

¡Música del Corazón!



EL ACORDEÓN IN NEW MEXICO'S HISPANO MUSICAL TRADITIONS

12th Annual | John Donald Robb, Jr. Memorial Concert
Sunday 16 November 2025 | 2:00pm talk 3:00pm concert
Keller Hall | University of New Mexico

Presented by

John Donald Robb
Musical Trust

Sponsors

University of New Mexico's
College of Fine Arts
Music Department



Featuring

Felix Gato Peralta, Lara Manzanares,
& Justin Bransford
Carlos Medina & Trío CPR
Miguelito Romero, Raul Ojeda,
& Antonio Orduño
Giselle Cruz, Micky Cruz,
Antonio Burciaga, & Hugo Reyes
Ballet Folklórico Santa Fe w Alex Manzanares
A Tribute to Jim Bonnell

Artistic Director

lisa nevada

Guest Curators

Robert Lucero, Jr.
Enrique Lamadrid

Robb Award

Raven Chacón

Bienvenidos | Welcome

lisa nevada | Artistic Director

Bienvenidos la ¡Música del Corazón! El Acordeón in New Mexico's Hispano Musical Traditions. The 12th annual John Donald Robb, Jr. Memorial Concert is the fiesta you've been waiting for all year! Our esteemed co-curators, Enrique Lamadrid and Robert Lucero have brought together the finest, most accomplished accordion musicians and specialists around. We're honored to feature insightful conversations, and new talent alongside musical legends, showcasing the everlasting musical legacy of *Nuevoméxico* and beyond. Of course, it wouldn't be a party without dancing! I invite you to dance your hearts out or tap your toes to the tunes you love and the new music that will continue to warm your heart through the holiday season. *¡Disfruta el espectáculo!*

Declaraciones del curadores | Curator Statement

Robert Lucero, Jr. and Enrique Lamadrid | Guest Curators

The twelfth annual 2025 *¡Música del Corazón!* concert produced by the John Donald Robb Musical Trust will celebrate the rich cultural legacy of the accordion in the development of Hispano music of the American Southwest, with a particular focus on New Mexico. The performance showcases the instrument's journey from European roots to its prominent place in Nuevo Mexicano folk and popular music.

Through live performances, storytelling, and historical context, the show highlights how the accordion became the iconic instrument in regional genres such as *rancheras*, *norteñas*, *polkas*, and *valses*. These styles, embraced and adapted by New Mexico's Hispano communities, reflect a blend of Indigenous, Spanish, Mexican, and Anglo influences. The accordion's portability and versatility made it a staple at community gatherings, dances, and celebrations, cementing its role in intergenerational cultural expression.

Featured artists—ranging from tradition bearers to contemporary interpreters—demonstrate how the instrument continues to evolve while honoring its roots. The program also explores the influence of oral traditions, family lineages, and local innovations in sustaining this vibrant musical heritage.

¡Música del Corazón! EL ACORDEÓN IN NEW MEXICO'S HISPANO MUSICAL TRADITIONS offers audiences an immersive, heartfelt experience that underscores the accordion's enduring place in the musical soul of New Mexico.

Arte del cartel | Poster Art

Jim Vogel. Leader Of The Band, 2006. Oil on panel. Detail. Used with permission of the artist.

El programa | Program

In the Lobby | Robb & Refreshment

Learn about the extraordinary life and legacy of John Donald Robb (1892-1989)
Meet members of the UNM John Donald Robb Musical Trust Board of Directors
Enjoy a bischochito some hot chocolate and apple cider

Pre-Concert Talk | Dr. Carmella Scorgia Pacheco

A discussion with Dr. Enrique Lamadrid, Robert Lucero, Giselle Cruz, and Felix Peralta

Felix Gato Peralta | Lara Manzanares & Justin Bransford

Vaquero cumbia (original)
Nuevo México (original)
Vale más que nunca (original)
Frijolitos pintos (traditional, New Mexico)

Miguelito Romero | Raul Ojeda & Antonio Orduño

Mariachi loco — Tu tu
El corrido del inmigrante
Flor de las flores
América bajo ataque
Hey baby, ¿qué pasó?

Carlos Medina | Trío CPR is Carlos, Phil Fernández & Ryan Córdova

all songs by Carlos Medina, BMI
Tus dulces labios
Que Dios te guarde madrecita
Hermoso fue
Tomamos tequila
Pa'que no te olvides

Jim Bonnell Tribute | Robb Award Presentation

James E. Bonnell (July 22, 1939 — July 17, 2025) *beloved longtime Robb Trust board member*
Raven Chacón, *2025 Robb Award*
presented by Robert Lucero, Jr., *chair* John Donald Robb Musical Trust

Ballet Folklórico Santa Fe | Alex Manzanares

Polka campechana
Por mi y mi novia
Brinquitos calabaceados

Giselle Cruz | Micky Cruz, Antonio Burciaga & Hugo Reyes

Cumbia sampuesana
Cumbia cienaguera
La gallina
La cobra
Suavecito
Baila esta cumbia

El Acordeón y la Música de la Gente: Soundtracks of Migration, Refuge, and Joy

Carmella Scorcio Pacheco and Enrique Lamadrid

Brought by German, Czech, Polish, and Italian immigrants to the Americas in the 19th century, the accordion and its metal reed cousins, the concertina, bandoneon, and harmonica energized folk music and dance everywhere. All are air-powered aerophones, activated by bellows or breath. By the 1880s hundreds of thousands were sold by dozens of companies. Their portability took lively *polcas*, *vales*, *redovas*, *varsovianas*, and *chotices* to the frontiers of northern Mexico and the American Southwest. The northern coast of Colombia exploded with *vallenatos*, and the cities of Argentina were seduced by the *tango*.



If the piano is a percussive orchestra, with dozens of strings packed in a cabinet, the accordion is a band in a box. A few composers wrote a bit of chamber music and even concertos for them, but the accordions soon became closely identified with *la gente*, the common people, the working classes. However, except for pocket sized harmonicas, they were too expensive to be in every household like the guitar. So people flocked to where they were being played for celebrations and dances. Every accordion player tells the tale of when the energetic instrument first fell into their hands.

image: Carmella Scorcio Pacheco repairs the bellows of a wood-button accordion, originally owned by Ramón Bermúdez Jr. of Agua Fría, Santa Fe and now belongs to accordionist, Jordan Wax.

Able to play both melodies and chords with the right hand, and bass with the left, the accordion is powered by its bellows, the fan-like component that “squeezes” in and out, forcing air through its harmonic reeds. Animated performers sometimes resemble birds taking flight. The beloved “squeezebox” traveled great distances across oceans and borders. True, the first free reed instruments were played in ancient times in China, but they stayed put. Invented in Vienna by the early 1840s, the portable, durable accordion traveled with great waves of folks migrating from East to West. Floor mounted reed instruments

include the reed organ and the harmonium. Although invented in France the latter became popular across India to accompany chant and prayer. Ironically, it was banned after independence, but returned!

