1. **Inocente Calindo** (Juan Reynoso) (march) (4:31) instrumental
2. **El tecolotito** (gusto) (4:48) vocal duet - twin fiddles by Juan & Paul Anastasio
3. **Son mudo** (son) (4:27) instrumental
4. **Ajuchitlán** (Bardomiano Flores) (gusto) (5:40) vocal duet
5. **¿Por qué has venido?** (Luis Martínez Sarrano) (gusto) (7:45) solo vocal by Juan
6. **Viva Tlapehuala** (Isaías Salmerón) (polka) (2:28) instrumental
7. **El desdichado** (gusto) (4:30) vocal trio by Neyo, Cástulo, & Juan
8. **El gavilán** (son) (5:00) vocal duet by Neyo & Juan
9. **Amatepec** (Florencio Valentin) (gusto) (6:15) vocal duet by Cástulo & Juan
10. **Muñeca sin alma** (Isaías Salmerón) (pasodoble) (3:40) instrumental
11. **Tlapehuala lucido** (gusto) (7:05) vocal duet
12. **Negra mala** (danzon) (2:50) instrumental
13. **Coyuca de Catalán** (Eugenio Torres) (gusto) (5:00) vocal duet
14. **Viva Cutzamala** (Gregorio Gómez Granados) (pasodoble) (5:30) instrumental
15. **La tortolita** (Juan Bartolo Tavira) (son) (4:15) vocal duet

Juan Reynoso - violin & vocals
Neyo Reynoso - vocals & guitar
Cástulo Benítez de la Paz - vocals & guitar
Javier Reynoso - guitar (1997 only)

All songs are either composed or arranged by Juan Reynoso and © by Tradicion Music Co. and Dos Tradiciones AC / Adm. by Bug Music Co. (BMI)
Juan Reynoso was born under the blazing sun in Santa Domingo, Guerrero, in the heart of southwestern Mexico's Tierra Caliente on June 24th, 1912. The Mexican Revolution was still raging throughout the country and Juan never had the opportunity to go to school, but from the time he was a tiny child he was enchanted by the sound of the violin. One day an orphan boy who lived with the Reynosos stole a small violin from a nearby market, and he and Juan used to fight over who would get to play it. Juan eventually won out and soon began to learn the region's repertoire.

As he grew to adulthood, Juan's musicianship and fame grew as well, and before long his group was highly sought after for weddings, christenings and parties. However, he loved to work in the fields as well, and for many years supported his large family by sowing and harvesting sorghum, sesame and corn. He now regrets not taking his music more seriously when he was younger. Juan did take a small group to Mexico City in the late 1940s, securing steady work on radio station XEX, but in a recent interview he said that he liked nothing about city life, and, after little more than a year in the city, he returned home to Tierra Caliente.

By the early 1990s some of Juan's recordings had begun to be distributed in the United States. His international fame, however, began to grow by leaps and bounds in 1996, when he and two of his sons were invited to play and teach at The Festival of American Fiddle Tunes in Port Townsend, Washington. Here his remarkable repertoire and passionate, heartfelt playing were introduced to a new and appreciative audience. With his star rapidly rising, Juan in 1997 received Mexico's highest arts award, the National Prize in Science and Arts. In addition, the folks at the Festival of American Fiddle Tunes were sufficiently impressed by his virtuosity that he and his group were invited to return each year.

- Paul Anastasio, August, 2003
1. INOCENTE GALINDO (Juan Reynoso) (march) (instrumental) Juan – fiddle, Javier Reynoso – guitar. Recorded in 1997. Inocente Galindo, a military leader in Tierra Caliente, was the uncle of Pedro Antunes, a violinist who used to play with don Juan years ago. Reynoso considered him a good friend and composed this piece in his honor. Don Juan had the opportunity to play this composition for his mentor, the great musician and composer Isaias Salmerón, and one of his proudest moments came when don Isaias nodded his approval at the tune's conclusion.

