

astronomical observations of Mexico
in the Year 1804,
BY ALEXANDRE DE HUMBOLDT,
and comprehending the whole of the information contained
Original Map,
except the heights of the Mountains.

¡Música del Corazón!



SACRED CHORAL MUSIC AND RITUAL DANCE ON THE CAMINO REAL DE TIERRA ADENTRO

Sunday 24 November 2:00p roundtable 3:00p concert

University of New Mexico | Center for the Arts | Keller Hall

PRESENTED BY

John Donald Robb Musical Trust

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Ana Alonso-Minutti
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Bienvenidos | Welcome

lisa nevada | Artistic Director

Welcome to the 11th Annual John Donald Robb, Jr. Memorial Concert celebration of *¡Música del Corazón!* We welcome you to UNM's Keller Hall for a beautiful diversion from our typical *Música* offerings. This year we invited two brilliant curators to contribute to Robb's legacy of honoring the music of the people and places of New Mexico, the Southwest, Mexico, and Spain. Several conversations and emails later, Dr. Javier Marín-López (Spain) and Dr. Enrique Lamadrid (NM) have co-curated a thoughtful and dynamic offering of historical choral music complimented by time-honored ritual dances and music. I invite you to bask in the sounds and visions of this afternoon and welcome the esteemed guest artists who will transport you along the way. Enjoy.

Declaraciones del curador | Curator Statements

Javier Marín-López | Sacred Choral Music Guest Curator

During Spanish colonial times, the church was the patron of the visual, musical, and dramatic arts. The Counter-Reformation generously financed artists and composers to lend their talents to inspire Catholics with the spectacles of their faith. Sacred music echoed daily, resonating from the great stone cathedrals of New Spain to the humble adobe churches of New Mexico. During the great Pueblo Revolt of 1680, churches and sacred art were destroyed in the northlands, along with all traces of the repertory of sacred music. However, evidence found along the Camino Real shows that music played a daily, vibrant role in the liturgical calendar, spanning from Advent to Pentecost. It flourished particularly during Christmas and Holy Week seasons, as well as in Marian feasts and celebrations of particular saints like St. Francis or Santiago. UNM Concert Chorus and *Música Antigua de Albuquerque* draw from the music of the Camino Real from Mexico City north, as well as from the 18th-century California missions.

Enrique Lamadrid | Ritual Dance Guest Curator

The calendar also featured seasonal autos sacramentales or sacramental plays, especially the Pastorela or Christmas shepherd's plays and La Pasión, the Passion of the Christ. Numerous other plays celebrated everything from Adam and Eve to the Virgin of Guadalupe. All had their own distinctive music that offered a reprieve from the solemnity of the Mass. Sixty days after Easter, Corpus Christi provided an opportunity for even more celebration. Villancicos or carols were sung in Spanish and Native languages. On such special occasions, costumed dancers appeared in the Tocatín, a ritual dance of Mexican origin. Its cousin, the Matachines dance, dramatizes the spiritual Conquest of Mexico and celebrates the emergence of a new Indo-Hispano culture. It was performed in and out of church from Mexico City to Santa Fe, spilling onto plazas and streets. The sones that still accompany the masked dance in New Mexico are the most ancient instrumental music in the land. Our program honors dancers and musicians from La Merced del Cañón de Carnué, the land grant in the mountains east of Albuquerque, especially since John Donald Robb visited there and recorded the songs on many occasions.

