

¡Música del Corazón!



¡Música del Corazón!

Tenth Anniversary Celebration

Sunday 19 November 2023 3pm
National Hispanic Cultural Center
Albuquerque Journal Theater



for info and to reserve seats visit
robbtrust.org

NM JOHN DONALD ROBB TRUST **NM** FINE ARTS

art by
Jim Vogel

National
Hispanic
Cultural
Center

guest curator
Enrique Lamadrid

TENTH ANNIVERSARY CELEBRATION | JOHN D. ROBB, JR. CONCERT

Sunday 19 November 2 pm preconcert activities, 2:45 pm roundtable, 3 pm concert
National Hispanic Cultural Center | Albuquerque Journal Theatre

PRESENTED BY

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

ROBB AWARD

John Truitt

POSTER ARTWORK

GRACIOUSLY PROVIDED BY

Jim Vogel

FEATURING

Nueva Luna
Jordan Wax
Santiago Romero
Laura Rebollosa
Claudio Vega
Carlos Arellano
Leila Flores-Duenes
John Welch
La colectiva de Son Jarocho
Mariachi Lobo
Carmella Scordia Pacheco
Adolfo Estrada
UNM *Folklórico*

¡MÚSICA DEL CORAZÓN! COMMITTEE CHAIR

lisa nevada

GUEST CURATOR

Enrique Lamadrid

POSTER DESIGN

Chris Orphal

¡Bienvenidos a Música del Corazón! | Welcome

lisa nevada | *¡Música del Corazón!* Committee Chair



Welcome to the Tenth Anniversary Celebration of *¡Música del Corazón!* at the National Hispanic Cultural Center! Today we celebrate the legacy of the past decade and gaze toward the future with intriguing topics of research, enduring music and dance traditions, and recognition of artist educators who inspire our youth and communities alike. This year we are proud to feature an intergenerational line-up with musical storytelling that transcends borders, reminding us of our connection to each other and the land. We embrace the artistic rigor of our guest artists and

scholars which is sure to spark joy in your heart and inspire your curiosity. With this, I invite you to sing along and dance in celebration of this day and every day.

¡bailen, bailen, bailen!

Enrique Lamadrid | *¡Música del Corazón!* Guest Curator

¡Música del Corazón! Nuevomexicano tradition with *Nueva Luna*, a conjunto featuring Lara Manzanares, Rob Martínez, and Felix Peralta, with special guests Jordan Wax and Santiago Romero of *Lone Piñón*; a new mix of *Jarocho* musicians under the leadership of the renowned Laura Reboloso, featuring *Jarocho* royalty from Veracruz Claudio Vega, Carlos Arellano, and guest artist John Welch, with UNM's Chicano Chicana Studies *El colectivo de Son Jarocho*; and UNM's Mariachi Lobo directed by Robert Lucero, Jr., with assistant directors Monica Trujillo, Dr. Adolfo Estrada, and José "Chino" Carrillo.



We have explored foundational genres of the *romancero* and *cancionero*, from Medieval ballads to Revolutionary *corridos*, Baroque and contemporary *fandangos*. We remember the music of our hybrid Indo-Hispano rituals and that of Sephardic, Moorish, and Christian spiritualities. We revel with the beloved musical "stepchildren" of New Mexico – *Flamenco*, *Mariachi*, *Jarocho*, and *Afro-Caribeño*. It is so hard to sit still as we indulge ourselves, that we stand up for dance, the embodiment of music, in all its forms. We also honor musical families and the revivals facilitated by teachers and scholars. We have included groups of every size, from soloists to duos and tríos, to *conjuntos* and even *coros*.

The annual *¡Música del Corazón!* concert is a showcase of the living legacy of John Donald Robb. He recorded and transcribed more than 3,000 *Hispano* folk songs all over New Mexico, the Southwest, Mexico, and Spain. He looked to the songs of everyday folk to inspire and inform his own compositions and scholarship. He also provided a living record to us, the musicians, scholars, and teachers of the future. Over the past decade, we have marveled at the persistence and genius of traditional music as it recalls the past, adapts to the present, and shapes the future. Robb's extensive **field recordings** are archived at UNM's **Center for Southwest Research and Special Collections**.

El Programa | Program

In the Lobby

High School Mariachi Showcase

Performances by Albuquerque High School Mariachi, Rio Grande High School Mariachi,
Atrisco Heritage Academy High School *Mariachi Herencia*

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

UNM Folklorico Dance Lesson

Learn a few steps from UNM Folklorico
Baila hasta tu corazón esté contento in the aisles during the show

On Stage

Pre-Concert Roundtable

with scholars Dr. Carmella Scordia Pacheco, Dr. Adolfo Estrada
and Dr. Enrique Lamadrid, *¡Música del Corazón!* Guest Curator

Bienvenidos

Zack Quintero, Executive Director National Hispanic Cultural Center

Nuevoméxico

Nueva Luna featuring Lara Manzanares, Félix "Gato" Peralta, and Rob Martinez
with special guests Jordan Wax and Santiago Romero of *Lone Piñon*

Jarocho

Laura Reboloso, Claudio Vega, Carlos Arellano, and John Welch
with El Colectivo *de Son Jarocho* sponsored by UNM Chicana and Chicano Studies

Intermission

Robb Award

John Truitt: legendary music educator, composer, flamenco guitarist, and woodwind specialist
presented by Robert Lucero, Jr., Board Chair UNM John Donald Robb Musical Trust

Mariachi

UNM Mariachi Lobo
directed by Robert Lucero, Jr.
and assistant directors Monica E Trujillo, Dr. Adolfo Estrada, and José "Chino" Carrillo
featuring Laura Reboloso and Jordan Wax
with UNM Folklorico directed by Alexander Manzanares

Notas del Programa | Program Notes

Nuevomexicano

Nueva Luna is Lara Manzanares, Felix “Gato” Peralta, and Rob Martinez with special guests Jordan Wax and Santiago Romero of Lone Piñon

La finada Pablita Ángel | Juan Ángel

One of the most well-known *inditas* of New Mexico, *la finada Paula Ángel*, (The Late Paula Angel), recounts the tragic tale of a young woman, Paula Ángel, charged with first degree murder and sentenced to death by hanging in 1861 near Las Vegas, New Mexico. Composed by her cousin Juan Ángel, *la finada de Paula Ángel* spread intergenerationally from community to community through oral transmission in New Mexico and southern Colorado and continues to be recited and sung today in the region.

image: *Myth of the Hanging Tree* (2008)
by Robert Tórréz



The popular story of the only woman legally executed by hanging in New Mexico is that Paula Ángel, also known as Pablita, who was most likely twenty-nine years old at the time, lured her lover Miguel Martín into meeting her in March of 1861. Ángel, upset with Martín for not being faithful, embraced him for the last time and as they did so she stabbed him to death. Ángel was sentenced to death by hanging after the jury found her guilty of the crime on March 26, 1861. She was kept in the custody of Sheriff Antonio Abad Herrera until April 26th, where she was ordered to be “hung by the neck until dead” between “ten o’clock in the forenoon and four o’clock in the afternoon.” The story goes that sheriff Antonio Abad Herrera, who was in charge of carrying out the spectacle, took her to a cottonwood tree, placed her in the noose on the back of his wagon and then drove off only to realize that he had not tied her hands. She struggled to break loose. The sheriff returned and tried to finish the execution by pulling her down by the legs. Meanwhile, onlookers who attended the spectacle protested another round of inciting this horrific death. The sheriff was not deterred and she died that day, the 26th of April, 1861. Her cries and *despedida* (farewell) are heard in *la finada de Paula Ángel* (The Late Paula Angel).

En el río de Sapelló On the river of Sapelló
Comenzó la suerte mía. (2x) Began my fate. (2x)

El Maldito me insistió The Evil One insisted
A hacer tan grande avería. (2x) That I do such great damage. (2x)

A Las Vegas me llevaron, They took me to Las Vegas,
Dice el alguacil mayor. (2x) The sheriff says. (2x)

El cura me aconsejó, The priest counseled me,
Por el ejemplo miraron. (2x) My example they would see. (2x)

A muerte me sentenciaron They sentenced me to death
Porque maté a Miguelito. (2x) Because I killed Miguelito. (2x)

Madre mía, ¿pa'qué tuvistes Mother of mine, why did you have
Una hija tan desgraciada? (2x) Such an unfortunate daughter? (2x)

Y de la prisión salí, And from prison I came out,
Con grillos encadenada. (2x) Chained with shackles. (2x)

En el campo jui a morir, In the countryside I went to die,
Como los perros ahorcada. (2x) Hanged like a dog. (2x)

Adiós, mis dos hermanitos, Goodbye, my two little brothers,
Échenme la bendición. (2x) Give me your blessing. (2x)

Ruéguenle a Dios infinito, Beseech of infinite God,
Que mi alma tenga perdón. (2x) That my soul be pardoned. (2x)

Santo Niñito de Atocha, Holy Child of Atocha,
Refugio de pecadores. (2x) Refuge of sinners. (2x)

Por tu amada Madrecita, Through your beloved Mother,
Sácame de estos clamores. (2x) Release me from these troubles. (2x)

Madre mía de los Dolores, My Mother of Sorrows,
Eres pura e infinita You are pure and infinite,
A quien oye mis clamores You who hear my troubles,
Como piadosa y bendita. (2x) Merciful and blessed.

Corrido de la Votación | traditional

A Centennial Glimpse into New Mexico's Suffrage Movement through "El corrido de la votación" by **Carmella Scordia Pacheco, PhD**

Now more than one hundred years ago in 1919, women across New Mexico mobilized to fight for the right to vote. Influential *Nuevo Mexicanas* such as Nina Otero-Warren and Soledad Chávez Chacón cajoled and shamed their cousins in the all-male legislature to approve the Nineteenth Amendment to the U.S. Constitution.

image: Henry Mayer, *Puck Magazine*

We can only guess how hundreds of nameless women convinced skeptical male relatives to support its passage. Their spirit endures every time we mark our ballots. We honor them in this centennial of the suffrage movement and of suffrage itself, granted in 1920, a crossroads for women's rights in New Mexico.



Their voices can be heard through an alternate form of narrative: the *corrido*. A derivative of the Spanish verb *correr*—"to run"—*corridos* are rhetorically powerful and poetic ballads used to disperse the compelling stories and questions of the day. From the cries of fighting police brutality against *Las Gorras*

Negras during the civil rights movement of New Mexico in “*El Corrido de Córdova y Canales*” to the battle for reclaiming land rights in “*El Corrido de Rio Arriba*” by the late composer and singer Roberto Martínez, threads of injustice and the fight for equality are not uncommon in *corridos* of New Mexico.

“*El corrido de la votación*” (“The Ballad of the Vote”) combines a strangely serious melody with humorous, satirical lyrics. Listeners travel to a time when traditional roles of women had not yet been openly challenged. Yet through methodical and vigorous action, women came together to facilitate change in their communities and in their state. This ballad is their soundtrack.

Corridos bristle with male energy and are mostly sung by men. Here, a woman singer takes a stand and spreads the news. Women’s clubs gather to discuss politics and maybe even sing. We continue to come together by learning, sharing, and celebrating our rich cultural heritage. The social power of music provides a window into the life and times of our foremothers. Like much local history in the Southwest, New Mexico’s suffrage movement is often disregarded in schools and public learning spaces. *Corridos* like “*La votación*” help to recover this forgotten chapter of communities of women gathering to create social change.

Passed down through oral tradition and family, “*La votación*” has no known composer. Activist Jenny Vincent made the first known recording in the early 1960s, featuring singer Isabel Córdova. Four decades later, longtime Smithsonian Folklife associate and folklorist Enrique Lamadrid recorded a version by Córdova’s granddaughter, Quirina Córdova de Medina of San Cristóbal, New Mexico. This recording is included in the collection *Nuevo México, ¿Hasta Cuándo?* An Anthology of New Mexico Ballads, produced by the Smithsonian as a component of the 2004 traveling exhibit, *Corridos sin Fronteras: A New World Ballad Tradition*.

