

MUSIC OF NEW MEXICO



SMITHSONIAN/FOLKWAYS

Hispanic Traditions



MUSIC OF NEW MEXICO Hispanic Traditions

Produced by the Department of Public Programs, National Museum of American History, Smithsonian Institution, and the Smithsonian Office of Telecommunications, in conjunction with "American Encounters," a Quincentenary exhibition about New Mexico.

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|---|------|--|------|
| 1. Amar es entregarse | 2:59 | 14. Mazurka | 1:18 |
| Coro Santo Niño | | Isidro Gonzales, <i>violin</i> | |
| 2. Mañanitas tapatías | 2:24 | Phil Esquibel, <i>guitar</i> | |
| Coro Cristo Rey | | 15. Chotiz "El Paseadito" | 2:18 |
| 3. Pito melody | :51 | Los Reyes de Albuquerque | |
| Cleofes Vigil, <i>pito</i> (reed flute) | | 16. Delgadina | 2:11 |
| 4. Madre de Dolores | 2:52 | Mercedes López, <i>singer</i> | |
| Hermanos de la Morada de Nuestra Señora de Dolores del Alto | | 17. Don Gato | :48 |
| 5. Los Comanchitos | 4:04 | Mercedes López, <i>singer</i> | |
| Our Lady of Sorrows Senior Choir | | 18. El gato le dice al ratón | 1:43 |
| 6. Las Posadas | 4:51 | Edwin Berry, <i>singer, drum</i> | |
| Coro de San José | | 19. El Cañutero | 1:59 |
| 7. Matachines dance tunes | 6:43 | Abade Martínez, <i>singer, guitar</i> | |
| Charles Aguilar, <i>violin</i> ; Jerry Hopkins-Velarde, <i>guitar</i> ; Eddie Gutierrez, <i>guaje</i> | | 20. La finada Pablita | 2:29 |
| 8. Versos de Año Nuevo | 3:12 | Julia Jaramillo, <i>singer</i> | |
| Pete Chávez, <i>singer</i> ; Chris Chávez, <i>violin</i> ; Manuel Chávez, <i>guitar</i> | | 21. Himno del pueblo de las montañas de la Sangre de Cristo | 5:26 |
| 9. Entrega de novios | 3:26 | Cleofes Vigil, <i>singer, mandolin</i> | |
| Charles Aguilar, <i>singer, guitar</i> ; Jerry Hopkins-Velarde, <i>guitar</i> | | 22. Elena y el francés | 3:38 |
| 10. Pecos Polka | 1:34 | Al Hurricane, <i>singer, guitar</i> | |
| Gregorio Ruiz, <i>violin</i> ; Henry Ortiz, <i>guitar, electric bass</i> | | 23. Corrido del Daniel Fernández | 3:54 |
| 11. Valse | 1:41 | Los Reyes de Albuquerque | |
| Gregorio Ruiz, <i>violin</i> ; Henry Ortiz, <i>guitar, electric bass</i> | | 24. La Julia | 2:32 |
| 12. Chotiz Chávez | 1:49 | Cipriano Vigil, <i>singer, guitar</i> | |
| Tonie Apodaca, <i>button accordion</i> ; Phil Esquibel, <i>guitar</i> | | 25. Mi carrito paseado | 1:44 |
| 13. Polka revolcada | 1:26 | Roberto Mondragón, <i>singer, guitar</i> | |
| Phil Esquibel, <i>guitar</i> ; Tonie Apodaca, <i>guitar</i> | | 26. ¡Viva Chihuahua! | 4:24 |
| | | Johnny Flórez, <i>singer, guitar</i> | |
| | | Raul García, <i>singer, guitar</i> | |
| | | Total time: 73:38 | |



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This recording explores the music of Hispanic New Mexico: its sacred hymns, songs and dances of religious rituals, serenades, narrative ballads and lyric folk songs. Until recently, this centuries-old tradition received little attention outside of the southwestern United States, where these songs continue to sustain the Hispanic community's ethnic identity. These spirited recordings are as diverse and captivating as the New Mexican landscape.

Extensive program notes enclosed.

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This recording is a companion to *Music of New Mexico: Native American Traditions*, Smithsonian Folkways CD 40408.



**Smithsonian
Folkways**

Smithsonian/Folkways Recordings
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and Cultural Studies
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MUSIC OF NEW MEXICO Hispanic Traditions

Produced by the Department of Public Programs, National Museum of American History, and the Office of Telecommunications, Smithsonian Institution.

This recording presents a sampling of folk music that is as memorable and magnificent as the New Mexican landscape. It reflects the character of people who have maintained their musical traditions as a vital part of daily life and as an expression of their faith.

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|---|------|---|------|
| 1. Amar es entregarse
Coro Santo Niño, Corinne Gabaldon, director; Las Vegas | 2:59 | 14. Mazurka
Isidro Gonzales, <i>violin</i> ; Las Vegas
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Coro Cristo Rey, Priscilla Mirabal, director; Las Vegas | 2:24 | 15. Chotiz "El Paseadito"
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Edwin Berry, <i>singer, drum</i> ; Tomé | 1:43 |
| 6. Las Posadas
Coro de San José, Ray Pérez, director; Albuquerque | 4:51 | 19. El Cañutero
Abade Martínez, <i>singer, guitar</i> ; San Luis, Colo. | 1:59 |
| 7. Matchines dance tunes
Charles Aguilar, <i>violin</i> ; Jerry Hopkins-Varde, <i>guitar</i> ; Eddie Gutierrez, <i>guitar</i> ; Bernalillo | 6:43 | 20. La finada Pablita
Julia Jaramillo, <i>singer</i> ; Taos | 2:29 |
| 8. Versos de Año Nuevo
Pete Chávez, <i>singer</i> ; Chris Chávez, <i>violin</i> ; Manuel Chávez, <i>guitar</i> ; Chris Chávez, <i>violin</i> ; Española | 3:12 | 21. Himno del pueblo de las montañas de la Sangre de Cristo
Cleofes Vigil, <i>singer, mandolin</i> ; San Cristóbal | 5:26 |
| 9. Entrega de novios
Charles Aguilar, <i>singer, guitar</i> ; Jerry Hopkins-Varde, <i>guitar</i> ; Bernalillo | 3:26 | 22. Elena y el francés
Al Hurricane, <i>singer, guitar</i>
Al Hurricane, Jr., <i>singer, trumpet</i> ; Albuquerque | 3:38 |
| 10. Pecos Polka
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| 12. Chotiz Chávez
Tonie Apodaca, <i>button accordion</i> ; Rociada Phil Esquibel, <i>guitar</i> ; Las Vegas | 1:49 | 25. Mi carrito paseado
Roberto Mondragón, <i>singer, guitar</i> ; Antón Chico | 1:44 |
| 13. Polka revolcada
Phil Esquibel, <i>guitar</i> (lead)
Tonie Apodaca, <i>guitar</i> | 1:26 | 26. ¡Viva Chihuahua!
Johnny Flores, <i>singer, guitar</i>
Raul García, <i>singer, guitar</i> ; Las Cruces | 4:24 |
| | | Total time: 73:38 | |

Tracks 3, 5-6, 8, 16-21, 24, and 26: Jack Loeffler, engineer
Tracks 10 and 11: Courtesy of Henry Ortiz, Kiva Records
Track 22: Courtesy of Hurricane Records
Engineer for all other tracks: John Tyler

Hispanic Music of New Mexico

James K. Leger

The Hispanic folk music of northern New Mexico and southern Colorado is a singular cultural expression of a distinct group of people. Yet, like the group from which it derives, it is part of a larger traditional system, one that is adaptable and vital. The music is made up of divergent elements influenced by many historical forces. The basic core of this culture is a part of the "Greater Mexican" cultural complex, with its historical origins in Renaissance Spain. The greatest source of outside influence has been the Anglo-American United States. The merging of these two cultural influences has resulted in a powerful and effective medium for cultural expression, but one that has been misunderstood and misinterpreted in many ways.

The Hispanics of New Mexico are the bearers of the oldest European cultural tradition north of Mexico. For over 450 years this culture has been marked by two opposing forces: an isolation from the mainstream of the geopolitical entity to which it was bound (imperial Spain, republican Mexico, or the expansionist United States); and the constant encroachment of social, cultural, political, and ideological forces from groups with which it has been in close contact: Spaniards; Mexican Indians; southwestern Indians; and Anglo-Americans. These cultural dynamics have been at work in all areas of New Mexican Hispanic life—in language, foodways, material culture, literature, beliefs, expressions, and

traditions. They are especially clear in expressive culture, especially music and dance.

Hispanic New Mexico was never a completely isolated, forgotten culture, as has often been suggested. Although its roots (and most archaic aspects) are in Renaissance Spain, Mexican American folklorist Américo Paredes points out that so-called Hispanic traditions of the American Southwest are actually Mexican in origin. He notes that Hispanics of the region share a common political history and continuing cultural ties with the Republic of Mexico. This culture was carried to the present-day southwestern United States by officials, clerics, and settlers who, although politically subjects of the Spanish crown, and possibly Spanish in family origin, were culturally and historically Mexican, rather than Spanish.

