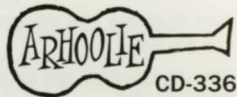


# VALERIO LONGORIA

## "Caballo Viejo"

Over 60 Minutes of Classic Tex-Mex



- 1. Me Vas A Olvidar** (4:05)(Ranchera)  
vocal: Valerio & Flavio
- 2. El Canoero** (4:27)(Cumbia) vocal:  
Valerio
- 3. Pá Que Me Sirve La Vida**  
(4:00)(Ranchera) vocal: Flavio & Valerio
- 4. Por Retenerte** (3:32)(Bolero) vocal:  
Valerio & Flavio
- 5. La Repetida** (2:23)(Polka)(Valerio  
Longoria) instrumental
- 6. Alza La Cara** (3:38)(Cumbia)  
vocal: Valerio
- 7. Jacinto Ramos**  
(3:14)(Corrido)(Daniel Garzes) vocal:  
Valerio & Valerio Jr.
- 8. Caballo Viejo** (2:56)(Cumbia)  
vocal: Valerio
- 9. Negra Traicion** (3:12)(Ranchera)  
(Henry Zimmerle) vocal: Valerio & Valerio Jr.
- 10. Ojos Verde Mar** (2:38)(Bolero)  
(Gonzalo Curiel) vocal: Valerio & Flavio
- 11. El Polquerito** (2:37)(Polka)(Valerio  
Longoria) instrumental
- 12. El Arrancate** (2:32)(Redova)(Valerio  
Longoria) instrumental
- 13. El Zoquetal** (1:45)(Polka)(Valerio  
Longoria) instrumental
- 14. Alas Quebradas** (2:44)(Peruviano)  
vocal: Valerio
- 15. El Troquero** (2:31)(Ranchera)(Juan  
Gaytán) vocal: Valerio & Valerio Jr.
- 16. Esa Mujer** (3:50)(Ranchera) vocal:  
Valerio; accordion: Flavio
- 17. El Lucero** (2:34)(Huapango)  
accordion: Valerio 4th
- 18. Estoy Perdido** (3:12)(Bolero)  
vocal: Valerio & Flavio
- 19. Negro Destino** (3:12) vocal: Valerio  
& Valerio Jr.

Valerio Longoria – accordion & vocals

Valerio Longoria Jr. – bajo sexto & vocals

Flavio Longoria – alto sax & vocals

Valerio Longoria 4th – drums

Recorded in San Antonio, Tx. at Toby's Custom  
Recording Studios, Toby Torres – engineer,  
November 1989;

Produced by Chris Strachwitz & Valerio Longoria  
& family

Cover photo by Philip Gould

Re-mixed by Michael Cogan at Emerald City Prod.,  
San Francisco, Ca. Reine Bensaid – engineer.

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# Valerio Longoria



*Caballo Viejo*



## Valerio Longoria

Ask any of the leading San Antonio "conjunto" accordionists from the formative years of the early 1950's which player was the most innovative and respected in the eyes of musicians as well as the public and the answer will inevitably be Valerio Longoria. He has always been regarded as a musician's musician. An excellent singer, he introduced the bolero to the San Antonio conjunto repertoire of traditional polkas, waltzes, and redovas. He was also one of the first popularizers of the Mexican "Canción Ranchera" in conjunto music and the first to use drums. Valerio played a wider repertoire than most of the other local musicians and explored the use of different accordions and keys. In recent years he has introduced authentic "Cumbias" from Colombia played in haunting minor keys to the Texas dance hall scene.

By the late 1940's, accordion, or "conjunto music," had become the most popular musical genre among Mexican Americans in South Texas. The musical groundwork had already been laid: out in the country, on the ranchos, on the dusty streets of the little towns and barrios. Narciso Martínez, Bruno Villareal, José Rodríguez, Jesús Casiano, Lolo Cavazos, and in San Antonio, Santiago Jiménez; they were the pioneers of the music and on phonograph records in the 1930's and '40's along with the countless others whose names and music did not appear on record labels,

juke boxes, or radio programs. During the booming post-war years of the late 1940's and early '50's a new generation of players, including Valerio Longoria, began to provide the music at the many cantinas, dance halls, and social functions where the snappy polka and waltz rhythms of the accordion became a popular attraction.