As it traversed northern Mexico, into the US Borderlands the accordion became the soul of *Conjunto norteño* styles. *Conjunto* means “coming together,” and along with the accordion the ensemble includes the *bajo sexto*, a twelve-string guitar, and an acoustic bass. The story of the accordion is one of travel, of migration, of transgressing cultural boundaries. To hear more of how Mexico embraced the accordion, listen to “[How Mexico Learned to Polka](#),” and “[Accordions: From Eastern Europe to Latin America, with love!](#)”

El Acordeón en Nuevo México

People say that the harmonica, also known as the *musiquita de boca*, was the first reed instrument to come into New Mexico in the pockets of shepherds, cowboys, and soldiers. Felix “Gato” Peralta, the acclaimed *Genízaro* bluesman plays it and recounts how his uncles bought them first, then saved up for accordions. He

says "playing the accordion is like having three harmonicas at your fingertips." Gato's bio can be found with the performer's bios in the section below.

Hundreds of families enjoyed their accordions at home with their relatives and neighbors, far from stage lights and fiestas. Eva Pacheco Ortega (1926-2020) was one. At a very young age, Eva acquired an accordion from a dear cousin. In the evenings she'd carry the push button accordion into the quiet Mora Post Office, sit next to the *fogón* stove, and practice. One of her only public performance was at the 1935 Mora Centennial Celebration where she played "My Country Tis of Thee." Her daughter Cristina has written a children's book about mom and her accordion.



image: A young Eva Pacheco stands at far right behind clothes draped over roping.

The beloved accordionist Antonia Apodaca (1923-2020) from Rociada, New Mexico was well known, far and wide. She got her first instrument as a girl, and later traveled to the ranching and railroad towns of Wyoming with her husband Max to play polkas and Country Western tunes at bars and dances for Mexican, Czech, Polish, and German Americans. They returned home and she continued delighting audiences for another half century. In this video, [Ranchito de las Flores](#), she is accompanied by the late Jeannie McCleary from the "Bayou Seco" group that recorded and promoted her music.

Jenny Vincent (1914-2016), was a classically trained musician who came to Taos and became a folk singer and master accordionist who played with Pete Seeger and Burl Ives. She collected *nuevomexicano* folk music, and

taught songs in Spanish when the language was still prohibited in the classroom. Here, she is singing *El día de tu Santo* to the tune of the accordion. As an activist, she played her accordion on picket lines during the famous miners' strike portrayed in the film, *Salt of the Earth*.

One of the first multi-generational families of the accordion in New Mexico are the Bacas of Albuquerque. They followed their musical star to San Antonio, Texas where the prolific "Texmaniacs" rose to fame with their collaborations with the legendary Flaco Jiménez, the "Texas Tornados," and others. Max Baca Sr. began playing in the 1950s on an accordion his father acquired and played. His son Max Jr. learned the accordion but mastered the *bajo sexto*. Born in Albuquerque, his nephew Josh is a prodigious accordionist. Like any *conjunto* musicians, the Bacas are now based in the San Antonio area. [Listen to Josh Baca and the Texmaniacs](#).

Another prominent international musical family are the Romeros (Miguelito is performing in the concert, so his bio is below). He was a child prodigy, whose father took him by age nine to sing on weekends for local bars and dances, standing on chairs and pool tables. Soon he was contributing substantially to his family's income and by age thirteen had his own accordion. He is now the most prodigious composer of *corrido* ballads in New Mexico. The stories of tragedy, triumphs, love, and politics fly to the four directions on the bellows and wings of the accordion. People go to Miguelito with requests to compose memorial corridos for lost relatives and friends. In a kind of deep and touching "corrido therapy," he meets several times with them, first to hear the details of their stories, then to get approval for the draft lyrics. Then he puts them to music and gives his clients CD recordings for their families. [La cultura cura — Culture is healing](#).

[Dance also heals](#). In communities that celebrate ritual dance like the *Danza de los Matachines* in Bernalillo, the accordion works its magic through social dance. At the end of the day, after rituals and processions are done, folks flock to evening dances where polkas like "*La polca de San Lorenzo*" also honor the patron saint. Its author Nato Chávez earned the title of "*Monarca del Acordeón*." Titles of royalty also included "*El Rey y la Reina*" of the polka, Eduardo and Petrita Paiz Romero. Eduardo played accordion and their son Mike continued the family tradition for many years with his group, "*Mike y su Conjunto*."

There are literally hundreds of similar stories and players from other communities across New Mexico. The honor roll includes performers, collectors, and scholars like [John Donald Robb Sr.](#) himself, Arthur Campa, [Rubén Cobos](#), Jack Loeffler, Jeannie McCleary and Ken Keppler of "Bayou Seco," [Jordan Wax](#) and "*Lone Piñón*," Kateri López and Rosie Hutchinson of "*Tíos Míos*," plus Brenda Romero, Peter J. García, Jake Griego, Felipe Trujillo, [Antonio Luis Maestas](#), Tony Tomei, Enrique Cardiel, and [Soledad D. García](#). We honor all of them in this signature twelfth year of *Música del Corazón*.

Invitation

Our fieldwork notes, interviews, and concert recordings are conserved in the John Donald Robb Archive of Southwest Music at UNM's Zimmerman Library. If you have names, interviews, photos or recordings of accordionists in your families and communities, you are invited to share them with us at unmrobbtrust@unm.edu, and to professors Carmella Scordia Pacheco at cmsp@unm.edu, and Enrique Lamadrid at lamadrid@unm.edu.

John Donald Robb was one of the first in the world to purchase a synthesizer from Robert Moog. In his 70s, Robb composed a significant body of work for the revolutionary instrument. He is recognized as a pioneer in the field. His electronica recordings are available on the Smithsonian Folkways label.



Vale más tarde que nunca Better Late Than Never

Felix Gato Peralta y Lara Manzanares Felix Gato Peralta and Lara Manzanares
con Josh Baca with Josh Baca

Cómo me hubiera gustado How I would have liked
habernos conocido for us to have met
muchos años atrás. Many years ago.
Iba cantina a cantina I went from cantina to cantina
abrazando la botella embracing the bottle
y pensando en amar. and thinking about loving.

Cómo me hubiera encantado How delighted I would have been
habernos encontrado to have found each other
cien lunas atrás. a hundred moons ago.
Pasaba un invierno mi alma My soul went through a winter
buscando la calma looking for calm
sin poder calentar. not able to warm up.

Coro Chorus

El tiempo es como golondrina Time is like a swallow
que sale volando that leaves flying
sin saber dónde va. not knowing where it goes.
Vale más tarde que nunca Better late than never
encontrar a tu rumbo to find your direction
y a tu nido llegar and arrive at your nest.

Cómo han pasado los años How the years have gone by
y aún nos amamos and we still love each other
y podemos cantar. and we can sing.
Ya se cerró la cantina The cantina has closed
y se abrió la puerta and the door opened
de un lindo hogar. of a beautiful home.

Sí han pasado los años Yes the years have gone by
y aquellos desengaños and those disappointments
logramos superar. we've been able to overcome.
Ya llegó la primavera The spring has arrived
yo no tengo frío and I'm not cold
yo tengo amor de verdad I have my truest love.