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El Programa | Program

In the Lobby

John Donald Robb Information Table

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

On Stage

Roundtable

A discussion with Javier Marín-López and Enrique Lamadrid *guest curators*

Ana Alonso-Minutti *facilitator*

Break

UNM Concert Choir + *Música Antigua de Albuquerque*

David Edmonds *conductor*

<i>Elegit eum Dominus</i> , 1612	Gaspar Fernández (1563/71-1629)
<i>Padre Nuestro</i>	Anonymous (California missions)
<i>Petrum charitas nascentem</i>	Anonymous (Gregorian)
<i>Salve Regina</i>	Rodrigo de Ceballos (<i>ca.</i> 1530-1581)
<i>Domine, ne in furore</i>	Hernando Franco (1530-1585)
<i>Beatus Franciscus</i>	Jerónimo de Aliseda (<i>ca.</i> 1547-1591)
<i>¡Oh, qué suave y dulce estáis!</i>	Anonymous (California missions)
<i>Ximoyolali siñola</i> , 1611	Gaspar Fernández (1563/71-1629)
<i>Ave Maria</i>	Anonymous (California missions)
<i>O lux et decus Hispaniae</i>	Tomás Luis de Victoria (1548-1611)
<i>Messe Royale I: Kyrie</i>	Henri Du Mont (1610-1684)
<i>A la ru, a la me</i>	John Donald Robb (1892-1989)

Break

Robb Award

Michael Mauldin *legendary composer and music educator*

presented by Robert Lucero, Jr. *chair* John Donald Robb Musical Trust

Matachines de la Merced del Cañón de Carnué

Isaac and Abcde Nieto *monarca* and *malinche*, Angela Pérez *violín*

Eddie Herrera *guitarra*, Moises Gonzales *danzante*

For *Fiestas*, the *Danza* is performed for the *Santo* at several times and locations. The *Ensaye Real* (Regal Assay) or complete performance occurs only once. *Matachines* also appear for special occasions, with abbreviated programs like ours. See program notes.

La Primera (The First) Processional for both Entry and Final Exit

La Cruz (The Cross) Heart of the *Danza*

La Contradanza (The Contra or Counter Dance)

Sacred Choral Music on the Camino Real de Tierra Adentro

Javier Marín-López, Ph.D. Sacred Choral Music Guest Curator
UNM Concert Choir + Música Antigua de Albuquerque

The first half of the 2024 *¡Música del Corazón!* concert offers an exploration of Catholic sacred choral music that accompanied ceremonies, processions, and liturgical acts along the Camino Real de Tierra Adentro from the 16th to the 19th century. Sacred music resonated daily, from the great stone convents and cathedrals of New Spain to the humble adobe missions and chapels of New Mexico. During the great 1680 Pueblo Revolt, Catholic churches were destroyed in the northlands, along with all traces of their musical repertoires. However, evidence found along the route shows that music played a constant, vibrant role in the Camino Real's liturgical calendar.

The history of the Camino Real, which was partially based on pre-existing Indigenous routes, began in 1546 with the discovery of a rich silver vein in Zacatecas, Mexico. Although its original purpose was to exploit the region's mineral wealth, its final configuration is closely connected to the evangelizing efforts of the Franciscan order in northern New Spain. The first part of the concert's program is structured as a musical itinerary that travels from south to north, starting in Mexico City, the viceregal capital, and ending in Santa Fe, the capital of the old province of New Mexico.

Notably, this is the first time a concert of this nature has been programmed: an imaginary reconstruction of Catholic repertoires alongside the Camino Real over three centuries. The repertoire featured is selective yet representative of the diverse choral traditions that converged along the route. It includes a variety of languages—Latin, Spanish, and Nahuatl, the latter introduced in New Mexico by the Tlaxcaltecas. There is also diversity in musical genres and styles: *villancicos* or *chansonetas*, hymns, masses, motets, and prayers, with and without instrumental accompaniment by *ministriles*, performed in both plainchant and polyphony with varying degrees of complexity in technical terms.

The sacred choral music presented here reflects a range of institutional contexts and festive occasions, from regular to extraordinary, including the reception of dignitaries, the teaching of Christian doctrine in missions, and diverse liturgical and devotional contexts spanning from Advent to Pentecost. Sacred music flourished especially during Christmas and Holy Week, as well as for Corpus Christi, Marian feasts, and celebrations dedicated to specific saints, like Saint Francis (founder of the Franciscan order) and Saint James the Apostle (patron of Spain), both venerated along the Camino Real.

This iteration of *¡Música del Corazón!* not only revives the musical heritage of the Camino Real but also invites a critical exploration of how Indigenous and mestizo communities navigated the colonial Spanish soundscapes imposed along this route. Through music and sound, these communities resisted, transformed, and redefined the symbols and narratives enforced by colonialism, creating hybrid forms that speak to resilience and adaptability. The Catholic sacred music of the Camino Real can be seen not only as a means of indoctrination but also as a space where both Indigenous and mestizo communities negotiated cultural survival. This concert encourages reflection on the legacies of colonialism, understanding music as both a tool of power and a medium through which local communities asserted their agency. It underscores the ways in which they blended imposed traditions with their ancestral wisdom, profoundly reshaping the musical identity of the region.

