enrique Lamadrid, Ph.D. | Guest Curator and Pre-Concert Talk



John Donald Robb encouraged Enrique's research when he joined UNM's faculty in 1985. His books and articles are deeply informed by the recordings in the John Donald Robb Archive of Southwestern Music. His prizewinning 2003 book "*Hermanitos Comanchitos: Indo-Hispano Celebrations of Captivity and Redemption*" was sparked by a 1951 recording Robb made in Taos. Enrique edits the Querencias Series at UNM Press, dedicated to the expressive cultures of the borderlands. His newest anthology is *Nación Genízara: Ethnogenesis, Place, and Identity in NM* (2019).

Baroque, “Folk Baroque,” and Fandango in New Mexico

The Baroque Period in Europe

Most of us who know the term Baroque probably learned it from music or art history classes. In Europe it was an ornate style reflected in all of the arts, roughly from the early 1600s – just as the Spaniards arrived in New Mexico—to the 1750s. In music, 1720 marked the codification of the major-minor diatonic system that dominated musical evolution and development for 250 years and is still popular today.



The Baroque and European Colonialism

Baroque music and architecture were characterized by excessive ornamentation; cathedral interiors were covered in gold owing to new riches of gold and silver pouring into Europe, often melted down from relics found among Indigenous groups in South America and Mexico.

The Baroque in the Americas

Musical styles arrived by ship in the 1700s, first to the port cities then eventually to the inland centers of European culture. The composers of Noé García's playlist for today's concert span a time period from 1673 to 1882.

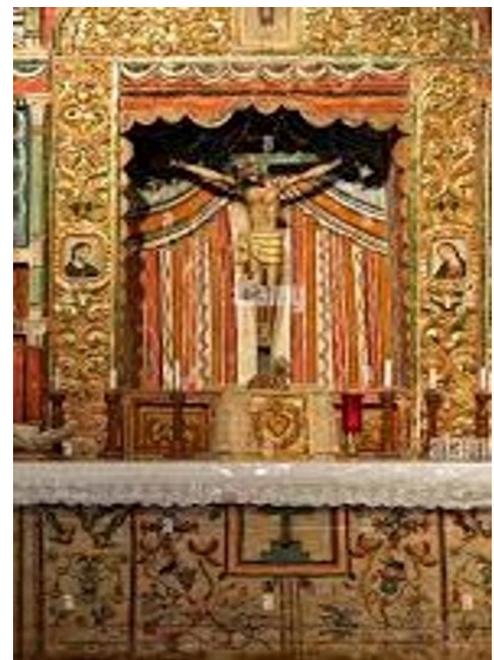
Did the Baroque arrive in New Mexico?

In frontier New Mexico villages were governed by male *cofradías* characterized by austere, penitential spiritual practices. Their contemporary counterparts – the Hermanos of the Brotherhood of our Father Jesus of Nazareth celebrate Easter Week and the funerary rites for their members.

Raucous Carnival traditions with devil costumes and cross-dressing did not develop in New Mexico or Mexico, for that matter, as in Colombia, Perú, or Brazil. Nonetheless, celebratory Fiestas on Saint's Days continued and allowed the fandango to develop.

Cultures merge, creating hybridity

Indigenous peoples in New Mexico preserved their spiritual traditions in rituals and dynamic dance ceremonies and ceremonials. In contrast, the Mexica of Tenochtitlán – the



Aztecs – and the Spanish were literate and had written histories. Music, dance, and poetry were taught in the Mexica schools as in Spain. As a result, in Mexico the lines between folk and elite arts merged creating a “Folk Baroque” – a complex montage (Lamadrid). In Mexico and New Mexico a plethora of developing musical styles exploited language and metaphor. Memorizing poetry and songs in school was still important in New Mexico through the 1950s and 60s. West African call and response was added.



The Fandango

The term *fandango* can refer to an event as much as to a genre. It derives from Portugal and Spain as a courtly dance accompanied by castanets and guitars and was participatory to some extent, as dancers and listeners added hand-clapping. There are many derivatives in the Americas, where the music and dance were modified in different locations, mostly shaped by African musical and rhythmic elements, at first considered too erotic.

The Fandango develops in musical gatherings

- Encounters with Indigenous peoples on the new continent, America;
- Spanish folk narrative songs and ballads, some developing into Inditas among mestizos;
- Spanish secular dances and classical music (not religious);
- Spanish ceremonial dances (Matachines, Matlachines, etcetera);
- West African music and dance styles;
- Incorporation of Roma (Gypsy) footwork, in particular.