Born on a cotton plantation in Clarksdale, MS on December 27, 1924, Valerio Longoria spent his early childhood in Kennedy, TX. There were seven brothers and one sister in the family when the parents divorced in 1928. Valerio, along with his sister and one of the brothers, lived with his father, (originally from Guerrero in the border state of Tamaulipas), who worked in the fields as a migrant laborer. For several years the Longorias lived in Chicago but by the time Valerio was seven years old they were back down in the Valley working in the fields near Raymondsville, Texas. There Valerio got his first button accordion for which his father, who did not play music himself, paid \$10. Valerio began to play at parties and remembers a time when he was hired to play an all-night street dance. He sat on a platform and played while the dancers swirled about in the dusty street. He was paid \$4 for the night's work.

The lower Rio Grand Valley was already a rich agricultural region when Valerio was a child and he usually worked in the fields along side his father. In 1942 Valerio joined the US army in San

Antonio. Upon discharge from the service in 1946, he made his first recording and was the first artist on Manuel Rangel's new Corona label. On these recordings, and at his nightly appearances, Valerio pioneered the new sound of the accordion accompanying traditional duet singing in San Antonio. He continues to be an innovator today. With two sons and a grandson, the family "conjunto" plays the most varied repertoire of any accordion group in Texas.

"Mi Tierra" on West Commerce Street used to be a small restaurant and behind it to the south were lots of beer joints, bars and dance halls. Valerio recalls: "We played every night in those beer joints — used to make \$52.50 per week besides tips. I was hired by the bars. I played with a lot of different compañeros."

One of Valerio's early influences was Narciso Martínez, whose recordings he listened to and learned from. He began playing a wide variety of music traditionally not heard on the accordion, even jitterbug and swing numbers. He also heard and loved boleros and was the first to transpose bolero melodies to the accordion. "We called this music 'Conjunto Music' — we did not hear about Norteño music. Norteño music is from Mexico, it's corridos. In Mexico they did not use accordions. The accordion first came out here in Texas. The mariachis did not like us accordion players. I played with only a guitar or bajo. Then I had a guy with a drum beating behind me in the Valley. I liked playing music—God gave me this gift."

"In '59 I went to Chicago for the first time on

my own — stayed there for 8 years. I recorded there with Firma Records. I made very good records for Firma. Corona paid me \$15 per record — for two tunes. In Alice, Texas we recorded with Marroquín for Ideal. Ideal was in San Benito. One time I got a check for \$60 from them — that's all. Falcon actually paid me some royalties, probably for the songs I wrote. I never went to Mexico but I know they played my records especially in Monterrey, Matamoros, Reynosa, and even in Mexico City. I was well known in those times on both sides of the border, but no one was willing to help me even though I feel I play better than most of the guys who made a lot of records. I feel I have more talent to play more variety of material than all the others. I can play German polkas and I can play Peruanos.

I went to Miami — and returned to Chicago. I was up on the Canadian border, I went to Colorado, Idaho, Phoenix, Los Angeles, Oregon, Washington, to San Jose. I played in all those places. We knew a lot of people from Texas were there. When we went from Phoenix to Los Angeles I ran out of money. My boy broke his leg but I made a dance in Los Angeles and took in \$1300 — there were so many people from Texas there. I made more dances. Everywhere I went, they wanted to record me. In Chicago, in Los Angeles for Vulcan, in Florida, in San Jose, etc. I make mostly instrumental Polkas — because I don't write that many songs myself. I also recorded for Oro, with Treviño in Florida, he had Reloj."

"My oldest son is 38 years old, Valerio Jr., born in San Antonio, and my youngest son Flavio was

born in Corpus Christi, he is 17. My grandson, Valerio the 4th, is 15 years old. We have a nice family conjunto. They want to play my music — they seem to want to play the way I do. Others try to copy my style and songs. With the family I have recorded for Hacienda and Joey Records.”

“The accordion will never die. Millions love the accordion music. All the people from Texas like the accordion. Some groups now use organs — they do “baladas,” but our music is from here, it’s from Texas. From Mexico they push the baladas — on the TV show, “Siempre en Domingo,” all you hear is baladas. Some people like orchestras — but even the kids like the groups from here better than the groups from Mexico.”