Coro Chorus

América bajo ataque America Under Attack

Miguelito Romero Miguel Romero

Día once de septiembre On the eleventh of September
una tragedia pasó, a tragedy struck,
en los Estados Unidos in the United States
el terrorismo atacó terrorism struck,
Nueva York y Washington, New York and Washington,
Dios les dé consolación. may God console them.

Una tragedia tan grande A tragedy so awesome
el presidente lloró, even the President cried,
¿cuántas vidas se han perdido? how many lives have been lost?
Nadie sabe cuántas son Nobody knows how many
debajo de los escombros under the rubble
much a desesperación. is much desperation.

Las horas marcan su tiempo The hours mark their time
estamos todos en duelo, we are all in mourning,
pero pronto pagarán but they will soon pay
en su preciso momento in their due time
aquellas gentes cobardes those cowardly people
que merecen el infierno. who deserve to go to Hell.

Hermosas torres gemelas The beautiful twin towers
con orgullo se paraban, with pride they stood,
también el Pentágono also the Pentagon
símbolo de nuestra fuerza, symbol of our might,
los encuentran destrozadas they are now destroyed
todos sus muros se encuentran. only their walls are left.

No quisiera despedir I don't want to take my leave
antes de darles las gracias before giving thanks
a esos hombres valientes to those brave men
que murieron por la causa who died for the cause,
desviaron aquel avión they steered away that plane
que iba pa' la Casa Blanca. that was headed for the White House.

Gracias a toda la gente Thanks to all the people
que trabaja noche y día, who work night and day,
también las gracias le doy also I give thanks
al querido presidente to the beloved President
a los Estados Unidos. of the United States.

When the Tuesday 11th of September terrorist attacks happened in 2001, like all of us, Miguelito realized that it was a world changing event. The verses for his *corrido* started springing to life and the next day he finished and recorded it in his studio. By Thursday the 13th, he posted “*América bajo ataque / America Under Attack*” on a pioneer website simply named “Mp3.com” for many weeks it was the most downloaded song in the Latino Mexican section of the website. Many 911 *corridos* followed, but his was the first!

El Corrido del inmigrante The Ballad of the Immigrant

Miguelito Romero Miguel Romero

Yo quiero contarles a mis amigos I want to tell my friends
lo que hemos visto en este país. what we have seen in this country.
Lo que realmente está sucediendo What is really happening
la democracia está pa' salir. Democracy is about to leave.

Tengo un concepto muy complicado I've a complicated notion of things
que ahora es difícil de mencionar. that now is difficult to even mention.
Porque yo quiero mucho a mi raza Because I really love my people
y hoy muchos quieren hacerles mal. and today many want to do them harm.

¿Quién puede pizarcar la papa? Who can gather the potatoes?
¿Quién cosechará el frijol? Who will harvest the beans?
Porque el mexicano puede Because the Mexican can
y no se sabe rajar and he will never give up.

Trabaja de día y de noche He works day and night,
si es posible sol a sol if possible sunrise to sunset
él no viene a ver si puede he doesn't come to see if he can
sino porque puede venir. but because he can come.

With the events of the past ten months, like many Americans, Miguelito is concerned about the future of our Democracy and deeply troubled by the treatment of Latinos and especially Mexican immigrants, notably the folks that pick up our crops. He wrote and recorded “*El inmigrante / The Immigrant*” this week, especially for *Música del Corazón*. It is a work in progress.

Talento | Artists



Felix Gato Peralta is a dynamic blues musician who seamlessly blends the rich sounds of zydeco with southwestern themes, creating a captivating musical experience for audiences worldwide. With over 20 years of stage experience, Felix has traveled from the dirt roads of New Mexico to international festival stages across Europe and back to the majestic Sangre de Christos, showcasing his talents on button accordion, guitar, and harmonica. Accompanied by the talented Justin Bransford, affectionately known as "The Professor," Felix enhances the sound with stand-up bass and bow. Justin custom-fits every musical situation with his palette of organic tones, achieving a spiritual balance between earth and sky. Together, they create a vibrant vaquero gumbo of songwriting. Their performances transcend mere concerts; they are

immersive cultural experiences that celebrate the heart and soul of American roots music.

Felix is joined by **Lara Manzanares** & **Justin Bransford**.

Lara Manzanares is an award-winning bilingual singer-songwriter of Northern New Mexican heritage. In addition to singing the Mexican *boleros*, *rancheras*, and *corridos* of her sheep-ranching childhood, Lara also composes her own style of music in both English and Spanish.



Justin Bransford, musician, bassist, improviser, and composer, has performed with many great artists of varying styles and musical traditions - from *cumbia* to classical - Justin speaks the language of music. Born from the dry arroyos of Santa Fe, Justin brings the depth of earth and sky to his music bringing inclusivity, heart and soul to every stage on which he performs. In addition to leading his own group, Justin currently plays with Felix Gato Peralta (*Felix y los Gatos*), The New Mexico Gay Men's Chorus, Raul Pacheco, Lara Manzanares, Alma Santa Fe, *Nueva Luna*, and many others.



Miguel "Miguelito" Romero is currently one of the best known accordion players and musical producers of his time. Miguel has performed with such artists as Lorenzo Montecarlo, Hector Montemayor, Juan Gabriel, Cornelio Reyna, and Chayito Valdez to name a few. Currently Miguel has about 200 original songs which have been recorded by different artists. Miguel has his own recording studio called Triple M Records. His *corrido* of *America Bajo Ataque* was inducted into the Smithsonian Museum of US History for his collaboration on the September 11th attacks in New York City, which led the Smithsonian Institute to build corridossinfronteras.com, where you can listen to his *corrido* of the 9-11 attacks and also various other artists. On that same website Miguel was asked to make a model *corrido* so that anyone who would like to write a *corrido* could do so by using his template.



Miguelito is joined by **Raul Ojeda** & **Antonio Orduño**.



Carlos Medina is from el Coruco, NM, a suburb of the Ribera metro area, located between Pecos and Las Vegas. Medina plays accordion and sings. Carlos is performing with **Trío CPR**.

Trío CPR - short for Carlos, Phil & Ryan - three friends doing what they love: making music.

Phil Fernández & **Ryan Córdova** are from Taos, New Mexico, both sing, Fernandez plays bass and Cordova, *bajo sexto*.



Ballet Folklórico Santa Fe (BFSF) is a Santa Fe-based organization, founded in 2007 by Alex Manzanares, that focuses on teaching and performing traditional and regional dances of Mexico and Northern New Mexico. BFSF aims to promote positive youth development and cultural exchange by preserving and reinterpreting local *folklórico* traditions, including the rare *Taleán* figure dance.

The group has partnered with the University of New Mexico's **Chicano & Chicana Studies department** to create a credited core class and performing ensemble.