~ from *Smithsonian Center for Folklife and Cultural Heritage Magazine* (September 20, 2019)

<i>Año de mil ochocientos ochenta y cuatro al entrar, se concede a las mujeres el derecho de votar.</i>	In the year of eighteen hundred eighty-four, just beginning, the right to vote is conceded to women.
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<i>El gobierno americano por tener sabiduría, les concede a las mujeres derecho a ciudadanía.</i>	The American government in all its wisdom, has conceded to women, the right to citizenship.
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<i>Ya se juntan las mujeres se ponen a platicar, -Comadrita de mi vida, la elección se va a aprobar. -</i>	The women already gather and start to talk, "Little sister of mine, the vote will be approved."
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<i>Ya se juntan las mujeres hacen un club de señoras, cambean sus candidatas también pa' gobernadora.</i>	The women already gather to make a women’s club, they change their candidates even for a woman governor.
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<i>Ya se juntan las mujeres se ponen a platicar, ya abandonan sus quehaceres y ellas se van a votar.</i>	The women already gather and start to talk, they abandon their chores and go to vote.
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<i>[-iComadrita de mi vida vamos ya para votar! -]</i>	["Little sister of mine now we'll go and vote!"]
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Amigas que me reflejan Friends have shared their thoughts
todos los que están casados, about all those married men,
y ahora ya ni se quejan who are not complaining anymore
al gobierno de los Estados. to the government of the States.

El día de las elecciones The day of elections
todos los hombres se unieron, all the men gathered together,
de ver votar las mujeres to see the women vote
que llamaban la atención. it was worthy of note.

Ya quieren manejar los trenes They already want to drive trains
y también las ofecinas, and manage offices,
y que se quede el marido so their husbands can stay behind
gobernando la cocina. in charge of the kitchen.

El gobierno del estado The government of the state
trabajó una nueva ley, worked for a new law,
de quedarse gobernado so each man may be governed
cada hombre por su mujer. by his woman.

Reciban sus ofecinas Wake up your office,
secretarias, juez de paz, secretaries, and justices of the peace,
cambeen sus candidatas choose your female candidates
[+presidenta, ingeniera] [+president, engineer]
y suspiran para demás. and sigh for everyone else.

A los machos que no se animan To the machos who aren't into it
tengan bondad de no estorbar, kindly don't get in the way,
ya vamos a la lucha let's get into the fight
no hay tiempo que esperar. there is no more time to wait.

Himno al Pueblo | Cleofes Vigil

Indita ballads were replaced by their close cousin, the *corridos*, by World War II. But traditional singers have never forgotten them. They are still performed, and for special occasions, new ones are written. To help celebrate the US Bicentennial 1776-1976, Cleofes Vigil imagined what life was like in the mountains in northern New Mexico in 1776. His original title was *Himno a la nacioncita de la Sangre de Cristo* (Hymn to the Beloved Nation of the Blood of Christ). The Comanche wars that devastated the region for most of the eighteenth century were coming to an end. This hymn of praise for the emergence of a new *mestizo* nation, celebrates its Iberian, Genízaro, Pueblo, and other Native cultures and peoples. The Spanish found their *Querencia*, their deeply rooted sense of belonging to a place, personified by *La Santa Madre Tierra* (Holy Mother Earth). The chorus of vocables or seed syllables, evokes the depth of Native song traditions in North America. NM State Historian Rob Martínez sings this anthem for the twenty first century.

image: Cleofes Vigil at his San Cristóbal Ranch, 1982
photo courtesy of Joey Griego



<i>Vinieron los españoles de la España a esta tierra donde hallaron sus querencias y hermosas indias morenas. jeyá, jeyá, jeyá, ja...</i>	The Spanish came from Spain to this land where they found their heart's desire and beautiful dark Indian women. heya, heya, heya, ha...
<i>Aquellas indias hermosas, virtuosos, llenas de gracia, escogieron para esposas donde nació linda raza, jeyá, jeyá, jeyá, ja...</i>	Those beautiful Indian women, virtuous, full of grace, they chose as wives and bore a handsome new race, heya, heya, heya, ha...
<i>Raza buena y amorosa, color bronce de mestizo, mezcla del indio del pueblo donde salió un genízaro. jeyá, jeyá, jeyá, ja...</i>	A good and loving race, bronze colored mestizos, mixture of the Pueblo Indian from where the janissary came. heya, heya, heya, ha...
<i>Con sus cantos penetrantes y sus cuadros espirituales, alaban la Santa Tierra que para todos es la madre. jeyá, jeyá, jeyá, ja...</i>	With their penetrating songs and their spiritual paintings, they praise the Holy Earth who for all is the mother. heya, heya, heya, ha...
<i>Ya se oía en los campos aquel canto, aquella danza, retumbaba en la montaña que Sangre de Cristo llamaban. jeyá, jeyá, jeyá, ja...</i>	In the countryside could be heard that song, that dance, echoing in the mountains they called the Blood of Christ. heya, heya, heya, ha...
<i>Españoles y cumanches todos en armonía, se juntaban a cantar y a bailar con alegría, jeyá, jeyá, jeyá, ja...</i>	Spanish and Comanches all in harmony, would gather to sing and dance with gladness, heya, heya, heya, ha...
<i>Comiendo elotes tostados que la tierra producía, machucando carne seca de cibolo que había, jeyá, jeyá, jeyá, ja...</i>	Eating roasted corn that the earth produced, pounding dried meat from the buffalo, heya, heya, heya, ha...

Comanche Highway | Félix “Gato” Peralta

The original route of the *Nuhmuhnuh* or Comanche people from the Great Basin into New Mexico was through the gorges of the Río Grande, where their tipi circles and petroglyphs are still found. They came for horses and soon became a dynamic equestrian culture and discovered the buffalo plains. At the Taos and Pecos Taos trade fairs they traded finely tanned pelts and robes, jerky, fine horses, and Apache slaves to labor in the silver mines of northern Mexico. Their routes are marked with place names, like Comanche Canyon, of which there are several - up to *Ojo Caliente*, across the Manzano range, and more. Now most of them became highways, like Highway 66 and Interstate 40 through Tijeras Canyon east of Albuquerque.

The children of the wars of the eighteenth century were widely traded and sold as captives. Those that joined *Hispano* society, acculturated into a new culture, language, and religion were called *Genízaros*.

Most gained their freedom and many joined the militia. Their descendants are many. For a while they were landless until given land grants in the most dangerous areas, those same "Comanche Highways" to defend the Hispano and Pueblo peoples of New Mexico from attacks. Their laments can be heard in Felix Peralta's award-winning song, in which he claims his *Genízaro* heritage.

Listen to a [studio recording](#) of Comanche Highway on YouTube.

image: CD cover art by Moises Gonzales



Comanche highway
Passing through the canyon
Comanche spirit
Mother Earth her companion.

Captured by the unknown
I'm a landless *genízaro*...

Blood and pain
Terrorize the desert land
Servant sold
I just can't understand

Like a pelt of buffalo
I'm a landless *genízaro*...

Once a warrior
On the eastern plains I ride
Enslaved by the Spaniard clan
Learned to love Jesus Christ

Our religion was the buffalo
I'm a landless *genízaro*...

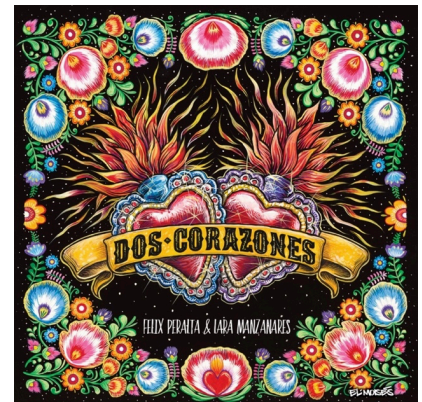
Comanchero, coyote de Apache
Two religions fighting within me

Like a pelt of buffalo
I'm a landless *genízaro*

Dos corazones | Lara Manzanares & Félix "Gato" Peralta

Felix "Gato" Peralta had a song idea that started in English before the pandemic - "Two Hearts in a Lonely Room," the story of two lost lovers that found each other. He wanted it to be in Spanish and took it to Lara Manzanares. Their collaboration created and transformed into a beautiful and prize-winning new song, "*Dos corazones*," complete with a stunning [music video](#) shot on the Manzanares sheep ranch in *Los Ojos*, NM, not far from the old village of *Tierra Amarilla*. Their collaborations continue.

image: CD cover art by El Moisés



Former KUNM program host Cristina Baccín likens their music to Latin America's *Nueva Canción* movement, not necessarily because they are political, but because their "...poetry reminds us that love songs express not only the love of a couple in romance but also the love for others. Manzanares sings from *boleros*, *rancheras*, and *corridos* with her own deep and mischievous compositions in English and Spanish. Felix "Gato" Peralta is a nationally touring musician and songwriter with roots planted in the desert Southwest. His rhythms go from his signature "zydetejano" to blues, and *tejano*."

Dos corazones Two hearts
Sin luz y sin fe Without light or faith
Latiendo a solas Beating alone
Muriendo de sed Dying of thirst

Dos corazones Two hearts
Se encuentran al fin Finally found
Entre las flores Among the flowers
Allá en el jardín There in the garden

Bajo la luna Under the moon
Sola y azul Alone and blue
Bailamos juntitos We dance together
En la quietud In the stillness

Nuestra soledad Our solitude
Pronto terminará Will soon end
Porque yo te encontré Because I found you
En la oscuridad In the darkness

Mi corazón My heart
Se queda dañado Is left wounded
por los desamores By the heartbreaks
De un triste pasado Of a sad past

Dejamos volar We let them fly
Las sombras de ayer The shadows of yesterday
Yo entrego mi alma I turn over my soul
Al profundo querer To profound love

Los Laureles | Gilberto Parra & José López Alavez

"The Laurel Tree" is one of the most beloved and exuberant *canciones de amor* in the twentieth century Mariachi repertory. Unrequited love is its rather conventional theme, but its vivid imagery of brilliant greens and reds, full throated *bel canto* delivery, and its provocative gender play puts it on the lips of listeners from all of Greater Mexico. Its author / arrangers are still listed as Gilberto Parra and José López Alavez, but it has been covered by men and women singers too numerous to count, from the iconic singers of the classic *ranchera* movies like Miguel Aceves Mejía, Pedro Infante, Lucha Moreno, Lucha Villa, and Lola Beltrán to the present. In New Mexico, Roberto Martínez saw these films in his hometown of Mora and fell in love with the music. His family and group "Los Reyes de Albuquerque" first

introduced *Nuevo Mexicanos* to mariachi. In her sensational *Canciones de mi Padre* project, Linda Ronstadt joyfully sang "Los laureles" to her millions of her American fans, many of whom were unaware of her Mexican American culture and the mariachi tradition. The CD and film are one of the biggest musical crossover projects ever.



Guadalajara



Morelia

The symbolism of the laurel tree is deeply rooted in classical Greek and Roman culture, and laurel wreaths adorned the heads of heroes, athletes, and especially poets. Every state and many cities in both Mexico and the US have its poet laureate. All over Mexico, laurel trees give their shade and aromatic scent to plazas everywhere. They are always full of singing birds. The Cathedral of *Guadalajara* faces *La Plaza de los Laureles*, and the echoes of mariachis are always in the air.

The single most iconic and ironic verse of this canción is the despedida or farewell:

<i>Ahi, les va la despedida</i>	Here you have my farewell,
<i>Chinita por tus quereres,</i>	Curly darling because of your loves,
<i>La perdición de los hombres</i>	The perdition of men
<i>Son las benditas mujeres.</i>	Are the blessed women.

Chinita is an old caste term in Mexico that does not mean Chinese, but rather curly headed, a term of endearment. The key word play is in the last two lines - *perdición* vs. *bendición* and *benditas* vs. *malditas* - and varies between men and women singers as they assume the passionate, first-person role of singer.