This Greater Mexican culture was itself subject to two major influences: the pre-existing, well-developed indigenous cultures, and the pressures from an expansionist United States. Spanish/Mexican settlers in New Mexico found that many problems of adaptation and survival in their new environment had already been solved by the settled, agricultural Pueblo Indians and the nomadic, hunting-and-gathering Plains tribes. Sharing a somewhat harsh environment, newcomers and indigenous peoples necessarily adopted much of each other's cultures, while retaining many of their own ways. The rapidly expanding United

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States exerted tremendous pressures on traditional southwestern culture, especially after the opening of the Santa Fe Trail in 1821. Annexation by the United States in 1848 formalized the relationship. The coming of the railroad in 1880 brought new pressures for social and economic change.

The colonial Hispanic culture in the American Southwest might have been overwhelmed by the powerful and pervasive Anglo culture but for one important dynamic: it has been constantly revitalized by contact with bearers of Mexican culture who move into the area. This process is facilitated by a shared history and a common language. The cultural traditions are further nourished by Spanish-language mass media. Such influences are especially evident in New Mexico's traditional music.

Some have suggested that the folklore and folk music of New Mexico ought to be considered fundamentally Spanish in character and basically unchanged since its emergence in the colonial period. Mexican characteristics, it is argued, are only incidental, relatively insignificant, and rapidly disappearing. The present recording offers an alternative view by displaying the variety of influences that have resulted in traditional New Mexican Hispanic musical culture and by demonstrating its continuing viability and relevance.

New Mexican Hispanic traditional music is a system made up of sacred and secular vocal and instrumental music. Some of its elements—the *indita*, the *alabado*, and the *trovo*—are closely identified with northern New Mexico and southern Colorado. Others come from related cultural areas, especially Spain and Mexico. Among these are the narrative ballads, 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 *canción* and some of the social dances. Some are New Mexican versions of genres found throughout the world—narrative and lyrical folk songs, sacred and ceremonial vocal forms, and

social dances. Various types of serenades, dances, and hymns specific to New Mexican forms of folk religion and folk drama developed in traditional New Mexican society as responses to the needs found within that society.

VOCAL FORMS

Singing was an essential part of Renaissance Spanish culture, a status it maintained in Spain's colonial outposts. The earliest Spanish settlers in New Mexico brought with them the songs popular in their former homes, but they also composed songs dealing with experiences in their new homes. The result was a varied and eclectic body of folk song. Old songs continue to be sung, both in the manner in which they were originally performed and in contemporary ways. New songs are still composed in older styles, and entirely new songs and styles are created and passed along by word-of-mouth.

NARRATIVE FOLK SONGS

The oldest type of folk song known in the Southwest is the romance (tracks 16-18), a form that dates from late medieval and Renaissance Spain. Some New Mexican romances are quite similar in texts, titles, and subject matter to those found in the great Spanish romance compilations, the *cancioneros* (songbooks of the Spanish Renaissance court).

The *corrido* (tracks 22-23) is a narrative folk song of more recent vintage, dating from the past two centuries. Developed in Mexico and the American Southwest (especially in the Texas-Mexican border country), it became and remains a vehicle for social commentary, often an expression of class conflict. The *corrido* differs from the romance; its themes are more topical, local, and mundane than those of the romance. *Corrido* form consists of a series of *coplas*, rhymed four-line verses with eight syllables per line. Two main features distinguish the *corrido*:

the beginning often states the date and year of the event commemorated, and the ending is often a *despedida*, a farewell phrase, which may be either formulaic or original.

The *indita* (tracks 19-21), another narrative folk song form, is very similar to the *corrido*. It is distinguished by noticeable influences from southwestern Indian music, including rhythm and the use of vocables (syllables without specific meaning) in the refrains and by the fact that it usually describes events that took place in New Mexico.

The *relación* is another narrative folk song, similar to the romance, but usually humorous. It is often includes extensive lists of things, people, or places.

LYRIC FOLK SONGS

Canción (tracks 24-26) means song, a catch-all term to refer to any lyrical folk song, as opposed to a narrative one. It usually takes the form of *coplas* and often deals with love.

OTHER FOLK SONGS

The most elaborate, learned, and formal poetic form of New Mexican folk music is the *décima*, which features an intricate rhyme scheme in the text. The *décima* flourished in 15th-century Spain, and was transferred throughout the New World. It is characterized by ten-line verses, or stanzas. Most *décimas* were sung to the same basic tune, with minor variations to fit the words. The *cuando* is a related form, in which each verse ends with the word *cuando* (when).

The *trovo* is a song duel in which two or more persons sing alternate verses. Song contests of this sort have a long history and they were known to have taken place in the courts of Spain and Portugal. They are also found today in Malta, Brazil, and other places. Composers/song-makers were a very important part of traditional Hispanic New Mexican society. Every village had its own local

poéta or *cantador*, who performed whenever and wherever people congregated, for any occasion. *Trovos* are no longer part of living tradition in New Mexico.

Alabados (track 4) are the hymns of the religious brotherhood known as *Los Hermanos*, or *Penitentes*. In these songs, the music tends to be metrically free and is often in archaic modes similar to plainsong or Gregorian chant. Singing is usually in unison, and unaccompanied, except for the occasional use of the *pito* (reed flute, track 3) or the *matraca* (rattle).

Folk plays (tracks 5-6) were common throughout New Mexican colonial society, and are still performed today. The best-known are the Christmas plays, or *pastorelas*, including *Los Pastores*, *Los Tres Reyes Magos*, and *El Niño Perdido*. Others include *Los Comanches* and *Adán y Eva*. Although basically stage plays, all feature a large number of songs. The songs are performed in a style similar to that of the *alabados*, stylistically very free and text-oriented.

The *entriega* (tracks 8-9), a song that has an important ritual function in weddings and other community celebrations, is sung in triple meter; the text is a series of improvised *coplas*.

INSTRUMENTAL MUSIC

The Spanish brought stringed instruments to the New World, including Renaissance versions of the violin, harp, and guitar. These became the predominant instruments of New Mexican folk music. Other instruments, including accordions, harmonicas, pianos, and wind instruments were introduced later from Mexico and the United States. All were combined with preexisting percussion instruments of Native American cultures. In New Mexico, the violin and guitar became the preferred instruments for dance music.

The most distinctive New Mexican instrumental forms are the ritual dance complexes (tracks 5 and 7), including the *Matachines* and *Los Comanches*.

The Matachines tradition has sources in Europe dating from at least the fifteenth century. While a great deal of myth and controversy surrounds its origins and meaning, it is clear that the dance was adopted and altered by the Pueblo Indians. Certainly, the Matachines is a shared tradition, one that also can be found in native and Hispanic communities in Central and South America. In the Pueblos the accompanying music is often performed by instrumentalists from the neighboring Spanish villages. The Matachines dance today exists in three distinct forms: versions danced and played by Hispanic villagers (Bernalillo and several others); Indian versions that use rattles and drums as accompanying instruments (Jemez and Santa Clara Pueblos); and composite versions using Indian dancers and Hispanic music (San Juan and Sandia Pueblos among others).

SOCIAL DANCE MUSIC

Social dances (tracks 10-15) are perhaps the most clearly recognized Hispanic New Mexican music tradition. The guitar and violin duet typically provided accompaniment at *bailes*, the village community dances. These dances remain an integral part of social and ritual events, primarily weddings, but also of other semireligious and secular social events. Américo Paredes states that social dancing lacked major significance in traditional Texas-Mexican border culture, but this was assuredly not the case in the related, but considerably older, northern New Mexican Hispanic culture. In New Mexico the social dance had a very important role, as is noted in the descriptions of explorers, churchmen, trappers, and traders who visited the area.

New Mexican social dance evolved from the Mexican salon tradition, which in turn derives primarily from the European court dances brought to Mexico during the brief reign of the Emperor Maximilian (1864-1867). These include the *valse* (waltz) and the polka and their variants. The arrival of Anglo-Americans provided new impetus and dic-

tated a change in style. The coming of the railroads made the violin and guitar easily obtainable and Anglo culture became something to be imitated. The *chotis*, a version of the Anglo-American schottische, and the *cuadrilla*, a version of the New England quadrille, are examples of this northern and eastern influence. The dance tradition is constantly being revitalized; new items from Mexican, South American, and Anglo-American folk and popular music traditions are being added, while others are being created.

Other dance forms are especially identified with Hispanic New Mexico. These include older dances, such as the *cuna* (cradle), whose name refers to a figure, in the form of a baby's cradle, that the dancers create by interweaving their arms; the *talean* (sometimes spelled *talian*, and probably Italian in origin); and the *vaquera*. Dancing games of New Mexican origin include *El Baile de la Escoba* ("The Broom Dance") and the *Valse Chiquiado*, both rarely played today. New dances, however, have been created in this style, serving the same social functions, including *El Mosquito* (a polka) and *La Valse de la Grama*.

COMPARISON WITH THE ROBB COMPILATION

In 1952 Folkways Records released *Spanish & Mexican Folk Music of New Mexico* (Ethnic Folkways Library Series FE 4426; available on Smithsonian/Folkways Cassette Series 04426). This album consisted of sixteen selections recorded in New Mexico by John D. Robb between 1940 and 1951. Robb's compilation included several of the types and genres included in this recording, including a hymn used in the Catholic Mass, Matachines dances, social dances, an *entrega de novios*, *corridos* (including a version of the "Corrido de Elena"), and a number of canciones including a children's song, a song using "Spanglish," and two *rancheras* from Mexican popular tradition. It also included

two types not included here, a *trovo* and a Mexican song/dance form, a *huapango*.