“I use diatonic four row accordions. One is tuned G C F for the polkas and rancheras, one is F B-flat E-flat, I use that one for the cumbias and boleros. A third one is tuned A D G, that’s natural, and I made a fourth accordion — a small chromatic one where I put another line of buttons in. We need a lot of different accordions because Mexican music is in so many different keys.” (Cajun accordion builder Marc Savoy points out that the triple or four row diatonic accordions used by most Tex-Mex or Norteño musicians are tuned in 5ths. They are the same instruments used by most Louisiana Zydeco players, unless they play a piano accordion. The Irish use a chromatic system).

“Cumbias I learned in Chicago — the Puerto Ricans had some and I like Cumbias. The Cumbias I played for you I heard from Colombia on short

wave over the radio. I record them from the radio on my cassette machine. Next day I learn them. I also play the cumbias they play around here but the ones from Colombia are mainly in minor keys. I like cumbias in minor keys. In Mexico they use major keys. I like good music. If it’s good, I play Western music. What I like, I learn. If I don’t like it, I won’t learn it. One company wants me to make only corridos, another one wants me to record only boleros. For Hacienda Records I recorded “Bouquet of Roses” in both Spanish and English. CBS took that record — I don’t know how. I guess Hacienda gave it to them. He is supposed to pay me so much but I never see any money. If they don’t pay you, well, you got to eat, so I record for someone else.”

“My son Flavio is also a good accordionist and he plays the saxophone — also drums and bass. He started in the band in high school, but did not like it. He plays with me and likes it — he has good ears. Valerio the 4th, my grandson, plays the drums and also accordion and is left handed. I like my family, we do the best we can. We like to work hard, we never get tired. I hope the Japanese like my music. I would like to go to Japan, even if I don’t make much money.”

Valerio Longoria Jr., born November 7, 1952 in San Antonio, relates his experience of growing up in this tradition: “I was raised by my father since I was 4. I started playing accordion when I was six. We played every place, mostly dances and in bars. I was a big fan of the Beatles and Elvis Presley. We left San Antonio when I was small — I went to school up in Chicago — in the ‘60’s

— they had gangs — it was pretty wild. I was in grade school. There were a lot of Polish people — a few from Mexico. But the area where we were was mainly Polish, some Puerto Ricans and many Texas people.

I played all the instruments with my dad, drums in the bars, then bass, and finally the bajo sexto. We played lots of music — but we also worked in the fields, potatoes in Idaho, tomatoes in Illinois, then little jobs in bars or dances. In Oregon we worked in the fields again. We lived in Chicago — then we were in Los Angeles for a while — and in Florida. We recorded there for Reloj. I was already playing bajo by then — ever since I was 15 years old. My dad taught me everything I know. I would go to school a little here and there. Never went to school, really — never did go to high school, just a little here and there.”

“They stole my first bajo sexto in Florida. I liked it there though — in Miami — with all those Cubans — dog races and such. A lot of people would go over there from Texas to work. Just like when we went up North, there were many Tejanos. It was not right in Miami — but out in the country. Arturo Caminante heard us in San Antonio and contracted us to come to California — and we recorded a little for Discos Fama.”

“I was married in 1971. My wife used to play in the school band — and my kids play music. Valerio the 4th was born in Houston in 1974 — we all traveled together. After he was born we did not travel as much. But we stayed over in

California for seven years. The recordings we make help us the most. My father recorded so much and all his records are done well.”

“My dad has always tried to change with the times. The old timers don’t change but my dad, although he started way back in the late 40s, has always changed with the times. His music is so modernized — he keeps up with La Onda (the wave). We stay in the tradition mode but we like to play other types of Latin music. When we record cumbias, we try to put that Latin or Salsa taste in there — and use tropical instruments. La Mafia and La Sombra de Chicago are the favorites of the younger generation, my kids. I have two girls: one plays violin, the other plays clarinet. Laura Ann, the violinist, likes country music more than our conjunto music, but I have some plans to put her in the band. She has a nice voice too. La Sombra uses accordion sometimes — with keyboard, and guitar instead of the bajo. Their roots are with Ysidro Lopez, Beto Villa, and Little Joe. I worked for 3 years engineering for Joey Lopez at his studio — I learned a lot from R.V., he was a good engineer. Also met and recorded many groups: Los Aguilares, Flaco Jiménez, and so many others.”

