

# 30th Anniversary of the UNM John Donald Robb Musical Trust



Image: "Saliendo" by Frank McCulloch, on loan from Ellen Robb

**Wednesday, November 13, 2019**

7:00 p.m. Journal Theatre Lobby

UNM New Mexico Musical Heritage Project Instrument Making Demo

7:30 p.m., Journal Theatre

***Música del Corazón VI: Sin Fronteras***

**Music From the Heart VI: Without Borders**

Sixth Annual John D. Robb, Jr. Concert

FRANK McCULLOCH - BAYOU SECO - CIPRIANO VIGIL - LONE PIÑÓN

**Thursday, November 14**

7:00 p.m., Bank of America Theatre

Screening of NMPBS

***¡COLORES!***

***The Musical Adventures of John Donald Robb in New Mexico (2008)***

followed by

John Donald Robb's Selections from

***Joy Comes to Deadhorse***

performed by the New Mexico Performing Arts Society

# El Programa

Wednesday, November 13, 7:00 p.m., Journal Theatre Lobby



## Instrument Making Demonstration

UNM New Mexico  
Musical Heritage Project



Wednesday, November 13, 7:30 p.m., Journal Theatre

### Welcome

Elsa Menéndez, Immediate Past Chair,  
University of New Mexico Robb Musical Trust

### Questions and Commentary

Enrique Lamadrid - Curator  
Ana Alonso-Minutti - Emcee

### FRANK McCULLOCH

*Patriarca de la Música Nuevomexicana*

### BAYOU SECO

*Los reyes del "chilegumbo,"* Jeanie McLerie y Ken Keppeler

### THE ROBB AWARD

*Honoring Excellence in New Mexico in Music of the Southwest,*  
presented by the UNM John Donald Robb Musical Trust

### INTERMEDIO - INTERMISSION

10 minutes - CDs and books available in Lobby

### CIPRIANO VIGIL

*El mero Padrino,* the Godfather of Nuevomexico Folk Music,  
with his children, Cipriano Pablo and Felcitas

### LONE PIÑÓN

*Conjunto Extraordinario,* with Jordan Wax, Noah Martínez, and Tanya Núñez

## A Note from our Guest Curator

### ***¡Bienvenidos a Música del Corazón VI!***

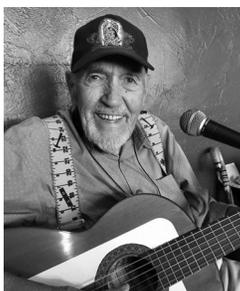
In this anniversary year, we pay homage to those performers, teachers, field workers, and researchers who have elevated *La Música Nuevomexicana* to a new level and its rightful place among World Music traditions. Our concert theme is the rediscovery, revitalization, and celebration of four centuries of music making. Music is born from, but not bound to its cultural and ethnic roots. It crosses ethnic and national boundaries freely without passports, visas, or walls. The title *Sin Fronteras* honors our all inter-cultural and inter-national projects, as well as *Bayou Seco's* 1986 cassette "No Borders," their declaration of independence and love letter to New Mexico. The work of John Donald Robb and his Archive of Southwestern Music has inspired and informed us all.

# El Talento



## THE UNM NEW MEXICO MUSICAL HERITAGE PROJECT

The New Mexico Musical Heritage Project is an interdisciplinary course at UNM where students learn the art of violin making and study the folk music of the Southwest, often utilizing the publications of John Donald Robb in this latter endeavor. Students of the NMMHP learn to play the violin as they construct one of their own, by hand, in the traditional manner established by the great Cremonese masters of the 16th and 17th centuries. This craft was introduced to the New World by Spanish missionaries in the 16th and was practiced here long before the classical tradition reached the East Coast of the United States.



## FRANK McCULLOCH

*Don Franque's* music emerged from his early years in Las Vegas, NM, whose fiestas and dance halls still resound with traditional music. John Donald Robb discovered McCulloch in 1960s Albuquerque as a young teacher, brimming over with his bilingual music. He can still be heard on a weekly basis all around town! His expansive repertoire includes the *corridos* and *canciones* of Revolutionary Mexico and Latin America, plus all the iconic genres of New Mexico - *inditas*, *corridos*, *canciones*, and a range of instrumental dance music, plus American and international protest music from the 1930s forward. McCulloch's entire repertoire, updated with recordings by Jack Loeffler, resides in the John Donald Robb Archive of Southwestern Music at UNM. McCulloch

is a renowned painter of New Mexico landscapes, which he captures in all their mystical luminosity. He is remembered for a renowned career as a biology and art teacher in Albuquerque high schools. Frank was honored with the 2001 Governor's Award for Excellence in the Arts and the Inaugural 2018 Robb Award for outstanding contributions in New Mexico in Music of the Southwest.