It is interesting to see how much our understanding of northern New Mexican Hispanic music has changed over the past forty years. Robb's notes make much of archaic features, identified as survivals of "medieval practices," and of the ephemeral nature of folk music and the need to collect and preserve it before it dies out. He also emphasizes folk music's "preservative" function, and its limitation to "old men." On the other hand, some of Robb's comments are still valid. He points out the wide variety of sources of New Mexican folk music, and the resulting unique mix. He also points out that a characteristic of folk music is that it is constantly in flux. Robb mentions the difficulty in drawing a hard and fast line between "folk" and "popular" music, and draws attention to the "continuing cultural influence of the Hispanic-Mexican tradition in the Southwest."

One main way in which this compilation differs from Robb's is in the source of the recordings themselves. Robb's compilation was drawn from hundreds of his own field recordings, made over the course of ten years. The final selection was dictated, to a great extent, by the availability of acceptable quality recordings. This compilation, in contrast, contains almost all new recordings, recorded specifically for this project, as well as recent field recordings by Jack Loeffler. Robb saw his collection as a historical document, a chronicling of a disappearing tradition. This new recording presents a living tradition, still significant to the cultural group that creates and preserves it, loves it, and imbues it with meaning.

NOTES ON THE SELECTIONS

I. RITUAL MUSIC

Liturgical: Hymns from the Catholic Mass

1. Amar es entregarse. Coro Santo Niño, Our Lady of Sorrows Catholic Church, Corinne Gabaldon, director; Las Vegas. This traditional hymn is popular in Catholic churches throughout the Southwest. It is sung in the context of the Mass and at weddings, funerals, and other occasions. The text frequently appears in Spanish-language hymnals, including the popular *Flor y Canto*. Recorded in Las Vegas, October 24, 1991.

2. Mañanitas tapatías. Coro Cristo Rey, Immaculate Conception Catholic Church, Priscilla Mirabal, director; Las Vegas. This hymn, like "Amar," is usually sung in Catholic services. Basically identical to the "Mexican Happy Birthday Song," the words have been altered slightly to make it a serenade to the Virgin Mary, who, as Our Lady of Guadalupe, holds a special place in the hearts of Latin American and Hispanic Catholics. This text is also found in *Flor y Canto*. Recorded in Las Vegas, October 24, 1991.

Religious, nonliturgical

3. Pito melody. Cleofes Vigil; San Cristóbal. Played on the homemade reed flute, this melody is a part of the Passion reenactment by Los Hermanos, a lay religious brotherhood also known as the Penitentes that was persecuted until the early 20th century. Recorded in San Cristóbal, October 4, 1988 (Loeffler Archives).

4. Madre de Dolores. Hermanos de la Morada de Nuestra Señora de Dolores del Alto, Floyd Trujillo, Hermano Mayor. Singers: Charles Carillo, Dexter Trujillo, Floyd Trujillo, Jacob Trujillo, Jimmy Trujillo; Abiquiú. This alabado, part of a body of hymns developed by the Hermanos, is also a part of their Holy Week observances. The members of the Abiquiú morada (chapel of the Hermanos) willingly

share aspects of their beliefs to further understanding of the brotherhood. *Recorded in Santa Fe, October 25, 1991.*

Folk Drama

5. Los Comanchitos. Our Lady of Sorrows Senior Choir, Andrew Mora, director; Bernalillo. This song is part of one of the folk dramas that are popular throughout Hispanic New Mexican culture. Such dramas usually treat biblical subjects; the most popular are Christmas mystery plays called *pastoreles* (*Los Pastores* is the most widespread). *Los Comanches* is a secular Spanish folk play; it depicts a battle between the Spanish/Mexican colonists and a band of Comanche Indians. It mixes spoken text, action, and songs according to the common practice for folk dramas. "Los Comanchitos" shows the cultural interchange between Hispanics and Native Americans, including costuming, subject, and the use of vocables in the refrains of the songs. *Recorded in Bernalillo, January 30, 1992*

6. Las Posadas. Coro de San José, Ray Pérez, director; Albuquerque. Part of a Christmas folk drama, the action in *Las Posadas* is carried on entirely through sung dialogue. The dramatic elements are much more rudimentary, consisting entirely of an exchange between a party representing the Pilgrims (Mary and Joseph) who request shelter, and a group within the house which denies, then finally admits, them entrance. "Las Posadas," popular throughout the Spanish-speaking world, is now enjoying a resurgence in the Southwest, where it can be found in a church or secular setting, and in a "home visit" tradition. *Recorded in Albuquerque, January 24, 1989* (Loeffler Archives).

Dance drama

7. Matachines dance tunes. Charles Aguilar, violin; Jerry Hopkins-Velarde, guitar; Eddie Gutierrez, *güaje* (rattle); Bernalillo. These dances are part of a ritual dance/drama complex, developing from the interaction between the Spanish and

Mexican colonists and the Pueblo Indians. Bernalillo, a small town just north of Albuquerque, maintains one of the oldest Matachines traditions in the state, evidence of the tenacity of New Mexico's cultural traditions even when faced with pressures for modernization and urbanization. Charles Aguilar, a teacher and community leader, has played for the Bernalillo dancers for thirty-three years. He learned this music from his grandfather, Luciano Nieto, who played it for sixty-five years. Eddie Gutierrez is the *Monarca* of the Bernalillo dancers, one of the principal dance leaders. Guitarist Jerry Hopkins-Velarde is a special education teacher and potter who lives in Albuquerque. *Recorded in Albuquerque, September 24, 1991.*

Secular rituals

8. Versos del Año Nuevo. Pete Chávez, singer; Manuel Chávez, guitar; Chris Chávez, violin; Española. These "coplas," or improvised verses, are part of a less formalized, but nevertheless well organized, ritual tradition. Formerly known as "Dando los Dias a los Manueles," it consisted of serenades sung on New Year's Day ("El Día de los Manueles," "Emmanuel's Day") to persons named "Manuel." Nowadays, groups of singers and instrumentalists travel from house to house on New Year's Day, serenading the entire community. This custom is known in various locations as "Dando los Dias" ("Giving the Days"), or "Dando los Versos." Pete Chávez is known throughout the Española Valley for his composition of thousands of such *versos*. *Recorded in Española, April 28, 1987* (Loeffler Archives).

9. Entrega de novios. Charles Aguilar, singer, guitar; Jerry Hopkins-Velarde, guitar; Bernalillo. This is also a serenade tradition, but one with a different context and function. It occurs within the wedding complex—as a transition between the church ceremony and the ensuing celebration. It is an excellent example of musical functionalism: with the entreega, the musical item actually accomplishes some-

thing. Although married in the eyes of the Church the moment a priest pronounces them man and wife, a couple is not married in the eyes of the community until the entreega has been sung. Entreegas are also used for baptisms, funerals, and other ritual occasions. Charles Aguilar sings regularly for such functions in and around his native Bernalillo. *Recorded in Albuquerque, September 24, 1991.*

II. SOCIAL DANCES

10. Pecos Polka and 11. Valse. Gregorio Ruiz, violin; Henry Ortiz, guitar, electric bass; Rowe. The social dance repertoire consists of a wide variety of dance forms, of which the polka and valse are the most common, followed by the *chotis* (or *chotis*), the New Mexican version of the Anglo-American *schottische*. Gregorio Ruiz, one of the legendary figures in Hispanic New Mexican folk music, had tremendous influence on many violinists. Although he apparently did little teaching, many credit him as a source for tunes and inspiration. Unfortunately, Ruiz's recorded output was limited to two commercial recordings, locally produced and distributed and now difficult to find. Since the master tapes for both recordings are lost, these selections were dubbed from an LP. Nonetheless, the historical value of these recordings far outweighs their limited technical quality. These tunes were recorded by Henry Ortiz when Ruiz was nearly ninety years old. *Recorded in Pecos, 1978.*

12. Chotiz Chávez. Tonie Apodaca, button accordion, *Rociada*; Phil Esquibel, guitar, Las Vegas. The standard instruments for social dance accompaniment are the violin and guitar. On occasion the lead melody is taken by the accordion, and, less frequently, by the piano, the harmonica, the mandolin, and even the banjo. Here Tonie Apodaca plays the button accordion, which is prevalent in Mexican and Texas-Mexican folk music. The piano accordion, however, is much more common in

northern New Mexican, although by no means as popular as the violin or guitar. *Recorded in Las Vegas, September 26, 1991.*

13. Polka Revolcada. Phil Esquibel and Tonie Apodaca, guitars. This popular polka features Phil Esquibel playing lead, accompanied by Tonie Apodaca. Both of these musicians have been playing music most of their lives, for dances, parties, and community celebrations in a variety of ensembles, including La Orquesta Típica de Las Vegas. *Recorded in Las Vegas, September 26, 1991.*

14. Mazurka. Isidro Gonzales, violin; Las Vegas; Phil Esquibel, guitar. The mazurka, now something of a rarity, became popular in Mexico at the time of the French intervention in the 1860s. It entered New Mexican folk tradition, along with other popular European salon dances of that time. Isidro Gonzales (formerly of Los Valles de San Agustín) is one of a very few performers who maintain such archaic forms as the mazurka and the *talean* in his repertoire. *Recorded in Las Vegas, October 24, 1991.*

15. Chotiz "El Paseadito." Los Reyes de Albuquerque: Lorenzo Martinez, violin; Angela Perez, violin; Roberto Martinez, vihuela; Miguel Archibacque, guitar; Ray Flores, trumpet; Isidro Chávez, guitarrón. This final social dance demonstrates the current development of New Mexican instrumental tradition. It is a relatively smooth, somewhat modernized and urbanized rendition, reflecting the classical training and extensive performing experience of violinist Lorenzo Martinez. Los Reyes de Albuquerque is one of the foremost groups responsible for the preservation and perpetuation of traditional New Mexican Hispanic music. Martinez, whose father Roberto was a founder of Los Reyes, has been a seminal figure in this revitalization process. *Recorded in Albuquerque, September 24, 1991.*

III. NARRATIVE FOLK SONGS

Romances

16. Delgadina. Mercedes López; Santa Rosa. This is one of the classic romances, a part of the early ballad tradition of Spain that was spread throughout the Spanish Empire. The song, about the incestuous desire of a king for his daughter, has its origins in medieval or Renaissance Spain. The text of this version is updated and localized, with a reference to the cathedral of Durango, Mexico.