A quick historic performance poll shows:

- 9 *perdición* - nearly half men and half women singers
- 2 *bendición* - Rosy Arango and Amalia Mendoza
- 6 *las benditas mujeres* - Gilberto Parra, Roberto Martínez, Flaco Jiménez, Linda Ronstadt
- 1 *las bonitas mujeres* - Rosy Arango
- 1 *las malditas mujeres* - Al Hurricane
- 1 *la causa son las mujeres* - Lola Beltrán
- 1 *las ingratas mujeres* - Lucha Moreno

It seems that the author Gilberto Parra first sang of women as blessed. That interpretation was forever endorsed by Linda Ronstadt. *Los laureles* invites us to explore the engendering of the love song and how it creates irony, celebration, and contestation.

¡Ay, qué laureles tan verdes!	Oh, such green laurel trees!
¡Qué rosas tan encendidas!	What fiery roses!
Si piensas abandonarme,	If you think you're going to leave me,
Mejor quitarme la vida.	Better to take my life away.
Alza los ojos a verme	Raise your eyes to look at me
Si no estás comprometida	If you're not promised to another.

Eres mata de algodón	You are a cotton plant
Que vives en el capullo.	You live in its bud,
Ay, qué tristeza me da	Oh, how sad it makes me
Cuando te llenas de orgullo	When you fill with pride
De ver a mi corazón	From seeing my heart
Enredado con el tuyo.	Tangled up with yours.

Eres rosa de Castilla	You are a rose of Castille,
Que sólo en mayo se ve.	That is only seen in May,
Quisiera hacerte un invite	I'd love to make you an invitation,
Pero la verdad no sé.	But I really don't know,
Si tienes quien te lo evite,	If you have another to prevent it,
Mejor me separaré.	Better for me to leave.

Ahi, les va la despedida	Here you have my farewell,
Chinita por tus quereres.	Curly darling because of your loves,
La perdición de los hombres	The perdition of men
Son las benditas mujeres.	Are the blessed women,
Aquí se acaban cantando	Here's where we stop singing
Los versos de los laureles.	The verses of the laurel trees.

Jarocho

Laura Reboloso, Claudio Vega, Carlos Arellano, John Welch
featuring *La colectiva de Son Jarocho*

sponsored by UNM Department of Chicana and Chicano Studies

El Balajú | traditional

With its enigmatic name this *son* is one of the most important in the *jarocho* repertory. *Balajú* is a sailor soldier, a marine who embodies the expansionist spirit of the Spanish Empire, in a race with his companion to see who can cross the Atlantic first.

This verse is sung in numerous, but not all versions:



<i>Balajú siendo guerrero</i>	Balajó being a marine
<i>se embarcó para pelear</i>	he embarked to fight
<i>le dijo a su compañero:</i>	he said to his companion,
<i>-¡Vámonos a navegar</i>	"Let us set sail
<i>a ver quién llegar primero,</i>	to see who arrives first
<i>al otro lado del mar!</i>	to the other side of the sea!"

In the Hispanic Caribbean, the name is both a fish and a small swift boat, a "ballyhoo" as Herman Melville called it. The small billed silvery needle fish travels fast in elusive schools. The boat is a two masted schooner, so maneuverable it was a favorite of smugglers. One of its verses "*Balajú se fue a la guerra*" reminds us of "*Membrú se fue a la guerra*," the satirical children's' song about the death of the Duke of Marlborough, but the similarities are probably coincidental.

The choruses boast the curious word "ariles" that is found only in nautical dictionaries, referring to the delirious and anxious state of mind, fraught with desire and hope, that sailors experience after being on the high seas for many weeks. In this chorus, Claudio Vega asks his *ariles* to take him home to see the people of his home village, *Boca de San Miguel*, at the mouth of the river of the same name.

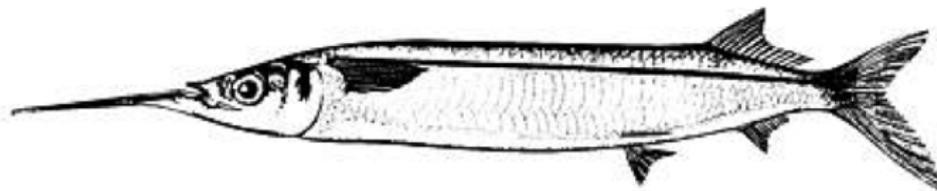


image: Balajú or *Hemiramphus brasiliensis*

Ariles y más ariles, Hopes and more desires,
ariles llévame a ver *ariles* take me to see
a la gente huapanguera the *huapango* loving people
de Boca de San Miguel of *Boca de San Miguel*.

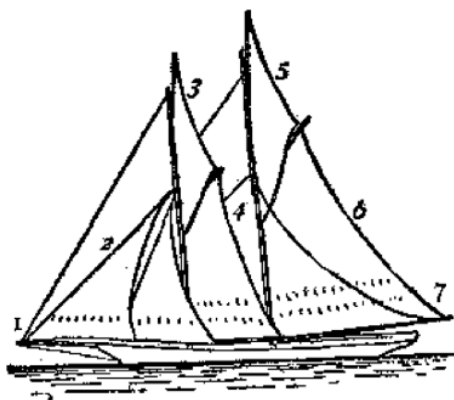
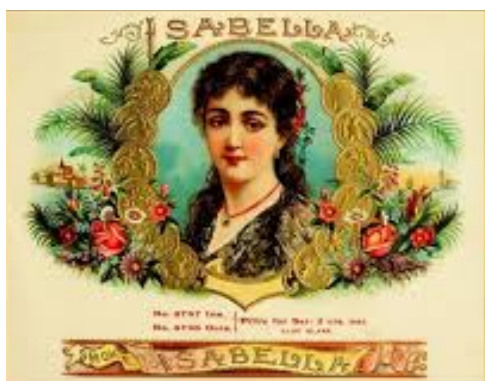


image: *Balajú* (Ballyhoo) with its two masts and seven sails

The open structure of the *son jarocho* invites improvisation, and verses can float in from other *sones*, are improvised on the spot, or adapted to particular situations and places. The *tonadas* or tunes of the *sones* are distinctive and recognizable, with a given sets of melodic, lyric, and harmonic patterns. Watch a [video performance](#) of *El Balajú* by *Los Vega son Jarocho* on YouTube.

La Morena | traditional



This classic *son jarocho* is iconic, elevating the dark-haired *mestiza* as the ideal of feminine beauty, moorish on one side of the Atlantic and indo-afro-hispana on the other. She is the muse of the Americas, ideal and real, with an aura of mystery, mortality, and immortality. Some versions evoke the siren song of love, with mermaids and sailors searching for the treasure of love at the edge of dreams, in the depths of the sea and its tributaries, all over the world, and up into the firmament to meet the Queen of Heaven. This is one of Laura Reboloso's versions. With additional improvised versions, each is unique in performance.

*El amor que no lo encuentro
¿dónde te escondes, amor mío
entre las del mar adentro
entre las aguas del río?* The love I'm not finding,
where do you hide, my love,
on the high seas
in the water of the rivers?

*Adiós mi morena, adiós
y vuelvo a decir adiós* Farewell, my morena, goodbye
and I say again farewell

*Y yo te vi, sentí pasar
por la esquina de mi sueño
y me pareció pequeño
el mundo para soñar.* I saw you or sensed you pass
by the corner of my dreams
and it seemed small to me
the whole world to dream.

*Voy a nadar para hallarte
como un tesoro profundo
voy a andar por todo el mundo
hasta poder abrazarte
como un tesoro profundo* I will swim to find you
like a treasure deep
I will travel the world
until I can embrace you
like a profound treasure

*Una morena me dijo
que la llevara a ver
a Reina de los Cielos
que la quería conocer.* A morena told me
to take her to see
the Queen of the Heavens
for she wants to meet her.

*Adiós mi morena, adiós
y vuelvo a decir adiós* Goodbye, my morena, farewell
and I say again goodbye.

El Aguanieve | traditional

Besides the myriad earthly and eternal forms of love and the totem animals of the *Jarocho* bestiary, and the satirical defiance of authority, the themes of the *son jarocho* can even include meteorological phenomena, like the sleet storms of *aguanieve*, watery snow, that propitiously blow down the slopes of snowy volcanoes towards the pine forests and jungles below.



image: Citlacóatl - Pico de Orizaba, Veracruz

The sorrow of an entire landscape in mourning can also be invoked. When the wildfires of the summer of 2022 devastated the valleys of Mora, New Mexico, local musicians familiar with *son jarocho* found some consolation in this traditional *aguanieve* verse:

Árboles lloran por lluvia Trees cry out for rain
las montañas por la nieve, the mountains for snow,
así lloraban mis ojos that is why my eyes cried
al cantar el aguanieve. when I sang the aguanieve.

These following verses are a wistful contemplation of life slipping by as shy lovers make their declarations of hope for the future, all inspired by the symbolism of the *aguanieve* family of sones

Cantaremos agua nieve Let us sing about the freezing rain
para las que están bailando for those women who are dancing,
porque cantando aguanieves because while singing, icy maid,
la vida está pasando. life is passing us by.

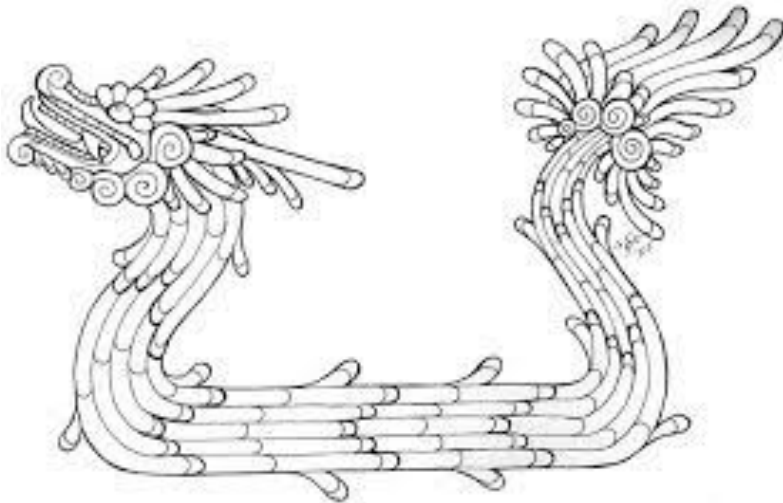
Dicen que no nos queremos They say we don't love each other
porque no nos ven hablar, because they don't see us talking,
pero nosotros podemos but we can very well
con nosotros platicar. talk to ourselves together.

Mírame a darme esa flor Look at me to give that flower
en el pecho traes tejido that is woven on your breast,
te quiero tener, mi vida, I want to have you as my one
con esperanza de amor. with the hope of loving you.

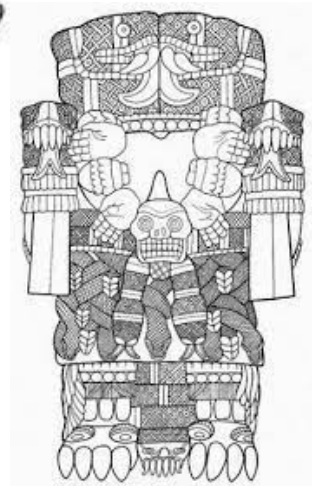
Morena, te conocí Dark-skinned girl, I met you
para mí condenación, and it was my punishment,
al momento que te vi from the first time I saw you
me robaste el corazón. you stole my heart.

El Cascabel | traditional

Every set of *sones* in a *fandango* includes one of the mythical totem animals of the *Jarocho* bestiary. *El son del cascabel* (rattlesnake or jingle bell) is one of the most mysterious and famous. Since it can shed its skin, and because of its powerful venom, the rattlesnake in Mesoamerican mythological imagination is a deity that embodies both death and immortality. In this *son*, the best cure for jealousy and love betrayed is a mixture of rattlesnake venom and a few drops of honey. In this *son* the snake is overtly masculine, likening the clicking heels on the *tarima* to the sound of its rattles, and the hearts of lovers joined in their embrace.



Quetzalcóatl



Coatlicue

The snake is also the earthly aspect of *Quetzalcóatl*, the winged serpent, and *Coatlicue*, the serpent skirted mother of gods and humans. The lover asks his beloved to transport him to meet the Queen of Heaven.

*Si mi cascabel sonara
como suena la tarima,
otro gallo me cantara,
si la mujer que me estima
en mi cama se acostara.* If my rattles would sound
as the tarima resounds
another rooster would sing,
if the woman that esteems me
would lie down in my bed.

