

MEXICO'S PIONEER MARIACHIS, VOL. 1

MARIACHI COCULENSE

de Cirilo Marmolejo

ARHOOLE POLYBRYC
CD 7011

MARIACHI COCULENSE DE CIRILO MARMOLEJO

1. EL TORO (The Bull) *son*
2. LA ENSALADA (The Salad) *son*
3. EL GAVILANCILLO
(The Young Hawk) *son*
4. LAS CUATRO MILPAS
(Four Little Cornfields) *canción*
5. EL SUCHIL (The Magnolia) *son*
6. EL JILGUERILLO (The Goldfinch) *son*
7. EL DURAZNO (The Peach) *son*
8. MARIQUITA (Dearest Mary) *son*
9. EL CUERVO (The Crow) *son*
10. LA MANZANITA TIERNA
(The Unripe Apple) *son*
11. LA CHACHALACA
(The Chatter Bird) *son*
12. LA PULQUERA
(The Pulque Vendor) *canción*
13. LA CANELERA
(The Cinnamon Vendor) *canción*
14. BLANCA PALOMITA
(ANDO EN BUSCA) (The White Dove)
(I'm Searching) *canción*
15. EL BECERRO (The Young Bull) *son*

16. LA CANTINERA (ANDO BORRACHO)
(The Barmaid) (I'm Drunk) *canción*
17. LAS GAVIOTAS
(The Seagulls) *canción*
18. EL TORERO (The Bullfighter) *son*
19. LUPITA (Dearest Lupe) *canción*
20. EL ENAMORADO
(The Man In Love) *son*
21. LA GÜERITA
(The Fair-Skinned Girl) *canción*

CUARTETO COCULENSE

22. LAS ABAJEÑAS
(The Lowland Girls) *son*
23. EL FRIJOLITO (The Beanstalk) *son*
24. EL TECOLOTE (The Owl) *son*
25. LA MALAGUEÑA
(The Lady From Málaga, Spain) *son*

Cover photo: Mariachi Coculense "Rodríguez": left to right: Pedro Casillas – violin; Cirilo Marmolejo – guitarrón; Jesús Briseño – guitar; Dr. Luis Rodríguez – *patrón*; Pedro Alaniz – guitar; Casimiro Contreras – violin;

(Continued inside on page 18)

Copyright © & ® 1993 by Arhoolie Productions, Inc.

MEXICO'S PIONEER MARIACHIS-Vol. 1

Mariachi Coculense "Rodríguez" de CIRILO MARMOLEJO

1926-1936



PLUS several sones by CUARTETO COCULENSE
The Very First Mariachi Recordings from 1908

Mariachi Coculense de Cirilo Marmolejo

It was, by all accounts, the Revolution that brought *mariachi* music from the small rural towns of Jalisco (and the surrounding states of Nayarit, southern Sinaloa, Colima and southern Michoacán) to national, and eventually, international prominence. The Revolution provided a tremendous impetus towards interest in “popular culture” in Mexico, and one consequence of this was the arrival in Mexico City of the **Mariachi Coculense** of Cirilo Marmolejo in 1920. Marmolejo, who was at that time based in the town of Tecolotlán, Jalisco

(not far from Cocula), was brought to the capital by a Dr. Luis Rodríguez to add “color” to a get-together of important revolutionary politicians. Marmolejo’s group was a tremendous success, and unlike its pre-revolutionary predecessors — the Cuarteto Coculense (note the last four selections on this CD), did not return to Jalisco, but remained permanently in the capital. During this period, Cirilo’s group recorded under the name **Mariachi Coculense “Rodríguez,”** an indication of the importance of the doctor’s role in in-

The Word “Mariachi”

Popular legend has it that mariachi is a corruption of the French word mariage, dating from the French Intervention in Mexico of the 1860s. However, most scholars concur that the word mariachi is of indigenous origin. Recently discovered historical documents prove the word was in use in Mexico before the French Intervention (see Arhoolie/Folklyric CD 7015), and a substantial body of evidence points to an indigenous root. The general public, nonetheless, continues to insist that the word mariachi comes from the French, and this dubious theory is still perpetuated by the media.

(Jonathan Clark)

troducing the musicians from Jalisco into the inner circles of Obregón’s new aristocracy of “revolutionary capitalists,” many of whom shared the essentially rural, popular background of Marmolejo and his *mariachis*.