Mercedes López, who now lives in Albuquerque, learned this song, "Don Gato," and many others during her childhood in Santa Rosa. *Recorded in Albuquerque, January 30, 1992.*

17. Don Gato. Mercedes López. This ballad, also of great antiquity, details the love affairs of an amorous cat and is one of the best known of all the Spanish romances. It is often taught by adults to children, and has become quite popular in bilingual classroom settings. *Recorded in Albuquerque, January 30, 1992.*

18. El gato le dice al ratón. Edwin Berry, singer, drum; Tomé. This is a much more recent romance from the time of the French intervention in 19th-century Mexico. A longer version sung by Edwin Berry for John D. Robb in 1957 includes a final verse that refers to three generals executed by the order of Benito Juárez. Mr. Berry maintains a vast repertoire of traditional songs and alabados. *Recorded in Tomé, March 14, 1981 (Loeffler Archives).*

Inditas

19. El Cañutero. Abade Martínez, singer, guitar; San Luis, Colorado. This song discusses the traditional game of *cañute* (the pipes), which was extremely popular throughout New Mexican society during colonial times. Abade Martínez of Colorado has a large repertoire of folk songs, many of a

humorous nature. Despite the political boundary, his style demonstrates that northern New Mexico and southern Colorado form one cultural and geographic unit. *Recorded in San Luis, March 3, 1983 (Loeffler Archives).*

20. La Finada Pablita. Julia Jaramillo, singer; Taos. This is one of the best known of all inditas. It chronicles the story of Paula Angel, the first (and only) woman legally executed in New Mexico, hanged in Las Vegas for the murder of her lover. Julia Jaramillo is also an accomplished mandolin player and performs with Los Alegres de Taos. *Recorded in Taos, August 27, 1986 (Loeffler Archives).*

21. Himno del pueblo de las montañas de la Sangre de Cristo. Cleofes Vigil, singer, mandolin; San Cristóbal. This is an original composition by Mr. Vigil, a 1984 National Heritage Fellowship awardee. In the form and style of an indita, it is a history of the settlement of the Sangre de Cristo mountain range of northern New Mexico and southern Colorado. This is the heartland of New Mexican Hispanic traditional culture. The song text refers to *genizaros*, or Mexicanized Indians, who were Native Americans captured or otherwise obtained by Hispanics and integrated completely into New Mexican Hispanic colonial society. *Recorded in San Cristóbal, October 4, 1988 (Loeffler Archives).*

Corridos

22. Elena y el francés. Albert ("Al Hurricane") Sanchez, singer, guitar; Albert ("Al Hurricane, Jr.") Sanchez, singer, trumpet; Gabriel ("Baby Gaby") Sanchez, saxophone; Ronnie Vallejos, trumpet; Ernie Duran, drums; produced by Morris ("Tiny Morrie") Sanchez; Albuquerque. This example is a derivative of an earlier romance, having ancestors in the colonial tradition. It is a part of the widespread Spanish ballad complex, "La Esposa Infidel" (The Unfaithful Wife). Al Hurricane is noted for his distinctive pop style of highly amplified big-band

electric guitar playing and rock 'n' roll-influenced singing. Here the band demonstrates a thorough grounding in tradition and its ability to blend newer styles and techniques with older culturally expressive forms. *Recorded in Albuquerque, 1973.*

23. El Corrido de Daniel Fernández. Los Reyes de Albuquerque. This song, about the first Hispanic New Mexican killed in the Vietnam War, demonstrates the continuing vitality and viability of the modern corrido tradition. Played in mariachi style by one of the most influential of all contemporary New Mexican groups, this is an original composition by Roberto Martínez, one of the Southwest's most active corridistas (corrido composers). The popularity of this song brought fame to Los Reyes, leading to an active schedule of concerts, recordings, and national recognition. *Recorded in Albuquerque, September 24, 1991.*

IV. LYRIC FOLK SONGS

24. La Julia. Cipriano Vigil, singer, guitar; Chamisal. Romantic love is a favorite subject for the canción, as it is for most lyric folk songs. This traditional canción is a lighthearted commentary on the subject. Cipriano Vigil, one of New Mexico's leading traditional singers, is also a teacher, composer, multi-instrumentalist, and the founder of Los Folkloristas de Nuevomexico. He learned this song from Cleofes Ortiz, a well-known violinista from Serafina, New Mexico. *Recorded in Española, January 28, 1992.*

25. Mi carrito paseado. Roberto Mondragón, singer, guitar; Antón Chico. Another playful song, this one achieves much of its humor from code switching, or the use of Spanglish, a combination of Spanish and English that characterizes the speech patterns of many New Mexicans who are caught between the Spanish language of their inherited culture and the English language of the dominant society that surrounds them. Mondragón,

a former lieutenant governor of New Mexico and well-known radio personality, learned this version from his father, musician Severo Mondragón. *Recorded in Santa Fe, September 26, 1991.*

26. ¡Viva Chihuahua! Johnny Flórez, singer, guitar; Raul García, singer, guitar; Las Cruces. This is a Mexican ranchera from the mariachi tradition. A rousing tribute to the Mexican state of Chihuahua, New Mexico's closest neighbor to the south, it is performed here by two singer-guitarists from Las Cruces, New Mexico's second largest city and the one closest to Mexico. It demonstrates the strong and continuing influence that Mexico and Mexican music have had and continue to have on New Mexican music and culture, an influence felt most strongly in southern New Mexico. The singers are popular and accomplished entertainers who perform at festivals, parties, and clubs in the Las Cruces area. *Recorded in Las Cruces, May 22, 1979 (Loeffler Archives).*

LANGUAGE THROUGH MUSIC: THE SPANISH OF NEW MEXICO

Enrique R. Lamadrid

The poetic use of language in music is always a fascinating index of individual expression, cultural history, and social attitudes. The cultural landscape of Hispanic New Mexico is so complex and varied that music provides one of the best insights for understanding and appreciating it. Since the survival of Spanish in New Mexico has occurred largely through informal channels—that is, more by oral transmission than by formal schooling—the role of folklore and folk music cannot be overemphasized. Much Hispanic folk culture is centuries old, but new forms continually emerge to meet the challenges of the present. Music continues to be a major force in the maintenance of both the Spanish language and ethnic identity in New Mexico.

The New Mexican Spanish heard in this collection of songs is a colorful frontier dialect spoken by Hispanic people who inhabit the borderlands between several languages, cultures, and states (including southern Colorado). It has attracted the attention of scholars because of its unique blend of features: an array of archaic elements preserved by geographical isolation; an accent distinctive to the region; a surprising uniformity across social classes; and an intimate contact with English.

A window into the past, New Mexican Spanish is laced with vocabulary, pronunciations, and expressions that date to the 17th century and beyond. The ancient and ever-popular Spanish romance ballads like "Delgadina" ("Slender Lady") and "Don Gato" ("Sir Cat") are full of old expressions. To the modern ear, the singer of "El Cañutero" ("The Reed Game Player") is a voice right out of the

past. He sings, "jallalo, jallalo" (find it, find it), with a raspy initial "h" sound instead of the more modern silent "h" pronunciation that would be heard in Spain or Mexico today. Religious music like "Madre de Dolores" ("Mother of Sorrows") and "Las Posadas" ("The Inns") intentionally uses obscure verb forms ("vosotros") not heard in everyday speech, so as to lend a more biblical tone. Old World influences also include a long list of Arabic words—everyday terms like *adobe* (mud and straw bricks) and *acequia* (irrigation ditch), archaisms like *alguacil* (sheriff), and such exotica as *jazmín* (jasmine) and *marfil* (ivory).

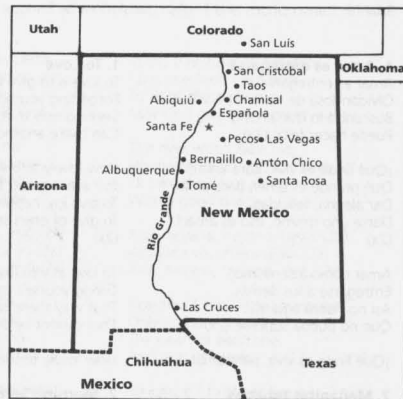
New World influences are strongest from the Aztecs, who contributed names for many plants and animals unknown in Spain, such as *chile* and *coyote*. Borrowings from local New Mexican Indian languages such as Tewa, Keres, and Navajo are few, limited to place names and a few plants. New Mexican "indita" (little Indian) songs often parody or emulate Indian languages and music. In its choruses, "Los Comanchitos" ("The Little Comanches") actually incorporates vocables—the syllable singing ("yo heyana," for example) typical of Indian music. A similar chorus, "heya, heya, heya, ha," can be heard in "Himno del pueblo de las montañas de la Sangre de Cristo." Cleofes Vigil's evocative song about the mingling of the Spanish and Native American people in northern New Mexico.

