

— MAYA Y CANTÚ —

**EL PRIMERO
CONJUNTO
NORTÑO
FAMOSO 1946-1949**

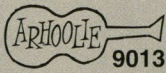
**15 Corridos y Canciones
de la frontera**

Vocal duet by Jesus Maya (bajo sexto)
& Timoteo Cantú (accordion) with
unknown bass on many selections.

Recorded at radio station XEDF in
Nuevo Laredo, Tamps. Mexico between
1946 and 1949 for IDEAL Records by
Armando Marroquin.

Reissue Production by Chris Strachwitz
All Photos: Ideal Records archives /
Arhoolie Records

Graphic Design: Morgan K. Dodge



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— MAYA Y CANTÚ —

1. ARNULFO GONZALEZ (Corrido)
(PD) (Ideal 152-2)
2. TENGO UN AMOR (Cancion)
(DAR) (Ideal 178-2)
3. LA CANTINERA (Cancion)
(PD) (Ideal 215-1)
4. AQUI TE QUEDAS (Cancion)
(Salomé Gutiérrez) (Ideal 300-A)
(with Narciso Martínez - accordion)
5. DIONICIO MALDONADO (Corrido)
(PD) (Ideal 241-A)
6. LA BARRANCA (Polka)
(PD) (Ideal 368-B)
7. PEDRO NEVAREZ (Corrido)
(PD) (Ideal 247-A)
8. EL MOJADO (Corrido)
(PD) (Ideal 259-B)
9. LOS TEQUILEROS (Corrido)
(PD) (Ideal 253-A)
10. CUAL DE LOS DOS AMANTES
(Cancion) (DAR) (Ideal 189-1)
11. YA TENGO OTRO AMOR (Cancion)
(DAR) (Ideal 241-B)
12. SOY ERRANTE (Cancion)
(Salomé Gutiérrez) (Ideal 300-B)
13. JACINTO TREVINO (Corrido)
(PD) (Ideal 359-A)
14. LA VOZ DE MI MADRE (Cancion)
(DAR) (Ideal 303-B)
15. MIRA LUISA (Corrido)
(DAR) (Ideal 359-B)

MAYA Y CANTÚ



**EL PRIMERO
CONJUNTO
NORTÑO
FAMOSO**

1946-1949

15 CORRIDOS Y CANCIONES DE LA FRONTERA



MAYA Y CANTÚ

El Primero Conjunto Norteño Famoso

Jesus Maya and Timoteo Cantú were in all probability the first widely popular and famous dueto norteño along the Texas Mexican border - la frontera. They accompanied their voices with accordion and bajo sexto - a sound to dominate not only border music but soon much of Mexican ranchera music from then on. By 1946 Maya y Cantú had gained remarkable regional popularity which resulted in the duo's hosting their own radio program every day from 4 to 5 pm over Nuevo Laredo's XEDF. At night they sang at the One-Two-Three Club on calle Canales in Nuevo Laredo's Zona Roja.

Salomé Gutiérrez, today a major figure in the conjunto music business, as a teenager used to play bass with the dueto on many of their radio broadcasts although they apparently hired a more accomplished musician for their recordings. Salomé recalls how Armando Marroquin of Ideal Records used to come to Nuevo Laredo frequently from his home in Alice, Texas searching for talent

and supervised these recordings which were made on a disc cutter at the radio station's studio after 10 pm at which time XEDF concluded its regularly scheduled broadcast day. By 1949 young Salomé had begun to practice his craft as a song writer and persuaded Maya Y Cantú to record two of his early compositions which are heard on this CD.

Accordionist Timoteo Cantú was billed on some of the records as El Azote de Laredo. His father also played the squeeze box which seems to have invaded the rural parts of the border country towards the end of the 19th century. The Hohner company was very aggressive in their marketing and since there were many Germans involved in developing industry in Monterrey, N.L. the fact that accordions were widely available in the commissary stores of various factories was no accident. If you are interested in the evolution of the accordion music along the border, I suggest you pick up our CD 7016 entitled "Norteno and Tejano Accordion Pioneers" which gives you some idea of how this music evolved as documented by recordings since the late 1920s.