In the history of Tex-Mex Conjunto music after World War II three names stand out as the ones who made the most lasting impact on the tradition: Tony De La Rosa, Paulino Bernal, and Valerio Longoria. Valerio was the first. His first recording was an old corrido: “Chavela,” also known as “Jesús Cadena.” The flip side was a polka: “La Callejera.” The next session for Cor-

ona included the well known song writer and singer Frank Cantú and a young Fred Zimmerle on bajo, who was soon to strike out on his own to become one of the finest accordionists in San Antonio leading his Trio San Antonio. Valerio, along with Frank Cantú contributing songs and the second voice, recorded many of Cantú's compositions which have become standards in conjunto music, such as "El Rosalito" and "Negro Destino." They also recorded the timely "Corrido de Korea."

In the early 1950's Valerio Longoria began to record for Mr. Wolf's RIO label, another small firm which made their recordings in the back of Wolf's record shop on West Commerce Street and distributed them locally. Fred Zimmerle was still on bajo and Juan Viesca on string bass. As Valerio's popularity grew he was contacted by the Falcon label of McAllen, Texas down in the Rio Grande Valley. Falcon along with Ideal Records out of San Benito, were the biggest, most influential and most widely distributed labels in Texas. Valerio recorded several sessions for Falcon using Cristóbal Clarich as second voice and they recorded "Ojos Verde Mar" for the first time. Falcon was recording mainly conjuntos from the Valley and from Mexico. Los Donneños and Los Alegres De Terán became their leading Norteño artists.

Valerio Longoria always had a more sophisticated urban sound than those from South Texas. He loved to play boleros and found a more receptive audience in San Antonio and other cities. By the mid- 1950s Valerio was recording extensive-

ly for Ideal Records, headquartered in San Benito but with Mr. Marroquín of Alice, Texas as the main director of artists and repertoire — A&R as it was known in those days. Mr. Marroquín had an extraordinary ear for talent in this region and only picked the best artists recording them so that the records sounded good on the juke boxes. Frank Cantú was along as singer and songwriter during the first part of Valerio's stint with Ideal. The records poured out and obviously Valerio was a popular attraction in bars and at dances throughout South Texas.

During the 1960's and '70's Valerio Longoria moved around a lot, and these were apparently lean years. In the 1980's Valerio returned to San Antonio and began to teach accordion at the Guadalupe Cultural Center. Juan Tejada started the San Antonio Conjunto Festivals (held annually in mid-May) and has often featured Valerio as one of the real pioneers. In recent years Valerio has recorded for Joey Lopez's Dina Records and Hacienda Records in Corpus Christi. In 1986 Valerio Longoria received the National Heritage Award given by the National Endowment for the Arts to deserving and outstanding folk musicians who have made significant contributions within their traditions. He's currently active in the South Texas dance hall scene and looks forward to traveling the world with his family conjunto and meeting new friends.

(Chris Strachwitz — 1990)

## 1. ME VAS A OLVIDAR

Me contaron que vas a dejarme,  
es por eso que yo ando tomando.  
Aunque sea doloroso el perderte,  
pero aquí yo me estoy aguantando.

Con el tiempo sabrás que te quise  
como nadie te podrá querer.

Va a ser tarde para arrepentirte:  
nunca, nunca tú pienses volver.

Si me vas a olvidar,  
pues allá con tu suerte;  
si me vas a dejar,  
me tocará el perderte.

No te voy a rogar,  
pues ya no lo mereces.

Si me vas a dejar,  
no voy a detenerte.

## 2. EL CANOERO

Yo soy el canoero,  
que rema y rema, que rema y rema,  
buscando la más linda  
que es mi morena.  
La busco para darle cosita buena.

Yo salgo del río Sinú,  
y sigo por el San Jorge,  
mirando de playa en playa  
todas las huellas que dejas tú.

Me deslizo por el Sausa  
y va fuerte al Magdalena,  
llego a Boca de Ceniza,  
y no encuentro a mi morena.