Giselle Cruz is a full-time musician performing with her father, Micky Cruz. She started her music career at the age of five and performed at festival in the Southwest, Los Angeles, California, New Mexico, and casinos throughout the region. Giselle has released a single titled *La Cumbia sampuesauna* that has received radio airplay in many radio stations throughout the Southwest.

Giselle will perform with her father, the legendary **Micky Cruz**, accompanied by **Antonio Burciaga & Hugo Reyes**.

Micky Cruz is an award-winning international star, singer, songwriter and artist whose electrifying performances have captivated audiences across the U.S., Mexico, and Latin America.

A former VMG-WARNER recording artist, Micky's talent has earned him national recognition, including the Billboard Top 40 hit "*Morena*," which placed him alongside Latin music

giants like Alejandro Sanz and Luis Miguel. His album, *CUMBE-GUE 2*, garnered four-star reviews and heavy national radio airplay, and his latest release, *Cumbegue 3*, made its international debut in Los Angeles and is already a number-one radio hit worldwide.

Beyond his chart success, Micky has been sought after for high-profile corporate and private events, performing for prestigious organizations such as American Express, Kodak, and Texas A&M. His career highlights include exclusive performances for former President George W. Bush and former Vice President Dick Cheney.

A self-taught musician and composer who write and produces all his own music, Micky's journey began with a natural connection to his audience. His inspiring story and talent led to an interview with Univision Broadcasting, where he was introduced to the legendary Bo Diddley, who helped produce his second CD. The Micky Cruz Show is now a premiere headliner act, taking the stage at the hottest clubs, hotels, and casinos in major cities, including Las Vegas, Miami, Denver, New York City, and Albuquerque.





Antonio Burciaga, with 35 years of experience under his belt, is a seasoned professional whose musical career began at the age of 10. His mastery extends across the rhythmic spectrum as an accomplished drummer, versatile percussionists, and electrifying DJ. From the stage to the booth, Antonio delivers a performance built on decades of passion, precision, and deep musical knowledge.

Hugo Reyes is a multi-instrumentalist and distinguished veteran of the music industry, bringing over three decades of experience to every performance and project. His mastery spans keyboards, bass, percussion, and accordion, contributing a dynamic range to his work. Reyes's career has taken him across international stage, with notable performances throughout the United States and Mexico.



Carmella Scordia Pacheco, PhD | Pre-concert talk

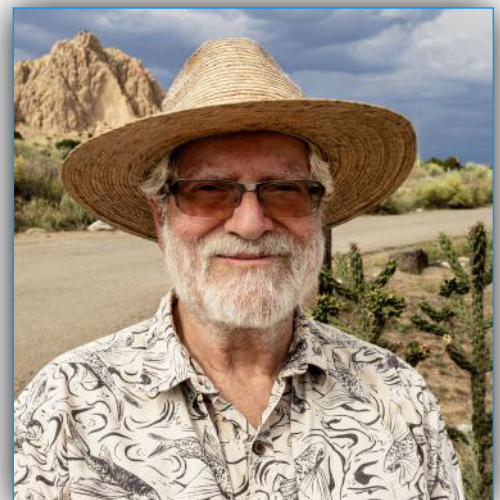


Carmella Scordia Pacheco is a post-doctoral fellow with the University of New Mexico's Hispanic Southwest Studies program in the Department of Spanish and Portuguese. She is a certified accordion technician with the New Mexico Folk Arts program where she learned to rebuild and tune accordions under master craftsman, Tony Tomei. She has since received her Ph.D. in Spanish with a concentration in Border Studies from the University of Arizona in 2023. Her research and teaching interests include expressive culture of New Mexico and the U.S. Southwest borderlands while utilizing the folkloric record to recover feminine-voiced narrative ballads of 19th and early 20th century New Mexico. Her work has been featured in *The New Mexico Historical Review*, *The Journal of the Southwest*, *Borderlore Online Journal*, *The New Mexico Poetry Anthology*, *Intersecciones Hispánicas* (UNM), and the *Smithsonian Folklife Magazine*.

Enrique Lamadrid | Guest Curator

Enrique Lamadrid, Ph.D., Distinguished Professor Emeritus of Spanish. Enrique R. Lamadrid taught folklore, literature, and cultural history at the University of New Mexico. He is editor of the award-winning *Querencias* Series at UNM Press and still organizes field schools in ethnographic documentation and cultural cartography. His research interests include ethnopoeitics, cultural hybridity, festival traditions, folklore and music. His writings on the Indo-Hispanic traditions of New Mexico chart the influence of Indigenous cultures on the Spanish language and imagination. His literary writings explore the borderlands between cultures, their natural environments, and between popular traditions and literary expression.

His first major book was *Nuevo México Profundo: Rituals of an Indo-Hispano Homeland*, with photographs by Miguel Gandert (2000), with an inaugural exhibit at the National Hispanic Cultural Center. He is a renowned scholar of the corrido ballad tradition of Greater Mexico and has written several key articles on the



subject, as well as a book co-authored with Jack Loeffler, *La Música de los Viejitos: Hispano Folk Music of the Río Grande del Norte* (1999). In 2013 he was co-author of *Hotel Mariachi: Urban Space and Cultural Heritage in Los Angeles*.

He has produced a notable series of CDs. Recent publications include the chapter on *Genízaros* in the 2022 edition of Smithsonian's *Handbook of North American Indians*, co-authored with Moises Gonzales and illustrated with the photos of Gandert. In 2019 he and Gonzales edited *Nación Genízara: Ethnogenesis, Place, and Identity in New Mexico*, recognized by the 2020 Heritage Publication Award from the Cultural Properties Review Committee, State of NM Office of Historic Preservation.

Lamadrid was awarded the Chicago Folklore Prize, the nation's oldest, for his 2003 ethnography *Hermanitos Comanchitos: Indo-Hispano Rituals of Captivity and Redemption*. The American Folklore Society awarded him the 2005 Américo Paredes Prize, for his cultural activism and museum curatorial projects. The NM Historical Review awarded him their Gilberto Espinosa Prize in 2009 and the Fray Francisco Atanasio Domínguez Prize in 2024. In 2019, he received the John Donald Robb Award for Excellence in Music of the Southwest. His greatest international honor was the 2019 Premio Nacional "Enrique Anderson Imbert," Academia Norteamericana de la Lengua Española, for his defense of the Spanish language and cultural traditions.

Lamadrid is affiliated with the Smithsonian Center for Folklife and Cultural Heritage and participated numerous times in its Folklife Festival. He worked on curatorial teams for a number of national and international exhibits and was curator for several exhibits of photographer Gandert's work at the University of Valladolid, the New Mexico State Art Museum, and the Indian Pueblo Cultural Center. He was Curatorial Consultant for the "*Corridos sin Fronteras / Ballads without Borders*" exhibit with Smithsonian Traveling Exhibits Service and also led the design team for the Camino Real International Heritage Center in New Mexico.