2. EL TECOLOTITO (gusto) (vocal trio) Juan – fiddle & vocals, Cástulo Benítez de la Paz – guitar & vocals, Paul Anastasio – fiddle, Neyo Reynoso – guitar & lead vocal. Recorded in 1999. Here don Juan and I, Paul Anastasio, play twin Calentano violins on a gusto about a little owl searching for a "chick." Juan's son Neyo sings beautifully on this piece that don Juan taught to one of his classes at the Festival of American Fiddle Tunes.

El Tecolotito
Si yo fuera tecolote
no me ocuparía en volar
estuviera en mi nido
cabándome de crear.

The Owlet
If I were an owl,
I wouldn't be flying about.
I'd be in my little nest
until I was all grown up.

Yo soy el tecolotito
que vengo de Potosí.
Nomás me vengo a llevar
a una pollita de aquí.
Curucucu cu cu,
Curucucu cu cu.
Nomás me vengo a llevar
a una pollita de aquí.
Curucucu cu cu,
Curucucu cu cu.
I am the little owl,
and I come from Potosí.
I've only come to carry away
a little chick from here.

Yo soy el tecolotito
que vuela en la nopalera
buscando a una huilotita,
anu huilota cualquiera.
Yo soy el tecolotito
que vengo de Michoacán,
en busca de una pollita
que me quiera acompañar.
Curucucu cu cu,
Curucucu cu cu.
I am the little owl
that flies by the cactus garden,
looking for a little dove,
but any old dove will do.

Yo soy el tecolotito
que vengo de Michoacán,
en busca de una pollita
que me quiera acompañar.
Dame una pollita
que me quiera acompañar,
que me quiera acompañar.
Curucucu cu cu,
Curucucu cu cu.
Give me a little chick
who wants to accompany me,
who wants to accompany me.
3. SON MUDO (son) (instrumental) Juan - fiddle, Neyo Reynoso - guitar. Recorded in 2001. Words were never written for many of the old sones. Because they were *sones mudos*, or mute sones, they never acquired titles. The only way that a violinist’s accompanying musicians could be certain as to which son was to be played was for the violinist to quietly play the first few bars of the piece. While this worked out well for the musicians, it has at times made life difficult for ethnomusicologists. Fortunately, some of the sones have been given titles in recent years, either the names of birds or the names of people who had a special fondness for a particular son.

4. AJUTCITLÁN (Bardomiano Flores) (gusto) (vocal trio) Juan - fiddle & vocals, Cástulo - guitar & vocals, Neyo - guitar & lead vocals. Recorded in 1999. Ajutchitlán is the Nahuatl word for Place of the Flowers, and this moody, minor *gusto* sings the praises of the small town in the state of Guerrero. Feliciano (Chano) Calderón still plays his violin there today, and in nearby La Laja lives another excellent violinist, Natividad Leandro, known as El Palillo (The Toothpick). These colorful characters can always point one in the direction of the finest mezcal, the kind that’s described as being so potent that, when thrown in the air, it evaporates before it hits the ground.

**Son Mudo**

In a beautiful shady place not far away where everyone crosses the river.

Lo recuerdo con afán por sus arboles frutales pintoresco Ajutchitlán tiene grandes platanales.

**Ajutchitlán**

En un lugar no lejano, hay un hermoso sombrío donde todo el ser humano pasa las aguas del río. I fondly remember it because of its fruit trees: picturesque Ajutchitlán has large banana groves.

Es un pétalo de rosa que despides sus olores, es de sonrisa graciosa, la tierra de mis amores.

Ajutchitlán memorable, ilusión embriagadora paisajito inolvidable, tienes el brillo de aurora.

**Ajutchitlán**

Memorable Ajutchitlán, intoxicating illusion, unforgettable landscape, you have the radiance of the aurora.

You are a rose petal that perfumes the air, you are a land of gracious smiles, the land of my heart.