Playera, playera, mi playerita,  
¿a dónde tú vas, mi playerita?  
¿con quién tú te vas, mi playerita?  
¿a dónde tú vas, mi playerita?  
Este pobre canoero se va a matar.

(Todo se repite)

Yo diviso en alta mar  
la espuma que deja el barco,  
seguro que se me lleva  
la mujercita que quiero tanto.

Playera, playera, mi playerita ¿por qué es que  
te vas, mi playerita?  
¿con quién tú te vas, mi playerita?  
¿Te vas a nueva aventura, mi playerita, o te vas  
a Panamá, mi playerita?

Este pobre canoero se va a matar.

## 3. PA' QUE ME SIRVE LA VIDA

¿Pa' qué me sirve la vida,  
si ya no te tengo a ti?  
¿Pa' qué me sirve la vida?  
si al cabo, ya te perdí.

Mejor quisiera morirme  
y no estar lejos de ti.  
¿Pa' qué me sirve la vida,  
pa' qué la quiero, si estoy sin ti?

Hoy que ya te he perdido,  
hoy que vivo sin ti,  
me consume el abismo,  
yo ya no quiero vivir.

¿Pa' qué me sirve la vida,  
pa' qué la quiero, si estoy sin ti?

#### 4. POR RETENERTE

Me cuesta creer que no es mentira  
que estás aquí después de tanto tiempo,  
si en algo que yo daba por mentira,  
de que un día volviéramos a vernos.

Yo quiero saber hoy de tu vida,  
qué fue desde el momento en que partiste.  
Dime si te ha sanado bien la herida,  
si eres feliz como dice la gente.

Te digo la verdad, me alegro verte.  
¿Qué no daría yo por retenerte?

Es que nunca pude dejar de amarte,  
fracasó el intento por olvidarte,  
resignado estaba a vivir sin ti,  
pero llegaste.

Deja que me embriague con tus caricias,  
con tu pecho abierto cierra mi herida,  
bríndame el sueño que me negaste,  
hazme feliz.

#### 6. ALZA LA CARA

Si yo pudiera adivinar qué estás pensando,  
tal vez tú también levantarás la cabeza.  
Como no puedo adivinar qué estás pensando,  
también porque tú no levantas la cabeza.  
¿Qué tienes? ¿De qué te vienes esta tristeza?  
¿Qué sientes? Que yo te miro y estás llorando.  
¿Qué tienes?

Alza la cara y mírame a mí,  
olvida tu pensamiento.  
Al cabo yo te puedo servir  
pa' calmar tu sufrimiento.

No llores, negra,  
no llores, macha,  
no llores, negra,  
no llores, macha.

Como no puedo adivinar tu pensamiento,  
dímelo ahora si en algo puedo servirte.  
No llores, ¿por qué tu cara tan triste,  
tu rostro demuestra mucho sentimiento,  
no llores.

#### 7. JACINTO RAMOS

En San Antonio, Texas,  
miren lo que ha pasado:  
mataron a Jacinto  
por andar de enamorado.

Jacinto Ramos era  
valiente y atrevido,  
con suerte en los amores  
porque era bien parecido.  
Solteras y casadas,  
güeritas o morenas,  
para Jacinto Ramos  
todititas eran buenas.

Un sábado en la noche  
tocó la mala suerte  
de que Jacinto Ramos  
se topara con la muerte.  
Habían hecho un baile  
allá por el Casiano,  
y en ese baile andaba  
la mujer de Feliciano.

Conchita se llamaba,  
era hembra muy bonita.  
Jacinto fue a sacarla  
pa' bailar una polquita.

Conchita le contesta:  
— No, estoy con mi marido,  
no seas tan resbaloso,  
ni valiente, ni atrevido.

— A mí no me desaira  
ninguna pretenciosa,  
y menos una gata  
presumida y orgullosa.

Entonces Feliciano,  
al ver lo que pasaba,  
sacó poco a poquito  
una daga que cargaba.

— Oye, Jacinto Ramos,  
no seas tan atrevido.  
Respetas a mi esposa,  
o te doy tu merecido.

Entonces Feliciano  
le dio una puñalada,  
porque Jacinto Ramos  
ya no le importaba nada.