The Camino Real transformed the soundscapes of Indigenous, Hispanic and mestizo communities, and Catholic sacred music was just one of many sonic expressions that circulated along this route. This section of the program does not feature Indigenous repertoires, as they were not preserved in written form. We hope that future iterations of *¡Música del Corazón!* will focus on exploring the impact of the Camino Real on Indigenous musical expressions.

At The Entrance of The Viceroy

[1] Gaspar Fernández (1563/71–1629)

Motet *Elegit eum Dominus* (5vv), 1612

(Source: Oaxaca, Archivo Histórico de la Arquidiócesis de Antequera-Oaxaca, “Cancionero poético-musical de Gaspar Fernández”, ff. 134v–135r [foliation given by Omar Morales Abril, 2014, and published by Margit Frenk, *Cancionero poético de Gaspar Fernández* (Puebla, 1609–1616), 2023]. Editor: Robert Stevenson, 1975)



Music played a fundamental role in the ceremonies and official events along the Camino Real de Tierra Adentro, including the solemn processional entries of civil and ecclesiastical dignitaries. Through music, the ceremony’s grandeur and solemnity were enhanced, reinforcing the authority and prestige of newly appointed officials. This motet was composed by Gaspar Fernández, maestro de capilla—music director—of the Cathedral of Puebla de los Ángeles, to commemorate the entrance of Diego Fernández de Córdoba, Marquis of Guadalcazar, into the city of Puebla on October 12, 1612. Fernández de Córdoba, who served as Viceroy of New Spain (1612–1621) and later of Peru (1622–1629), was a native of Seville and a figure of historical relevance to New Mexico.

image: Viceroy Diego Fernández de Córdoba (1578–1630)
Mexico City, Museo Nacional de Historia, Salón de Virreyes
photo credit: WikiCommons

In 1620, he authored a brief report on the status of the Reino de la Nueva México, noting that 17,000 Indigenous people had been baptized, with their instruction in doctrine overseen by sixteen Franciscan friars. According to his account, Santa Fe was the only Spanish settlement of the region, with a population of fifty residents (Seville, Archivo General de Indias, México, 29, N.36). The motet was expressly composed “for the viceroy’s entrance,” and its text appears to have been newly crafted, as was common with many commemorative motets. The first two verses are derived from a Gregorian responsory dedicated to the feast of the Common of a Confessor Pontiff. This connection symbolically aligns the new viceroy with the Roman pontiffs, evoking the image of a virtuous and heroic leader chosen directly by Christ (“The Lord chose him”).

Elegit eum Dominus
et excelsum fecit illum
prae regibus terrae
glorificavi eum
in conspectus regum
et non confundetur.

The Lord chose him
and made him high
above the kings of the earth,
He glorified him
in the sight of kings,
and he shall not be confounded.

(All translations are by Javier Marín-López, unless otherwise indicated.)

existence of “several offices of Mercedarians,” attesting to the presence of books from this order in the region. The canonization of Saint Peter Nolasco in 1628 bolstered his devotion in New Spain. Although he was not among the most prominent saints in the New Spanish liturgical calendar, villancicos were composed in his honor at the Mexico City Cathedral, and his feast day was celebrated annually with the participation of the music chapel during vespers and mass.

image: Beginning of the sequence *Petrum charitas nascentem* (plainchant)
 Santa Fe, Museum of International Folk Art
 photo credit: Javier Marín-López



The sequence *Petrum Charitas nascentem* features the characteristic ternary rhythm of sequences and is dedicated to the order’s founder. The poem is metrically structured and effectively encapsulates the life of the saint and, by extension, the ideals of the Mercedarian order.

