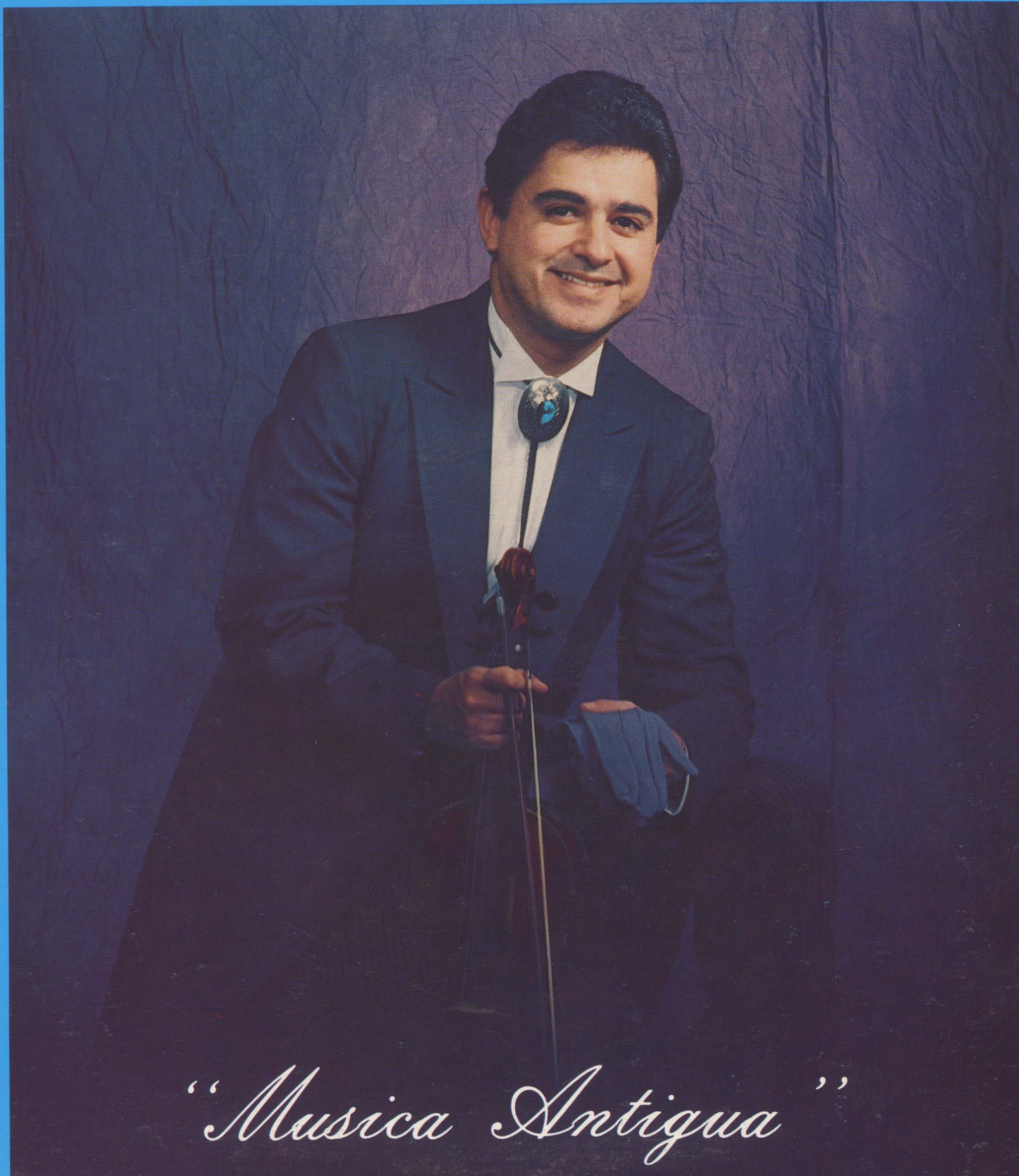


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Los Reyes De Albuquerque



“Musica Antigua”