## BAYOU SECO

Now living in Silver City and performing all over southern New Mexico, Ken Keppeler and Jeanie McLerie are known as *Bayou Seco*, and renowned for their "chilegumbo music" and as world ambassadors of New Mexico's cross-cultural blends of music. Through field work, performance, and teaching, they celebrate the cultural heritage of Hispano and Cowboy folk music for this and future generations. For more than three decades, Jeanie has taught an international repertoire of fiddle music to children with "The Fiddling Friends." Keppeler, a fourth generation Southwesterner, grew up with the music of the region. Besides fiddle, he plays harmonica, banjo, and

accordion. Former State Folklorist Claude Stephenson acknowledged they were instrumental in helping to bring to light the old traditional Hispano style music of such New Mexico legends as Cleofes Ortiz, a violinist from Bernal, and Antonia Apodaca, an accordionist from Rociada. Cipriano Vigil has known and admired Keppeler and McLerie since the early 1980s, and said "So many other people know our music because of their efforts."



## CIPRIANO VIGIL

### with Cipriano Pablo Vigil and Felicita Vigil Piñón

Cipriano recently served as special consultant to the amazing *Música Buena* exhibition at the Museum of International Folk Art (Santa Fe, October 2019-March 2020), featuring a collection of historic instruments, ritual regalia, and recordings! He is celebrated as a NM Music Treasure, with honors from Smithsonian, National Endowment for the Arts-Folk Arts Program, New Mexico Endowment for the Humanities, the 1994 Governor's Award for Excellence in the Arts, and the 2019 Platinum Music Award. Cipriano is the most prodigious folk musician of New Mexico.

Born in Chamisal, he first began to learn traditional music by sneaking off to dances and listening to older musicians. He has been seeking out and recording musicians for decades. Cipriano is the *Nuevo México* proponent of the *Nueva Canción* "folk revival" movement which swept Latin America in the 1980s. He plays more than fifty instruments. His book *New Mexican Folk Music: Treasures of a People* contains a generous sample of his legendary repertoire, and over 24 CDs are available here: <http://newmexicofolkmusictreasure.com/music/>

## El Talento continued



### LONE PIÑÓN

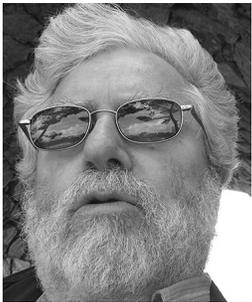
This renowned string *conjunto* celebrates the diversity and integrity of Northern New Mexico's cultural roots. With *violín, acordeón, quinta huapanguera, bajo sexto guitarrón, tololoche* and vocals, the group has revived and updated the Chicano stringband style that once flourished here. Known for their devoted and prodigious musicianship, north and south, with tunes of the *bailes Nuevo Mexicanos* alongside the huapangos of the Huasteca region, the *sones abajeños* of Michoacán, and the music of the borderlands. An award-winning documentary about their work, "*En Donde los Bailadores se Entregan los Corazones*," is screening at festivals in the US

and Mexico. They are equally at home playing at house parties and cantinas as they are at the Kennedy Center and the American Folklife Center at the Library of Congress. <http://lonepinon.com>

**Jordan Wax** grew up in Missouri, where he was bandleader and accordionist for a Jewish dance band. His training with master Missouri fiddlers inspired him to travel to Mexico to immerse himself in the beautiful *violín huasteca* tradition and study with its maestros. He did the same in Morelia, Michoacán to study the son calentano and learn from the P'urépecha elders and violinists of the Lake Pátzcuaro area. His studies of traditional New Mexico dance music have been guided and inspired in the past years by Tomas Maés (*mandolinista* of Santa Fe) and Antonia Apodaca (*accordionista* of Rociada).

**Noah Martínez** grew up in Los Ranchos de Albuquerque surrounded by agricultural and cultural traditions and immersed in the music of his community: Onda Chicana, New Mexican *rancheras*, punk rock, *norteño*, honky-tonk, Western swing, and the *Jaranero* movement recently arrived from southern Veracruz. In North Valley bands he played *ranchera* and *onda chicana* under the guidance of seasoned musicians. He is a descendant of several generations of activists who have worked to protect the agricultural and cultural traditions of Native New Mexicans and he raises sheep and goats on his family's land.