(sang verses in brown)

[Prima pars, V1]

[1] *Petrum charitas nascentem
 cepit ulnis et lactentem,
 recreavit osculis.*

[2] *Ut ambrosias forment dapes
 ad puellum volant apes,
 oneratae flosculi.*

[3] *Virginalem is c[ando]rem,
 celo vovet fervorem
 charitatis exhibit.*

[4] *Corde humili, abstinentia
 firma fide, patientia
 [De]o sese devovet.*

[5] *Monstra haeresis perosus,
 linquit patriam et pannosus,
 regna petit extera.*

[6] *Profert arcas auro plenas,
 frangat d[u]ras quo catenas,
 ut lucretur aethera.*

[Prima pars, V2]

[7] *At pecuniis erogatis
 pro misellos mancipatis
 ipse vendi flagitat.*

[8] *[C]aelo acceptum fuit votum
 quod ut esset cunctis notum,
 magna virgo celebrat.*

[9] *Praebet illi se videndam,
 et oranti audiendam,
 manifesto alloquio.*

[10] *Sibi dicit fore gratum
 filioque si sacram
 sibi condant ordinem.*

[11] *Sui captivos [l]iberare,
 patriaeque redonare,
 cura sit praecipua.*

[12] *Laetus paret Petrus caelo
 et alumnos albo velo,
 statim suos induit.*

[First section, verse 1]

[1] *Charity took Peter at birth
 in (her) arms and, as he was suckling,
 refreshed him with kisses.*

[2] *In order to fashion heavenly feasts
 for the boy, bees flew loaded down
 with little flowers.*

[3] *He vowed radiant celibacy
 to heaven and showed forth
 the fervor of charity.*

[4] *With humble heart, self-control,
 firm faith (and) patience
 he devotes himself to God.*

[5] *Loathing the monstrous forms of heresy,
 he left his homeland and, dressed in rags,
 went to foreign kingdoms.*

[6] *He brought forth chests filled
 with gold with which to break
 the hard chains so as to gain heaven.*

[First section, verse 2]

[7] *But having dispersed this money
 in behalf of the wretches that had been enslaved, he
 earnestly demanded that he himself be sold.*

[8] *The vow was accepted in heaven (and)
 this, that might be known to all,
 did the great Virgin celebrate.*

[9] *She presented herself for him to see
 and for him to hear in prayer
 as She appeared and spoke to him.*

[10] *She said it would be pleasing to Her
 and to Her Son if he would find an order
 consecrated to Her.*

[11] *To free captives and
 return them to their homeland
 would be its special task.*

[12] *Joyfully Peter followed the wishes of
 heaven and immediately invested his followers
 with a white veil.*

[Secunda pars]

[13] Queis manere in servitute
si sit opus pro salute
captivorum precipit.

[14] O felicem cui fulgentem
praebet Virgo [s]e frequentem
atque votis obsequentem
saepe custos angelus.

[15] O beatus cui pasci
inter lilia cui renasci
caelo licuit, cum nasci,
rex dignatur caeli[tum].

[Tertia pars]

[16] Salve Pater, redemptorum,
cui domina angelorum
dedit gregem captivorum
suferendum [c]janibus.

[17] Profligata pravitate
impetrata charitate
fac nos vera libertate,
Petre frui in civitate
supernorum civium.

Amen, Alleluia.

[Second section]

[13] And he instructed them to remain in slavery
if it should be necessary
for the salvation of captives.

[14] O happy man, to whom the Virgin
frequently revealed Herself in brightness
and to whom his guardian angel often revealed
himself complying with his prayers.

[15] O blessed man, who was allowed to browse
among the lilies and to be reborn in heaven,
when the king of the inhabitants of heaven
deigned to be born.

[Third section]

[16] Hail, Father of the redeemed,
to whom the queen of the angels
gave a flock of captives to be carried off
from the (heathen) dogs.

[17] When wickedness has been overthrown,
when charity has been brought
to pass, (then,)
Peter, grant that we enjoy true liberty
in the city of the celestial citizens.

Amen, Alleluia!