Five years later, in 1925, Marmolejo’s *compadre*, the *mariachi* leader Concho Andrade — another “true” Coculense — invited Cirilo to alternate with him performing at the recently opened Tenampa Bar, the first and most famous of many *mariachi* bars in the now legendary Plaza Garibaldi in Mexico City. Marmolejo and his musicians were the first *mariachi* to appear in a stage show in a legitimate theater in Mexico City (the famous Teatro Iris); the first to appear in a “sound” film (**Santa**, 1931) and, above all, the first to make “electric” recordings (note the first seven selections under the guidance of Dr. Rodríguez); initiating the era of the dominance of the *mariachi* style in radio, film and, especially on records, which has endured for over fifty years.

In 1933 Mariachi Marmolejo, now independent of Dr. Rodriguez, be-

came the first *mariachi* to perform outside of Mexico when it appeared at the World’s Fair in Chicago. They were also the first *mariachi* to record in the United States. (Note selections #12, 13, & 14).

Cirilo Marmolejo Cedillo was born in Hacienda de las Trojes, municipio of Tecolaltiche, Jalisco on July 9, 1890 (he died in Mexico City in 1960). Left an orphan, he was brought to nearby Tecolotlán by his older brother Cosme, who encouraged young Cirilo to learn the *vihuela* (a small five-string, guitar-type instrument).

According to Pablo Becerra, a contemporary of Cirilo and leader of his own *mariachi*, *mariachi* groups from the area consisted of five or six musicians “which went about Cocula playing and singing in doorways or inside *cantinas* (taverns) as well as at local fiestas.” It was at one of these local fiestas that young Cirilo Marmolejo struck up what would become a life-long friendship with a young *guitarrón* player by the name of Concho Andrade. According to Mexican researcher and writer Hermes Rafael, the two played together from 1908 to

1912 during which time Concho taught Cirilo the *guitarrón*, which would become Cirilo's principal instrument. The *guitarrón*, the then five-string, rounded back bass "guitar" was the larger companion to the *vihuela*. It evolved into a six-string model in the 1930s. Both the *guitarrón* and the *vihuela* appear to have their origin in the Cocula region of Jalisco, sometime during the latter half of the 19th century. Throughout this region, and indeed throughout virtually all of Mexico, the melodic line in string-based ensembles was provided by one or two violins.

Sometime after 1912, Cirilo formed his own *mariachi*, and according to his son, José Santos, "my father began the *mariachi* with a flute, a fellow by the name of Efraín Rodríguez. He was a good musician and it created a pleasant sound, but the people didn't respond to it."

In 1918 the **Mariachi de Cirilo Marmolejo** was invited to Guadalajara by the Governor of Jalisco, which in turn led to their invitation to Mexico City. Dr. Luis Rodríguez Sánchez, who specifically

wanted a *mariachi* group to play for some evening parties in Mexico City, first contacted Concho Andrade, but the invitation was eventually extended to Cirilo instead. Once in the capital, Mariachi Marmolejo performed at the Café Colón on the fashionable Paseo de la Reforma and at the prestigious Teatro Iris (now the Teatro de la Ciudad). After these engagements, Dr. Rodríguez asked Cirilo to stay on because he wanted the people in Mexico City become acquainted with *mariachi* music.

These early years were not at all easy for Cirilo and his musicians, and he was seriously considering returning to Tecolotlán when good fortune suddenly intervened. A group of students were enjoying themselves in a *cantina* on Pino Suárez street when one of them called to Cirilo: "Come over here! Play me a song!" The students were delighted and kept Cirilo and his *mariachi* playing all night long, rewarding them with the princely sum of 100 pesos. "It was then that my father began to realize," adds José Santos, "that the people enjoyed his music. He is the one that gave the

mariachi its original prestige here in the capital city of Mexico."

The Recordings

The earliest *mariachi* recordings are those of the Cuarteto Cocolense (note last four selections on this CD) which were recorded by the early acoustic method in 1908. The first full-fledged *mariachi* with *guitarrón*, *vihuela*, guitars, and two violins to record using the electric process was that of Cirilo Marmolejo under the name of Mariachi Cocolense "Rodríguez." What you hear on this CD are the best of the recordings made by Mariachi Cocolense de Cirilo Marmolejo (21 out of 37 pre-1940 sides the ensemble was known to have recorded).