**Tanya Núñez** is a versatile bassist from Albuquerque who is collaborating with Lone Piñón in 2019. In her own words, she "thrives on music of many flavors" and has performed several times with groups on National Public Radio's Tiny Desk series.



### ENRIQUE LAMADRID - Curator

This year the *Academia Norteamericana de la Lengua Española*, awarded Enrique its highest honor, the Enrique Anderson Imbert prize, for his research, field work, and cultural activism, also acknowledging New Mexico's foundational role in the development of Hispanic (Spanish language) Literary and Folklore Studies beginning in the 1890s. When Lamadrid joined UNM's faculty in 1985, John Donald Robb enthusiastically encouraged his work. He has done research and field work on many genres and of generations of Nuevomexicano music. "*Hermanitos Comanchitos: Indo-Hispano Celebrations of Captivity and Redemption* (2003) and *Hotel Mariachi: Urban*

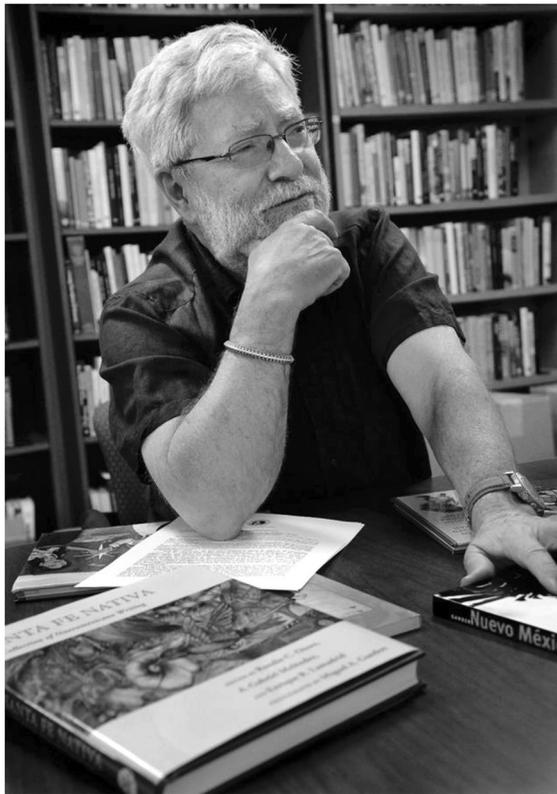
*Space and Cultural Heritage in LA* (2014) are his best-known music books. He edits the *Querencias* Series at UNM Press, dedicated to the expressive cultures of the borderlands.



### ANA ALONSO-MINUTTI - Emcee

Robb Musical Trust board member, Ana R. Alonso-Minutti, is associate professor of music, faculty affiliate of the Latin American and Iberian Institute, and research associate of the Southwest Hispanic Research Institute at UNM. Her scholarship focuses on experimental and avant-garde expressions and music traditions from Mexico and the U.S.-Mexico border. Among her research areas are Latina/Chicana feminist and queer theories, critical race studies, and decolonial methodologies. She is coeditor of *Experimentalisms in Practice: Music Perspectives from Latin America* (Oxford, 2018), and her book *Mario Lavista and Musical Cosmopolitanism in*

*Mexico* is under contract by Oxford UP. She holds a B.A. in music from the Universidad de las Américas, Puebla, and M.A./Ph.D. degrees in musicology from the University of California, Davis.



**THE ROBB AWARD**  
for  
**EXCELLENCE in**  
**MUSIC OF THE SOUTHWEST**

presented by

**THE UNIVERSITY OF NEW MEXICO**  
**JOHN DONALD ROBB MUSICAL TRUST**

**2019 Recipient**  
**ENRIQUE LAMADRID**

The Robb Award reflects the Mission of the UNM Robb Trust which is, in collaboration with the University of New Mexico, 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; as well as its Vision: the UNM

Robb Trust in partnership with composers, performing artists, educators, students, and audiences, will 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.