(Translation: Lincoln Bunce Spiess)

Marian Devotions [I]: Cathedrals

[4] Rodrigo de Ceballos (ca. 1530–1581)

Antiphon *Salve Regina* (4vv)

(Source: Mexico City Cathedral, Polyphonic Choirbook 10, 62v–66r, [Anon.]. Editor: Robert J. Snow, 1995)



The *Salve Regina* is one of the most well-known Marian antiphons in the Catholic liturgy, often performed at the end of the day as part of the service of Compline, as well as in various Marian devotions and during the recitation of the rosary—a prominent manifestation of Catholic spirituality in New Mexico. Numerous chroniclers have referred to its performance in “canto de órgano” (i.e., *polyphony*) in cathedral and missionary contexts. In New Mexico, the 1630 *Memorial* by Alonso de Benavides mentions how, during the reception of a Navajo-Apache chief in the church of Santa Clara Pueblo, the singers sang “the Salve in ‘canto

image: Santa Clara Pueblo Mission Church, ca. 1911
Denver Public Library Special Collections
photo credit: Horace S. Poley

de órgano,’ with all solemnity, and with trumpets and shawms.” As was the case with many liturgical genres, the antiphons were performed *alternatim*, meaning that the verses alternated between plainchant and polyphony. There were numerous polyphonic versions of this antiphon. This sober setting by Rodrigo de Ceballos, a polyphonist active in several Andalusian institutions, is preserved in the Cathedral of Mexico, although the copy omits the composer’s name. Ceballos never traveled to the New World, but his music was well-known in both cathedrals (such as Morelia and Bogotá) and Indian missions (such as Guatemala).

(plainchant verses in *italics*)

[1] *Salve, Regina, Mater misericordiae,*
[2] *Vita, dulcedo et spes nostra, salve.*
[3] *Ad te clamamus, exsules, filii Hevae.*
[4] *Ad te suspiramus, gementes et flentes,*
in hac lacrimarum valle.
[5] *Eia, ergo, advocata nostra, illos tuos*
misericordes oculos ad nos converte.
[6] *Et Jesum benedictum, fructum ventris tui,*
nobis post hoc exsilium ostende.
[7] *O clemens, O pia,*
O dulcis Virgo Maria.

[1] *Hail, Queen, mother of mercy,*
[2] *Our life, sweetness, hope, hail.*
[3] *To you do we cry, exiles, children of Eve.*
[4] *To you do we sigh while mourning and*
weeping in this valley of tears.
[5] *Therefore, our advocate, turn your merciful*
eyes toward us.
[6] *And blessed Jesus, fruit of your womb,*
show unto us after this exile.
[7] *O merciful, O pious,*
O sweet Virgin Mary.

Día de los Muertos

[5] Hernando Franco (1532–1585)

Psalm 6 *Domine, ne in furore* (4–6vv) [only verses 1, 2, 7, 8, and 11]

(Source [selection]: Mexico City Cathedral, Polyphonic Choirbook 2, ff. 7v–10r, Anon.; Durango Cathedral, Ms. Mús. 837, ff. [1v]–[5r], [Anon.]. Editor: Juan Manuel Lara Cárdenas, 1993 [published 2015])

The liturgy for the Dead in New Spain generated one of the most unique and earliest polyphonic repertoires, as by the mid-16th century, the *maestro de capilla* of the Cathedral of Mexico, Lázaro del Álamo, was composing pieces for the Matins of this service, as shown by the chronicle of the funeral rites of Charles V held in Mexico in 1559. *Domine, ne in furore* is the psalm sung in the first nocturne of the Matins for the Dead. It consists of eleven verses, of which the odd ones are set to polyphony (all in four voices except the last “Requiem aeternam,” in six voices, doubling the soprano and tenor), while the even ones are entrusted to plainchant. The piece is part of the funeral office composed by the peripatetic Spanish composer Hernando Franco, *maestro de capilla* in Lisbon, Santo Domingo, Santiago de Cuba, several Indigenous missions in present-day El Salvador, as well as in the cathedrals of Guatemala and Mexico City. Copies of this office are preserved in many ecclesiastical

institutions, including the Cathedral of Durango, Mexico. As a reflection of its Catholic tradition and mixed history, the Día de los Muertos continues to be celebrated in some towns in New Mexico—and many in Mexico—with the dances of *matachines*, which will be performed in the second part of this concert.