Tienes hombres ilustrados, adorada tierra mía, tus hijos engalanados formarán un nuevo día.

My adored land, you have illustrious men. Your distinguished children will create a bright future.

Es un pétalo de rosa que despides sus olores es de sonrisa graciosa, la tierra de mis amores.

You are a rose petal that perfumes the air, you are a land of gracious smiles, the land of my heart.

En un lu gar no lejano, hay un hermoso sombrío donde todo el ser humano pasa las aguas del río. I fondly remember it because of its fruit trees: picturesque Ajutchitlán has large banana groves.

Es un pétalo de rosa que despides sus olores, es de sonrisa graciosa, la tierra de mis amores.

**Ajutchitlán**

You are a rose petal that perfumes the air, you are a land of gracious smiles, the land of my heart.

Tienes hombres ilustrados, adorada tierra mía, tus hijos engalanados formarán un nuevo día.

My adored land, you have illustrious men. Your distinguished children will create a bright future.

Es un pétalo de rosa que despides sus olores es de sonrisa graciosa, la tierra de mis amores.

You are a rose petal that perfumes the air, you are a land of gracious smiles, the land of my heart.
5. ¿POR QUÉ HAS VENIDO? (Luis Martínez Sarrano) (gusto) (solo vocal) Juan - fiddle & solo vocals, Cástulo – guitar. Recorded in 1999. A powerful, minor mood piece. Juan slithers and slides around his violin, wringing every last bit of juice from the melody. He sings with the passion of one who has lived life to the fullest, and has “29 or 31 ... I don’t remember” children to prove it. Not originally a gusto, but a very popular Yucatecan-style song written by Luis Martínez Serrano, (author of ¿Donde está corazón?), about 1928.

José Martínez Sarrano

Si supieras lo mucho que yo he sufrido si pudieras saber lo que he llorado, nunca mas volverías de nuevo al nido que una vez ya dejaste abandonado.

(X2)

He llorado en silencio cuál llora un niño, el día en que dejaste tu hogar querido. Todo se ha muerto junto con mi cariño, mis dulces sueños de oro desvanecidos.

(X2)

He sufrido tu ausencia intensamente que jamás te creí tan ruin y falsa. Solitario he sufrido amargamente, evocando los besos que tu me das.

(X2)

Besos que en un tiempo daban placer y dicha, besos que conseguían borrar resabios,

(X2)

tómanse veneno por mi desdicha y por besarlos loco mordí mis labios.

Vuelve arrepentida de nuevo al nido, pero tanto he luchado por olvidarte que tras mucho pedirlor logré el olvido, de mi mente por siempre pude alejarte.

(X2)

No te acuerdes jamás de aquellas horas ni recuerdes que un día te he querido. Me da pena mirarte, dí por qué lloras, vete ya por piedad, ¿por qué has venido?

(X2)

6. VIVA TLAPEHUALA (Isaías Salmerón) (polka) (instrumental) Juan – fiddle, Neyo – guitar, Javier – guitar. Recorded in 1997. This polka became don Juan’s rubrica or theme song when he was on the radio in Mexico City and he still often starts and ends his performances with an abbreviated version. Here Juan plays the piece in its entirety, including all four sections.

7. EL DESDICHADO (gusto) (vocal trio) Juan – fiddle & vocals, Cástulo – guitar & vocals, Neyo – guitar & lead vocals. Recorded in 1999. Calentana music seems to have a disproportionate number of achingly beautiful melodies, and this is without a doubt one of them. Here we can enjoy the honed voice of Neyo Reynoso singing the melody. Cástulo Benitez de la Paz, Juan’s long time friend and accompanist, sings harmony, with Juan filling in the third vocal part as needed. Neyo for many years has led a more modern musical group playing the popular banda style but he has never forgotten the old songs.
**El Desdichado**

Dices que soy desdichado 
eso no lo sabía yo, 
has de venir a mi lado 
aunque me digas que no. 