Jacinto cayó al suelo,  
muriendo en un segundo.  
Por andar de pretenciero  
lo borraron de este mundo.

#### 8. CABALLO VIEJO

Cuando el amor  
llega a ti de esta manera  
uno no se da ni cuenta

el sauce reverdece  
el Guamachito florece  
y las hojas se revientan  
caballo va a la sabana  
porque está viejo y cansado  
él no no se ha dado cuenta  
si un corazón ha pasado  
cuando le jalan la rienda  
es caballo desbocado  
y si una potra lo asalta  
caballo viejo te encuentro  
el pecho se le destraba  
no le hace caso a Pacheco  
y no le obedece a aquél  
para nunca estar contento  
Cuando el amor . . . .

Uno no tiene la culpa,  
quererse no tiene horario,  
ni verse en el calendario.  
Cuando las canas se juntan  
caballo levanta valla  
porque está viejo y cansado  
él llega por la mañana con  
su pasito apurado a verse  
con su potranca que  
lo tiene embarbado,  
el viejo da tiempo al tiempo  
porque le sobra la edad  
caballo viejo no puede perder  
la flor que le da  
porque después de este  
tiempo no hay ya otra oportunidad.

## 9. NEGRA TRACION

¿Por qué lloras, amigo querido?  
Ya no llores por esa mujer.  
Si algún día te cambia la suerte,  
que te encuentras con otro querer.

De rodillas te he visto llorando  
de rodillas te he visto rezar,  
y pidiéndole al cielo clemencia  
que te quite de tanto pensar.

Hay mujeres que tienen conciencia,  
hay mujeres que tienen valor,  
de entregarle al hombre su cariño,  
y le entregan de plano su amor.

Pero amigo, ya no le hagas caso,  
ella es causa de tu perdición,  
te ha robado el cariño, la infame,  
te ha jugado una negra traición.

Si por ella yo sufro y le lloro,  
es que traigo un profundo dolor,  
es que siento en mi pecho oprimido  
por negarme esa ingrata su amor.

## 10. OJOS VERDE MAR

Son tus ojos verde mar,  
dos gotitas de agua clara,  
pedacitos de cristal  
de verde luz que iluminó tu cara.

Naufragué en el verde mar  
luminoso de tus ojos,  
pero al fin pude alcanzar  
la playa ardiente de tus labios rojos.

Verde mirar, en mi vivir,  
verde mirar, en mi esperanza.

## 15. EL TROQUERO

Yo soy troquero y me gusta ser borracho  
soy parandero y me gusta enamorar.  
Cargo dinero pa' gastar con mis amigos  
y en las cantinas no me gusta pantear.

Por todo el valle toditos me conocen,  
allá en McAllen voy a gozar del amor.  
En San Benito también tengo una güerita,  
y en Santa Rosa me encontré una nueva flor.

En Corpus Christi, y en Laredo y San Antonio  
solo se goza de la gloria y la ilusión.  
En California también tengo una pochita,  
es la que me hace que me duela el corazón.

Sirvan las otras de cerveza y yo las pago,  
y que me toquen otra polka en la acordeón.  
Por Dios santito, que por mí la pulpa es pecho,  
y a esa criatita me la llevo en mi camión.

Yo soy troquero y soy un triste navegante,  
soy como el ave que se cría de flor en flor.  
Cargo dinero y soy feliz con mi rolante,  
soy muy engreído y peleo por un amor.

## 16. ESA MUJER

Esa mujer no es para mí  
y nunca fue, ni será para mí,  
esa mujer.

Ayer la vi, la vi pasar,  
me dijo adiós, pero no, no,  
no es igual.

Es tan bonita la mujercita,  
me gusta tanto con su sonrisa,

para mí no hay otra más bonita  
que esa mujer.

Que me trate bien, que me trate mal,  
para mí todito me da igual,  
ella es todo un sueño, en realidad, esa mujer.  
Esa mujer no es para mí  
y nunca fue, ni será para ti, esa mujer.

## 18. ESTOY PERDIDO

Estoy perdido y no sé qué camino  
me trajo hasta aquí.  
Estoy vencido y será mi destino  
sufrir hasta el fin.

Llevo aquí en mi pecho  
el remordimiento de mi proceder,  
pues me duele el alma,  
vivo con la angustia de tu padecer.