Robert Lucero, Jr. | Guest Curator

Robert Lucero, Jr. is a native of northern New Mexico. He began playing music as soon as he could stand and reach the keys on the old upright player piano in his parents' home. Coming from a musical family where he played and sang *ranchera* music on guitar, trumpet, keyboards, *acordeón*, and vocals with *primos y primas*, he also trained in classical piano and symphonic band trumpet. Robert first began playing mariachi in high school with *Mariachi Española*, directed by his late father, Robert "Bobby" Lucero.

After leaving New Mexico for college, he founded, in the fall of 1994, and directed, until the spring of 1998, *el Mariachi Cardenal de Stanford*, which continues to perform to this day. He was instrumental in establishing the mariachi ensemble class in the Music Department at Stanford. After a year of graduate school at Stanford, he was appointed adjunct faculty in the Stanford Music Department, where he was the lead instructor of the mariachi ensemble class for five years. During this time, Robert taught mariachi in public schools and at the Mexican Heritage Corporation Plaza in San Jose, CA. Robert has also been honored to teach *armonía* and trumpet at *Mariachi Spectacular de Albuquerque*, and other mariachi conferences and festivals in New Mexico, Colorado, and Texas. During and after his time at Stanford, he performed mariachi music professionally in and around San José, CA, including with *Mariachi Santa Cecilia*, *Mariachi Azteca*, and other ensembles. He also performed and recorded other musical genres, such as *son jarocho*, *son cubano*, *cumbia*, *vallenato*, *son huasteco*, and *Chican@* music, with various ensembles throughout California and beyond.



Returning to New Mexico in 2005, Robert began law school at the University of New Mexico, during and after which he performed with *Mariachi Tapatío*, *Mariachi Tepeyac*, and *Mariachi Tenampa*. In the fall semester 2019, Robert re-initiated the mariachi ensemble class at UNM, with the essential support of visionary leadership at the UNM College of Fine Arts and Department of Music, as well as the invaluable contributions of his fellow instructors. He continues to instruct the UNM Music Department mariachi ensemble class.

In addition to his music career, Robert maintains a law practice centering on real estate, land use, and estate planning. He remains active in community service with several boards and organizations such as the UNM John Donald Robb Musical Trust, the State Bar of New Mexico Committee on Diversity in the Legal Profession, the UNM School of Law Alumni/ae Association (Past President), and the United Way of Central New Mexico Hispano Philanthropic Society. He has taught as an adjunct faculty member at the UNM School of Law, and he is a frequent presenter at continuing legal education classes.

Jim Vogel | Poster Artist



Jim Vogel deftly weaves color and emotion, detail and shape into paintings that reflect life and land in New Mexico. Vogel hails from a family of storytellers, so each of his works tells its own tale of the land, the culture, and the common man's struggle. Vogel's storytelling continues including paintings which depict New Mexican folklore and myths that have crossed cultures and been told for generations. "I'm trying to put images to these stories I've heard over and over from my mother and father," says the artist. Vogel is also well known for his paintings featuring New Mexican landscapes and rural life, many of which feature beautiful hand-made wood and tin frames crafted by his wife Christen.

lisa nevada | Artistic Director

lisa nevada's choreographies, performance, and teaching are an homage to the generosity & wisdom of our earth mother. Dedicating her life to dance, lisa has created land-based choreographies and teaching methodologies on the Mesas, in the *Bosque*, within the Mountains, and amidst the Volcanoes in her homelands of New México where she spent most of her life.

lisa landed in Brooklyn in 2019 where she thrives as a dance and teaching artist. In Lenapehoking (NYC) and beyond, she facilitates movement experiences and performs dances that engage people in the observation of ecosystems and our human interactions to ignite kinship with mama earth, centered on gratitude. lisa is fortunate to be one of the inaugural Artists-in-Residence at the Beaver Institute (US) and teach with The Taylor School of The Paul Taylor Dance Foundation (NYC). She is a participant of MAQAHATINE, a Montréal-based gathering space for First Nations and Indigenous artists and a member of Radical Evolution's Street Theatre Crew.



Raven Chacón | Pulitzer Prize winning composer



Raven Chacón is a composer, performer and installation artist from Fort Defiance, Navajo Nation. As a solo artist, Chacón has exhibited, performed, or had works performed at LACMA, The Renaissance Society, San Francisco Electronic Music Festival, Haus der Kulturen der Welt, Borealis Festival, SITE Santa Fe, Chaco Canyon, Ende Tymes Festival, and Swiss Institute Contemporary Art New York. As a member of Postcommodity from 2009-2018, he co-created artworks presented at the Whitney Biennial, *documenta* 14, Carnegie International 57, as well as the 2-mile long land art installation Repellent Fence.

A recording artist over the span of 24 years, Chacón has appeared on more than eighty releases on various national and international labels. In 2022, he was awarded the Pulitzer Prize in Music for his composition Voiceless Mass. His 2020 Manifest Destiny opera Sweet Land, co-composed with Du Yun, received critical acclaim from The LA Times, The New York Times, and

The New Yorker, and was named 2021 Opera of the Year by the Music Critics Association of North America.

Since 2004, he has mentored over 300 high school Native composers in the writing of new string quartets for the Native American Composer Apprenticeship Project (NACAP). Chacón is the recipient of the United States Artists fellowship in Music, The Creative Capital award in Visual Arts, The Native Arts and Cultures Foundation artist fellowship, the American Academy's Berlin Prize for Music Composition, the Bemis Center's Ree Kaneko Award, the Foundation for Contemporary Arts Grants to Artists Award (2022), the Pew Fellow-in-Residence (2022), and is a 2023 MacArthur Fellow. His solo artworks are in the collections of the Whitney Museum of American Art, the Smithsonian's American Art Museum and National Museum of the American Indian, Los Angeles County Museum of Art, Getty Research Institute, the University of New Mexico Art Museum, and various private collections.

About the Robb Award

The Robb Award is presented annually to musicians, individuals, or organizations from New Mexico that have made outstanding contributions in New Mexico in the areas of music of the Southwest, music education, or contemporary music. essentially a life-time achievement recognition Pictured here is **Frank McCulloch**, inaugural Robb Award recipient, and **Peter Gilbert**, Past-Chair of the Trust. The Trust established the Robb Award in 2018. Learn more at robbtrust.org.

Past Robb Award Recipients

2024 **Michael Mauldin**
2023 **John Truitt**
2022 **Noberta Fresquez**
2021 **Brenda M. Romero**
2020 **Scott Wilkinson**
2019 **Enrique Lamadrid**
2018 **Frank McCulloch**



Programas educativos | Educational Outreach



Each year ¡Música del Corazón! delivers several educational outreach 'eduformances' in the days leading up to the November concert. Presentations typically incorporate Northern New Mexico and Southern Colorado Spanish cultural history, dance, and music, as well as folk traditions from Mexico.

image: members of UNM Mariachi Lobo performing at Barelas Senior Center 16 November 2023.