After 1846, Spanish came into increasingly intimate contact with American English, and New Mexico today is a natural laboratory for observing how languages change and influence one another. The list of loan words from Spanish to English is well known, and includes terminology from mining and ranching technologies pioneered by Spanish-

speaking people—placer mining, ranch, rodeo, and lariat, for example. Loans into Spanish come largely from technologies that were developed by English speakers. The bilingual humor that these overlaps create is an endless source of amusement for everyone familiar with both the languages.

Since the automobile was introduced to the Southwest by Anglo-Americans, English terminology (rather than official translations) has been imported directly into New Mexican Spanish. "Mi carrito paseado" ("My jalopy") is a hilarious song that uses code switching—the direct unadapted use of English words (fenders, tires, radiator, generator, starter, high, low)—as well as English loans ("Spanglish") that have been adapted to the Spanish sound system (*cranque*=crank, *esparque*=spark). This song also incorporates the word *bacha* (cigarette butt), a slang term from the Pachuco (Mexican Dandy or Zoot Suiter) counterculture of the 1940s and 1950s. Laughter is one of the best remedies for culture shock and conflict.

Music offers a direct avenue into the very soul and collective memory of Hispanic culture. Rhythms, melodies, and harmonies from both European and Native American roots powerfully and mysteriously convey underlying emotive tones and moods. And the outpouring of lyric expression that music stimulates provides linguistic clues for understanding a culture, its dilemmas, and its solutions. To understand and appreciate Hispanic New Mexican culture on its own terms and in its own language is a difficult but rewarding task. The following transcriptions and translations from the Spanish will be of assistance.



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1. Amar es entregarse

Amar es entregarse
Olvidándose de sí,
Buscando lo que al otro
Puede hacer feliz. (2x)

¡Qué lindo es vivir, para amar,
Qué grande es tener, para amar,
Dar alegría, felicidad,
Darse uno mismo, eso es amar!
(2x)

Amar como a si mismo,
Entregarse a los demás,
Así no habrá egoísmo
Que no pueda superar. (2x)

¡Qué lindo es vivir, para amar...

2. Mañanitas tapatías

¡Qué linda está la mañana
En que vengo a saludarte!
Venimos todos con gusto,
Y placer a felicitarte.

El día que tú naciste
Nacieron todas las flores,
Y en la pila del bautismo
Cantaron los ruseñores.

Ya viene amaneciendo,
Ya la luz del día nos dio,
Levántate de mañana,
Mira que amaneció.

Quisiera ser un San Juan,
Quisiera ser un San Pedro,
Y venirme a saludar
Con la música del cielo.

1. To Love

To love is to give of one's self,
Forgetting yourself,
Seeking only that which
Can make another happy.

How lovely to live, for love,
To have is great, for love,
To give joy, happiness,
To give of one's self, that is love.
(2x)

To love as you love yourself,
Giving yourself to others,
That way there will be no deceit
That cannot be overcome.

How lovely to live, for love...

2. Morning Serenade from Jalisco

How beautiful are the mornings
When I come to greet you!
We all arrive with delight
And pleasure to congratulate you.

On the day you were born,
All the flowers were born,
And at the baptismal font
All the nightingales sang.

Here comes the dawn,
The light of day has broken,
Arise in the morning
And see what has dawned.

I would like to be a Saint John,
I would like to be a Saint Peter,
To come and greet you
With the music of heaven.

De las estrellas del cielo
Tengo que bajarte dos:
Una para saludarte,
Y otra para decirte adiós.

Ya viene amaneciendo ...

4. Madre de Dolores

Madre de Dolores,
Madre de tormentos,
Ay, dulce Madre,
¡Qué sentimiento!

Vuestro hijo hermoso,
Vuestro Lucero,
Sudando sangre
Se dio en el huerto.

Madre de Dolores ...

Tus escogidos
En tanto aprieto,
Te dejan sola
Todo al suelo.

Madre de Dolores ...

Oh, triste Madre,
Vuestro hijo ha muerto,
Queda la sombra
Del monumento.

Madre de Dolores ...

5. Los Comanchitos

Aquí estoy, Santo Niño
Para cumplir mi promesa,
Este grupo de comanchitos
Me vienen a acompañar.

Of the stars in heaven
I have to bring you two:
One to greet you,
And the other to say good-bye.

Here comes the dawn ...

4. Mother of Sorrows

Mother of Sorrows,
Mother of torments,
Oh, sweet Mother,
What emotion.

Your beautiful Son,
Your Star,
Sweating blood,
Came to the garden.

Mother of Sorrows ...

Your chosen ones
In such a predicament,
Abandon you
All to the ground.

Mother of Sorrows ...

Oh, sorrowful Mother,
Your Son has died,
The shadow of the
Monument remains.

Mother of Sorrows ...

5. The Little Comanches

Here I am, Holy Child,
To fulfill my promise,
This group of little Comanches
Comes to accompany me.

En el marco de esta puerta
Pongo un pie, pongo los dos,
A toditita esta gente,
Buenos noches les dé Dios.

A mí no me lleva el río
Por muy crecido que vaya,
Y yo sí me llevo al Niño
Con una buena bailada.

Ana, jeyana, jeyana, jeyó, (2x)
Anayana yo, anayana yo, (2x)
Ana, jeyana, jeyana, jeyó (2x)

Niño lindo, Manuelito,
Tú solito nomás sabes
El corazón de cada uno,
También sus necesidades.

Esta noche es Noche Buena,
Noche de comer buñuelos,
En mi casa no los hay
Por falta de harina y huevos.

Nos despedimos de todos,
De todos en cambullón,
Les desiamos felicidades
Por su buena atención.

Al Santo Niño de Atocha
Le encargamos por favor,
Cuide de sus comanchitos
Que no olvide cuántos son.

Ana, jeyana, jeyana, jeyó...

In the threshold of this door,
I put one foot, I put both,
To all of these people,
May God give you a good night.

The river won't take me,
No matter how high its flood,
I'll take the Child along
With a good dance.

Ana, heyana, heyana, heyó, (2x)
Anayana yo, anayana yo, (2x)
Ana, heyana, heyana, jeyó, (2x)

Beautiful Child, little Emmanuel,
Only you can know
The heart of each one,
And also its needs.

Tonight is Christmas Eve,
The night to eat fried bread;
At my house we have none
Because there is no flour or eggs.

We take our leave of all,
Of all in a group,
We wish you happiness
For all your attentions.

To the Holy Child of Atocha,
We entrust you please,
Take care of your little Comanches,
Don't forget how many there are.

Ana, heyana, heyana, heyó...

6. Las Posadas

Afuera: En nombre del cielo os pido posada,
Pues no puede andar mi esposa amada.

Adentro: Aquí no es mesón,
sigan adelante,
Yo no debo abrir no sea algún tunante.

Afuera: Venimos rendidos desde Nazareth,

Yo soy carpintero de nombre José.

Adentro: No me importa el nombre, déjeme dormir,
Pues que ya les digo que no hemos de abrir.

Afuera: Posada te pido amado casero,
Por sólo una noche la Reina del Cielo.

Adentro: Pues si es una reina quien lo solicita
¿Cómo es que de noche anda tan solita?

Afuera: Mi esposa es María es Reina del Cielo
Y Madre va a ser del Divino Verbo.

Adentro: ¿Eres tú, José, tu esposa es María?
Entren peregrinos no los conocía.

Todos:

Entren santos peregrinos, peregrinos,
Reciban este rincón,
Que aunque pobre la morada, la morada,
Os la doy de corazón.

Cantemos con alegría, alegría,

Todos al considerar,
Que Jesús, José y María,
Nos vinieron hoy a honrar.

6. The Inns

Outside: In the name of heaven I ask you for lodging,
Well my beloved wife cannot walk.

Inside: This is not an inn, keep going,
I shouldn't open for it might be some rascal.

Outside: We come very tired from Nazareth,
I am the carpenter named Joseph.

Inside: I don't care what your name is; let me sleep,
I have told you that we will not open.

Outside: We ask for shelter, beloved sir,
Just one night for the Queen of Heaven.

Inside: Well, if a queen is asking
Why is she so alone?

Outside: My wife is Mary Queen of Heaven
And she is to be Mother of the Divine Word.

Inside: Is it you, Joseph, is your wife Mary?
Come in, pilgrims, I didn't recognize you.

Everyone:

Come in, holy pilgrims, pilgrims,
You are well received in this corner,
Even though the dwelling is humble,
We offer you our hearts.

Let us sing with happiness, happiness,
Everyone to consider,
That Jesus, Joseph, and Mary,
Today have come to honor us.

8. Los Días del Año Nuevo

Para pisar esta casa,
Pongo un pie, pongo los dos,
Y a los dueños de esta casa,
"¡Buenos días les dé Dios!"

Y aquí me paro en la puerta,
Yo les vine aquí a cantar,
A los mentados Manueles
Pido permiso pa' andar.
(¡Que vivan!)

Y escúchenme los Manueles
Ya aquí caigo aquí levanto,
Es el día de Año Nuevo
El mero día de su santo.