*¡Ay cómo rezumba y suena
rezumba por el bohío,
rezumba, rezumba y suena,
tu corazón con el mío!* Oh, how it buzzes and resounds,
it buzzes in my palm thatch hut,
buzzes, rattles, and resounds,
your heart together with mine!

*Ay, solita, ay soledad,
soledad, llévame a ver
a la reina de los Cielos,
que la quiero conocer.* Oh so lonely, oh solitude,
solitude, take me to see
the Queen of Heaven,
for I want to know her.

*Para curar un valiente
de la traición de una infiel,
pones en un recipiente
unas gotitas de miel
y el veneno de serpiente
de víbora cascabel.* To cure a brave one
from faithless betrayal,
put into a jar
a few drops of honey
and the venom of
the rattlesnake.

*¡Ay, cómo rezumba y suena
rezumba y va rezumbando
mi cascabel en la arena
y mi cascabel por ti suspirando!* Oh how it buzzes and resounds
your heart with mine,
it buzzes in my palm thatch hut,
buzzes, rattles, and resounds!

*¡Ay cómo rezumba y suena
Rezumba y va rezumbando
Mi cascabel en la arena
Y mi cascabel por ti suspirando!* Oh how it buzzes and resounds
rattles and goes buzzing,
my rattlesnake in the sand,
my rattlesnake longing for you!

¿Cuál será? | Laura Reboloso



An original love song composed by *la maestra* Laura Reboloso that poses a painful question in a conversation with the beloved - "Where is your heart?" and "What is your choice." As in many *Jarocho* songs, the celestial mother appears to offer consolation. Reboloso was raised with the *Son Jarocho* tradition and performs in the traditional performance style, with all its variation. As a composer, she builds on *Jarocho* structure and instrumentation, but with her original poetry on many themes from love to political protest. In recent years, *Jarocho*, just like other Latinx traditions like Salsa and Son Caribeño, has ventured into jazz, with its roots in tradition and its flower in musical improvisation and imagination. She doesn't consider herself a jazz musician, but communicates with and advises *Jarocho* jazz musicians.

¿Cuál será tu vocación? What will be your calling?
 ¿Para qué vives ahora? What do you live for now?
 ¿Dónde está tu convicción? Where is your conviction?
 La luz tu camino añora. Your road yearns for light.

El combate de tu vida The fight of your life
 de confianza canta el coro the chorus sings of confidence
 por dentro suena el tesoro inside the treasure resounds
 de historia reconstruida. of reconstructed history.

Pide amor discernimiento Love begs discernment
 pide humildad, pide dar; begs humility, begs giving;
 para dejar de llorar to stop crying
 por el otro, un pensamiento. for the other, a thought.

Una mujer con el sol A woman with the sun
 en el cielo está presente is present in the heavens
 espiritual resistente spiritual resistance
 madre por ti caracol. mother for you, seashell.

¿Cuál será tu vocación?... What will be your calling?...
 ¿DÓNDE, dónde, dónde WHERE, where, where
 está tu corazón? is your heart?

La Guacamaya | traditional



Macaws have made their way into the hearts, imaginations, and religious beliefs of humans since time immemorial. They are highly intelligent, playful, and interactive. They mate for life. They are mimics and seem to speak to us as they do to each other. They are long lived and often outlive their human companions. And their diet of many poisonous jungle fruits makes them seek out remedies like eating clay. No wonder they are associated with healing, fidelity, and wisdom.

In Mesoamerican religion, they are sacred and appear in many origin stories. In some the gift of prophecy is attributed to them. The Maya had a mythical leader named Seven Macaw who is associated with the Big Dipper, whose "bowl" is his body and whose "handle" becomes his long tail. Since guacamayas inhabit rainy jungles, they are sacred to Pueblo people in the Southwest, who traded for feathers and live birds to raise. The long poles crowned with macaw appear in sacred dances to reach to the sky, interact with the sun, and help to bring down the rains.

The guacamaya holds an honored place in the bestiary of Jarocho music. Its tune is well known, and new lyrics are recreated in each performance. In the first two traditional verses below, the singer sympathizes with the bird, when cactus fruits become scarce. No problem, the birds can flee to find food. In the chorus, the singer reveals that he also fled from the law and was caught for the crime of love. New Mexico performances of La guacamaya include personal stories and local place names.

Pobrecita, guacamaya, Poor macaw,
 ¡ay, qué lástima me das! oh how I feel sorry for you!
 Se acabaron las pitahayas, The cactus fruit is all gone,
 ahora sí ¿qué comerá? now what will he eat?

Vuela, vuela, vuela, Fly, fly, fly away,
como yo volé, like I flew,
cuando me llevaron preso when they took me prisoner,
señorita para usted. young lady, for you.

Una guacamaya pinta A spotted macaw
le dijo a la colorada, said to the red one,
-vámonos por tierra "let's go by land
pa' pasar la temporada. to pass the season."

Vuela, vuela, vuela, Fly, fly, fly,
vuela sin parar, fly without resting,
cómo quisiera ser agua, how I wish I were water,
arroyo del pedregal. to stream through the rocks.

De California yo vine From California I came
a la Tierra del Encanto to the Land of Enchantment
allí empecé un nuevo canto there I began a new song
que no quiero que termine. that I don't want to end.

Vuela, vuela, vuela, Fly, fly, fly away,
vuela palomita, fly little dove,
se me hace querer mañana you want to love me tomorrow,
vámonos queriendo ahorita. let's love each other now.

Nuevo México es historia New Mexico is history
es tierra con un pasado a land with a past,
con acequias se ha regado with acequias it has watered
la parcela y su memoria. the land and its memory.

Vuela, vuela, vuela, Fly, fly, fly,
como yo volé, like I flew away,
cuando me llevaron preso when they took me prisoner

-con estribillos nuevomexicanos -with New Mexican choruses
de UNM Colectiva de Son Jarocho by UNM Colectivo de Son Jarocho
y Frank McCulloch and Frank McCulloch
de Albuquerque a Santa Fe from Albuquerque to Santa Fe

Mariachi

UNM Mariachi Lobo

**directed by Robert Lucero, Jr. and assistant directors Monica E Trujillo,
Dr. Adolfo Estrada, and José "Chino" Carrillo**

***Camino Real de Colima* | S. Vargas / R. Fuentes**

This selection is representative of the modern orchestration and interpretation of the *son jalisciense* (song from Jalisco). The "Royal Road" was an early type of highway that connected Meso-American communities long before the arrival of the Spanish. This is a *son de mariachi*, a song-form indigenous to the mariachi tradition; this piece draws its title from the section of the Camino from the Colima region of the vast interconnected transportation network.

Popurri Lucha Villa | various composers; arr. José Hernández

El gallo de oro / Amanecí en tus brazos / Tu no me hundes / Amor de un rato

Luz Elena Ruiz Bejarano (b.1936) is one of the most famous ranchera singers and Mexican film actresses whose career spans from 1960 to 1997. Better known by her stage name, Lucha Villa, this medley takes the most notable hits throughout her commercial recording and film recording catalog arranged by Maestro José Hernández (b. 1958) and recorded by Mariachi Reyna de Los Angeles in 2008.

El ausente | Felipe Valdés Leal

This piece, written by Felipe Valdés Leal (1899-1988), was also popularized within the *música nortea* tradition and standardized into the mariachi repertoire. After moving to Los Angeles from Coahuila and finding work in a record store, Felipe with no musical training wrote his first song, "*Échale un quinto al piano*," shortly after becoming the artistic director of the Brunswick Record Corp. by 1925. The arrangement for this piece premiered at the 2023 Mariachi Spectacular de Albuquerque and was arranged by Josue "Eddy" Eduardo López (b.1988).

Trompetas del Diablo | Trinidad Parra

Another example of a musical genre incorporated into the mariachi tradition across its development, this *Chotíz Mexicano*, attributed to Trinidad Parra, features the trumpet section of the mariachi ensemble. The Bohemian Schottische was introduced to Mexico in the mid-19th century; popularized first as a dance and ballroom genre for the upper classes, the *chotíz* eventually centralized on the northern border of Mexico. Inspiration for selecting this piece was its presence as an audio recording in the UNM CSWR John Donald Robb Archives, labeled as "polka."

El pastor | Los Cuates Castilla

The team of songwriting/singing guitarists known as the "Mexican Singing Twins" (b.1912), Miguel (d.1979), and José (d.1994) wrote this song in the style of a *huapango*. The term *huapango* refers to a musical tradition from the east-central geo-cultural region of Mexico known as the *huasteca*; its songs and musical performance practices were adopted into the mariachi tradition after the Mexican Revolution. *El pastor* employs the *falseto*, or head voice, which is a key characteristic of the vocal style of the *huasteca* region. The violins and falseto voice represent the pastor's flute calling the flock of sheep, while the rhythm instruments represent a drum accompaniment.

¡Viva Veracruz! | traditional; arr. José "Pepe" Martínez

María Chuchena / El torito jarocho / Zapateado Veracruzano / La bruja

José "Pepe" Martínez' (1941-2016) medley of *son jarocho* songs from the state of Veracruz tradition recorded by Mariachi Vargas de Tecalitlán in 1989 was enthusiastically adopted into the mariachi repertoire. The employment of fluid transitions and contrasting sections set a new standard for medleys, inspiring the musical director of Mariachi Vargas, Pepe Martínez, to record two more Veracruz medleys in 1995 and 2002, respectively.

María Chuchena Son Jarocho *María Chuchena Son Jarocho*

Por aquí pasó volando She passed by here flying
Una calandria amarilla, A yellow lark,
Una calandria amarilla A yellow lark
Por aquí pasó volando. passed by here flying.

Y en su piquito llevaba She had in her little beak
Una rosa de Castilla A rose from Castille
Que el viento le deshojaba The wind was breaking apart
Como blanca maravilla. Like a miracle in white.

María Chuchena se fue a bañar *María Chuchena* went to bathe
A orilla del río muy juntito al mar, On the banks of a river right by the sea,
María Chuchena se estaba bañando *María Chuchena* was bathing
Y el techador la estaba mirando. And the roof thatcher was watching.

Y le decía -María, María, And he told her "*María, María,*
Ni techo tu casa ni techo la mía I will not roof your house nor mine
Ni techo tu casa ni techo la mía, Not your house nor mine will I roof,
Ni techo la casa de María García. Nor the house of *María García.*

Son del torito Son of the Little Bull

Este torito que traigo This little bull I have
Lo traigo desde Tepango, I bring it from *Tepango,*
Lo traigo desde Tepango From *Tepango* I bring it
Este torito que traigo. This little bull I have.

Y lo vengo manteniendo I am feeding it
con cascaritas de mango, With little mango peels,
Este torito que traigo This little bull I have,
Lo traigo desde Tepango. I bring it from *Tepango.*

-¡Lázalo, lázalo, "Lasso him, rope him,
Lázalo que se te va! Lasso him, he's getting away!"
-Échame tus brazos mi alma "Throw your arms around me my love
Si me tienes voluntad. If you have any desire to."

-¡Lázalo, lázalo, "Lasso him, rope him,
Lázalo que se te fue! Lasso him for he has gone!"
-Échame tus brazos mi alma "My love, hug me tight
Y nunca te olvidaré. And I'll never forget you."

Este torito que traigo This little bull I have
No es pinto ni es colorado, Is not spotted or red,
No es pinto ni es colorado He's not spotted or red,
Este torito que traigo. This little bull of mine.

Es un torito barroso He's a little mud colored bull
De las llaves acerrado, With his horn tips trimmed,
Este torito que traigo This little bull I have
Lo traigo desde Alvarado. I bring him from Alvarado.

*-¡Lázalo, lázalo,
Lázalo que se te va!
-Échame tus brazos mi alma
Si me tienes voluntad.* Lasso him, rope him,
Lasso him, he's getting away!
Throw your arms around me my love
If you have any desire to.

*-¡Lázalo, lázalo,
Lázalo que se te fue!
-Échame tus brazos mi alma
Y nunca te olvidaré.* Lasso him, rope him,
Lasso him for he has gone!
My love, hug me tight
And I'll never forget you.