Hoy me arrepiento de haberte dejado  
tan sola y sin mí,  
tanto he sufrido que hasta en mi delirio  
me acuerdo de ti.

Hoy vivo solo en el mundo sin ti,  
no sé si pueda volverte a besar,  
y como niño me pongo a llorar  
porque ya te perdí.

## 19. NEGRO DESTINO

Yo sé bien que tú ya ni te acuerdas  
cuando yo te adoré con fervor,  
cuando estabas muy dentro de mi alma  
y gozabas de todo mi amor.  
Hoy me acuerdo y me da sentimiento,  
me emborracho y quisiera llorar  
por la ingrata que amaba en un tiempo,  
que de un hombre se quiso burlar.

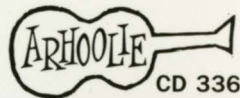
Hoy te miro nomás de pasada,  
que del brazo vas con mi rival.  
He de verte en la calle tirada  
y en tu pecho clavado un puñal.  
No pierdo la esperanza de verlo,  
que otro te haga sufrir y llorar,  
y cuando andes sufriendo y penando,  
de mi nombre te vas a acordar.

Qué bonito es el campo y las flores,  
qué bonito es el cielo y la mar,  
muy bonitos se ven dos amores  
que de veras se saben amar.

Pero a ti te gustó otro camino,  
despreciaste un sendero legal.  
Sigue pues con tu negro destino  
que te lleva así al vicio y al mar.

# VALERIO LONGORIA

## "Caballo Viejo"



OVER 60 MINUTES OF CLASSIC TEX-MEX

1. **Me Vas a Olvidar** (Ranchera) vocal: Valerio & Flavio
2. **El Canoero** (Cumbia) vocal: Valerio
3. **Pa' Que Me Sirve La Vida** (Ranchera) vocal: Flavio & Valerio
4. **Por Retenerte** (Bolero) vocal: Valerio & Flavio
5. **La Repetida** (Polka)
6. **Alza La Cara** (Cumbia) vocal: Valerio
7. **Jacinto Ramos** (Corrido) vocal: Valerio & Valerio Jr.
8. **Caballo Viejo** (Cumbia) vocal: Valerio
9. **Negra Traicion** (Ranchera) vocal: Valerio & Valerio Jr.
10. **Ojos Verde Mar** (Bolero) vocal: Valerio & Flavio
11. **El Polquerito** (Polka)
12. **El Arrancate** (Redova)
13. **El Zoquetal** (Polka)
14. **Alas Quebradas** (Peruviano) vocal: Valerio
15. **El Troquero** (Ranchera) vocal: Valerio & Valerio Jr.
16. **Esa Mujer** (Ranchera) vocal: Valerio; accordion: Flavio
17. **El Lucero** (Huapango) accordion: Valerio 4th
18. **Estoy Perdido** (Bolero) vocal: Valerio & Flavio
19. **Negro Destino** (Ranchera) vocal: Valerio & Valerio Jr.

Valerio Longoria - accordion & vocals

Valerio Longoria Jr. - bajo sexto, vocals, & bass

Flavio Longoria - alto sax, vocals & bass

Valerio Longoria 4th - drums

Selections #5, 9, 11, 12, 13, are © by Tradition Music Company (BMI).



Recorded in San Antonio, TX, November 1989  
Produced by Chris Strachwitz, Valerio Longoria & family  
Cover photo by Philip Gould  
Cover by Wayne Pope  
Songs transcribed by Jaime Nicolopolus  
Notes by Chris Strachwitz based on interviews

Valerio Longoria, a fine expressive singer, is one of the pioneer accordionists and a living legend of Tex-Mex or "conjunto" music in South Texas. In 1946 he introduced the "Bolero" and "Canción Ranchera" to the conjunto repertoire when he began his long and distinguished performing and recording career in San Antonio. An innovative and widely respected musician, Valerio Longoria recently introduced authentic Colombian "Cumbias" in haunting minor keys to dance hall audiences in South Texas. Today he leads a remarkable family "conjunto" which includes three generations of Longorias who delight their audiences with polkas, rancheras, waltzes, cumbias, boleros, redovas, huapangos, corridos, and more!

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