De me casa he salido
Con la nieve a la rodillas,
Ya a la casa de los Manueles
A darles los Buenos Días.

Ya mis amigos no gritan
Y mi garganta ya no canta,
Será que ya necesitan
De esa agüita que ataranta.

Ya con esta me despido,
Rezando un Ave María,
Que Dios te dé larga vida
Por allí donde no había alegría.

9. Entrega de novios

Si yo pudiera pulsar
La lira de cuerdas de oro,
Con placer voy a entregarles
Los novios con gran decoro.

Esta mañana salieron
Cuatro flores pa' la iglesia:
El padrino y la madrina,
El esposo y la princesa.

8. Verses for the New Year

To enter this house,
I put one foot, then the other,
And to the owners of this house,
"May God give you a good day!"

Here I stand in the doorway,
I came here to sing,
And of the famous Manueles

I ask permission to come.
(May they live long!)
Listen to me, you Manueles,
I'm falling down, I'm getting up,
It is New Year's Day,
The day of your saint.

From my house I have come
With snow up to my knees,
To the house of the Manueles
To bring them this good morning.

My friends no longer cry out
And my throat no longer sings;
I think they need some of that
Little water that makes you dizzy.

With this I take my leave,
Praying a Hail Mary,
May God give you long life
Where there was little joy.

9. Delivery of the Newlyweds

If I could only play
The lyre with strings of gold,
With pleasure I will deliver to you
These newlyweds with great decorum.

This morning there departed
Four flowers for the church:
The godfather and the godmother,
The groom and his princess.

¿Qué significan las velas
Cuando las van a encender?
Significan un solo cuerpo
Que hoy va a permanecer.

Escuche usted, la novia,
Le explico lo que es debido,
Ahora no hay padre ni madre,
Ahora lo que hay es marido.

Escuche usted, señor novio,
Lo que le voy a explicar,
Esta cruz que Dios le ha dado
No la vaya a abandonar.

Adán con sabiduría
Y Dios de su gran poder,
De la costilla del hombre,
De allí sacó la mujer.

El padrino y la madrina
Ya saben su obligación,
De entregar a sus ahijados
Échenles su bendición.

No soy trovador ni poeta,
No soy más de aficionado
Espero que me despiensen
Si en algo me he equivocado.

Pues ¿qué decías, tú, novio?
Bendito día que llegates
Pero esta noche te digo
"Te casates, te fregates."

16. Delgadina

Delgadina se paseaba
Por su sala muy cuadrada,
Con su manto de hilo de oro
Que su pecho iluminaba.

What do the candles mean
When they are going to light them?
They signify one body
That from today will endure.

Listen, bride,
I will explain what is required,
Now there is no longer father nor mother,
Now what is there is your husband.

Listen, mister groom,
To what I will explain,
This cross that God has given you,
Do not abandon it.

Adam with wisdom
And God with his great power,
From the rib of the man,
From there was taken the woman.

The godfather and godmother
Already know their obligation:
To deliver their godchildren
And give them their blessing.

I am neither troubadour nor poet,
I am nothing more than an amateur;
I hope you will forgive me
If I have made any mistakes.

Well, what do you say, groom?
Blessed was the day you came;
But tonight I tell you,
"Now you're married, now you're in trouble."

16. Slender Lady

Delgadina paced around
Her very square room,
With her golden threaded veil
That illumined her breast.

"Levántate, Delgadina,
Vístete de puro blanco,
Para ir los dos a misa
A la ciudad de Durango."

Se levantó Delgadina
Se vistió de puro blanco,
Y se fueron para misa
A la ciudad de Durango.

Delgadina estaba ahincada
Rezando sus oraciones,
Sin saber que ya su papa
Traía malas intenciones.

Cuando salieron de misa
Su papá le platicaba,
"Delgadina, hija mía,
Te quisiera para dama."

"No lo permita mi Dios
Ni la Reina Soberana,
Ofensas para mi Dios,
Desgracia para mi mamá."

"Vénganse mis once criadas,
Encierren a Delgadina,
Remachen bien los candados,
Que no se oiga voz ladina."

"Papacito de mi vida,
Un favor te pediré,
Mándame un vasito de agua
Que ya me muero de sed."

"Vénganse mis once criadas,
Llévenle agua a Delgadina,
En esos vasos dorados
De cristal y pura china."

Cuando el agua fue llevada,
Delgadina estaba muerta,
Con sus bracitos cruzados
Y su boquita muy seca.

"Get up, Delgadina,
Dress in purest white,
For us two to go to mass
In the city of Durango."

Delgadina got up,
Dressed in purest white,
And they went to mass
In the city of Durango.

Delgadina was kneeling,
Praying her prayers,
Without knowing that her father
Already had bad intentions.

When they left mass,
Her father told her,
"Delgadina, my daughter,
I want you as a woman."

"My God will not permit it,
Nor the Sovereign Queen,
Offenses for my God,
Disgrace for my mother."

"Come my eleven maids,
Shut Delgadina up,
Fasten well the locks
So no Christian voice be heard."

"Dear father of my life,
One favor I will ask of you,
Send me a glass of water
Because I'm dying of thirst."

"Come, my eleven maids,
Take water to Delgadina,
In those gilded cups
Of crystal and purest china."

When the water was taken
Delgadina was dead,
With her little arms crossed,
And her little mouth dry.

La cama de Delgadina
De ángeles está rodeada,
La cama del rey su papa
De demonios apestaba.

17. Don Gato

Estaba el señor don Gato,
Sentado en su silla de oro,
Llega su compadre y dice
Que si quería ser casado
Con la gatita morisca
Que andaba por el tejado.

El gato por verla pronto
Se ha caído de costalazo,
Se ha rompido tres costillas
Se ha desconsartado un brazo.

Manden pronto por el médico,
Sobador y surajano,
Que maten una gallina
Y hagan unos buenos caldos.

Otro día por la mañana
El gato amenció muerto,
Los ratones de alegría
Se visten de colorado,
Los gatos capotes largos
Andaban muy enlutados.

18. El gato le dice al ratón

El gato le dice al ratón sin
caridad, (2x)
"Acusa bien tus pecados
Porque tienes que morir,
En mis dientes afilados!
¡Y óyeme, linda de amor!" (2x)

El ratón le dice al gato
sin caridad, (2x)
"¿Que mueran todos tus amos
Y tus padres y tus madres,
Miramón y sus hermanos!
Oyeme, linda de amor,
¡Y óyeme, linda de amor!" (2x)

Delgadina's bed
Is surrounded by angels;
The bed of her father the king
Stank of devils.

17. Sir Cat

Sir Cat was seated
On his chair of gold;
His comrade comes and asks
If he wanted to get married
To the little Moorish cat
Walking on the roof.

The cat to see her quickly
Has fallen on his side;
He has broken three ribs,
He has undone his arm.

Quick, call the doctor,
Masseur and surgeon;
Kill a chicken and
Make some good soup.

The next day in the morning
The cat was dead.
The mice in glee
Dressed up in red,
The cats in long capes
Were in mourning.

18. The cat says to the mouse

The cat says to the mouse without
charity, (2x)
"Accuse well your sins
Because you have to die,
In my sharpened teeth,
Hear me, my beautiful beloved!" (2x)

The mouse says to the cat
without charity, (2x)
"May all your lords and
Fathers and mothers die,
Miramón and his brothers.
Hear me,
my beautiful beloved!" (2x)

El gato le dice al ratón s
in caridad, (2x)
"¿Qué culpa tienen mis amos
Y mis padres y mis madres
Miramón y sus hermanos?
¡Y óyeme, linda de amor!" (2x)

"And that's when he chewed him
up and swallowed him. The cat
ate the mouse. It threw me off a
little."

19. El Cañutero

Allí vienen el cañutero
Los que vienen por el mío,
Pero de aquí llevarán
Rasguídos en el fondillo.

Hállalo, hállalo,
Cañutero si,
cañutero no,
El palito andando.

Parece que viene gente
Hay rastros en la cañada,
Parece que se lo llevan
Pero no se llevan nada.

Hállalo, hállalo ...

Padre mío, San Antonio,
Devoto de los morenos,
Es verdad que alzamos trigo,
Pero todo lo debemos.

Hállalo, hállalo ...

(En esta canción había un piecito
poco curioso, posible esté poquito
fuera de orden, pero siempre los
viejitos lo cantaban y yo también
lo voy a cantar ahora.)

The cat says to the mouse
without charity, (2x)
"What blame have my lords,
My fathers and mothers,
Miramón and his brothers?
Hear me, my beautiful beloved!" (2x)

"And that's when he chewed him
up and swallowed him. The cat
ate the mouse. It threw me off a
little."

19. The Reed Game Player

There come the reed game players,
That come here for what's mine,
But from there they'll take
Scratches on their behinds.

Find it, find it,
Reed game player, yes,
reed game player, no,
Little stick goes around.

Looks like people are coming,
There are signs up in the canyon;
Looks like they have it with them,
But they don't have anything.

Find it, find it...

San Antonio, my father,
Revered by the dark-skinned,
It is true we raise wheat,
But we owe everything.

Find it, find it ...

(In this song there is a curious little
part, maybe it's a little out of line,
but the old folks always sang it and
I'm also going to sing it now)

En el año de la nevada
Me enamoré de
una tetona,
En una teta me acostaba,
Con la otra me cobijaba,
De lo a gusto que dormía
Hasta en la cama me meaba.

