

Santiago Jiménez Jr.

"Purely Instrumental"



1. TOCALE OTRA VEZ (polka)
2. MARIA TE QUIERO (polka)
3. A BAILAR OTRA VEZ (vals)
4. LOS CABALLITOS (polka)
5. LA PALOMA (danzon)
6. BUENAS TARDES (polka)
7. NUESTRO AMOR (vals bajito)
8. ADIOS MUCHACHOS (tango tejano)
9. EL CASINO (polka)
10. LOS ARBOLITOS (redova)
11. EL TRENECITO (polka)
12. YOLANDA (vals)
13. LAS COPETONAS (polka)
14. SOÑANDO CONTIGO (vals)
15. LOS BRINQUITOS (polka)
16. LAS POLKAS DE ALEMANIA (polka)

All tunes composed or arranged by
Santiago Jiménez Jr. and © by Tradition
Music Co.

Santiago Jiménez Jr.

accordion and bajo sexto

Mark Rubin

string bass

Hugo Gonzalez

bajo sexto

Rufus Martinez

drums

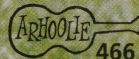
Recorded in San Antonio, Tx. by
Chris Strachwitz on October 26, 1997 with
one Neuman RSM 190i-S microphone and
a PDR 1000 DAT recorder.

Cover photo courtesy: Santiago Jiménez Jr.
Liner photos © by Chris Strachwitz
Layout and design by Craig Millman
Bajo Sexto overdubs and Mastering by
Bay Records, Berkeley, CA.
Santiago does not play the instrument
pictured on the cover.

Also available by Santiago Jiménez Jr.
CD/C 317 "El Mero, Mero de San Antonio"

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Santiago Jiménez Jr. plays some of the best old time dance music anywhere and in south Texas that means polkas, waltzes, redovas, danzones, tangos, along with other regional Texas and Mexican dances. He has been playing the accordion in his father's tradition for many decades and he hopes to continue along this path in spite of the ever present external demands for change. Dance music in the Texas-Mexican Border country is usually served up by a button accordionist, accompanied by a heavy 12 string guitar known as a bajo sexto, bass and drums. This has been the standard conjunto (group) personnel since the 1940s.

Santiago is very proud of his late father's, Don Santiago Jiménez's, musical legacy and considers it his duty to carry

this family accordion music into the future and to teach it to the next generation. Santiago's audiences in his home town of San Antonio seem to appreciate his serious concern for keeping this unique accordion tradition alive. Of course Santiago Jr. never sounds exactly like his father, but he does make a concerted effort to keep his style very close to that of his idol.

It's not an easy task to be a traditionalist and seldom financially rewarding. Other musicians, including his famous brother, Flaco Jiménez, tell Santiago to change his style and become more modern. If he had grown up with classical music, Santiago would probably be applauded for being a marvelous interpreter of old music, but in his chosen field of popular dance music, you are quickly left behind unless you come up with something new.

Nevertheless when Santiago plays the

Sunday afternoon dances at the Royal Palace on San Antonio's southwest Military Road, the large hall is packed and the dance floor continuously covered with dancers moving in a steady, counterclockwise, rhythmic, massive

circle. The smoothly moving couples greet and wave to him each time they pass in front of the bandstand. Here Santiago is not a star but the dancers' humble servant who keeps the music flowing in a style and manner his public



knows and enjoys. There is no need for spotlights, fake showmanship, smoke bombs, or awkwardly dancing musicians (like on MTV), nor any need for phony exhortations towards his audience to yell out if they are feeling good - no, all that TV theatrics and show biz hype is not only unnecessary but frowned upon by the dancers. The music is not for the self indulgence of the players nor is it designed to drive the audience into a frenzy - rather it is played to make the dancers feel good and enjoy themselves and each other to the fullest. The audience came to dance and not to see musicians clown or act ridiculous. Unfortunately the older audiences are shrinking and not rich and TV hype is winning over many young ones.

Santiago has long been recognized as one of the great traditional button accordionists from south Texas and has toured in the United States, Russia, Europe and elsewhere. It's not been easy to carry on a tradition which has been in his family for many generations

but thanks to the National Endowment for the Arts and especially Pat Jasper of the Texas Folklife Resources organization in Austin, Santiago Jiménez Jr. is this year participating in the Community Residency Program stopping in twenty different Texas towns. Each town will organize an intensive schedule of presentations to schools and community centers, workshops at local civic clubs, jam sessions with local musicians, and even private lessons. The purpose of these programs is to underscore the importance of traditional music that is passed down from generation to generation and to introduce smaller, mostly rural Texas communities to presenting the arts.

Good luck, Santiago! "Don't Give Up The Ship" - "Stay the Course" - do what your heart tells you to do - someday your perseverance will reward you as it probably already has in many different ways.

(Chris Strachwitz - 1998)



Pictured Left to Right:
Hugo Gonzalez, Santiago Jiménez Jr., Rufus Martinez, Mark Rubin

Photo © Chris Strachwitz

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Santiago Jiménez Jr. - accordion
and bajo sexto

Mark Rubin - string bass

Hugo Gonzalez - bajo sexto

Rufus Martinez - drums

Santiago Jiménez Jr. is one of the most popular traditional conjunto style accordionists in Texas today. Steeped in the musical roots of his father's pioneering Tex-Mex accordion style, Santiago Jiménez Jr. has made his own contributions to keep the traditional conjunto sound alive. On this recording Santiago Jiménez Jr. delivers a hot set of instrumentals that will delight polka enthusiasts and anyone who enjoys authentic accordion virtuosity.

Recorded in San Antonio, Tx. by Chris Strachwitz
on October 26, 1997

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File Under: Tejano

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