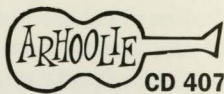


TEJANO ROOTS:

JUAN LOPEZ

El Rey De La Redova



CD 407

1. EL POLVAZO (polka) (422A)
2. LA CHICHARRONERA (polka) (423A)
3. LOS CAMALEONE (chotis) (489B)
4. LA MOTA (redova) (962B)
5. LA PLUMA (polka) (962A & LP 163)
6. TAMAULIPAS (huapango) (1011 & LP 163)
7. LA PALANGANA (polka) (998 & LP 163)
8. ASI SON ELLAS (redova) (1067 & LP 163)
9. EL INDIO (huapango) (998 & LP 163)
10. FELICITA (polka) (1011 & LP 163)
11. LA FLOR (polka) (1061 & LP 163)
12. A MEDIO VUELO (redova) (1146B)
13. LA CARRETA (polka) (1135A)
14. EL TAMAULIPECO (huapango) (1222A)
15. PASOS CORTOS (vals bajito) (1334B)
16. DON WILLIE (polka) (1519A)
17. EL BARRANQUITO (redova) (1519B)



18. LA CURVA (polka) (1528A)
19. EL PERRON (redova) (1477B)
20. NOCHE ALEGRE (polka) (1658A)
21. CORRIDO DE LAS RUSIAS (1937A)
22. LA PAJARITA (polka) (1721A)

Total time: 57:05

Juan Lopez - accordion

accompanied by bajo sexto and string bass.
(For details, see inside booklet.)

#1, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, & 22 are composed by Juan Lopez and © by Tradition Music Co. (BMI) administered by Bug Music Co.; #2 is composed by Narciso Martinez; #21 is composed by Luis Pesina.

Numbers following the titles indicate the catalog number for the original IDEAL 78, 45, and LP releases.

Re-issue edited and produced by Chris Strachwitz

Cover by Wayne Pope

Cover photo: brothers Juan and Cruz Lopez - accordion and bajo sexto in 1942. (courtesy Juan Lopez).

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TEJANO ROOTS

JUAN LOPEZ

"El Rey de la Redova"

22 Redovas, Polkas,
Shotis, Huapangos, etc
from the 1950s



CD 407

JUAN LOPEZ – *El Rey de la Redova*

From the remote *ranchitos* and hamlets of south Texas comes this rhythmic, lilting, and joyful country dance music played on a button accordion. Some of the tunes hark back to the turn of the century and before, often transposed to the accordion from orchestral arrangements, while others are recent compositions in the traditional style. Life in rural south Texas for most Mexican Americans was in many ways as isolated and remote from the larger Anglo world around them as it was from the heart of fast moving Mexico City. The majority of *campesinos* who perform the hard labor on the farms and in the processing plants in this region have been dancing to this music for a hundred years. Many were born on the Mexican side of the Rio Grande, which became a controlled and patrolled border only in the

1920s. Many of their Anglo neighbors were also immigrants who had brought along their own musical traditions. Many had come from across the ocean, from the “old world,” from regions such as Moravia and Slovakia in central Europe where the polka, mazurka, and the waltz originated. The blending of Mexican and European musical traditions led by the invasion from Germany of the sturdy little accordion during the second half of the 19th century, gave birth to the vibrant and long lived regional tradition known today as **Musica Norteña** on the Mexican side and **Conjunto Music** on the Texas side of the border.

Juan Lopez was born into this rich musical tradition on March 8, 1922 in Jackson County, Texas, somewhere between Edna and Victoria. Juan’s parents, Alberto

and Alberta Lopez, came from Mexico in 1910 along with a four year old son, Torivio, who was one of the first in the family to pick up the accordion once they settled in Texas. The family moved to Robstown, near Corpus Christi, when Juan was still a child and at age 12 he started to play the accordion as well. Although neither parent played music, at least five of their sons became accordionists or played the accompanying 12-string *bajo-sexto*. Torivio, Tomás, Eduardo, and Cruz were all older brothers from whom Juan learned his music. By the time Juan Lopez was 18, he began to play professionally at house parties and other functions in the area and the photo on the cover of this recording shows him and his older brother, Cruz, in 1942.