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image: Cathedral Choir of Durango, Mexico.
photo credit: Gilberto Lastra, newspaper *Milenio*



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.

(sang verses in **brown**)
(plainchant verses in *italics*)

[1] Domine ne in furore tuo arguas me:
neque in ira tua cortipias me.
[2] *Miserere mei Domine, quoniam infirmus sum:
sana me Domine quoniam conturbata sunt.*
[3] Et anima mea turbata est valde:
sed tu Domine usquequo.
[4] Convertere Domine et eripe animam meam:
salvum me fac propter misericordiam tuam.
[5] Quoniam non est in morte qui memor sit tui:
in inferno autem quis confitebitur tibi?
[6] Laboravi in gemitu meo, lavabo per singulas
noctes lectum meum:
lacrymis meis stratum meum rigabo.
[7] *Turbatus est a furore oculus meus:
inveteravi inter omnes inimicos meos.*
[8] *Discedite a me omnes qui operamini
iniquitatem:
quoniam exaudivit Dominus vocem fletus mei.*
[9] Exaudivit Dominus deprecationem meam:
Dominus orationem meam suscepit.
[10] Erubescam et conturbentur vehementer
omnes inimici mei:
convertantur et erubescant valde velociter.
[11] *Requiem aeternam: dona eis Domine.*
[12] *Et lux perpetua: luceat eis.*

[1] Lord rebuke me not in thy fury:
nor chastise me in thy wrath.
[2] *Have mercy on me Lord, because I am weak:
heal me Lord, because all my bones be troubled.*
[3] And my soul is troubled exceedingly:
but thou Lord how long?
[4] Turn thee O Lord, and deliver my soul:
save me for thy mercy.
[5] Because there is not in death, that is mindful
of thee: and in hell who shall confess to thee?
[6] I have laboured in my mourning, I will every
night wash my bed:
I will water my couch with tears.
[7] *Mine eye is troubled for fury:
I have waxen old among all mine enemies.*
[8] *Depart from me all ye, that work iniquity:
because our Lord hath heard the voice of my
weeping.*
[9] Our Lord hath heard my petition:
our Lord hath received my prayer.
[10] Let all my enemies be ashamed, and very
sore troubled:
let them be converted, and ashamed very speedily
[11] *Eternal rest grant unto them, O Lord.*
[12] *And let perpetual light shine upon them.*

To Father Francis

[6] Jerónimo de Aliseda (ca. 1547–1591)

Motet *Beatus Franciscus* (5vv)

(Source: Granada, Archivo de la Capilla Real de Granada, Libro manual 6. Editor: José Antonio Gutiérrez-Álvarez, 2024
[upon José López-Calo, *La música en la Catedral de Granada*, 1963, vol. 2, 83–91])



The figure of Saint Francis of Assisi, founder of the Franciscan order, was highly influential in the religious and colonial culture of the Camino Real. The Franciscans, tasked with the Christianization of New Mexico, established numerous missions and convents along the Rio Grande, fostering devotion to Saint Francis. In 1850, with the establishment of the Diocese of Santa Fe, the Basilica Cathedral was dedicated to Saint Francis of Assisi. Thus, “Padre Francisco,” known for his love of nature and simplicity, left a lasting impact on the spirituality and cultural identity of New Mexico. By the late 17th century, the iconography of Saint Francis evolved, with many traditional biographical themes replaced by more complex episodes, especially intense visions and mystical ecstasies that resonated with the contemporary Baroque aesthetic. A particular iconographic type depicts Saint Francis accompanied by one or more musical angels offering him comfort, where music serves as a metaphor for heavenly harmony—a concept aligned with the Neoplatonic ideals that deeply influenced Franciscan spirituality. Jerónimo de Aliseda, maestro de capilla at the Cathedral of

Granada (Spain) between 1580 and 1591, pays homage to the founder of the Franciscan order in this monumental, intimate motet, an exquisite example of Counter-Reformation polyphony.

image: Mission Church of Saint Francis in the Valley of Tilaco (Querétaro, Mexico), facade detail
photo credit: Fernando E. de la Torre

Beatus Franciscus,
dum morti appropinquaret,
lacrimosis oculis
in coelum intendens dixit:
“Voce mea ad Dominum clamavi,
voce mea ad Dominum deprecatus sum.
Educ de custodia animam meam
ad confitendum nomini tuo
me expectant justi donec
retribuas mihi.”