Hállalo, hállalo ...

20. La finada Pablita

En el río de Sapelló
Comenzó la suerte mía. (2x)

El Maldito me insistió
A hacer tan grande avería. (2x)

A Las Vegas me llevaron,
Dice el alguacil mayor. (2x)

El cura me aconsejó,
Por el ejemplo miraron. (2x)

A muerte me sentenciaron
Porque maté a Miguelito. (2x)

Madre mía, ¿pa' que tuvistes
Una hija tan desgraciada? (2x)

Y de la prisión sali,
Con grillos encadenada. (2x)

En el campo fui a morir,
Como los perros ahorcada. (2x)

Adiós, mis dos hermanitos,
Échenme la bendición. (2x)

Ruéguenle a Dios infinito,
Que mi alma tenga perdón. (2x)

In the year of the big snow,
I fell in love with
a big-breasted woman;
I lay down on one breast,
And covered myself with the other;
I slept so well
I even wet the bed.

Find it, find it ...

20. The Late Pablita

On the river of Sapelló
Began my fate. (2x)

The Evil One insisted
That I do such great damage. (2x)

They took me to Las Vegas,
The sheriff says. (2x)

The priest counseled me,
My example they would see. (2x)

They sentenced me to death
Because I killed Miguelito. (2x)

Mother of mine, why did you have
Such an unfortunate daughter? (2x)

And from prison I came out,
Chained with shackles. (2x)

In the countryside I went to die,
Hanged like a dog. (2x)

Goodbye, my two little brothers;
Give me your blessing. (2x)

Beseech of infinite God,
That my soul be pardoned. (2x)

Santo Niñito de Atocha,
Refugio de pecadores. (2x)

Por tu amada Madrecita,
Sácame de estos clamores.
(2x)

Madre mía de los Dolores,
Eres pura e infinita
A quien oye mis clamores
Como piadosa y bendita. (2x)

21. Himno del pueblo de las montañas de la Sangre de Cristo

Vinieron los españoles
De la España a esta tierra,
Donde hallaron
sus querencias,
Hermosas indias morenas,
Jeya, jeya, jeya, ja.

Aquellas indias hermosas
Virtuosas y llenas de gracia,
Escogieron para esposas
Donde nació linda raza,
Jeya, jeya, jeya, ja.

Raza buena y amorosa,
Color bronce de mestizo,
Mezcla del indio del pueblo
Donde salió un genizaro,
Jeya, jeya, jeya, ja.

Con sus cantos penetrantes
Y sus cuadros espirituales,
Alaban la Santa Tierra
Que para todos es la Madre,
Jeya, jeya, jeya, ja.

Ya se oía en los campos
Aquel canto aquella danza,
Retumbaba en la montaña
Que Sangre de Cristo llamaban,
Jeya, jeya, jeya, ja.

Holy Child of Atocha,
Refuge of sinners, (2x)

Through your beloved Mother,
Release me from these troubles.
(2x)

My Mother of Sorrows,
You are pure and infinite,
You who hear my troubles,
Merciful and blessed.

21. Anthem of the People of the Blood of Christ Mountains

The Spaniards came
From Spain to this land,
Where they found their
heart's desire,
Beautiful dark Indian women,
Heya, heya, heya, ha.

Those beautiful Indian women,
Virtuous and full of grace,
Were chosen as wives
And bore a new handsome race,
Heya, heya, heya, ha.

A good and loving race,
The bronze color of the mestizo,
Mixture of the Pueblo Indian
From where came the Janissary,
Heya, heya, heya, ha.

With their penetrating songs
And spiritual pictures,
They praise the Holy Earth,
A Mother to us all,
Heya, heya, heya, ha.

In the countryside was heard
That song, that dance,
Echoing in the mountains
They called the Blood of Christ,
Heya, heya, heya, ha.

Espanoles y cumanches
Todos en armonía,
Se juntaban a cantar
Y a bailar con alegría,
Jeya, jeya, jeya, ja.

Comiendo elotes tostados
Que la tierra producía,
Machucando carne seca
De cibolo que había,
Jeya, jeya, jeya, ja.

22. Elena y el francés

Fue Don Fernando el francés
Un soldado muy valiente,
Que combatió a los chinacos
De México independiente.

Una mirada de Elena,
Y de ella se enamoró,
Sabiendo que su marido
Por un crimen se ausentó.

Pues Don Fernando y Elena
Pasan una temporada,
Con asuntos del gobierno
A Francia se regresaba.

Cuando de Francia volvió
A ver a Elena se fue,
Se encontró con su marido,
Pregunta "¿Quién es usted?"

"Soy el marido de Elena
Y soy hombre muy valiente."
Sacándole una pistola,
Tres tiros le dio
en la frente.

Dejando a Fernando herido,
A su casa fue llegando,
El coraje que sentía
Muy dentro lo iba aguantando.

Spaniards and Comanches
All in harmony,
Would come together to sing
And dance with gladness,
Heya, heya, heya, ha.

Eating roasted corn
That the earth produced,
Pounding dried meat
From the buffalo,
Heya, heya, heya, ha.

22. The Ballad of Elena and the Frenchman

Don Ferdinand the Frenchman
Was a very brave soldier,
Who battled the chinacos
Of independent Mexico.

One look from Elena and
He fell in love with her,
Knowing that her husband
Was absent because of a crime.

Well, Don Ferdinand and Elena
They spend some time.
With government business
To France he was returning.

When he came back from France,
He went to see Elena;
He found her husband
And says, "Who are you?"

"I am Elena's husband
And I am a very brave man."
Taking out his pistol
He shot him three times
in the forehead.

Leaving Ferdinand injured,
He was arriving at his house;
The anger he was feeling,
He was bearing it deep inside.

"Abre la puerta, Elena,
No me tengas desconfianza,
Soy Don Fernando el francés,
Y ahora llegué de Francia."

Elena le abrió la puerta,
Y se acuestan a dormir,
Elle le dice "¿Qué tienes
Que no te acerques a mí?"

"Tienes amores en Francia,
Tienes a otra más que a mí
Tienes miedo a mi marido
Que está muy lejos de aquí."

"No tengo amores en Francia,
Ni quiero a otra más que a ti,
Elena, soy tu marido,
Y aquí estoy junto a ti."

"Perdóname, esposo mío,
Perdona mi desventura,
No lo hagas tanto por mí,
Hazlo por mis dos criaturas."

Al abrir la media puerta,
Se les apagó el candil,
El la agarró de la mano
Y la sacó pa'l jardín.

Ahincadita de rodillas,
Otra vez perdón pidió,
Con rifle del dieciséis
Allí unos tiros le dio.

Repiquen, tristes campanas,
Porque ya Elena murió,
Por andar de traicionera
Su marido la mató.

23. Corrido de Daniel Fernández

Amigos, vengo a cantarles
El corrido de un paisano,
Se llamó Daniel Fernández,

"Open the door, Elena,
Do not mistrust me;
I am Ferdinand, the Frenchman,
And I just arrived from France."

Elena opened the door for him,
And they lay down to sleep.
She asks him, "What's the matter,
Why don't you get close to me?"

You have loves in France,
You have another dearer than me,
You are afraid of my husband,
Who is far away from here."

"I have no loves in France,
I love no one but you;
Elena, I am your husband,
And here I am next to you."

"Forgive me, my husband,
Forgive my bad judgement.
Do not do it for me,
Do it for my two babies."

When the door half opened,
The candle blew out;
He grabbed her by the hand
And took her out to the garden.

Humbled, on her knees,
Again she asked forgiveness;
With a rifle of sixteen gauge
There several shots he gave her.

Ring, sad bells,
For Elena has died;
For being a traitress
Her husband killed her.

23. Ballad of Daniel Fernández

Friends, I come to sing you
The ballad of a countryman;
His name was Daniel Fernández,

Hijo nuevo mexicano.
Este soldado valiente,
Valiente de nuestro estado,
Por el amor a su patria
La vida ha sacrificado.

Su vida fue terminada,
Murió en batalla mortal,
Ahora se encuentra con Dios
En su reino celestial.

En el pueblo de Los Lunas
Fue el lugar donde nació,
Y en el sur de Viet Nam
Fue el lugar donde murió.

Era grande de estatura
Y grande de corazón,
Y a nuestra patria querida
Le sirvió con devoción.

Nuevo México querido,
No des tu brazo a torcer,
Tienes soldados valientes
Que cumplen con su deber.

[...y arriba mi Nuevo México...!]
[...Sí, señor...!]

Decía este gran soldado
Cuando se vio malherido,
"Virgencita milagrosa
No más un favor te pido.

Dame un momento de vida
Para rezarte un rosario,
Después, Madrecita mía,
Contento me voy contigo."

Ya con esta me despido,
Paseándome en estos valles,
Aquí me acaba el corrido
Del gran soldado Fernández.

A New Mexican son.
He was a valiant soldier,
Valiant from our state;
For the love of his country
He has sacrificed his life.

His life was ended,
He died on mortal battlefield;
Now he is with God
In his celestial kingdom.

The town of Los Lunas
Was the place where he was born;
And in the south of Viet Nam
Was the place where he died.

He was tall in height
And great of heart;
And our beloved country
He served with great devotion.

Beloved New Mexico,
Don't give your arm to be twisted,
You have brave soldiers
That fulfill their duty.