Since the era of World War II during the 1940s the idea of playing music to make a living became increasingly attractive and a real alternative to back breaking farm work for many rural workers all over the

country. Hundreds of thousands of Mexican Americans served in the armed services while others found good paying jobs in war related industries. For the first time in their lives, thousands of rural American singers and musicians discovered that their neighbors were earning good wages and were willing and able to pay for having their own favorite local talent play for their dances and make records for their local juke boxes. Juan Lopez was one of them and soon found himself in demand to play for dances. Among the musicians who were to join his *conjunto* was Don Esteban Canales, a well-known Bobstown violinist and father of Johnny Canales. Speaking with Juan Tejeda, the producer of the annual Tejano Conjunto Festival, Juan Lopez remembered Johnny Canales as a child and recalled accompanying him as he sang. Today Johnny Canales is the MC and host of one of the most

popular musical variety shows on TV spotlighting Tejano talent. The program is aired weekly over most Spanish language stations around the country.

Ironically the first recordings made by Juan Lopez in 1947 for the Imperial label were issued under Santiago Jimenez's name, who was already a well-established recording artist in south Texas. A couple of years later he succeeded in making two sides for IDEAL records, and at last his own name appeared on the record label! Another year or so passed and Juan joined his brothers to record under the name of Los Hermanos Lopez. Slowly his sound was being heard on the juke boxes and in the *cantinas*. By the early 1950s Juan joined up with *bajo sexto* player and singer Adolfo Garcia and they proceeded to make a string of fine recordings for IDEAL, the best of which are heard on this collection. By the

early 1960s the sound of accordion instrumentals, although still popular at country dances, had passed its peak, especially when it came to the sale of records. The public wanted to hear songs and we have included one such item where Juan Lopez backs the vocal dueto of Luis Pesina and Miguel Gonzalez. The country audiences loved murder ballads and this is a typical one about a shooting at a *rancho* named Las Rusias. Throughout the 1970s and 80s Juan Lopez continued to perform for loyal fans of his danceable accordion music and in recent years he has recorded for RyN and Nacional Records, both of McAllen, Texas.

Juan Lopez, who has remained a staunch musical traditionalist over the years, first became known for his polkas and many of the selections heard here were issued in the 1960s on an album simply called "Polkas" (Ideal LP 163).

Redova.”

In 1989 Juan Lopez was inducted into the Conjunto Music Hall of Fame and since then has been a regular at the annual Tejano Conjunto Festival held every May in San Antonio, sponsored by the Guadalupe Cultural Arts Center. We hope that this re-issue of some of Juan Lopez’s finest recordings will reach fans of south Texas accordion music around the globe and will help to preserve his unique cultural legacy.

(Chris Strachwitz – 1993)

Juan Lopez – accordion accompanied by *bajo sexto* and string bass

On #1 & 2: Reynaldo Barrera – *bajo sexto* & Fidel Garcia – bass;

#4 & 5: Adolfo Garcia – *bajo sexto* & Juan Garcia – bass.

#6, 7, 9, & 10: Adolfo Garcia – *bajo sexto* & Juan Trevinio – bass.

Vocal on # 6 & 14 by Lupe Lopez (no relation) & Adolfo Garcia.

Vocal on # 21 by Luis Pesina and Miguel Gonzalez.

Personnel on other tracks not certain.

#16 is named after a saxophone playing friend of Juan Lopez, who loved that polka.

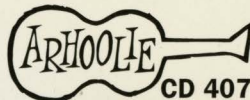
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TEJANO ROOTS:

JUAN LOPEZ

El Rey De La Redova



Up to 60 Minutes of Historic TEJANO Music

1. EL POLVAZO (*polka*)
2. LA CHICHARRONERA (*polka*)
3. LOS CAMALEONE (*chotis*)
4. LA MOTA (*redova*)
5. LA PLUMA (*polka*)
6. TAMAULIPAS (*huapango*)
7. LA PALANGANA (*polka*)
8. ASI SON ELLAS (*redova*)
9. EL INDIO (*huapango*)
10. FELICITA (*polka*)
11. LA FLOR (*polka*)
12. A MEDIO VUELO (*redova*)
13. LA CARRETA (*polka*)
14. EL TAMAULIPECO (*huapango*)
15. PASOS CORTOS (*vals bajito*)
16. DON WILLIE (*polka*)
17. EL BARRANQUITO (*redova*)
18. LA CURVA (*polka*)
19. EL PERRON (*redova*)
20. NOCHE ALEGRE (*polka*)
21. CORRIDO DE LAS RUSIAS
22. LA PAJARITA (*polka*)

Total time: 57:05



Juan Lopez - accordion

accompanied by *bajo sexto* and string bass.
(For details, see inside booklet.)

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