The strong lead voice of Cirilo Marmolejo is immediately noticeable as is his very dominant *guitarrón* sound. The extensive use of violin pizzicato and strumming heard on the later recordings, beginning with *El Becerro*, became one of the group's features. It is in contrast to the straight forward violin style of the earlier sessions.

It is interesting to note the flute

lead on two selections, *El Becerro* and *La Cantinera*. In the early part of the century, the use of flutes, clarinets, and other instruments might commonly be found in a *mariachi*. By the mid-1930s, however, the instrumentation was becoming standardized with the trumpet being the only non-stringed instrument used until the early 1960s when Rubén Fuentes, once musical director of Mariachi Vargas de Tecalitlán, began utilizing French horns and flutes in his more modern arrangements.

Fortunately, Mexico's pioneer *mariachi* is heard here in remarkably true form, both musically and technically, with the leader's *guitarrón* being extraordinarily well-recorded on the last five selections. These cuts represent some of the finest examples of early *mariachi* music and one of its strongest vocalists before the Mexican music industry and popular taste were able to impose the uniformity of style and arrangements commonly heard today.

(Philip Sonnichsen with assistance from
Hermes Rafael and Jim Nicolopulos.)

The Re-discovery of Cirilo Marmolejo

I first heard the recordings of Cirilo Marmolejo in 1982 at the Guadalajara home of the late Silvestre Vargas. The venerable retired leader of Mariachi Vargas de Tecalitlán (Note: Folklyric/Arhoolie CD 7015) was explaining to me the difference between the musical styles of his own group and those of *mariachis* from other regions of Mexico. To demonstrate this, he took out a stack of worn 78 RPM records. I listened in awe as the sounds coming from the scratchy shellac discs transported me back half a century in time. Although I collected old records and listened to *mariachi* music incessantly, the 78s Vargas played for me that day were like nothing I had ever heard. The ones by the Mariachi Coculense "Rodríguez" in particular caught my attention.

Who was this Mariachi "Rodríguez?" Don Silvestre believed the group was led by a Cocula musician named José Rodríguez who had ridden with him on the train from Guadalajara to Mexico City for the

inauguration of President Lázaro Cárdenas in 1933. Vargas asked me to look up this man when I returned to Mexico City.

A few days later, I visited Las Cazuelas, a downtown restaurant where a group of elderly *mariachi* musicians plays each afternoon. "You're too late," they told me. José Rodríguez had played with them before his death several years earlier. I left discouraged, with no other clues as to the identity and fate of this mysterious Mariachi "Rodríguez."

In 1985, ethnomusicologist Philip Sonnichsen introduced me to Chris Strachwitz of Arhoolie Records at the Universal Studios Mariachi Festival in California. Chris invited me to listen to his collection of 78 RPM *mariachi* records from the 1920s and 1930s. He especially liked the ones by Mariachi Coculense "Rodríguez," and by Cirilo Marmolejo's group. Since I knew Marmolejo's son and was returning to Mexico in a few days, I volunteered to seek out information on these re-

cordings.

In Mexico City, I gave cassette copies of Chris' 78s to Cirilo's son, José Santos Marmolejo, and to everyone else I thought might help me identify this mysterious Mariachi "Rodríguez." Jorge Miranda of the *Museo de Culturas Populares* found a photo of the group (the one that appears on the cover of this CD), which I took to Silvestre Vargas, who identified the *guitarrón* player as Cirilo Marmolejo. I called José Santos to tell him the news.

"That's my father's voice!" exclaimed José Santos excitedly, before I could even mention the photo. Santos had recognized don Cirilo's voice on the cassette I'd given to him earlier. Not only did he recognize his father's singing on the records that bore his father's name, but on the ones labeled Mariachi Coculense "Rodríguez" as well. Had Santos' father been a member of this group?

Meanwhile, I had given a copy of Jorge's photo to Hermes Rafael, author of the book *Origen e historia del mariachi*, who was able to identify all the musicians in that picture. For the first time, we realized that Mariachi Coculense

"Rodríguez" and Cirilo Marmolejo's group were indeed the same mariachi. The pieces of the puzzle were coming together. But why the pseudonym, and who was the gentleman in the center of the portrait?

José Santos identified the gentleman as Dr. Luis Rodríguez Sánchez, a distinguished medical doctor from Cocula who had been director of Mexico's Public Health administration during the 1920s. Santos knew the late doctor had been a benefactor of his father's mariachi. He took the photograph to the doctor's widow, who confirmed it was her husband in that picture. All the pieces of the puzzle had come together.