[...and up with my New
Mexico...!] [...Yes, sir!...]

This great soldier said
When he was mortally wounded,
"Miraculous Virgin,
Only one favor would I ask:

Give me a moment of life
To pray you a rosary;
Afterwards, little Mother of mine,
I will go with you contented."

With this I take my leave,
Traveling around these valleys;
Here the ballad is finished
Of the great soldier Fernández.

24. La Julia

Su mamá le dice a Julia, (2x)
"¿Qué te dijo ese señor?"
Ay, ay, ay, ay, ay.
"¡Mama, no me dijo nada, (2x)
No más me trató de amores!"
Ay, ay, ay, ay, ay.

La vecina de aquí en frente, (2x)
Se llamaba María Clara,
Ay, ay, ay, ay, ay.
Y si no se hubiera muerto, (2x)
Todavía se llamara,
Ay, ay, ay, ay, ay.

La vecina de aquí en frente, (2x)
Me mató mi gallo blanco,
Ay, ay, ay, ay, ay.
Porque ya estaba escarbando, (2x)
Las semillas del cilantro,
Ay, ay, ay, ay, ay.

La vecina de aquí en frente, (2x)
Me mató mi tecolote,
Ay, ay, ay, ay, ay.
Porque ya estaba escarbando, (2x)
Las semillas del epazote,
Ay, ay, ay, ay, ay.

La vecina de aquí en frente, (2x)
Tenía un gato barato,
Ay, ay, ay, ay, ay.
Y le dice a su marido, (2x)
"¡Mira, viejo, tu retrato!"
Ay, ay, ay, ay, ay.

Una vieja y un viejito, (2x)
Se cayeron en un pozo,
Ay, ay, ay, ay, ay.
Y le dice la viejita, (2x)
"¡Esto sí que está sabroso!"
Ay, ay, ay, ay, ay.

24. La Julia

Julia's mother tells her, (2x)
"What did that man tell you?"
Ay, ay, ay, ay, ay.
"Mother he told me nothing, (2x)
He only treated me like a lover!"
Ay, ay, ay, ay, ay.

The neighbor from here in front (2x)
Was named María Clara,
Ay, ay, ay, ay, ay.
And if she hadn't died, (2x)
That would still be her name,
Ay, ay, ay, ay, ay.

The neighbor from here in front (2x)
Killed my white rooster,
Ay, ay, ay, ay, ay.
Because he was scratching up (2x)
The coriander seeds,
Ay, ay, ay, ay, ay.

The neighbor from here in front (2x)
Killed my owl,
Ay, ay, ay, ay, ay.
Because he was scratching up (2x)
The wormseed seeds,
Ay, ay, ay, ay, ay.

The neighbor from here in front (2x)
Had a cheap cat,
Ay, ay, ay, ay, ay.
And she tells her husband, (2x)
"Look, he's a picture of you!"
Ay, ay, ay, ay, ay.

An old woman and an old man (2x)
Fell in a well,
Ay, ay, ay, ay, ay.
And the old woman tells him, (2x)
"This is really delicious,"
Ay, ay, ay, ay, ay.

25. Mi carrito paseado

Tengo un carro muy paseado
Que el que no lo ha
experimentado,
No lo puede hacer rodar.
No más tomo yo el asiento
Y se levanta como el viento,
Casi lo hago hasta volar.

Tiene los *fenders* ladeados
Y los *tires* bien gastados,
Tiene techo de cartón.
Tiene roto el *radiator*,
Descompuesto el *generator*,
Se quebró la transmisión.

No tiene ni batería,
Se la quité el otro día,
Porque estaba hasta el revés.
Y aunque el *starter* se atranque,
Le echo agua y le doy cranque
Y aquí voy volando en tres.

El otro día allá en la mesa,
Se me puso en la cabeza
De salir a andar por allí.
Le eché agua a mi cucaracha,
Prendí un fósforo a
mi bacha
Y salí volando en *high*.

Llegué derecho al Atarque,
Le bajé todo el esparque,
Y al llegar se me murió.
Le buscaba yo a aquel carro,
No le hallaba más que sarro
Entre las bandas de *low*.

Y a un hombre que allí pasaba,
Lo llamé pa' donde estaba
Y le di mi parecer.
Yo le doy este espantajo
Pa' que lo tire al carajo
Donde no lo vuelva a ver.

25. My Jalopy

I have a car that won't quit,
Whoever has never
driven it
Will never get it rolling.
I just get in the seat
And it takes off like the wind
And I almost make it fly.

The fenders are crooked,
The tires are worn out,
The roof is of cardboard.
The radiator is leaking,
The generator is shot,
The transmission is broken.

It doesn't even have a battery.
I took it out the other day
Because it was in backwards.
Though the starter is stuck,
I put in water and crank it,
And go flying off in third.

The other day on the mesa,
I got it in my head
To go for a drive.
I put water in my cockroach,
Lit a match under
my cigarette butt
And went off flying in high.

I went straight to Atarque,
Lowered all the spark,
And it died when we arrived.
I looked for that car and
Found it was all crudded up
Between low and drive.

Then a man passed by,
I called him over
And told him what I thought.
I'll give you this wreck
So you can get rid of it
Where I'll never see it again.

26. ¡Viva Chihuahua!

Por mi tierra bendita que es
Chihuahua,
Esa tierra tan llena de alegría,
Allí va la vida mía,
allí va mi corazón.
Corazón que nació pa' ser rebelde
Y que sabe perder cuando se
pierde,
Y que grita coqueto cuando gana,
"¡Que viva mi Chihuahua,
(viva) es toda mi ilusión!"

¡Viva Chihuahua, (viva)! (2x)
Tierra que sabe a cariño,
Tierra que huele a sotol;
¡Viva Chihuahua, (viva)! (2x)
Tierra bendita bañada de luna
y de sol.

Nada importa si vengo de
Delicias,
Nada importa si vengo de
Camargo,
Si soy de Casas Grandes,
de Juárez o Parral.

Lo que importa es que todo sea
Chihuahua,
Y mi sangre sea sangre
tarahumara,
Y llevar las costumbres de mi raza,
Ay, vida sea del alma,
como algo sin igual.

¡Viva Chihuahua, (viva)! (2x)

Qué bonito es sentirse
Chihuahuense
Y adentrar por los aires un balazo,

26. Hurrah for Chihuahua!

For my blessed land that is
Chihuahua,
That land so full of joy,
My life goes there,
my heart goes there.
A heart that was born to be a rebel,
And that knows how to lose when it
loses,
And when it wins like a flirt it cries,
"Long live my Chihuahua,
(hurrah) it's my illusion!"

Long live Chihuahua, (hurrah)! (2x)
Land with a taste for loving,
Land perfumed with the yucca,
Long live Chihuahua, (hurrah)! (2x)
Holy land bathed by the moon and
the sun.

It matters nothing if I come from
Delicias,
It matters nothing if I come from
Camargo,
If I'm from Casa Grandes,
Juárez, or Parral.

What matters is that it's all
Chihuahua
And that my blood is
Tarahumara,
To carry the customs of my race,
Oh, love, or of my soul like something
without equal.

Long live Chihuahua, (hurrah)! (2x)

It's beautiful to feel you are from
Chihuahua
And pierce the air with a gunshot,

Que marque en el espacio,
la ruta del valor.
Enfrentarse el destino
cara a cara
Y adorar con pasión todo
Chihuahua
Y cantar al compás de
mi guitarra
Canciones de mi tierra,
con todo el corazón.

¡Viva Chihuahua, (viva)! (2x)

May it mark through space the
route of valor.
To confront your destiny
face to face
And love with passion all that is
Chihuahua
And to sing to the rhythm of
my guitar
Songs of my land,
with all my heart.

Long live Chihuahua, (hurrah)! (2x)

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FURTHER LISTENING

- The following recording companies and distributors provide recordings by New Mexican performers:
- Aspectos Culturales, 1219 Luisa, #8, Santa Fe, N.M., 87501 (Recordings by Roberto Mondragón).
- Cantemos Records, Box 246, Taos, N.M.
- Discos Catalina, Box 747, El Rito, N.M. 87530 (Recordings by Cipriano Vigil and his group, Los Folkloristas de Nuevo Mexico).
- Hurricane Records, P.O. Box 3547, Albuquerque, N.M. 87190-3547 (Recordings by Al Hurricane, members of his group, and many others).
- MORE Records, 1205 Lester, N.E., Albuquerque, N.M. 87112. (Recordings by Los Reyes de Albuquerque and individual members of the group).

- Taos Recordings and Publications. P.O. Box 246, San Cristóbal, N.M. 87564.
- Ubik Sound, P.O. Box 4771, Albuquerque, N. M. 87196. (Recordings by violinista Cleofes Ortiz and many others).

- Related recordings from the Smithsonian/Folkways catalogue
- Facundo Gonzales, New Mexico Violinista*. Recorded by Kenneth M. Bilby. (Cassette: 4062).
- Spanish & Mexican Folk Music of New Mexico*. Collected by John D. Robb (Cassette: 04426).
- Spanish Folk Songs of New Mexico*. Sung by Peter Hurd (Cassette: 02204).

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Cover photograph inset of Matachines dancers: Annie Sahlin, Santa Fe

Cover photograph inset of violinist Ricardo Castro of

Galisteo: Courtesy of the Museum of New Mexico, Santa Fe

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SMITHSONIAN FOLKWAYS RECORDINGS

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