¿Por qué no me das tu amor, 
para que tanta grandezza? 
al cabo al mejor licor 
se le va la fortaleza. 

(2X)

**Poor Wretch**

You say that I'm no good, 
I wasn't aware of that. 
You're going to come with me, 
even though you tell me no. 

Why don't you give me your love, 
why are you so high and mighty? 
After all, even the best liquor 
loses its strength. 

(2X)

No te muestres orgullosa 
porque te ofrezco mi amor. 
Y si te veo cariñosa 
yo te amaré con fervor. 

¿Por qué no me das tu amor, 
para que tanta grandezza? 
al cabo al mejor licor 
se le va la fortaleza. 

(2X)

**El Gavilán**

Un gavilán se levanta un pichón que está dormido, 
un gavilán se levanta un pichón que está dormido. 
Todo el palomar se espanta y queda despavorido. 
Todo el palomar se espanta y queda despavorido. 
Si na na na na na, si na na na na na...... 
Cuando este jilguero canta, 
no hay calandria que haga nido. 

Tengo una mata de té que todos los días la riego 
tengo una mata de té que todos los días la riego. 
Se me hace que con usted derecho me voy al cielo. 
Se me hace que con usted derecho me voy al cielo. 
Si na na na na na, si na na na na na...... 
Quien sabe si llegare, nomás este riesgo llevo. 

**The Hawk**

A hawk swoops down and carries off a sleeping dove, 
A hawk swoops down and carries off a sleeping dove. 
The whole dove's nest is scared and remains terrified. 
The whole dove's nest is scared and remains terrified. 
Si na na na na na, si na na na na na...... 
When this goldfinch sings his song 
all larks stop their nest building. 

I have a tea plant that I water every day. 
I have a tea plant that I water every day. 
I think that with you I'll go directly to heaven. 
I think that with you I'll go directly to heaven. 
Si na na na na na, si na na na na na...... 
Who knows if I'll get there, that's the risk I take. 

8. **EL GAVILÁN** (son) (vocal duet) Juan – fiddle & vocals, Cáustulo guitar, Neyo – guitar & lead vocals. Recorded in 1999. Although many of the *sones* of Tierra Caliente are purely instrumentals, this son has words. Juan's son Neyo sings the lead part, with Juan singing harmony. Between the verses Juan plays what are called *adornos*, or adornments - short, pre-arranged musical decorations. Juan's accompanists are never sure which of the hundreds of *adornos* from his repertoire he might play at any given time, and they must listen carefully and sometimes scramble to hit the correct chords that fit a given *adorno*. 

9. **AMATEPEC** (Florencio Valentin) (gusto) (vocal duet) Juan – fiddle & vocals, Cáustulo – guitar & lead vocals. Recorded in 1999. Another powerful and hauntingly beautiful melody. On this selection Cáustulo Benitez de la Paz sings the melody while Juan sings a low harmony. Between verses Juan's choice of *adornos*, the musical shapes that fill the spaces between verses, is especially apt. Starting low and slow, he moves plaintively to the higher range, telling a real musical story through his choice of these floating ornaments.
10. **MUÑECA SIN ALMA** (Isaías Salmerón) *(pasodoble)* (instrumental) Juan – fiddle, Neyo – guitar, Javier – guitar. Recorded in 1997. This title translates to “Doll Without A Soul”. The subject of the song may not have a soul, but this pasodoble has plenty, especially when played by *don* Juan and his sons. This fine composition begins with a distinctive Spanish-sounding fanfare, and then moves through the capricious moods of various minor and major sections. Note an ear catching hint of Tierra Caliente style boogie-woogie partwa y through the piece. In live performance this phrase never fails to turn all the heads in the direction of the maestro.