Enrique Lamadrid has been involved with the UNM Robb Trust for many years, a motivated and enthusiastic advocate for John Donald Robb, knowledgeable and active with the Robb Archives, and currently an Honorary Board Member of the UNM Robb Trust. As an expert in Spanish Languages and an editor at UNM Press, his interaction with the Trust has been invaluable – and in many instances was instrumental in the approval process for many of our publishing and performance projects. He wrote the Prologue for the new edition of in John Donald Robb's *"Hispanic Folk Songs of New Mexico and the Southwest: A Self-Portrait of a People"*, contributed major effort to the editing of *"Cancionero: Songs of Laughter and Faith in New Mexico"*, served as curator and narrator for the performance by the New Mexico Performing Arts Society of Robb's arrangements of "Los Pastores" in Santa Fe, has served as the curator and emcee for the series of Música del Corazón Concerts at the National Hispanic Cultural Center - raising them to new levels of excellence, and he is always eager to assist: he recently joined in the collaborative efforts of NMPBS-KNME-TV-5 and the Trust in developing the new site on PBS Learning Media which will utilize material from the interactive website centered around the *iCOLORES!* Documentary "The Musical Adventures of John Donald Robb in New Mexico" (in which he was also a participant). Enrique is a never-ending source of exuberant knowledge about Hispanic cultural roots and heritage in the Southwest with more than a hundred publications which include books, articles in academic journals, chapters in anthologies, encyclopedia articles, essays, and numerous works of cultural transmission and scientific dissemination. He is exemplary in addressing the UNM Robb Trust's mission of enhancing the legacy of Dean John Donald Robb by preserving the traditions of Southwest Folk Music!



# Acknowledgments

The University of New Mexico Robb Musical Trust would like to thank the following individuals and organizations for support of the 2019-2020 John Donald Robb Trust initiatives.

The Mr. and Mrs. Sanford N. McDonnell Foundation	Michael Kelly	Sheilah Purcell-Garcia
The Grandchildren of John Donald Robb Endowed Fund	Dale Kempter*, Ph.D. and Susan Kempter	Ray A. Reeder
The Garcia Automotive Group	Enrique Lamadrid, Ph.D.	Ellen Robb
The Ann and Gordon Getty Foundation	Robert Lucero	Dr. Margaret E. Roberts
Instituto del Embudo	Robbin McDonnell MacVittie	Ted Rush
Lucero Law, PC	Linda Marianiello and Franz Vote, in honor of James Bonnell	Art and Colleen Sheinberg
Woodward & Eskew, PC	Mary Ann Martinez	Dr. Janet Simon and Mark Weber
Ana Alonso-Minutti, Ph.D.	Michael Mauldin, in memory of Dale E. Kempter	Jane Swift, in memory of Douglas D. Swift, Ph.D.
Drs. David and Judith Bennahum	Sue McAdams, in honor of Diane and James Bonnell	Robert Tillotson, Ph.D., in memory of Dale E. Kempter
James and Diane Bonnell	Cara McCulloch	Carol Tucker Trelease
Christopher Kent Briggs	Frank and Patricia McCulloch	Dr. Mark Unverzagt
Dean and Mrs. Richard Clement	Randall McDonnell	Barbara and Hugh H. Witemeyer
JJ and Darlene Evers	Dr. Christopher Mead and Dr. Michele Penhall	Scott and Jane Wilkinson
Anonymous	Elsa Menéndez	Marc Woodward
E. Richard Hart and Lynette Westendorf	Carolyn Mountain and John Cordova, Jr.	
Nina Hobbs	Dr. Celeste Robb Nicholson	
Nancy Johnson, in honor of Robert Tillotson		

**\*Deceased**

## Special thanks to:

Nanette Ely Davies and Frank Horner, Jr., Speedzone Print & Copy  
Tarynn Di'Nnovati, Fall 2019 UNM ALB Intern

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## The UNM John Donald Robb Musical Trust

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**\*Deceased**

# El Programa

Thursday, November 14, 7:00 p.m., Bank of America Theatre

Screening of  
***iCOLORES! The Musical Adventures of  
John Donald Robb in New Mexico (2008, NMPBS)***

Roaming the countryside of the Southwest during the 1940s and 50s, composer John Donald Robb recorded and transcribed over 3,000 Hispano folk songs, the largest collection of its time.

Followed by:

***Eight Songs from Joy Comes to Deadhorse (Op.28)***

John Donald Robb

Performed by

The New Mexico Performing Arts Society  
Franz Vote, Musical Director and Conductor

**Narrator**

Paul Bower

**Singers**

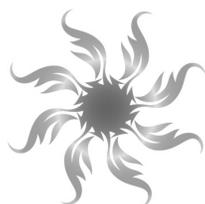
Esther Moses Bergh, *soprano* • Tjett Gerdom, *tenor* • Paul Bower, *baritone*

**Orchestra**

Linda Marianiello, *flute* • Mike Gruetzner, *clarinet*

Jan McDonald, *trumpet* • Nicolle Maniaci, *violin* • Ken Dean, *percussion*

Toby Vigneau, *string bass* • John Truitt, *acoustic guitar* • Natasha Stojanovska, *piano*



**NMPAS**  
New Mexico  
Performing Arts  
Society

**THE NEW MEXICO PERFORMING ARTS SOCIETY**

The New Mexico Performing Arts Society (NMPAS) annually presents a concert series rooted in the world's great artistic traditions, including less familiar pieces, to audiences in New Mexico. Our performers are all accomplished performing and fine arts professionals who live in New Mexico.