Mr. Gutiérrez believes Jesus (as well as brother Carmelo) Maya originally came

from Linares but found the border town of Nuevo Laredo more rewarding for musicians. Jesus Maya originally teamed up with Timoteo Cantú as an accordionist and second voice. They achieved a very appealing sound which could be enjoyed at public appearances but especially via the radio and records where every nuance of their singing could be clearly heard in those days before wide use of amplifiers or public address systems. According to Mr. Gutiérrez, the dueto made their initial recordings in 1946 but the first record of the corrido "Arnulfo Gonzalez" was not released until mid 1948. This may well be true since the early masters by this conjunto do not turn up in the usual sequence of Ideal label copy which was sent out with each pressing order. Shortly after the first Ideal records appeared by Maya Y Cantú, a promo man from Columbia records in Mexico came to the radio station in Nuevo Laredo and offered the duo a contract with Columbia which had just recently begun operations in Mexico City. Maya y Cantú, however, turned down the offer because the Columbia rep would not pay them for each record made, but offered to pay only royalties on eventual sales. By

this time the singers were used to getting paid \$20 each for each record they made for Ideal. As the name of the duo of Maya y Cantú became more famous and well known throughout the border region, personal friction between them also raised its head. Jesus Maya had for some time been anxious to persuade his brother Carmelo to sing dueto with him and use Timoteo Cantú only as an accordionist. This meant enlarging the conjunto from two to three (or even four when they hired a bass player) and this was not sitting well with Timoteo since it meant splitting their earnings more and more ways. Timoteo Cantú, who was apparently fond of wine and perhaps not always dependable was obviously becoming difficult to get along with. Around 1950 Carmelo Maya, who also played guitar, did join his brother Jesus as a vocal dueto and they were from then on billed as Los Hermanos Maya. Timoteo Cantú at this point told Jesus Maya it was either him or his brother. Jesus insisted on the brothers staying together and so Timoteo left the group. The accordionist soon joined up with Jesus Villa and for some time had some success until Villa died in an accident around 1954. About a year later Timoteo Cantú

also died. Los Hermanos Maya however had a lengthy career well into the 1970s and continued to record for various labels including Ideal, Falcon, and Reloj.

To most of us who have enjoyed and researched the music of the Texas-Mexican border country, it appeared that Los Alegres De Teran were about the first famous dueto Norteno. They seemed to have permanently put this lovely, lilting, regional music featuring a vocal duet accompanied by accordion and bajo sexto on the musical map of south Texas and northern Mexico. On a recent trip to south Texas, however, I revisited with an old acquaintance, Ramiro Cavazos, who along with Tomas Ortiz and Eugenio Abrego (among others), was one of the singers to make the first recordings under the various names of Dueto Abrego, Los Alegres De Teran, Cavazos y Ortiz, etc. for the regional Monterrey, N.L. ORFEO label. Ramiro told me that

they made those recordings beginning in 1948 (or even later) and that their efforts eventually resulted in the final combination of Tomas Ortiz and Eugenio Abrego as the soon to be famous Los Alegres De Teran. Ramiro Cavazon eventually joined up with accordionist Mario Montes to form Los Donnenos, another important conjunto in the development of musica nortena. Back in San Antonio, Salomé Gutiérrez made it clear to me that Maya y Cantú had become well known and had made records in Laredo while Los Alegres De Teran were still struggling with which vocal combination would be the most successful for them. This may seem picky to some folks especially since obviously this musical genre was suddenly springing up all over the border area, but it's important to the musicians who were a part of that struggle to succeed, and for history!

Chris Strachwitz – January 1999

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MAYA y CANTÚ

EL PRIMERO CONJUNTO NORTEÑO FAMOSO

15 Corridos y Canciones
de la frontera 1946-1949

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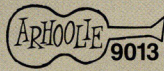
These historic recordings were made at XEDF between 1946 and 1949 for Ideal Records, and are here available for the first time on CD.

FILE UNDER: TEJANO



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