11. **TLAPEHUALA LUCIDO** *(gusto)* (vocal trio) Juan – fiddle & vocals, Cástulo – guitar & lead vocals, Neyo – guitar & vocals. Recorded in 1999. Tlapehuala, Guerrero, is a small town on the shore of the Rio Balsas. Although small in size, it looms large in the history of Calentana music. One of the region’s finest composers and violinists, Isaías Salmerón, lived there. When he was young, Juan Reynoso “cut his teeth” backing Isaías on the *guitarra panzona* or “belly guitar,” a small fretless instrument with gut strings. Today Isaías’ nephew, Zacharias Salmerón, who also lives in Tlapehuala, continues to play the violin in the style he learned from his illustrious uncle.

12. **NEGRA MALA** *(danzón)* (instrumental) Juan – fiddle, Javier – guitar. Recorded in 2000. Don Juan doesn’t know who composed this stately, mysterious *danzón*, but he recalls learning it over fifty years ago from Isaías Salmerón. The prowling, panther-like minor-key opening sections, give way like clouds after a rainfall to reveal a sunny, singing melody in a contrasting major key.

13. **COYUCA DE CATALÁN** (Eugenio Torres) *(gusto)* (vocal duet) Juan – fiddle & vocals, Cástulo – guitar & lead vocals. Recorded in 1999. This *gusto* celebrates the beauties of Coyuca de Catalán, an old town on the banks of Rio Balsas in Guerrero. The *gusto*, along with the *son*, are the two 6/8 musical genres most often associated with Tierra Caliente, and they serve as musical accompaniment for showcase dancing. In fact, the men of the Hot Lands even teach their horses to dance to this music, a feat that must be seen to be believed.

14. **VIVA CUTZAMALA** (Gregorio Gómez Granados) *(pasodoble)* (instrumental) Juan – fiddle, Cástulo – guitar, Neyo – guitar. Recorded in 1999. There are many pieces written in tribute to Tierra Caliente’s towns, and this one, with its three-against-two rhythm and guitar countermelodies, is one of the best. As arranged by Juan and myself for a string quintet consisting of three violins, cello and bass, it was featured at Lindajoy Fenley’s sixth Encuentro de Dos Tradiciones (Encounter of Two Traditions) festival with Juan himself playing first violin. Although *don* Juan does not read or write music, his repertoire and knowledge of harmony are encyclopedic, and to date I have transcribed 500 pieces from his repertoire and 200 of his arrangements for three violins in harmony.

15. **LA TORTOLITA** (Juan Bartolo Tavira) *(son)* (vocal duet) Juan – fiddle & vocals, Cástulo – guitar & lead vocals, Neyo – guitar. Recorded in 1999. Juan Bartolo Tavira is without a doubt the “grand old man” of Calentana music. It is safe to say that the music of Tierra Caliente as it is played today would not exist but for this man’s genius. As harpist, bandleader and composer, he set the style for the music of the Hot Lands, and his influence is still keenly felt today, over a century and a half since his birth. Tortolita is the name of a small field bird, and this aptly named piece swoops and glides like a bird in flight.
La Tortolita
(Juan Bartolo Tavira)

¿Tortolita de donde vienes?
Tortolita de donde vienes?
Despavorida y mortal
Tortolita de donde vienes?

Señora del campo vengo,
Señora del campo vengo,
de huida del gavilán,
de huida del gavilán,

Chole cholita la vida mía,
vamos a misa a la Cofradía.
yo quisiera que juntaras
tu boquita con la mía,
para que así me besaras
boquita de Alejandría.

Tan Tan, que tocan la puerta
Tan Tan, que la voy a abrir
Tan Tan, aquí estoy alerta
Tan Tan, déjame dormir.

Tortolita por qué lloras,
Tortolita por qué lloras,
dime quién se te murió,
dime quién se te murió,
Tortolita por qué lloras?

Si se murió tu marido,
si se murió tu marido,
no llores, que aquí estoy yo,
no llores que aquí estoy yo.

The Turtledove

Turtledove, where are you from?
Turtledove, where are you from?
Frightened and mortal
Turtledove, where are you from?