**SYNOPSIS:** *Joy Comes to Deadhorse* was based loosely on *The Romancers (Les Romanesques)* by Edmond Rostand, which draws elements from the story of *Pyramus and Thisbe*, Shakespeare's *Romeo and Juliet*, *A Midsummer Night's Dream*, and Donizetti's *L'elisir d'amore*. It is an allegorical story set on two adjoining ranches in the Southwest and deals with an Anglo boy, Matt, and a Spanish girl, María, falling in love despite the machinations of their fathers who pretend to feud. The narrator, who also doubles as one of the main characters, El Gallo, introduces us to the young lovers, Matt and María, who experience the magical, moonlit phase of falling in love. For a time, romance seems exciting, and heroics seem always to save the day. However, El Gallo leads our young lovers from the romantic moonlight into the harsh sunshine, where the weaknesses in their relationship are exposed and the reality of the struggles and heartache love brings is revealed. With the understanding that "without a hurt the heart is hollow," Matt and María manage to find their own identities, and finally, to discover their strengths as a couple.

*Joy Comes to Deadhorse* was a precursor to *The Fantasticks*. In December of 1954, Robb interested a young lyricist from New York, Tom Jones, in the story. They formalized a partnership and attempted to



Production discussion of *Joy Comes to Deadhorse* at UNM with Edwin Snapp (director), John Donald Robb, and Tom Jones (lyricist). Archival photo from the Center for Southwest Research, UNM Libraries.

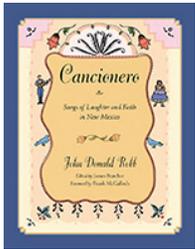
## SYNOPSIS continued

write music and lyrics. Jones traveled from New York to New Mexico and spent a summer residency with the Robbs at their summer home on Shelter Island in New York. *Joy Comes to Deadhorse* was premiered at the University of New Mexico in the Spring of 1956. Robb felt strongly enough about *Joy Comes to Deadhorse* to try to get it produced on Broadway, but was not successful. In the meantime, Tom Jones considered the project a failure and wanted out of the collaboration. He led Robb to believe he had backers for a different version of the musical who would support him if Robb would relinquish any rights in Jones' new version. Not being able to persuade Jones to go ahead with him and being reluctant to set up a roadblock in the career of the young man, Robb formally gave up any interest in Jones' new work. Jones' next writing partner was composer Harvey Schmidt. Using a revised version of *Joy Comes to Deadhorse*, Tom Jones and Harvey Schmidt created *The Fantasticks*, the longest running show in theater history.

Later, for a concert in Carnegie Recital Hall in New York City on January 18, 1975, John Donald Robb created *Eight Songs from Joy Comes to Deadhorse* (Op.28) performed by his daughter, soprano Priscilla Robb McDonnell, tenor Sean Daniels, and pianist George Robert of the UNM Music Faculty, and introduced and narrated by Robb. The UNM Robb Trust consulted Robb's original scores and notes and had the piano score for *Eight Songs* orchestrated by arranger Chris Campbell.

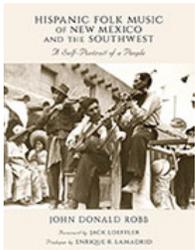
## The UNM Robb Musical Trust Celebrates Musical Traditions

*¡Música del Corazón: A Celebration of Nuevo Mexicano Music!!* is one more way the UNM John Donald Robb Musical Trust is committed to promoting and encouraging the rich traditions of folk music in New Mexico. 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, can be enjoyed from a computer anywhere. Among its many other initiatives, the Trust sponsors the UNM John Donald Robb Composers' Symposium and the UNM John Donald Robb Composers' Competition, a biannual international contest.



### **Cancionero: Songs of Laughter and Faith in New Mexico**

Composer 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. Introductions include information about song forms, history and subjects, providing further insight into each song.



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

First published in 1980 and now available again from the 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.

## About John Donald Robb, Jr.



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 in Zimmerman Library. John Jr. shared his father's fascination and devotion to preserving the traditional music of his adopted state.



We invite you to like the UNM Robb Musical Trust and the National Hispanic Cultural Center on Facebook