Son de la bruja Son of the Witch

*Ay qué bonito es volar
A las once de la noche,
A las once de la noche
Hasta quisiera volar, ay mamá...* Oh, how lovely it is to fly
At eleven at night,
At eleven at night
I would even want to fly, ay mamá...

*Ahora venir a quedar
en los tirantes de un coche,
en los tirantes de un coche
hasta quisiera llorar, ay mamá...* Now to come and rest
On the springs of a carriage,
On the springs of a carriage
I would even want to cry, ay mamá...

*Me agarra la bruja
Me lleva al cuartel,
Me vuelve maceta
y me da de comer.* The witch grabs me
She takes me to the barracks,
She turns me into a flower pot
And gives me my food.

*Me agarra la bruja
Me lleva a su casa,
Me vuelve maceta
Y me da calabaza.* The witch grabs me
She takes me to her house,
She turns me into a flower pot
And gives me a pumpkin.

*Y dígame y dígame
y dígame usted,
-¿Cuántas criaturitas
se ha chupado usted?* And tell me and tell me
And you tell me,
How many little children
have you sucked on?

*-Ninguna, ninguna,
Ninguna, no sé,
Ando en pretensiones
De chuparme a usted.* Not a one, not a one,
not a one, I don't know
But I am considering
sucking on you.

Son de María Chuchena Son of María Chuchena

*Estaba María Chuchena
Sentadita en la barranca,
Sentadita en la barranca
Estaba María Chuchena.* María Chuchena was
Sitting in the ravine,
Sitting in the ravine
Was María Chuchena.

*Con su vestido en las piernas
Recogiendo flores blancas
Estaba María Chuchena
Sentadita en la barranca.* With her dress on her legs
Gathering white flowers
There was María Chuchena
Sitting in the ravine.

*María Chuchena se fue a bañar
A orilla del río muy juntito al mar,
María Chuchena se estaba bañando* María Chuchena went to bathe
On the banks of the river right by the sea,
María Chuchena was bathing,

La Bamba | traditional

La bamba is the quintessential *son jarocho*, known the world over, covered by singers all over the world, and transposed into other musical forms like rock. An emerging young rocker, Ricardo Valenzuela, aka. Richie Valens at age 17, created a mega-hit that introduced America to *jarocho* music at the beginning of his tragically short career. He Americanized his name to please record producers, but he insisted on the Spanish lyrics that he learned from his cousin. Even the Beatles revered him. *La bamba* was already famous in Spanish speaking countries, and it was codified during the 1940s and 1950s. Soon, performers left nightclub and ballet folklórico stages. The next generation of performers returned to the original Fandango setting, the community gatherings where improvisation reigns.



In its music and rhythms, the Afro-Indo-Hispano *mestizo* heritage of *jarocho* can be intuitively heard and felt. Its core verses are like a musical rosetta stone of centuries of Veracruz history. As the Gateway to New Spain and Mexico, the city was heavily defended by the Fortress of *San Juan Ulloa* that loomed over the treasure galleons returning to Spain. The port was only breached twice by buccaneers and pirates. After a huge storm in September 1568, John Hawkins and Francis Drake limped into port with hundreds of Spanish hostages on board. After making repairs they fled for their lives after a battle. Later, hundreds of men were conscripted into the army. Historians think that the trauma of being forced into military service was the source of the famous verse:

<i>Yo no soy marinero, yo no soy marinero,</i>	I'm not a common sailor, I'm not a sailor,
<i>Soy capitán, soy capitán, soy capitán.</i>	I'm a captain, I'm a captain, I'm a captain.
<i>Yo no soy marinero, yo no soy marinero,</i>	I'm not a sailor, I'm not a sailor,
<i>por ti seré, por ti sere, por ti seré.</i>	but for you I will be, for you I will be.

The draftee relents and decides to serve his community. Or is it a lover declaring that he will not be imperious with his mate? Meanings shift over time and in performance.



In May of 1683, the Dutch pirate Lorenx de Graaf, nicknamed *Lorencillo* attacked and razed Veracruz. People took refuge in the church without food or water. The suffering during the hottest month of the year was so intense that people jumped to their death from the roof. Others paid for access to the church tower with ladders. Could this be the origin of this verse?

<i>Para subir al cielo, para subir al cielo</i>	To climb to heaven, to climb to heaven
<i>Se necesita una escalera muy grande,</i>	You need a very tall ladder,
<i>Una escalera grande y otra chiquita</i>	A tall one and a smaller one
<i>Y arriba y arriba...</i>	And up and up you go...

In any case, today the imagery is open ended enough to accommodate a range of meanings.

Back in 1683, the Spanish crown responded to the disaster by protecting the vulnerable city of Veracruz with a formidable defensive wall. Citizens were obliged to maintain a high state of alert and were constantly drilled, marching around the city. They tired of this and complained, calling it a *bambarria*, a popular term meaning a remedy that is imposed after a disaster has taken place. Could this be the origin of *La bamba*? Or is the origin African, since by 1810, the population of enslaved Africans in Mexico rivaled the US, and most came through Veracruz. Many African words, especially for dances, end in -mba. Bamba is also the name of a west African river and the tribe that lives along it in the Senegal and Congo?

Decades later, Veracruz was occupied by the French in 1838, the US in 1847, the French again in 1862, and the US again in 1914. People lose track of origins, but survive at all odds and just want to dance. In these verses, they also make satirical comments in improvised verse, or to criticize hypocrisy, or politics. *La bamba* is also a lively wedding dance where the newlyweds make a bow with their feet as they dance the lively stamp dance, *el zapateado*. In all cases, you need *una poca de gracia*, a measure of grace, poise, and composure to make it through this world, and the next.

Positioned in a customary musical arrangement, "La bamba" is considered a courtship dance, revered as an anthem from the state of Veracruz, that has been popularized worldwide. Three field-recorded versions of "La bamba" were collected and deposited in the John Donald Robb Field Recordings at the UNM CSWR, the performance from 1951 is representative of the garrote style. The 1969 audio capture is performed in a Latin ballroom version style, including trumpet solo, key changes, and percussive dance steps in homorhythm. The last performance from the archive in 1979 invokes the Rock-n-Roll version recorded and popularized by Ritchie Valens in 1958.

<i>Para bailar La bamba</i>	In order to dance La Bamba
<i>Para bailar La bamba</i>	In order to dance La Bamba
<i>Se necesita una poca de gracia</i>	A little bit of grace is needed
<i>Una poca de gracia, y otra cosita</i>	A bit of grace and another little thing
<i>Ay arriba, ay arriba y arriba y arriba iré.</i>	Ah up, oh up and up, and up I'll go.

<i>Yo no soy marinero</i>	I'm not a sailor
<i>Yo no soy marinero, soy capitán</i>	I'm not a sailor, I'm a captain
<i>Soy capitán, soy capitán</i>	I'm a captain, I'm a captain
<i>Por ti seré, por ti seré, por ti seré</i>	but I'll be one for you, for you, for you.

<i>Bamba, bamba, bamba, bamba</i>	Bamba, bamba, bamba, bamba
<i>Bamba, bamba, bamba, bamba</i>	Bamba, bamba, bamba, bamba

<i>Para bailar La Bamba</i>	In order to dance La Bamba
<i>Para bailar La Bamba</i>	In order to dance La Bamba
<i>Se necesita una poca de gracia</i>	One needs a little bit of grace
<i>Una poca de gracia y otra cosita</i>	A little bit of grace and something else
<i>Ay arriba, ay arriba y arriba y arriba iré.</i>	Ah up, oh up and up and up I'll go.

<i>Bamba, bamba, bamba, bamba</i>	Bamba, bamba, bamba, bamba
<i>Bamba, bamba, bamba, bamba</i>	Bamba, bamba, bamba, bamba

<i>Para subir al cielo, para subir al cielo</i>	To climb to heaven, to climb to heaven
<i>Para subir al cielo se necesita</i>	To climb to heaven, you need
<i>una escalera muy grande</i>	A very tall ladder
<i>Una escalera muy grande</i>	A very tall ladder
<i>y otra chiquita</i>	and a smaller one,
<i>Ay arriba, ay arriba y arriba y arriba iré.</i>	Ah up, oh up and up, and up I'll go.

<i>Bamba, bamba, bamba, bamba</i>	Bamba, bamba, bamba, bamba
<i>Bamba, bamba, bamba, bamba</i>	Bamba, bamba, bamba, bamba

<i>Y a los morenos quiero</i>	I love the dark-skinned people
<i>Y a los morenos quiero</i>	I love the dark-haired people
<i>Desde que supe que morena es</i>	Since I learned that she is dark,
<i>la Virgen de Guadalupe.</i>	The Virgin of Guadalupe.

<i>Y arriba, arriba, arriba iré</i>	And up and up and up I'll go,
<i>yo no soy de la migra</i>	I'm not from the immigration police
<i>y lo seré, y lo seré, y lo seré.</i>	and will always, always be that way.

<i>-versión de Ricardo Valenzuela y Los Lobos</i>	-Ritchie Valens, Los Lobos version
<i>+versos de UNM Cooperativo de Son Jarocho</i>	+UNM Cooperativo de Son Jarocho verses

El Talento | Artists

Nuevoméxico

Nueva Luna | Lara Manzanares, Félix "Gato" Peralta, and Rob Martinez



Nueva Luna is a grassroots act of *Nuevoméxico* musicians Lara Manzanares, Félix "Gato" Peralta, and Rob Martinez.

Lara Manzanares is a singer, songwriter and performer from *Tierra Amarilla*, New Mexico who is also involved with her family's sheep and weaving ranch. She has the voice of an angel and loves the music of her *tierra*, her land.

Felix "Gato" Peralta is a bluesy, rockin' New Mexican who, with his band *Los Gatos*, has thrilled and driven to a frenzy thousands of people at dances, bars, saloons and festivals across the United States. He sings with soul and plays guitar with a sizzling twang.

Rob Martinez comes from a musical family of mariachis and a father who composed *corridos* about New Mexico history and culture. A singer and guitar player, Rob loves the music of Northern New Mexico, but also enjoys the music of the Beatles and the Rolling Stones.

Lone Piñon | *Jordan Wax and Santiago Romero*



Jordan Wax lives off Highway 14 in Santa Fe County and works as a musician. In addition to accompanying and collaborating with Lara Manzaneres, Jordan directs Lone Piñon, a performance ensemble dedicated to creating contemporary contexts for regional musical traditions, plays violin in *Mariachi Sonidos del Monte*, performs and records original music in Yiddish, and creates bilingual children’s programming in both Spanish and English and Yiddish and English for the Santa Fe Public Library and local preschools.



Santiago Romero grew up in the village of *Agua Fria*, New Mexico, on land where his family has lived for many generations. He began working as a mariachi in Las Cruces, El Paso, and Ciudad Juárez in his early 20s. 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 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.

Jarocho

Laura Reboloso | *leona, guiro, vocals*



Laura Reboloso {Xalapa, México} is a singer, dancer, and virtuoso performer on the leona, the largest and lowest pitched member of the jarana guitar family that is popular in the *Veracruz* region of Mexico. She is an expert in the genre of *son jarocho*, a regional style of Mexican *son* and a genre that has become a focal point for arts activism in Mexico and the U.S. She performs and records extensively, including several years during which she played in the internationally acclaimed ensemble, *Son de Madera*.

The **leona** is a guitar-shaped fretted stringed instrument, from the state of Veracruz, Mexico. It has four strings and is a low-pitched instrument in the *son jarocho* string family of instruments. The *león* or *vozarrona*, bigger than the former, is the lowest instrument in *son jarocho* genre.