The newly discovered information and photographs inspired Chris Strachwitz to release two LP records in 1986. An additional pressing was issued in Mexico. The reissue of these discs was in itself historic since it marked the first time *mariachi* music of that vintage was released on LP. The recordings, unavailable for over half a century, are now treasured by a new generation.

The interest shown in Cirilo Marmolejo's music has brought about in-

creased awareness and appreciation of his legacy. Since his rediscovery, numerous official homages have been paid him. A Mexico City open-air theater in the neighborhood where Cirilo Marmolejo lived now bears his name. In the Plaza Garibaldi, a plaque honoring Cirilo Marmolejo and Concho

Andrade — the true founders of that plaza's tradition — now graces the outside of the *Tenampa* bar. The contributions of the man who pioneered urban *mariachi* music in Mexico City are finally being acknowledged — some 30 years after his death.

(Jonathan Clark)

Cuarteto Coculense

The first mariachi in history to make phonograph recordings was the **Cuarteto Coculense**. Historian Rafael Méndez Moreno in his book, *Apuntes sobre el pasado de mi tierra* (México: Costa-Amic, 1961), describes the Cuarteto, alias the Mariachi de Justo Villa:

[The group was] admired by locals and strangers; not only for the joy, emotion, and uniqueness of their *sones*, *corridos*, and *canciones*; but for the tuning and



Cuarteto Coculense, right, ca. 1908. According to Rafael Méndez Moreno the personnel of this group was: Justo Villa – vihuela; Cristóbal Figueroa – guitarrón; Chon García – first violin; Mariano Cuenca – second violin.

sonority of their violins, vihuela, and guitarrón; the unusual, folkloric appearance of their native garb: large straw *sombreros* with chinstrap and hatband; red *poncho* or black wool blanket over the shoulder; long, baggy, straight-cut muslin pants; cotton shirt of the same material; red sash around the waist; and simple *huarache* sandals. (pp. 132-33)

The quartet had been brought to the capital from its native village of Cocula to play for the celebrations of President Porfirio Díaz's birthday and Mexico's Independence Day in September of 1905. According to Méndez, the musicians from Cocula were so well received that they later returned to Mexico City of their own accord.

In 1907-1908 three US companies recorded the Cuarteto Coculense. Edison released cylinders, while Columbia and Victor put out 78 RPM discs by the quartet. Although Méndez Moreno mentions in his book that this mariachi had an extensive repertoire which included different song types, this variety is not reflected in the

group's recorded output. They basically recorded the same repertory for all three record companies. Of 62 sides known to have been issued by the Cuarteto Coculense, there are only 23 titles represented — all of them *sones*.

These recordings were made using the "acoustical" process, the only recording technology widely available before 1925. With this method, the performers sang and played into a large horn. At the end of this horn was a diaphragm connected to a stylus which cut grooves into a rotating wax disc or cylinder. No electrical amplification was involved. Severe limitations in sensitivity and frequency response inherent in this system made any low-pitched string instrument almost impossible to record, which accounts for the virtual absence of bass in these recordings. If you listen carefully, however, the upper harmonics of the guitarrón's bass line can be perceived at moments, particularly in *La Malagueña*.

The thin sound of these "acoustic" recordings makes the Cuarteto Coculense sound unduly primitive when compared to the "electric" re-



L. to r.: Juan Marmolejo – violin, Jesús ? – violin, Joaquín Avila – violin, Elías M. – vihuela, General Lázaro Cárdenas, Cirilo Marmolejo – guitarron, Timoteo Orozco – guitar, Genaro Ramírez – vihuela, Domingo López – vihuela. Restaurante “Torino,” México, D.F., ca. 1933. Note: The child’s voice heard on several selections is Juan Marmolejo’s. He was Cirilo’s oldest son and is also seen in the cover photo on the far right.

cordings made by the Mariachi Coculense de Cirilo Marmolejo almost 20 years later. Nevertheless, the music of the two groups is similar. The instrumentation of the Mariachi Coculense at the time of their first session only differs from that of the Cuarteto Coculense in that Marmolejo reinforced his rhythm section. The

function of instruments and voices in both groups is identical, and the styles and repertoires comparable. Had both mariachis been recorded using the same technology, we wouldn't hear them today as being radically different from one another.