The Fandango and home architecture

The Fandango required large front rooms, so the upwardly mobile, who wished to host dances in their homes always had such a room that could easily become a dance space. In the Pueblos it is necessary to have a home with a large front room if one aspires to be the Governor of the Pueblo. At the Pueblo of Jemez you need a home with two large rooms to host the Christmas shrine and offerings to the porcelain figure of the Infant Christ in one room and to feed folks in the other room.

Reference notes

See Leonard J. Waisman’s article, “Periodización historiográfica y dogmas estéticos: un ejercicio sobre villancicos coloniales.” In *Resonancias* vol. 20, no. 38, enero-junio 2016, pp. 55-69.

“The standard periodization of European music history is hardly applicable to colonial American repertoires. Nevertheless, those stylistic labels have never ceased to work explicitly or implicitly, as general concepts that anchor historical narratives.”

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Robb Archives | UNM Center for Southwestern Research

During his tenure at UNM, John Donald Robb's fascination with Hispanic folk music led to his recording of more than 3,000 traditional Hispanic folksongs and dances from the American Southwest and South America, all of which formed the nucleus of the John Donald Robb Archive of Southwestern Music at the University of New Mexico. He was the author of several books on the subject, including *Hispanic Folk Songs of New Mexico* (1954; revised edition by UNM Press, 2008) and his authoritative book, *Hispanic Folk Music of New Mexico and the Southwest: A Self Portrait of a People* (University of Oklahoma Press, 1980; republished by UNM Press, 2014), and a second volume of Hispanic Folk Songs collected by Robb, *Cancionero: Songs of Laughter & Faith in New Mexico* (UNM Press 2016). Robb received numerous honors and grants, including the honorary Doctor of Music from the University of New Mexico.

[Visit the Robb Archives](#)

Agradecimientos | Acknowledgments

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National Hispanic Cultural Center



The National Hispanic Cultural Center is dedicated to the preservation, promotion and advancement of Hispanic culture, arts, and humanities. The Center presents exhibitions, lectures, book readings, performing arts and educational programming that are meaningful to the local community. It offers the Hispanic, Chicano and Latinx artist a place to present their work and bring it to the national stage. The NHCC (National Hispanic Cultural Center) is committed to making a cultural home for the diverse identities that shape the community. The NHCC is located in the historic neighborhood of Barelás, on the corner of

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Art is not just important to us here at UNM, it is part of us. We teach it, create it, and embrace it. It shapes our identity and even drives our economy. Whether it is cast or woven, printed, or painted, disruptive, experimental, theoretical, or visionary, we have an insatiable love and deep respect for the artist and their practice. The College of Fine Arts offers 19 undergraduate degrees in art, music, theatre & dance, film & digital arts. Learn more at finearts.unm.edu.



University of New Mexico | John Donald Robb Musical Trust



The Robb Trust prides itself in supporting the music and musical legacy of John Donald Robb, to further his inspiring commitment to education, and to advance the understanding of music of the Southwest. The Robb Trust, in partnership with

composers, performing artists, educators, students, and audiences, enhance the legacy of Dean Robb by preserving the traditions of Southwest folk music, promoting the music of John Donald Robb, and supporting the composition of contemporary music. Learn more at robbtrust.org.

Robb Trust Mission

The Mission of the Trust, in collaboration with UNM, is to support the music and musical legacy of John Donald Robb, to further his inspiring commitment to education, and to advance the understanding of music of the Southwest.

Eventos Próximos | Upcoming Events

2022

Fri 18 November 7:30 pm | Juan Carmona Flamenco Guitar Virtuoso
NHCC Bank of America Theatre [Purchase Tickets](#) \$22-\$32

Sat 3 December 2 & 7 pm, Sun 2 pm | [Baila! Baila!':s: Christmas in New Mexico](#)
NHCC Albuquerque Journal Theatre [Purchase Tickets](#) \$22-\$32

2023

Sat 4 March 7:30 pm | Alan Zimmerman Percussion Recital
UNM Keller Hall FREE Admission

Wed 22-27 March 7:30 pm | [51st Annual John Donald Robb Composer's Symposium](#)
UNM Keller Hall FREE Admission
Featuring: [Splinter Reeds](#), [Sky Macklay](#) - other artists to be announced

- Wed 22 John Donald Robb Concert
- Thu 23 Splinter Reeds Recital
- Fri 24 UNM Student Composers Concert Ft. Splinter Reeds
- Mon 27 Sky Macklay Composition Master Class (time & location tba)

Apelación Anual de Robb Trust | Robb Trust Annual Appeal



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