Claudio Vega | *guitarra do son, vocals*



Claudio Vega {Boca de San Miguel, Municipio de Tlacotalpan, Veracruz, México} has been a part of a *Son Jarocho* group “Los Vega” for 25 years to date. His main activities as a musician are playing an instrument called, *guitarra de son*. As of 2020, he is the Director of “Los Vega” and has contributed as a composer and arranger. He currently, works for the East Bay Center for the Performing Arts as Music Specialist and Director of one of their Resident Companies, *Son de la Tierra*. He has performed in a large

number of cultural and artistic festivals throughout Mexico and abroad. Claudio has participated in several film recordings, one of them for the movie "*Frida*," which was nominated for an Oscar. In 2018, he was invited to participate in the benefit concert for Tibet at Carnegie Hall, under the direction of Philip Glass. His discography consists of five albums, the most recent "*Vientos del Mar*" and "*En Tonos Muy Diferentes*." Claudio has participated in *Macario* and *La Muerte Baila* as a musician. In addition, he is now playing in a musical project called, "*Son de Fandango*".

The **guitarra de son**, also called the *requinto*, is the name given to the instrument that usually only has four strings (sometimes 5) and carries the melody. It is played with a variety of picking styles. Most often, the plucking style or *punteado* is executed with a plectrum, called *espiga* or *pluma*. This type of pick can be made of horn, bone, or plastic. Just like the *Jarana*, there are multiple tunings for the *Requinto*, the most common being (from the lowest string up) C D g c . The *Requinto* is made in many different sizes and the smallest is jokingly called a *mosquito*. The larger versions are called by various names, including *leona*, *vozarrona*, *bocona* or *bororona*. The *requintas* follow the same system of naming as the *jaranas*, from *primero* to *cuatro* (first to fourth).



Carlos Arellano | *jarana tercera*, vocals



Carlos Arellano {Veracruz, México} has been awarded commissions, grants, and prizes by several institutions such as the National Fund for Culture and Arts of Mexico, and the National Institute of the Arts of Mexico. His music has been performed at venues in Chile, Spain, Switzerland, Mexico, and the U.A. by CEPROMUSIC Ensemble, Orquesta de Música Contemporánea del Conservatorio, *Orquesta Marga Marga*, Román Bayani, and Ángel Flores. Arellano graduated with honors in composition and guitar performance from the National Conservatory of Music of Mexico and is currently pursuing a master's degree in theory and composition at the University of New Mexico.

Thank you for your support UNM Department of Chicana and Chicano Studies!

The **jarana tercera** is a guitar-shaped fretted stringed instrument from the southern region of the state of *Veracruz*, Mexico. It comes in many variations. The instrument Carlos plays may look different than the one pictured here. Typically strung with 8 strings in 5 courses, usually arranged in two single outer strings with three double-courses in between, the *jarana tercera* has a deep and sonorous tone. There are typically several different sizes of the *jarana*, often played together, and sometimes using different tunings within the same ensemble. The three sizes of *jarana* are called *tercera*, *segunda*, and *primera*. *Jaranas* are typically carved out of one single piece of wood, traditionally Spanish cedar (*cedrela odorata*).



Leila Flores Dueñas | bass, vocals



Originally from Kingsville, Texas, as a child, **Leila Flores Dueñas** began studying ballet *folklórico* and *artes plásticas* at *La Casa de Arte* in *Ciudad Victoria*, the state capitol of *Tamaulipas, México*. Leila is an Associate Professor of Elementary Education at the University of New Mexico, where she currently teaches courses related to social justice & education, second language literacy, Hispanic Folklore in the Classroom, etc. Throughout her academic tenure at UNM, she has maintained a career in the arts singing in such groups as *Flores del Valle*, *Mucho Corazón*, and with Trío Latino. With Carol Vigil in the duo, *Flores del Valle*, performed a set of *corridos* from the Mexican Revolution for *¡Música del Corazón!* several years ago. Now she will be performing bass for the *Jarochos*.

John Welch | percussion, *quijada*, *guitarra de son*



John Welch {Santa Cuz, California} has been passionate about learning and playing folkloric music for over 30 years, focusing on the music of Appalachia, Cuba, the Andes, and *Veracruz, Mexico*, playing stringed instruments and percussion. He has been extremely fortunate lately to be able to learn from master musicians such as Laura Reboloso and Claudio and Fredi Vega.

The ***quijada*** is a jawbone of a donkey used as a percussion instrument in Mexico and Peru. Half of the jawbone is held in one hand and the other is hit with a stick, causing the teeth to rattle. The instrument appeared in Peru among African slaves but became popular in African and indigenous cultures. It's a staple instrument in Afro-Peruvian music and is essential to Mexico's *son jarochos*.



El Colectivo de Son Jaracho | UNM Jaracho Ensemble



A core group of the much larger ***Colectivo de Son Jaracho*** from the UNM Chicana and Chicano Studies Department performed in the 10th Edition *Encuentro*, a prestigious gathering of top *Jaracho* musicians from all over the world. They shared their music and poetry in a series of events in Paris in June 2023. After their concert, they enjoyed a Fandango until dawn in the park next to the Eiffel Tower. This prestigious event brought together top Son Jaracho musicians from around the world. Participants shared their music, poetry, and songs at the event. "Music can be an effective tool to confront the problems people face in daily life," says *Maestra* Laura Reboloso. "I see the revival of *Son Jaracho* and

Fandango as a collaborative cultural movement that has the power to unite people, create communities, and break barriers and borders." *Son Jaracho* is a distinctive regional style of music from the Mexican

state of Veracruz, where many influences came together, a musical blend of indigenous, African, and Spanish styles, reflecting a multicultural heritage. The *Son Jarocho* is performed at informal gatherings, called *Fandangos*, where musicians and dancers share music, dance, and poetry together. In 2011, UNESCO (United Nations Educational, Scientific and Cultural Organization) recognized the *Son Jarocho* on the list of the Intangible Cultural Heritage of Humanity.

El Colectivo de Son Jarocho Personnel

jarana

Elias Vasquez	Irene Vasquez
Rubén Loza	Froylán Orozco
Ruth Warner Carrillo	Dair Obenshain
Victor Magallenes	Dante Olivas

violin bajo

Dair Obenshain	Leila Flores-Dueñas
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percusión, cajoncito

Dulce Saldivar

2023 Robb Award for Excellence in Music

John Truitt | educator, composer, flamenco guitarist, woodwind specialist



John Truitt {Albuquerque}, music educator, composer, flamenco guitarist, and woodwind specialist, has been a career music educator in Albuquerque for more than 50 years. In his career he has taught at all levels, from pre-K to the graduate level, and in recent years has mentored both formally and informally many of the music teachers in New Mexico. He has taught for the Albuquerque Public Schools, the National Institute of Flamenco, and the University of New Mexico but is most associated with the nationally prominent guitar program at Albuquerque Academy, which he started in the 1970s and directed for 22 years. In the early 1970s, he studied baroque and renaissance performance practice with Frans Brueggen, Floyd Williams, Frank Bowen and Susan Patrick at UNM, and with colleagues started the early music ensemble *Musica Antigua de Albuquerque*. He has studied with flamenco guitarists Eric Patterson, Julio de los Reyes, David Serva and Pedro Cortes, and has accompanied and worked with Eva and Joaquin Encinias, La Tati, Maria Benitez, Chuscales, Lili del Castillo, Luis Campos, El Pelete and Daniel Ward. He is a past chair of the

Guitar Education Council of the National Association for Music Education, a former member of the Pre-College Education Board of the Guitar Foundation of America. As a member of the board of NMMEA, he spearheaded the inclusion of guitar ensemble in the New Mexico All-State Music Festival, the first state in the country to do so. In 2019 he directed the New Mexico All-State Guitar Ensemble in a premier performance of his piece, "*En El Torreon*," for guitar orchestra. He has written for concert band, jazz band, orchestra and chorus, as well as guitar literature for both solo and ensemble. His works have been played by such artists as Mickey Jones, Jeremy Mayne, Genevieve Leitner, Ben Silva, Sarah Herbert, Adam Larison, Lynn McGrath, Elliot Simpson, Matthew Rohde, the Rio Grande Quartet, the Texas Guitar Quartet and the Triptych Guitar Trio. He is currently completing a set of musical impressions of works by

artist Helen Hardin to be performed in Spring 2024. John is married to his wife of 48 years, Holly Truitt, with whom he has two children, airline pilot Lee Truitt, and historian Jacquelyn Truitt. He and Holly have three grandchildren, Grant, Grady, and Gibson.

About the Robb Award

The Robb Award 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, or contemporary music. essentially a life-time achievement recognition Pictured here is Frank McCulloch, inaugural Robb Award recipient and Peter Gilbert, Past-Chair of the Trust.

Recipients:

2022 **Noberta Fresquez**

2021 **Brenda Romero**

2020 Scott Wilkinson

2019 Enrique Lamadrid

2018 Frank McCulloch

Learn more at robbtrust.org.



Mariachi

UNM Mariachi Lobo | Collegiate Mariachi ensemble



The current incarnation of the mariachi ensemble at the University of New Mexico, under the direction of Robert Lucero, was initiated in the Fall semester of 2019. Eliseo “Cheo” Torres, then-Vice President for Student Affairs, Regina Carlow, then-interim dean of the UNM College of Fine Arts, Eric Lau, then-chair of the Department of Music, and professor Ana Alonso-Minutti supported the creation of the UNM Mariachi Ensemble as a class offered in an innovative multi-instructor model led by Robert Lucero, with Monica Trujillo and Jose “Chino” Carrillo as co-instructors. During COVID-19 pandemic shutdowns, the funding of the mariachi ensemble class was uncertain, and instruction was limited to only Robert Lucero teaching via Zoom videoconference. Emerging from the pandemic, the UNM Robb Musical Trust ensured the course was reinstated with its multiple-instructor model. The UNM mariachi ensemble thanks the UNM Robb Musical Trust for its generous and continuing support. Thanks also to Dean Harris D. Smith, UNM Department of Music chair Michael Hix, and UNM Department of Music UNM Music Department associate chair Ana Alonso-Minutti, who continue to champion support from administration and faculty. This Fall 2023 semester, Dr. Adolfo Estrada joined the UNM Music Department as a postdoctoral fellow and has become an essential member of the instructor team of the UNM Mariachi Ensemble class, bringing the instructor team to four experienced mariachi musicians/educators.

The heart of the UNM Mariachi Ensemble, however, has always been its students. In this short period, not only has the UNM mariachi ensemble been open to registration by the university student body, but students themselves have taken the initiative to form an official student organization. Earlier this week,

the student-led UNM Mariachi, Mariachi Lobo de Nuevo México, organized an outreach event in tandem with the UNM Robb Trust to hold workshops for local high school mariachi programs, culminating in a concert showcase. Several alumni of the UNM Mariachi Ensemble have gone on to teach mariachi music in public schools, as well as to perform mariachi music professionally in numerous groups in New Mexico, Texas, and beyond.

The mariachi movement in the United States can be said to emanate in large part from the inclusion of mariachi classes offered across public education institutions. The first mariachi program in higher education was established at UCLA as early as the 1950s. At present, the inclusion of mariachi in higher education faces many challenges and can be considered to still be in its infancy. From these precedents, mariachi class offerings, like the one at the University of New Mexico, continue as concerted efforts by students, faculty, administrators, and community supporters. The continuity of programs like Mariachi Lobo depends on the aid of many supporters, such as the UNM John Donald Robb Trust and others mentioned above who collaborate toward a vision that guides the evolving nature of these programs. We hope you enjoy tonight's performance of the UNM Mariachi Ensemble!

Support the UNM Mariachi Program

The UNM Mariachi program is currently crowdfunding for new *traje de charro* (uniforms). Please consider giving to the UNM Mariachi Fund at the University of New Mexico Foundation to support their cause. You may do so by accessing this bit.ly/UNMMariachi link or scanning the QR code.