(Jonathan Clark – 1993)

The Songs

La Ensalada is called a *son arrastrado* or “raked” *son*, referring to the manner in which the guitarrón is played. In this type of *son*, the left hand fingers a chord while the right hand “rakes” all the strings of the guitarrón in a circular motion. This technique creates a bass-drone effect instead of the usual bass line, and is rare today. *La Ensalada* is probably the most unusual and the most indigenous-sounding of any commercially recorded *son*.

2. LA ENSALADA

Toda la agua, regadores; (2x)
que se seca la sandía, (2x)
Échele la agua a la suya,
que yoregaría la mía. (2x)

En la Hacienda del Limón
se ha ofrecido una aventada.
Con toda la vaquerada,
se fueron pa'l algodón.

THE SALAD

All the water, water boys (2x)
for the watermelon is drying up. (2x)
You water yours,
I'll water mine. (2x)

In the Hacienda of the Lemon
a daring girl offered herself.
She and all the cowhands
headed for the cotton field.

En una cierta ocasión
un buey conejo seguía.
Con empeño lo corrían
porque el amo lo dispuso.

El caporal les propuso
que ese buey si se agarraba,
un fandango les formabas
cuatro botitas de vino.
El beber no les convino
porque ha quedado muy mal.

Ha llegado el caporal
en un caballo barroso;
bonito, grande y hermoso,
que hasta chispas despedía.
González sirvió de guía
por ser criollo de la tierra.

Contreras, con una perra,
también se arrimó a ayudar.

A medias de la carrera,
la perra quiso orinar.
Nadie la pudo alcanzar;
ensillaba la tordilla.

Jiménez como aguililla
en la mula de esa avío;
la agarró con tanto brío;
en un macho trajinaba.

On one particular occasion,
a white ox followed them.
With determination they ran him off,
for that's what the owner wanted.

The foreman proposed
that if the ox was caught
a party would be given;
four wineskins full of liquor.
The drinking did not suit them,
because things turned out badly.

The foreman has arrived
on a reddish horse.
Big and beautiful,
it even sent off sparks.
González led the way,
for he was the Creole of the land.

Contreras, with a female dog,
also came over to help.

In the middle of the race,
the bitch wanted to urinate
No one could catch her;
she saddled the dapplegrey mare.

Jiménez, like an eagle,
on the mule with such haste,
caught her with such grace,
then rode off on a mule.

Toda la comarca andaba
en alcance de ese buey.

Arreglados a la ley
porque el amo les mandaba.
El buey descuidado estaba;
con su suerte le cayeron.

Esribillo:

Cada rato muchas veces, (2x)
Por todos los misioneros. (2x)
Muchachas enamoradas
en la tierra del chicuil. (2x)
En la Hacienda del Limón.

22. LAS ABAJEÑAS

Bien haiga las abajeñas
que viven en ley de Dios,
que largan a sus maridos
por irse con otros dos.

Mariquita, mi alma,
yo te lo decía
que tarde o temprano
tú habías de ser mía.

Me gustan las abajeñas
por altas y presumidas,
se bañan y se componen
y siempre descoloridas.

All the region was trying
to catch up with that ox.

Settled with the law,
because the owner gave them orders.
The ox was caught off guard;
luckily they got him.

Refrain:

Frequently, many times (2x)
by all the missionaries. (2x)
Young girls in love
in the land of the chicuil. (2x)
In the Hacienda of the Lemon.

THE LOWLAND WOMEN

Praised be the lowland women
who live in God's good graces.
They send their husbands off,
so they can be with another two.

Mariquita, my love,
I told you
that sooner or later
you had to be mine.

I like the lowland women
because they're tall and regal.
They bathe and dress up,
and always look pale.

Me gustan las abajeñas
porque ellas no son ingratas,
pero me dicen que tienen
en la corbata la pata.

23. EL FRIJOLITO

Frijolito, frijolito
frijolito enredador
no te vayas a enredar
como se enredó mi amor.

Frijolito, frijolito,
dime porque te enbarañas.
Arriba flores y guías
y abajo vainas y vainas.

Señorita, señorita,
ojitos de papel verde.
Yo le canto 'El frijolito'
para que de mí se acuerde.

Si lo escardas, será bueno,
si lo aseundas, mejor.
Le arrimas su tierrita,
ay, ¡qué vainas de frijol!