2025 Educational Outreach Programs

Friday 7 November 11am-1:30pm
Felix Peralta & UNM Center for the Arts tour
Siembra Leadership High School
open rehearsal and Q&A with Felix

Wednesday 12 November
Felix Peralta performances
Dolores Gonzales Elementary School
Felix delivered 3 performance assemblies

Wednesday 12 November 1-2pm
Carlos Medina & Trío CPR performance
UNM Ortega Hall 3rd Floor Lounge
sponsored by UNM Department of Spanish & Portuguese and UNM Center for Regional Studies

Thursday 12 November 12-1pm
Rosalía Pacheco, Dicky Chávez, Robert Lucero
Busking at UNM Main Campus outside the Sub

Saturday 15 November 2-4pm
NM Folk Dance Workshop
Lucy Salazar & Tíos Míos
Northern NM College, El Rito campus
sponsored by Northern New Mexico College and New Mexico Arts
video documentation recorded and produced by Andres Salazar



Richard "Dicky" Chávez was born in Gallup, New Mexico in 1943 in a family of eight. His first exposure to accordion music was when he was about 9 years old. At a small family restaurant, he bussed tables and washed dishes. The waitresses shared their tips in nickels and dimes, and he spent them on the jukebox. Dicky says, "I always chose *Los alegres de terán*, a Mexican from *Nuevo León* who settled in McAllen, Texas. I fell in love with that big *conjunto* sound with *acordeón* and *bajo sexto*. It was new to me and my folks had mostly *trío* and *mariachi* records at home.

My dad asked me why and I told him I loved the accordion. Soon he found an old busted up one with two rows of buttons. He got it for me and the rest is history. When I was about 20 years old I saw Flaco Jiménez on TV. I didn't even know there were three row accordions and it blew me away, so I soon purchased one. The accordion players from Texas and their Tex Mex music inspired me, they play so beautifully. When I was 31 years old I began playing in the church choir and then with small music groups in Gallup. Playing alone was fine but when there were other instruments, such as the guitar or a bass, that was much better. I have played with many groups in Gallup and other parts of the state and have recorded nine CD recordings."

Lucy Salazar is a *Nuevo Mexicana* born in Agua Fria, NM. She has been dancing since childhood as her grandfather, uncles, aunts and father all were musicians. She learned traditional New Mexican Folk dances from her parents and grandparents and have made it her passion to preserve and teach these dances to the younger generation and anyone who may want to learn them. She has been involved in teaching traditional dances, working as a New Mexico Arts Artist-in-Residence Program and The National Hispanic Cultural Center, as well as private events throughout New Mexico. She is in the process of documenting these dances in a book and hopes to include YouTube links of the dances.



Rosalind (Rosie) Hutchinson was born in Albuquerque, New Mexico. Growing up in the North Valley, she was raised in a family of visual artists and began playing fiddle at age eight. Her first music teachers were Jeanie McLerie and Ken Keppeler of *Bayou Seco*, who introduced her to the fiddle traditions of the Southwest. They brought her along to learn from great songwriters like Cleofes Ortiz from Bernal, NM, Antonia Apodaca from Rocaída, NM, and Elliot Johnson from the Tohono O'Odham Nation in Arizona. These musicians enthusiastically shared their tunes and traditions and encouraged her to always play, sing, remember, and share them. Now that all of these wonderful souls have passed on, it is more important than ever to keep spreading their joyful music.

Rosie currently lives in the South Valley of Albuquerque. Along with playing New Mexican dances, she also plays classical music, tours with rock bands, and composes experimental music. Rosie teaches French, New Mexican Fiddle, Violin, and horseback-riding, and does volunteer social media work for displaced people. Her most exciting new project is *Tíos Míos*, a New Mexican party and dance band with guitarist Kateri Lopez.

Kateri Lopez is a multi-instrumentalist from Albuquerque's South Valley. Her interest in music began to root itself while attending polvaderas (dusty dances) and local fiestas with her family. Her musical journey began at a young age, while accompanying her grandparents on guitar in their local Spanish choir. It was through this experience that she was first introduced to dances such as the Polka, Ranchera, y Valse. She continues to pursue music that inspires movement and dance with various musical projects in New Mexico. Forever drawing inspiration from the sounds of the Rio Grande Valley, Lopez has accompanied musicians within a wide variety of genres including Son Jarocho, Bilingual Classic Country, Old Time, and SW Fiddle Tunes. In addition to her musical interests, Kateri is as an adobe mason, working with a New Mexico-based nonprofit that partners with communities preserve their historic adobe buildings and teach traditional building practices. Kateri currently accompanies fiddle player Rosie Hutchinson in the NM duo, *Tíos Míos*.



Comité de Música del Corazón | Música del Corazón Committee

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Robert Lucero, Jr.	Dr. Robert Tillotson

En memoria | In Memoriam

John Donald Robb, Jr. | John Donald Robb Musical Trust Founder



[John Donald Robb, Jr.](#), (1924–2014) was a driving force in the development of the University of New Mexico John Donald Robb Musical Trust. Robb pursued a career in law, following in his father’s footsteps. After earning his law degree from the University of Minnesota, he moved to New Mexico, where his parents had settled. He was a name partner at Rodey, Dickason, Sloan, Akin & Robb, one of the state’s largest law firms. In addition to being a successful Albuquerque lawyer, Robb played a major role nationally in Legal Aid. Following his parents’ deaths in 1989, Robb guided their wishes to establish a unique endowment at UNM, where John Donald Robb had served as dean of the College of Fine Arts from 1942-1957. As the first chairman of the Robb Trust Committee, Robb, Jr. dutifully carried out his parents’ wishes, and in subsequent years served in many other capacities as he guided the growth of the Robb Musical Trust from a small committee to a fully realized Board of Directors with 20 members. Robb, Jr. approached his work at the Robb Musical Trust with a passion that infected the entire Board. He was very active in

Trust projects until his death in 2014. *¡Música del Corazón!* was established in his memory.

John Donald Robb | Robb Trust’s namesake

[John Donald Robb](#) (1892–1989) led a rich and varied life as a lawyer, composer, arts educator, author and folk-song collector. He began composing classical music during his years as a successful New York lawyer, writing across classical-music genres, and continued that passion when he moved to New Mexico in 1941 to join the Department of Music faculty at the University of New Mexico.

His many contributions to the state’s cultural heritage stretch from music education to preserving Hispanic folk music through thousands of field recordings. Later in life, he was one of the early owners of a Moog Synthesizer and composed a body of work for that ground-breaking instrument. Robb never stopped learning, he never stopped composing, and he never stopped sharing his lifetime’s work.

Learn more about [John Donald Robb](#).



James E. “Jim” Bonnell | Longtime beloved Robb Trust board member



Jim Bonnell (1939—2025) age 85 died on 17 July 2025. From pioneering Otero County families, Jim was born in Alamogordo, New Mexico, on July 22, 1939, to Charles E. Bonnell and Edith Ogle Bonnell.

After graduating from Alamogordo High School in 1957, Jim's education included a Masters in Music Education (plus 45 credit hours) which included a Certificate of Administration and Bachelor of Fine Arts from the University of New Mexico. His graduate and post-graduate work, in addition to UNM, included Eastern New Mexico University, Western State College of Colorado, New Mexico State University, Eastman School of Music-University of Rochester, and Indiana University. He began his teaching career in Artesia, NM, where he met his lifelong beloved collaborator, Paula Diane Thompson, from Trumann, Arkansas. They were married in 1964 and recently celebrated their 61st anniversary.