Señora I am from the country,
Señora I am from the country,
I have escaped from the hawk,
I have escaped from the hawk.

Listen my dear pretty one:
we're going to Mass, to the Brotherhood,
I would like you to press
your lips to mine,
so that you would kiss me,
sweet mouth of Alexandria.

Tan Tan, someone's at the door
Tan Tan, I'll open the door.
Tan Tan, I'm here awake.
Tan Tan, Let me get some sleep.

Chole cholita la vida mía,
vamos a misa a la Cofradía.
yo quisiera que juntaras
tu boquita con la mía,
para que así me besaras
boquita de Alejandría.

Tan Tan, that's someone at the door.
Tan Tan, I'll open the door.
Tan Tan, I'm here awake.
Tan Tan, let me get some sleep.

Turtledove why are you crying?
Turtledove why are you crying?
Tell me who has died.
Tell me who has died.
Turtledove why are you crying?

If it's your husband who has died,
If it's your husband who has died,
Don't cry, I am here for you.
Don't cry, I am here for you.

The recordings were made at the Festival of American Fiddle Tunes which has been presented by Centrum in Port Townsend, Washington every year since 1977 with the purpose of creating opportunities for participants to be in community with the bearers of North American fiddle traditions. For details contact: CENTRUM – P.O. Box 1158, Port Townsend, WA 98368-0958 – www.centrum.org

Executive producer: Chris Strachwitz
Edited by Paul Anastasio, Erik Keilholtz, & Chris Strachwitz
Notes by Paul Anastasio
Transcriptions and translations by Zac Salem & Lindajoy Fenley
Cover photo by John A. Gallagher
Graphic design by Morgan Dodge

© & © 2003 by ARHOOOLIE PRODUCTIONS INC.

10341 San Pablo Ave, El Cerrito, CA 94520

ARHOOOLIE RECORDS

For our complete illustrated catalog of CDs, Cassettes, Videos, DVDs & more, send $3 to: Arhoolie Catalog, 10341 San Pablo Ave., El Cerrito, CA 94530

To order by phone, call toll free: 1.888.ARHOOLIE (1-888-274-6654)

www.arhoolie.com
1. **Inocente Galindo** *(march) (4:31)*
   instrumental

2. **El tecolotito** *(gusto) (4:48)*
   vocal duet - twin fiddles by Juan & Paul Anastasio

3. **Son mudo** *(son) (4:27)*
   instrumental

4. **Ajuchitlán** *(gusto) (5:40)*
   vocal duet

5. **¿Por qué has venido?** *(gusto) (7:45)*
   solo vocal by Juan

6. **Viva Tlapehuala** *(polka) (2:28)*
   instrumental

7. **El desdichado** *(gusto) (4:30)*
   vocal trio by Neyo, Cástulo, & Juan

8. **El gavilán** *(son) (5:00)*
   vocal duet by Neyo & Juan

9. **Amatepec** *(gusto) (6:15)*
   vocal duet by Cástulo & Juan

10. **Muñeca sin alma** *(pasodoble) (3:40)*
    instrumental

11. **Tlapehuala lucido** *(gusto) (7:05)*
    vocal duet

12. **Negra mala** *(danzon) (2:50)*
    instrumental

13. **Coyuca de Catalán** *(gusto) (5:00)*
    vocal duet

14. **Viva Cutzamala** *(pasodoble) (5:30)*
    instrumental

15. **La tortolita** *(son) (4:15)*
    vocal duet

Juan Reynoso – violin & vocals
Neyo Reynoso – vocals & guitar
Cástulo Benitez de la Paz – vocals & guitar
Javier Reynoso – guitar (1997 only)

Recorded at Centrum, Port Townsend, WA, by Paul Anastasio

© & ℗ 2003 by Arhoolie Productions, Inc
10341 San Palbo Ave, El Cerrito, CA 94530
www.arhoolie.com

File Under: Mexican-Regional