I like the lowland women
because they are not ungrateful.
But I am told they keep
their men under foot.

THE LITTLE BEAN PLANT

Little bean plant
little climbing bean plant,
don't get tangled up
like my love did.

Little bean plant
tell me why you tangle yourself.
Above are your flowers and vines,
below are your bean pods.

Young lady, young lady
with eyes like green paper.
I'll sing you this song
so you will remember me.

Weed them, they'll do well;
a second time, even better.
Put some soil around them.
Ah, what bean pods!

24. EL TECOLOTE

—Tecolote, ¿de 'ónde vienes?
—Vengo de la mar volando. (2x)
En busca de mi tecolota (3x)
que también me anda buscando. (2x)

—¿Tecolote, qué haces ahí,
sentado en esa pared? (2x)
—Esperando a mi tecolota, (3x)
que me traiga de comer. (2x)

Tecolote de Guadiana,
sueño de la fantasía. (2x)
¿Para qué vuelas de noche, (2x)
teniendo por tuyo el día? (2x)

25. LA MALAGUEÑA

Soy capullo de la mar (3x)
que me manden buena seña. (2x)
Con mi guitarra en la mano, (3x)
cantando la malagueña. (2x)

Cuando me desembarqué, (3x)
me dio la agua a la rodilla. (2x)

Sólo por verte a ver, (3x)
malagueña de mi vida. (2x)

THE OWL

—Owl, where do you come from?
—I come flying from the sea; (2x)
looking for my lady owl, (3x)
who's also looking for me. (2x)

Owl, what are you doing there,
sitting on yonder wall? (2x)
Waiting for my lady owl, (3x)
who's bringing supper to me. (2x)

Owl from Guadiana,
dream of fantasy. (2x)
Why do you fly by night, (2x)
when the day is yours ? (2x)

THE LADY FROM MÁLAGA

I'm a flowerbud from the sea, (3x)
send me good fortune. (2x)
With my guitar in my hand, (3x)
I'm singing "La malagueña." (2x)

When I came ashore, (3x)
the water was up to my knees, (2x)
and all just to see you, (3x)
my dear lady of Málaga. (2x)

Cupido se halla lloroso, (3x)
claboreando una campana. (2x)

Porque había muerto un celoso (3x)
a las tres de la mañana. (2x)

Me levanto de mañana (3x)
por ver si me iría contigo. (2x)

Que me tuvieras en tus brazos (3x)
como niño consentido. (2x)

Vengo de Santa Ana y debo (3x)
de remar pa' el oriente. (2x)

El más amigo es traidor; (3x)
el mal llega del oriente. (2x)

El pescado que se duerme (3x)
se lo lleva la corriente. (2x)

Cupid is in tears, (3x)
ringing a bell, (2x)

because a jealous man died (3x)
at three o'clock in the morning. (2x)

I arise in the morning (3x)
to see if I can go with you, (2x)

and have you hold me in your arms (3x)
like a favorite child. (2x)

I come from Santa Ana (3x)
and I should head East. (2x)

You can't trust your best friend; (3x)
bad things come from the East. (2x)

The fish that falls asleep (3x)
is carried away by the current. (2x)

Also on Arhoolie:

CD/C 7015 MARIACHI VARGAS DE TECALITLAN

"1st Recordings: 1937-1947"

For our complete 100-page illustrated catalog of Texas-Mexican, Zydeco, Cajun, Blues, Country, World, Jazz, CDs, Cassettes, Videos and LPs, send \$2.00 to:

ARHOOLIE CATALOG

10341 San Pablo Avenue

El Cerrito, CA 94530

(Continued from back cover)

José Marmolejo – vihuela; Juan Marmolejo – vihuela. (Photo probably taken at the time of the first recordings in November, 1926, in Mexico City when the first seven selections on this CD were made.)

Personnel for later sessions varies.

1 – 11 issued originally as by Mariachi Coculense “Rodríguez.”

12 – 14 issued originally as by Mariachi Coculense, Cirilo Marmolejo.

15 – 16 issued originally as by Mariachi Coculense.

17 – 21 issued originally as by Mariachi Coculense de Cirilo Marmolejo.

22 – 25 issued as by Cuarteto Coculense.

Re-issue produced by agreement with José Santos Marmolejo, son of Cirilo Marmolejo.