Mariachi Lobo Personnel

Violin

Adryan Baca	Jaimie B. Ritchie
Alexander M. Santistevan	Jordyn Gallion-Montano
Diana Tarkalanova	Mariajose Garcia Madrid
Dianna Fernandez	Sarae A. Garcia
Denilson O. Cisneros	Tyician C. Knight
Denise Salas	Tony Ortega
Elisa D. Martinez Guerrero	

Trumpet

Andres V. Archuleta	Citlaly Fernandez
Ava L. Cardner	Jeremy Murphy
	Josue Ortega Bojorquez

Guitarrón

George A. Ortiz	Roberto De Leon
Mikaela A. Santistevan	Yamile P. Loya

Vihuela

Alejandro Vasquez-Mercado	Selina Fernandez
Osmar Sanchez	

Guitarra

Alberto A. Perez	Carter L. Heinrich
Antonio Gallegos	Jesus J. Mendoza
Brissa A. Garcia	Mia Dimmette-Schweigert
	Shaw H. Jaramillo



Robert L. Lucero, Jr. | Mariachi Lobo Director

Robert L. Lucero, Jr. {Las Vegas} grew up a musical family with deep roots. He sang and played ranchera music on guitar, trumpet and accordion, and trained in classical piano and symphonic and marching band brass. Robert began playing mariachi in high school with *Mariachi Española*, directed by his late father, Robert “Bobby” Lucero. While an undergraduate, Robert founded and directed *Mariachi Cardenal de Stanford*, which continues to perform. After a year of graduate school at Stanford, he was appointed adjunct faculty in the Stanford Music Department, where he directed the mariachi ensemble class for five years. He performed with *Mariachi Santa Cecilia* and *Mariachi Azteca*. He also performed and recorded other musical genres, such as *son*

jarocho, *son Cubano*, *cumbia*, *vallenato*, and *Chicanx* music, with *Los Otros* and other ensembles. During his time at UNM School of Law, he performed with *Mariachi Tapatío*, *Mariachi Tepeyac*, and *Mariachi Tenampa*. Robert teaches *armonía* and trumpet at *Mariachi Spectacular de Albuquerque*, the Tucson International Mariachi Conference and other mariachi conferences in the southwest. Robert re-initiated the UNM mariachi ensemble class in 2019, with essential support of visionary leadership at the UNM College of Fine Arts, UNM Department of Music and the UNM John Donald Robb Musical Trust. He continues to direct the UNM Music Department mariachi ensemble with inspiring co-instructors.

Monica Trujillo | Mariachi Lobo Assistant Director



UNM alumnus **Monica Trujillo** began her musical training as a classical violinist in elementary school and embarked upon her journey as a professional mariachi in 1994. She worked with several well-known groups in the Albuquerque area before accepting an invitation to be the first female member of *Mariachi Tenampa* in 2004, and presently remains a member of this well-known and respected local group. More recently, in 2018, she joined the prestigious all-female show group *Mariachi Nuevo Mujer 2000*, which is based in Los Angeles, California. With this group, she has traveled and performed for Hollywood Bowl’s Mariachi USA all-star lineup, and Albuquerque’s own *Mariachi Spectacular de Albuquerque* concert. She has instructed at various renowned mariachi conferences around the country, and in 2021

became the Educational and Artistic Director of *Mariachi Spectacular de Albuquerque*. Monica is tremendously humbled and grateful for her musical experiences and feels especially honored to be a part of the UNM Mariachi Ensemble instructor team!

José "Chino" Carrillo | Mariachi Lobo Assistant Director



Born and raised in *Zacatecas*, Mexico, **José "Chino" Carrillo** came to the USA in 1991 and started playing *mariachi* in 1994. He has been part of the prestigious *Albuquerque Mariachi Spectacular* conference for the last 23 years as a guitarron instructor. A charismatic performer and presenter, Jose has also been a Master of Ceremonies for this event on several occasions. Jose has done recordings, arrangements, accompaniments, and produced mariachi music for artists such as

Lorenzo Antonio, Sparx, Yolanda Del Rio, Beatriz Adriana, Paquita la del Barrio, Jenni Rivera, *Los Huracanes del Norte*, and Ana Barbara to name a few. He is a proud graduate of the University of New Mexico, where he earned his BA in Music Education. Jose's passion for mariachi goes beyond boundaries, he is a music teacher for Albuquerque Public Schools. He teaches mariachi to elementary, high school, and university students.

Adolfo Estrada, PhD | Mariachi Lobo Assistant Director, Roundtable



Adolfo Estrada, PhD {San Antonio} is the UNM Department of Music's Inclusive Excellence Post-Doctoral and Visiting Scholars Program Post-Doctoral fellow. His research focuses on historical and contemporary mariachi performance practice. Utilizing Victor Turner's notion of *communitas*, his dissertation, "Ritual and Meaning in the Mariachi Festival Movement of the United States," explores *communitas* and the liminal spaces within various components of the U.S. mariachi festival movement. Adolfo has presented original research at the Society for Ethnomusicology, the Society for American Musicology, and the American Musicological Society. Most recently, he served as a model for the 2022 USPS Mariachi Forever® stamp series.

Pre-Concert Roundtable

Carmella Scorica Pacheco | Nineteenth Century New Mexico Women's Ballads



Carmella Scorica Pacheco, PhD {Los Alamos} is a Visiting Assistant Professor at the University of Cincinnati in the Romance and Arabic Languages and Literatures department where she teaches Spanish and Cultural Studies courses. She recently received her Ph.D. from the University of Arizona in Spanish with a concentration in Border Studies and was a 2023 predoctoral fellow with the American Association of University Women. Her research focuses on utilizing the folkloric record to recover feminine-voiced narratives of 19th and early 20th century New Mexico. As a scholar, educator, and cultural worker, she engages with archival studies, community fieldwork, folkloristics, community-engaged scholarship and ethnography, and expressive culture of the U.S. Southwest Borderlands in the form of literature, music, art, and language. She has extensive teaching and supervising experience in Spanish as a Heritage Language (SHL) Programs and incorporates her recovery work into the classroom as pedagogical learning tools. Some of her recent public presentations include "Recovering Mexican American Feminine-Voiced Balladry of the U.S. Southwest Borderlands" as the featured Hispanic Heritage

Month Research Presentation at the University of Cincinnati and "***La votación, The Ballad of the Vote and New Mexico's Suffrage Movement***" with the Santa Fe Public Library. Her work has been featured in *The New Mexico Historical Review*, *The Journal of the Southwest*, ***Borderlore Online Journal***, *The New Mexico Poetry Anthology* and the ***Smithsonian Folklife Magazine***.

Dr. Scordia Pacheco's supporting materials:

- **La votación: The Ballad of the Vote and New Mexico's Suffrage Movement**, an online lecture by Dr. Scordia Pacheco sponsored by Friends of the Santa Fe Public Library
- **El corrido de la votación** sung by Quirina Cordova de Medina, from the recording, *Corridos sin fronteras: A New World Ballad Tradition*, produced by the Smithsonian Institution

Enrique Lamadrid | El Son Jarocho



Enrique Lamadrid, PhD {Embudo} is a Distinguished Professor Emeritus of Spanish and former director of Chicano Hispano Mexicano Studies at The University of New Mexico. His teaching and research includes Southwest Hispanic and Latin American folklore and folk music, Chicano literature, and literary recovery projects. He has done fieldwork in New Mexico, Mexico, Spain, Colombia, and Ecuador. He is co-founder and director of UNM's *CONEXIONES* Program. Enrique has served as a field worker and presenter for the Smithsonian Institution's Festivals of American Folk Life and has worked extensively for the Museum of New Mexico and National Hispanic Cultural Center. As an academic curator, he has works with numerous exhibits and heads the design team for the Camino Real International Heritage Center.

UNM Folklórico | Collegiate Ballet Folklórico



UNM Folklórico was formed in the fall of 2023 at the department of Chicano and Chicana Studies at the University of New Mexico. In conjunction with Ballet Folklórico Santa Fe this credited dance course was formed and created to give UNM students and community members the opportunity to display pride of ancestry, respect of tradition and confidence of character through the essence of what is Mexico. UNM Folklórico is proud to work in collaboration with the National Hispanic Cultural Center and CCS to offer our community another resource for traditional song and dance.

Alexander Manzanares | UNM Folklórico Director



Alexander Manzanares, a son of Mexican immigrants from the state of Chihuahua, was raised and currently resides in Albuquerque, New Mexico. He has been an active member of the folklórico community in New Mexico for 27 years, specifically in the Santa Fe area for the past 11 years. His group, Ballet Folklórico Santa Fe, is currently celebrating their 6th year. They have generously been recognized with various awards and recognitions which include placing 1st at the 'Mariachi Spectacular' Dance Competition in 2019 and repeated performance invitations at the Santa Fe Opera House in conjunction with Santa Fe's 'Mariachi Extravaganza'. Alexander has also been fortunate to teach several years at Danzantes Unidos

Festival in California, Bellas Artes Festival in Albuquerque which hosts more than 2000 local public school students and numerous institutions and universities in the New Mexico area. Most recently in the fall of 2023 he has been brought on board with the department of Chicano and Chicana Studies at the University of New Mexico to help create and institute a credited dance course and performing dance troupe that will operate with the support of the National Hispanic Cultural Center.

Poster Artist

Jim Vogel | poster artist



Jim Vogel {Dixon} deftly weaves color and emotion, detail and shape into paintings that reflect life and land in New Mexico. Vogel hails from a family of storytellers, so each of his works tells its own tale of the land, the culture, and the common man's struggle. Vogel's storytelling continues including paintings which depict New Mexican folklore and myths that have crossed cultures and been told for generations. "I'm trying to put images to these stories I've heard over and over from my mother and father," says the artist. Vogel is also well known for his paintings featuring New Mexican landscapes and rural life, many of which feature beautiful hand-made tin frames. Jim is represented by Blue Rain Gallery.

image: "*La Fiesta de la Abundancia del Brillante*" by Jim Vogel. Used with permission of the artist ©2023.

John Donald Robb (1892-1989), began making field recordings shortly after his arrival at UNM in 1941 and continued that work for more than 40 years. His collection eventually grew to 94 reels of audio tapes, containing nearly 3,000 recordings of more than 1,800 songs recorded in the U.S. Southwest, Mexico and Spain. These recordings preserve many of the musical traditions of these areas, especially New Mexico and Southern Colorado. They include Native American, Hispano, Mexican and African American music, as well as railroad and cowboy songs, fiddle music and the music of festivals and fiestas. The Center for Southwest Research and Special Collections at UNM Libraries houses the Robb Archives which contain Robb's personal papers, photographs, musical scores, field recordings, and other materials.



Programas Educativos | Educational Outreach



Each year *¡Música del Corazón!* delivers several educational outreach 'eduformances' in the days leading up to the November concert at the National Hispanic Cultural Center. Presentations typically incorporate Northern New Mexico and Southern Colorado Spanish cultural history, dance, and music, as well as folk traditions from Mexico.

image: members of UNM Mariachi Lobo performing at the Barelas Senior Center 16 November 2023.

2023 Educational Outreach Programs

La Colectiva de Son Jarocho

Wed 15 November
2:30-3:30p
Longfellow Elementary

UNM Mariachi Lobo

Thu 16 November
12:00-1:00p
Barelas Senior Center

UNM Mariachi Lobo

Thu 16 November
7:00-9:00p
Nat'l Hispanic Cultural Center

Felix "Gato" Peralta

Fri 17 November
10:00-11:00a
National Hispanic Cultural Center

Felix "Gato" Peralta

Fri 17 November
1:00-2:00p
National Hispanic Cultural Center

Productores Ejecutivos | Executive Producers

lisa nevada Enrique Lamadrid
Robert Lucero, Jr. Thomas Goodrich

***¡Música del Corazón!* Committee**

John Donald Robb Musical Trust National Hispanic Cultural Center

lisa nevada, Chair Zack Quintero
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James Bonnell Maxwell Maliga
Thomas Goodrich Santiago Candelaria
Enrique Lamadrid Elena Baca
Robert Lucero, Jr. David Rivera
Christopher Orphal Rosemary Gallegos
Rosalía Pacheco
Robert Tillotson

En Memoria | In Memoriam

John Donald Robb, Jr. | John Donald Robb Musical Trust Founder



John Donald Robb, Jr., (1924-2014) was a driving force in the development of the University of New Mexico John Donald Robb Musical Trust. Robb pursued a career in law, following in his father's footsteps. After earning his law degree from the University of Minnesota, he moved to New Mexico, where his parents had settled. He was a name partner at Rodey, Dickason, Sloan, Akin & Robb, one of the state's largest law firms. In addition to being a successful Albuquerque lawyer, Robb played a major role nationally in Legal Aid. Following his parents' deaths in 1989, Robb guided their wishes to establish a unique endowment at UNM, where John Donald Robb had served as dean of the College of Fine Arts from 1942-1957. The endowment set up the Robb Trust Committee 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 the first chairman of the Robb Trust Committee, Robb, Jr. dutifully carried out his parents' wishes, and in subsequent years served in

many other capacities as he guided the growth of the Robb Musical Trust from a small committee to a fully realized Board of Directors with 20 members. Robb, Jr. approached his work at the Robb Musical Trust with a passion that infected the entire Board. He was very active in Trust projects until his death in 2014. *¡Música del Corazón!* was established in his memory.