After a career in New Mexico public schools in Artesia, Las Cruces, and Albuquerque which spanned almost thirty years, Mr. Bonnell retired in 1989 from Albuquerque Public Schools where he served in various positions including Instructor, District Specialist, District Coordinator, and District Director (Acting) of Music Education. In 1989, Mr. Bonnell began a second career in the non-profit field working with both the Boy Scouts of America and then with Jan Hosea & Associates, LLC, in April of 2002. He served as Chief Operations Officer for Madden Hosea & Associates.

Jim held leadership positions in numerous community and professional organizations and was recognized in 2019 with the New Mexico Platinum Music Award "for extraordinary lifetime achievement". He was currently Vice Chair of the *University of New Mexico's John D. Robb Musical Trust Board of Directors*, and an Advisory Board member of the *New Mexico Performing Arts Society* of Santa Fe. He previously served as *Education Vice President, Program Vice President, Strategic Education Chair, and Ethics Education Chair*, for the Board of Directors of the *New Mexico Chapter of the Association for Fundraising Professionals*, and was a past president and member of the Advisory Council of the *Albuquerque Arts Alliance*. Other affiliations have included Board of Directors, *UNM College of Fine Arts Alumni Chapter* (Past President), the *New Mexico Music Educators' National Conference* (Past President, Hall of Fame), the 1992 Arts Education Conference, and *Arts Attack! Creating the Future*, *New Mexico Symphony Orchestra* Board of Directors, *New Mexico Symphony Orchestra Musicians* (Past President), *Chamber Orchestra of Albuquerque* Board of Trustees, and *ACE Committee* of Albuquerque Public Schools (Co-Chairperson). He represented the Great Southwest Council/Boy Scouts of America in many community roles including the *District Advisory Council for Safe and Drug Free Schools*, *The Educational Success Alliance* (Past President), the *Greater Albuquerque Chamber of Commerce Career Guidance Institute K-12 Committee* and *Blue Ribbon Outstanding Students and Educators Awards Committee*, and the *Advisory Council for TASA* (Team Against Substance Abuse in APS).

As a professional musician, he performed as a violist in many Southwestern organizations including the New Mexico Symphony Orchestra, Opera Southwest, the El Paso Symphony, the Roswell Symphony, the Albuquerque Civic Symphony, the New Mexico Chamber Orchestra, and retired in 1997 as principal viola of the Chamber Orchestra of Albuquerque. He conducted various orchestras in the Albuquerque Youth Symphony Program: Valley Junior Orchestra, Heights Junior Orchestra, Albuquerque Junior Symphony, and Albuquerque Youth Symphony. He was also active as a church musician having either served as organist and/or choirmaster at St. Matthew's and St. Michael and All Angel's Episcopal in Albuquerque, St. Andrew's Episcopal (substitute) in Las Cruces, and St. Paul's Episcopal in Artesia. Mr. Bonnell filled the role of conductor, adjudicator, and clinician on many occasions in Arizona, Wyoming, Idaho, Texas, Colorado, and New Mexico. He also was a

presenter on several topics for professional education conferences in the Southwest and served as an adjunct professor at the University of New Mexico.

He was preceded in death by his grandparents, Charles and Grace Bonnell and James N. and Dessie Ogle; his parents, Charles and Edith Bonnell, and his sister, Betty Jean Bonnell Artz. He is survived by his wife, Paula Diane Thompson Bonnell, and family members including: Sue McAdams, Karen and Howard Slinkard, David and Judy Thompson, Jack Artz and numerous cousins, nieces, nephews, grand-nieces and grand-nephews.

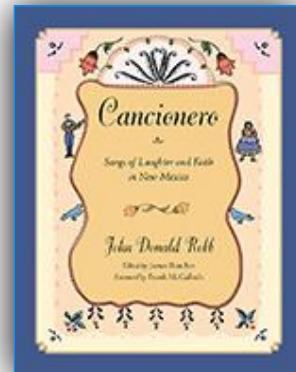
Jim and his wife Diane, also a retired public school music educator and a professional arts administrator, most recently with the UNM Music Prep School, are members of St. John's Episcopal Cathedral in Albuquerque. Services were held on August 5th (A Music Tribute at 1:30 and service at 2:00) at St. John's Episcopal Cathedral in Albuquerque, NM. In lieu of flowers, memorial contributions may be made to **The Music Program at the Cathedral Church of St. John** (318 Silver Avenue SW, Albuquerque), **The Diane Bonnell Scholarship Endowment for the UNM Music Prep School** (UNM Foundation), the **UNM Robb Musical Trust** (UNM Foundation), **The Albuquerque Youth Symphony Program**, or **The International Myeloma Foundation**.

Robb Trust conserva la tradición | Robb Trust Preserves Tradition

¡Música del Corazón! is just one way the UNM Robb Trust celebrates the rich tradition of New Mexico folk music. We also invite you to explore John Donald Robb's mid-20th-century field recordings of traditional music from New Mexico to Nepal. These recordings, now digitally restored, are available on the Internet. Among its many initiatives, the Trust sponsors the UNM John Donald Robb Composers' Symposium and the Robb Commission, a biennial international commission of contemporary music. Learn more at robbtrust.org.

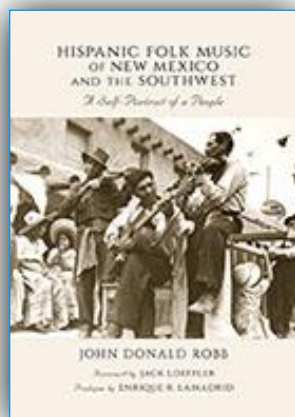
Cancionero: Songs of Laughter and Faith in New Mexico

John Donald Robb (1892–1989) built an invaluable legacy in the preservation of New Mexico's rich musical traditions. His extensive field recordings, compositions, papers, and photographs now make up the John Donald Robb Archives in the University of New Mexico Libraries' Center for Southwest Research. *Cancionero* presents 13 Hispanic folk songs from Robb's renowned archive. Created for musicians and vocalists, *Cancionero* features arrangements for voice and piano/guitar accompaniments, as well as selected concert versions for voice, oboe, harp, and piano. Introductions include information about song forms, history, and subjects.



Purchase from UNM Press.

Hispanic Folk Music of New Mexico and the Southwest: A Self-Portrait of a People



First published in 1980 and now available again from UNM Press, this classic compilation of New Mexico folk music is based on 35 years of field research by a giant of modern music. Composer John Donald Robb, a passionate aficionado of the traditions of his adopted state, traveled New Mexico recording and transcribing music from the time he arrived in the Southwest in 1941 until his death in 1989. Prologue and Introduction by Enrique Lamadrid and Jack Loeffler.

Purchase from UNM Press.

Agradecimientos | Acknowledgments

The University of New Mexico Robb Musical Trust would like to thank the following organizations and individuals for support of the 2025 – 2026 UNM John Donald Robb Musical Trust initiatives.