LOS REYES DE ALBUQUERQUE proudly features its violinist, **LORENZO MARTINEZ**, in this recording of traditional Hispanic music of northern New Mexico and southern Colorado. Of particular interest is the inclusion of a complete set of "cuadrillas" (quadrilles) as they were played hundred of years ago. Presently, complete sets of cuadrillas are played and danced only on very rare occasions, such as stage presentations by dance companies. It is our hope that these companies will use the cuadrillas and other numbers in this recording in their performances. By doing so, they will help to promote and perpetuate this type of music which holds a special place in the hearts of so many individuals.

Roberto Martinez

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MUCHAS GRACIAS: FOLK ARTS PROGRAM, NATIONAL ENDOWMENT FOR THE ARTS, LA COMPANIA DE TEATRO DE ALBUQUERQUE, ADRIAN TREVINO, JACK LOEFLER, DANIEL SHEEHY, ARTURO SANDOVAL, TUX AND TAILS, NEW MEXICO ARTS DIVISION AND TO OUR WIVES, FOR THEIR PATIENCE AND FORTITUDE.

SIDE A

1. LAS PERLITAS POLKA
2. EL BAILE DE LA ESCOBA
3. LA CUNA SIN NOMBRE *
4. LA RASPA
5. CHOTIS DESCONOCIDO *
6. LA VARSOVIANA
7. HOE-DOWN POLKA *

* Name provided by Los Reyes

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MUSICAL DIRECTOR: LORENZO MARTINEZ

ALBUM COVER GRAPHICS: APPALOOSA PRINTING INC.
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SIDE B

1. LAS CUADRILLAS
 - (1) ENTRADA
 - (2) POLKA
 - (3) MANO DERECHA
 - (4) ARCO
 - (5) POLKA CRUZADA
 - (6) CUTILIO
2. SOBRE LAS OLAS

RECORDED AND MIXED AT: ROUTE SIXTY-SIX STUDIOS, ALBUQUERQUE, NEW MEXICO
JIM GOMEZ, RECORDING ENGINEER

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THE SOCIAL DANCE MUSIC TRADITION IN NORTHERN NEW MEXICO:
LORENZO MARTINEZ, LOS REYES DE ALBUQUERQUE, AND "MUSICA ANTIGUA"

New Mexican Hispanic traditional music encompasses a great many forms and styles. It is a complete musical system; as such it comprises both vocal and instrumental types, sacred and secular styles, entertainment and practical functions, and many other features. Like any other cultural system, it is composed of a great many different types of elements and derives from a great many sources. Some of the items which make up this system are native, indigenous, and unique to Northern New Mexico and Southern Colorado; these include the indita, the alabado, the trovo, and others. Others derive from other, related cultural areas such as Spain and Mexico; these include narrative ballads such as the corrido and romance. Other forms seem to exhibit parallel development, probably deriving from common ancestors but developing separately in multiple locations; these include the cancion ranchera.

Of all the various types, genres, and subsystems which together make up the Northern New Mexican Hispanic musical system, the one most clearly recognized and closely associated and identified with Northern New Mexican Hispano culture is the social dance music tradition, the guitar-and-violin duet that traditionally and typically provided music for the bailes, the village community dance occasions.

The music performed on these occasions itself forms a unique and distinctive tradition, with a distinctive history. The basic tradition derives primarily from the Mexican "salon" tradition, which in turn derives primarily from the European court dances brought to Mexico during the period of the Emperor Maximilian. It was given new impetus, and a distinct change in style, by the coming of the Anglo-Americans, and particularly by the coming of the railroads when the violin and guitar became easily obtainable and U.S. Anglo culture became something to be imitated. Although much of the culture, and many of the traditions, of Northern New Mexico shows many similarities with those of other U.S. Hispanic groups, notably the Texas/Mexican border area (see Paredes 1964), the musical system, and especially the social dance music tradition, is quite distinct.