When John Donald Robb was in his 70s, he became one of the first in the country to buy a Moog synthesizer and proceeded to compose a body of work for the revolutionary instrument. He is recognized as a pioneer in the field. All genres of his works are still performed today.

John Donald Robb | John Donald Robb Musical Trust's namesake



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.

Learn more about [John Donald Robb](#).

Mesa redonda previa al concierto / Pre-Concert Roundtable

19th Century New Mexico Women's Ballads | Carmella Scordia Pacheco, PhD

From the title of my research, Recovering Feminine-voiced *inditas* and *corridos* in New Mexico, we see several main ideas. Recovery, the feminine voice, balladry known as *inditas* and *corridos* and of course, New Mexico, are all present. Due to the omission of *mexicana* women's voices in the U.S. official history, my research works to "Recover" the histories and narratives of *nuevomexicanas* through archival and community-based research and fieldwork in feminine-voiced balladry in New Mexico known as *inditas* and *corridos*. Stemming from the Spanish verb *correr* meaning 'to run,' *corridos* are often unanimously composed with an omniscient narrator and are known for functioning as a means to spread the news while often highlighting themes of social injustices. It functions as what I call a form of 'social media,' providing an opinionated stance about an issue or theme. And, although *corridos* have been noted as being a highly male-dominated genre in both its form and function by scholars, in my work I shift the focus from the masculine to one of the feminine in both the *corrido* and the *indita* enabling us to reimagine *nuevomexicanas* through the ballads. Like the *corrido*, *inditas* are highly stylized folkloric ballads but rather than being recounted by an omniscient or third person narrator, *inditas* are told in the first person, allowing for more emotive qualities and in terms of captivity narratives, they are often recited and even composed by women. As such, they provide valuable insight into *Mexicana* women who have been marginalized from the U.S. historical record. In the ballads I study, *nuevomexicanas* are the central figures (protagonists) and it is through their narrative voice that they recount their experiences ranging from abusive marriage and child captivity in *La indita de Juliana Ortega*, execution by hanging in *la finada de Paula Ángel*, and fighting for the right to vote in New Mexico with *el corrido de la votación*. They take place during what I call the long-territorial period of New Mexico from 1850-1920; a pivotal moment of transformation in which New Mexico confronted dramatic change especially regarding women's rights.

Notes for Discussion

How do you each view the role of the Archive and music?

I look at the Archive as not only the institution working to collect and document, but as a living and breathing organism that we may all have an active role in participating in as listeners, audience members, and artists alike. In this way, the 'Archive' is perpetually evolving, making room for the art form to breathe new life each and every time it is performed.

How do you each view the role of language in these traditional musical art forms?

In an area where much of our local history, culture, and language, were not offered to us in public school settings, our community of artists work to challenge notions of standardization of language learning and of validating our regional forms of language. This is especially important in an area where the traditional form of northern New Mexican Spanish continues to face a language shift to English. With forms such as *Jarocho* and *Mariachi*, language learning and language validation continues to breathe new life into the Spanish language of New Mexico. Thankfully, we are able to disconnect from the idea of divisive borders meant to separate, and to *agradecer* and transgress such geo-political lines to embrace *las tradiciones que nos conecta a través de lo que se refiere* Dr. Enrique Lamadrid as the Greater *Nuevo México*.

El Son Jarocho | Enrique Lamadrid, PhD

From its origins as the first port city of Mexico, *Veracruz* has always been a cultural crossroads, the portal for the Spanish conquest, where galleons set sail laden with the treasures that reset and inflated the global economy, where enslaved Africans were brought to work vast plantations of sugar cane, henequen, tobacco, where the armies and navies of several empires vied for the control of the wealth and people of New Spain and its successor, the Mexican Republic. The Spanish, Native, and African *mestizos* there are dynamic, brusque, and defiant in character, qualities summed up in the nickname *jarocho* for the populace, their culture, their music and dance.



The *son jarocho* is literally the sonorous folk music of the region, with its European stringed instruments, African polyrhythms, and Native fascination with totem animals. The foundational four line *copla* appears in the *canción* or lyric song, but the *son* is more passionate in its exploration of love and nature, bolder in defiance of clerical and state authority. Satire is a powerful weapon when voiced by common people. Officers of the Spanish Inquisition were scandalized with the erotic qualities of the *son*, the "syrupy sweet" *jarabe* dancing it inspired, and its deployment in the *fandango* gatherings and celebrations. Several unsuccessful attempts were made to prohibit the *son*, attributing its wild energy to demonic sources.

By the early nineteenth century, distinctive stringed instruments evolved from their Baroque prototypes brought from Europe, the *Arpa jarocho*, a diatonic wooden harp with 32-36 strings; two guitar-like instruments, the *Jarana jarocho*, with eight strings in five courses, that helps drive harmony and rhythm, and the *Requinto jarocho*, with four stout strings plucked with a tightly held, slender plectrum, originally made from bull horn. The bass line is carried by the *Leona*, a four string bass guitar. In some areas a bass "thumb piano" of Afro-Caribbean origin called *Marimbol* joins the strings.

Musicologists have recorded a basic repertory of about eighty *sones jarochos*. Since improvisation is at the heart of the *Jarocho* tradition, the *sones* are performed with core texts and ideas, but with elaboration and invention to fit the particular performance context, including place names. Performances of the same *son* can vary widely between groups.

The performance begins with an instrumental interlude that sets out the *compás* or rhythmic structure, and the embellishments of the basic melody. The rhythms are tightly contained in their 6/8 structure and tempos can range from slow to frenetic, often in the same *son*. Melodies rarely venture beyond one octave and embellishments stay within a perfect fifth. Then the music subsides to highlight the antiphonal singing, with the *pregonero* or caller singing each verse which is immediately repeated by a second singer in reverse syntax or word order.

These lyrics in call and response, are designed for maximum learning and sharing. The tenor register is preferred by singers. In the past males dominated the singing, but now female singers are often at the side of the *tarima* or dance platform. The wooden planks form a chamber that amplifies the sound of the foot work. The number of verses can vary, depending on the setting, and new verses and wording can be added when the time is right. Another instrumental interlude follows for musicians to show off their technique, and for dancers to show off as well. Then a closing farewell verse ends the *son*.

Agradecimientos a los donantes | Donor Acknowledgments

The University of New Mexico John Donald Robb Musical Trust would like to thank the following organizations and individuals for support of our 2023 - 2024 initiatives.

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The Honorable Laura Fashing and Dr. Mark Unverzagt, in memory of Mr. John Donald Robb, Jr.

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Christopher Mead, Ph.D. and Dr. Michele Penhall, Ph.D.

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Drs. L. Celeste Robb-Nicholson and Britain Nicholson

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Because of your generous support, the Robb Trust continues to produce high-quality programming, such as *¡Música del Corazón!* and the John Donald Robb Composers' Symposium Series, which reaches hundreds of people each year, both in person and online.

Gracias Especiales | Special Thanks

¡Música del Corazón! would not have happened without the gracious kindness and service of these remarkable individuals

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Irene Vasquez
Jacqueline Alderete

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Zack Quintero
Noël Bella Merriam
Maxwell Maliga
Santiago Candelaria
Kirk Brown
Elena Baca
David Rivera
Rosemary Gallegos
Annette Lujan
Alejandrina Padilla

Longfellow Dual Language Magnet Elementary School

Andy Braman

Barelas Senior Center

Julio Santisteban
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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.

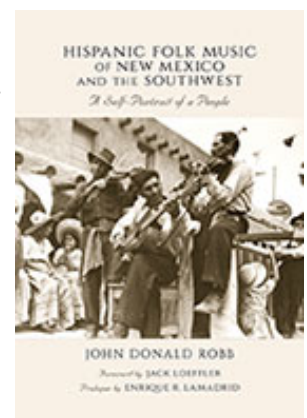
Cancionero: Songs of Laughter and Faith in New Mexico



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 Archive 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 and piano/guitar accompaniments, as well as selected concert versions for voice, oboe, harp, and piano. Introductions include information about song forms, history, and subjects.

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 35 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 until his death in 1989. Prologue and Introduction by Enrique Lamadrid and Jack Loeffler.



During his two decades as an international lawyer in New York City, John Donald Robb studied composition with Horatio Parker, Darius Milhaud, Roy Harris, Paul Hindemith and Nadia Boulanger. In 1941, at the age of 49, Robb left his law career to become head of the Music Department at the University of New Mexico. He served as dean of the UNM College of Fine Arts from 1942-1957.

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National Hispanic Cultural Center



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 also houses the Spanish Resource Center, a branch of the Spanish Embassy, and Instituto Cervantes.

The National Hispanic Cultural Center is a division of the **New Mexico Department of Cultural Affairs** and is further supported by the **National Hispanic Cultural Center Foundation**.

Learn more at nhccnm.org.

College of Fine Arts | University of New Mexico

The College of Fine Arts offers 19 undergraduate degrees in art, music, theatre & dance, film & digital arts. It is ranked in the top 8 in the nation in Photography and is the only place in the US to earn a concentration in Flamenco. Fine Arts is the only college at UNM with a fund dedicated to studying abroad. 64% of CFA graduates find jobs before or within 4 months of graduation. The Music Education program boasts 100% job placement.



Learn more at finearts.unm.edu.

Department of Chicana and Chicano Studies | University of New Mexico



The *Jarocho* segment of ¡*Música del Corazón!* is sponsored in part by the UNM Department of Chicana & Chicano Studies. The purpose of the department is to promote a critical understanding of Chicano / Hispano / Mexicano communities through teaching, research, and advocacy. In line with its mission, the department sponsors renowned *Jarocho* expert Laura Reboloso and the UNM Son Jarocho Collective. In addition, they have generously subsidized travel and per diem for visiting *Jarocho* musicians Claudio Vega and John Welch.

Learn more at chicanos.unm.edu.

John Donald Robb Musical Trust | University of New Mexico



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.

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.

Robb Trust Vision

The 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.

Learn more at robbtrust.org.



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Eventos Próximos | Upcoming Events

2023

UNM Mariachi Lobo | Friday 29 November 7:00 pm

NHCC Bank of America Theatre *free* admission

Opera Southwest: New Year's with the Opera! | Sunday 31 December 2:30 pm

NHCC Albuquerque Journal Theatre **Purchase Tickets** \$50-\$70

2024

UNM Symphony Orchestra | Thursday 28 March 7:30 pm

Popejoy Hall Purchase Tickets \$15 general admission, \$10 seniors and UNM employees, \$5 students

Annual Robb Concert | Friday 29 March 7:30 pm

featuring three **Robb Commission** world premieres

UNM Keller Hall *free* admission and reception following the concert

Apelación Anual de Robb Trust | Robb Trust Annual Appeal



Please consider making a tax-deductible contribution to the UNM John Donald Robb Musical Trust. Your generous donation will ensure the Robb Trust continues to promote the legacy of John Donald Robb, the mission of the University of New Mexico's College of Fine Arts, and the Center for Southwest Research at UNM Libraries. Your donation supports live and online events, such as *¡Música del Corazón!* and the John Donald Robb Composers' Symposium Series and allows us to continue presenting the finest in traditional Southwestern music, world class contemporary classical music, and vital music education outreach initiatives to New Mexicans and beyond.

Access robbtrust.org/donate.html or scan the QR code below to donate.



Thank you for celebrating *¡Música del Corazón!* with us.

¡Viva Nuevomexicano, Jarocho, Mariachi Música del Corazón!