All photos from the Marmolejo family collection.

Special thanks to Jon Clark for bringing the parties together and for lending his expertise as a mariachi musician, historian, and researcher to make this CD possible.

Research by Jonathan Clark, José Santos Marmolejo, Hermes Rafael, and Philip Sonnichsen.

Re-issue edited and produced by Chris Strachwitz.

Thanks to radio station KCOR in San Antonio, Texas for selling us their collection of historic 78 rpm records from which many of these transfers were made.

Transfer of 78s to DAT tape by Chris Strachwitz.

Sound restoration by George Morrow of Echo Productions using the No-Noise ® System.

Discography:

1. (XVE-112; Mexico City, 11/26/1926, V79173-A); 2. (XVE - 113, Bb2391-A); 3. (XVE - 114, V79173-B, 75371-B); 4. (XVE - 117, V79237-A); 5. (XVE - 115, Bb2391-B, V79361-B); 6. (XVE - 116); 7. (XVE - 111 or 118, V75371); 8. (XVE - 53195; Mexico City, 6/7/1929, V46375-A); 9. (XVE - 53196, V46375-B); 10. (V46699-A); 11. (V46699-B); 12. (W113762; Chicago Sept., 1933, Co4968X); 13. (W113760, Co4967X); 14. (W113764, Co4969X); 15. (MBS 90506; Mexico City, 1935, V75193-B); 16. (MBS 90509, V75193-A); 17. (MBS 90798; ca. 1936/37, V75391-B); 18. (MBS 90894; ca. 1937, V75436); 19. (MBS 90895, V75517-B); 20. (MBS 90910, V75444-A); 21. (MBS 90914, V75444-B); 22. (13512; Mexico City, 1908, C-271) 23. (13515, C-271); 24. (13521, C-270) 25. (13522, C-270).



Photo at left, l. to r.:
Jonathan Clark,
Juan Marmolejo, Chris
Strachwitz,
México, D.F.
1986

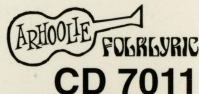
Photo at right:
Mariachi
Marmolejo,
ca. early-
1920s.



MEXICO'S PIONEER MARIACHIS, VOL. 1

MARIACHI COCULENSE

de Cirilo Marmolejo



Over 70 Minutes of Historic MARIACHI

MARIACHI COCULENSE DE CIRILO MARMOLEJO

1. EL TORO (The Bull) *son*
2. LA ENSALADA (The Salad) *son*
3. EL GAVILANCILLO (The Young Hawk) *son*
4. LAS CUATRO MILPAS
(Four Little Cornfields) *canción*
5. EL SUCHIL (The Magnolia) *son*
6. EL JILGUERILLO (The Goldfinch) *son*
7. EL DURAZNO (The Peach) *son*
8. MARIQUITA (Dearest Mary) *son*
9. EL CUERVO (The Crow) *son*
10. LA MANZANITA TIERNA
(The Unripe Apple) *son*
11. LA CHACHALACA (The Chatter Bird) *son*
12. LA PULQUERA (The Pulque Vendor) *canción*
13. LA CANELERA
(The Cinnamon Vendor) *canción*
14. BLANCA PALOMITA (ANDO EN BUSCA)
(The White Dove) (I'm Searching) *canción*
15. EL BECERRO (The Young Bull) *son*
16. LA CANTINERA (ANDO BORRACHO)
(The Barmaid) (I'm Drunk) *canción*

17. LAS GAVIOTAS (The Seagulls) *canción*
18. EL TORERO (The Bullfighter) *son*
19. LUPITA (Dearest Lupe) *canción*
20. EL ENAMORADO (The Man In Love) *son*
21. LA GÜERITA (The Fair-Skinned Girl) *canción*

CUARTETO COCULENSE

22. LAS ABAJEÑAS (The Lowland Girls) *son*
23. EL FRIJOLITO (The Beanstalk) *son*
24. EL TECOLOTE (The Owl) *son*
25. LA MALAGUEÑA
(The Lady From Málaga, Spain) *son*

Re-issue produced by agreement with José Santos Marmolejo, son of Cirilo Marmolejo.

Re-issue edited and produced by Chris Strachwitz.

Cover by Wayne Pope

Sound restoration by George Morrow of Echo Productions using the Sonic Solutions No-Noise System.

© & © 1993 by Arhoolie Productions, Inc.