Part of the reason for the unique development of Northern New Mexican social dance music may lie in the attitudes which the people had concerning it. Whereas in Texas

"The dance played but little part in Border folkways...Native folk dances were not produced, nor were they imported from fringe areas...Many Border families had prejudices against dancing. It brought the sexes too close together and gave rise to quarrels and bloody fights among the men..." (Paredes 1958: 14)

The situation was different in New Mexico:

"New Mexico was a land of fiestas and as dancing was an integral part of fiesta, being one of the spontaneous emotional outlets of the people, there was no individual, regardless of sex or station in life, who did not dance well." (Lucero-White Lea 1953:227)

In New Mexico, dancing and the music associated with it carried a high cultural value.

"Dancing as a pastime has been an integral part of the lives of the Spanish people of New Mexico since the earliest times.... Bailes were enjoyed in New Mexico well into the twentieth century. Today in the villages of New Mexico there are occasional bailes, especially during wedding festivities and during the funcion celebrating the feast day of the village patron saint.... Dancing was such a common pastime in New Mexico's early history that there is no mention or description of bailes in the

Spanish documents, but references abound in the nineteenth-century reports of the Anglo traders, explorers, and soldiers who came to New Mexico." (Thomas in Stark 1971:109-110)

The violin-and-guitar duet early on became the preferred accompaniment to the dance.

In New Mexico, it was

"the consensus of opinion...that the traditional violin-guitar accompaniment is the one that best brings out that peculiar rhythm that is a necessary adjunct of folk dancing not only in New Mexico and the Southwest but the world over." (White-Lea 1953:227)

Texas also had a violin tradition deriving from Mexico, but it did not develop nearly as strongly as New Mexico's, and it became lost rather early. In Texas,

The sound of the violin once so common on both sides of the border, was in the 1940's and 50's rapidly replaced by the increasingly popular accordion." (Strachwitz 1978.

The Northern New Mexican Hispano social dance system derives from a number of sources: Mexican, indigenous, and Anglo-American. It is constantly being revitalized, also from these same three sources. Items are constantly being added and freshly created. New items come from Mexican, South American, and Anglo-American folk and popular music traditions.

The tradition has undergone a revitalization process since the 1960's and 1970's, under the impetus of the Chicano "movimiento". Lorenzo Martinez has been a seminal figure in this revitalization process. His first album, El Redondo Largo (MORE LP 8027) was enormously successful in spreading knowledge of this music. Although it was by no means the first nor the most traditional, it is by far the most technically proficient, and the one which was most easily available and widely distributed. Consequently, it received very wide distribution (especially through schools) and had a tremendous impact and influence. Many school systems in Northern New Mexico and Southern Colorado, as well as Texas, California, and other locations, incorporated Northern New Mexican folk dancing into their curricula and extra-curricular activities at this time, and many people received their best (and in many cases only) exposure to this living, but little-known musical system and style through this album.

Lorenzo continues to be extremely influential in performing, disseminating, and perpetuating this music. This is a result of his personal dedication to the tradition, as well as his wide range of musical activities, especially his performance activities.

Lorenzo's recordings are the most widely and easily available of all sources of this type and style of music. His recording label, MORE (Minority Owned Record Enterprises), keeps most of his recordings in print and ensures that they are readily available. Also, his performance style is very accessible to listeners, both those familiar with this tradition and those with no prior experience with it. Most of the traditional performers of this style are elderly gentlemen, whose physical limitations make performance difficult for them. Lorenzo is one of the very few masters of this style who is still quite young and vigorous. Also, his orchestral violin training and his wide experience with many different types of performing groups (including a number of mariachis) have given him a

sure technique and impeccable musicianship. His rhythm is sure and steady; his intonation is always flawless; and his technical ability is dazzling, yet never showy or pretentious.