The Mr. and Mrs. Sanford N. McDonnell Foundation
The Grandchildren of John Donald Robb Endowed Fund
Instituto del Embudo
Caroline B. Blydenburgh
Diane and James Bonnell
Diane and James Bonnell, in memory of John Everett Cheetham
Diane and James Bonnell, in memory of Jean Evers
Jean Evers, in memory of Darlene Evers
Sheila Garcia
Thomas Goodrich, in memory of James Bonnell
Nancy Harbert, in memory of James Bonnell
Jan and Bruce Hosea, in memory of James Bonnell
Michael T. Kelly
Enrique Lamadrid, Ph.D., in memory of James Bonnell
Robert Lucero, Jr., in memory of James Bonnell
Robbin M. MacVittie
William S. MacVittie
Linda Marianiello and Franz Vote, in memory of James Bonnell
Valerie Martinez and Paul Resnick
Sue McAdams, in memory of Jean Evers
Sue McAdams, in memory of James Bonnell
Randall McDonnell
Patricia and Frank McCulloch
Christopher Mead, Ph.D. and Michele Penhall, Ph.D.
Bradford Robb
Drs. L. Celeste Robb-Nicholson and Britain Nicholson
David Robb
Ellen Robb in memory of John Donald Robb, Jr.
G. Geoffrey Robb
John Robb, III and Lori Robb
Dr. Margaret E. Roberts
Ted Rush
Art and Colleen Sheinberg, in memory of James Bonnell
Dr. Janet Simon and Mark Weber
Dr. Erica and John George Stringer, in memory of John Donald Robb, Sr.
Jane and Doug Swift Albuquerque Community Foundation Fund
Robert Tillotson, Ph.D., in memory of James Bonnell
Barbara Witemeyer
Marc and Valerie Woodward, in memory of James Bonnell

Remembered

Because of your generous support, the Robb Trust continues to produce high-quality programming, such as *¡Música del Corazón!* and the Robb Symposium Series, which reaches hundreds of people each year, both in person and online.

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* Welcome to our new members!



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John Donald Robb Musical Trust | University of New Mexico

The Robb Trust prides itself in supporting the music and musical legacy of John Donald Robb, to further his inspiring commitment to education, and to advance the understanding of music of the Southwest. The Robb Trust, in partnership with composers, performing artists, educators, students, and audiences, enhances the legacy of Dean Robb by preserving the traditions of Southwest folk music, promoting the music of John Donald Robb, and supporting the composition of contemporary music.



Robb Trust Mission

The Mission of the Trust, in collaboration with UNM, is to support the music and musical legacy of John Donald Robb, to further his inspiring commitment to education, and to advance the understanding of music of the Southwest. Learn more at robbtrust.org.

College of Fine Arts | University of New Mexico



The College of Fine Arts offers 19 undergraduate degrees in art, music, theatre & dance, film & digital arts. It is ranked in the top 8 in the nation in Photography and is the only place in the US to earn a concentration in Flamenco. Fine Arts is the only college at UNM with a fund dedicated to studying abroad. 64 percent of CFA graduates find jobs before or within 4 months of graduation. The Music Education program boasts 100 percent job placement. Learn more at finearts.unm.edu.

Department of Music | University of New Mexico

The University of New Mexico Department of Music aims to provide the highest quality musical education, in order to make a substantial contribution to the cultural life of its region and the world by reinforcing the integral value of music in society. We strive to give each student a first-rate musical education under the guidance of our dynamic artist faculty, and a well-balanced program among the disciplines of **performance**, **music education**, **theory and composition**, **jazz studies**, **string pedagogy**, **conducting**, and **musicology**. Learn more at music.unm.edu.



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College of Fine Arts

John Donald Robb Musical Trust

Department of Music

Próximos Eventos | Upcoming Events

2025

Mariachi Lobo de UNM | Monday 24 November 7:00 pm

Traditional mariachi music
UNM Keller Hall *free* admission

New Music New Mexico | Wednesday 3 December 7:30 pm

Featuring music by 20th and 21st century composers
UNM Keller Hall *free* admission

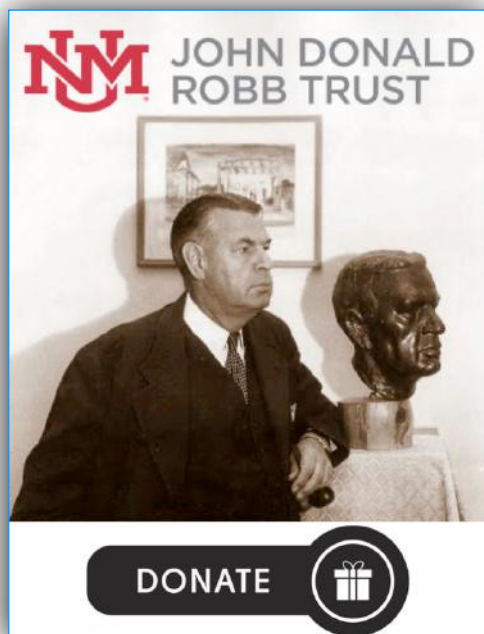
2026

Annual Robb Concert | Wednesday 8 April 8:00 pm

Featuring **Trio Magnoliana**
UNM Keller Hall *free* admission

¡Música del Corazón! | Saturday 7 November 2 pm talk, 3 pm concert

South Broadway Cultural Center *free* admission



The John Donald Robb Musical Trust Endowment fund at the University of New Mexico Foundation supports the Trust's annual programming, educational outreach, a graduate student assistantship, and much more. Financial support of the Friends of the Robb Trust and individual donors like you is critical to our success. Please scan the QR code or visit robbtrust.org/donate to make a donation. Thank you!

Go to robbtrust.org/donate.html or scan the QR code below to donate.



¡Viva Música del Corazón!



Robb in the Field *ca.*1950s. During his tenure at UNM, John Donald Robb's fascination with Hispanic folk music led to his recording of more than 3,000 traditional Hispanic folksongs, which formed the nucleus of the John Donald Robb Archive of Southwestern Music at UNM. He was the author of several books on the subject, including *Hispanic Folk Songs of New Mexico* (1954; revised edition by UNM Press, 2008) and his authoritative book, *Hispanic Folk Music of New Mexico and the Southwest: A Self Portrait of a People* (University of Oklahoma Press, 1980; republished by UNM Press, 2014), and a second volume of Hispanic Folk Songs collected by Robb, *Cancionero: Songs of Laughter & Faith in New Mexico* (UNM Press 2016).

The Robb Symposium Series, established in 2022, is an outcropping of the celebrated annual UNM John Donald Robb Composers' Symposium. The series features concerts of new music by guest artists and UNM faculty & students, as well as masterclasses, artist talks, and workshops. The Annual Robb Concert will take place 8 April 2026 8pm at UNM Keller Hall.



The *¡Música del Corazón!* commemorative program contains hyperlinks displayed in this font color. Click on each link to delve deeper into content.