His personal dedication to this music derives from his earliest years. Lorenzo grew up steeped in music in general and in this musical tradition in particular, and he made his recorded debut at the age of 17 with El Redondo Largo (MORE LP 8027). This recording established him as a recognized master of the style and the repertoire. Lorenzo and his father Roberto Martinez, founder and leader of "Los Reyes de Albuquerque", continue to study and to learn the tradition, both first-hand and from archival sources. They search out traditional performers and peruse the recorded collections in the John D. Robb Archive of Southwestern Music at the University of New Mexico, in order to become more familiar with types, styles, performance techniques, etc. The result is an encyclopedic knowledge of the tradition, which is manifested in their repertoire, and in Lorenzo's exact, flawless, and stylistically authentic renditions of the pieces.

In his previous albums, especially Ambos (MORE MO-0807) and Tradicion y Cultura (MORE MO-0811), Lorenzo has focused on presentations of this music in its ritual contexts -- in the wedding complex in Ambos and in the fiesta context in Tradicion y Cultura. In the present album he returns to the social dance tradition which was featured in El Redondo Largo, and he demonstrates the wide range of material that would go to constitute a Northern New Mexican folk violinist's repertoire: indigenous New Mexican dance pieces; selections from the Mexican folk, salon, and popular repertoires; and pieces derived from or influenced by Anglo-American Southwestern and country dance traditions.

"Las Perlititas" is a "polka", a part of the Mexican traditional dance repertoire. Frequently performed by both mariachis and conjuntos nortehños, it has also become an accepted part of the New Mexican dance repertoire. "El Baile de la Escoba" (the "Broom Dance") is in the form of a valse, or waltz. Although the waltz, like the polka, is now an international dance form, in New Mexico it took on a very unique character. The "Baile de la Escoba" is a dancing game, in which one person begins dancing with a broom. After a short period, he drops it, at which time everyone must change partners. The person left without a partner must then dance with the broom.

"La Cuna Sin Nombre" is a dance of indigenous derivation. The name "Cuna" ("cradle") refers to a figure, in the form of a baby's cradle, which the dancers create by interweaving their arms.

"La Raspa" is one of the best-known of the Mexican traditional dances. Known worldwide, it is quite popular in New Mexico, especially in Mexican traditional contexts. The "Chotis Desconocido" is a "chotís", a New Mexican version of the Anglo-American schottische. Originally of Anglo-American derivation, the chotís was incorporated as an integral part of the New Mexican folk tradition. "Desconocido" ("unknown") refers to the fact that this particular chotís is a traditional one, but its original name (if it had one) is not known. "La Varsoviana" is one of the best-known and most popular of all the

New Mexican traditional dances. Originally of European derivation (it is actually a mazurka), it has become well-known in Anglo-American tradition under its English name, "Put Your Little Foot". "Hoe-Down Polka" is another traditional, but unnamed polka. Its characteristic rhythm and bowing technique show an obvious influence from Anglo-American fiddle tradition. For this reason Roberto Martinez gave it the name "Hoe Down Polka".

The New Mexican "cuadrillas" is a set of six dances, similar to the American square dance, but without a caller. It derives from the French Quadrille, which is also the forerunner of the New England Quadrille, a staple of the American square dance repertoire. The French Quadrille arrived in Mexico with the Imperial court in the mid 19th century, along with the polka, the waltz, the mazurka (varsoviana), the schottische (chotis), and others. The French version was originally a five part set. The sixth dance, the cutilio (cotillion) was probably added after the American occupation. The "Cuadrillas de Don Gregorio" are named after Don Gregorio Ruiz, a near-legendary Hispanic violinist from Pecos, New Mexico, whose playing has been preserved on record (Ruiz n.d.) and documented in Stark (1978).

"Sobre las Olas", composed by the Mexican violinist and composer Juventino Rosas, derives from the 19th century Mexican "salon" tradition. Stylistically, it is very similar to the Viennese waltz, and, in fact, it is better known by its English name, "Over the Waves".

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