When the blessed Francis
was close to death,
with tearful eyes
gazing into heaven, he said:
“With my voice I cried out to the Lord;
with my voice I pleaded to the Lord.
Bring my soul out of prison,
that I may give thanks to your name;
the righteous will await me
until you repay me.”

In the Body of Christ

[7] Anonymous (California missions)

Hymn for Corpus Christi *¡Oh, qué suave y dulce estás!* (2vv)

(Sources [selection]: Berkeley, Bancroft Library, Choirbook C-C-59 [“Durán Choirbook”], p. 70; Santa Clara University, Orrande Library, Mission Ms. 4, pp. 66–67; Santa Barbara Mission Archive-Library, Document 2, p. 66. Editor: Javier Marín-López, 2024)



image: Corpus Christi procession on Plaza, Santa Fe, NM, ca. 1884–1892
Palace of the Governors Photo Archive
photo credit: Dana B. Chase

During the colonial period, the celebration of Corpus Christi was one of the most important and visually impressive events in the liturgical calendar of the Camino Real. This festival, dedicated to venerating the presence of Christ in the Eucharist, held special significance in northern missionary territories, where it served as a powerful tool for evangelization and community cohesion. The festivities included processions through village plazas, with the Blessed Sacrament carried under a canopy and accompanied by clergy, soldiers, and local dignitaries. Indigenous converts participated actively, often incorporating traditional dances and attire that were adapted to fit the solemnity of the occasion. Music played a central role in Corpus Christi processions, particularly during the stops or “estaciones”, enhancing the event’s solemnity and reinforcing its spiritual significance. According to Craig H. Russell, and based on the number of copies preserved in various archives, *¡Oh, qué suave y dulce estás!* is one of the central pieces in the Franciscan repertoire of the California missions. With two sections, written in ternary and binary meters respectively, this work displays distinctly gallant melodic lines abundant with triplets and appoggiaturas. One of the copies bears the inscription “golpe” over the word “amor,” suggesting the execution of some percussive effect performed by a drum or another percussion instrument. Similar to other pieces in the mission repertoire where only vocal lines were noted, it is likely that this piece was accompanied by violins and basso continuo.

[1] ¡Oh, qué suave y dulce estás,
altísimo Dios de amor!
Cuando muy fino ocultáis
con la nube el resplandor.
[2] Enciéndase y arda en mi corazón,
mi amante divino, mi rey,
mi dueño y Señor,
pues al incendio puro de tu dulce amor.

[1] Oh, how gentle and sweet you are,
exalted Lord of love!
When you so delicately hide
with a cloud your brilliant splendor
[2] Let it ignite and burn in my heart,
my Divine love, my King,
my Lord and Master,
in the pure fire of your sweet love.

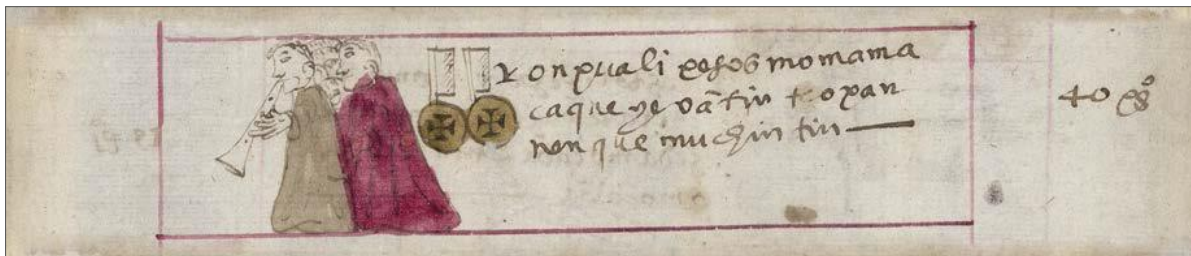
Tlaxcaltecas along the Camino

[8] Gaspar Fernández (1563/71–1629)

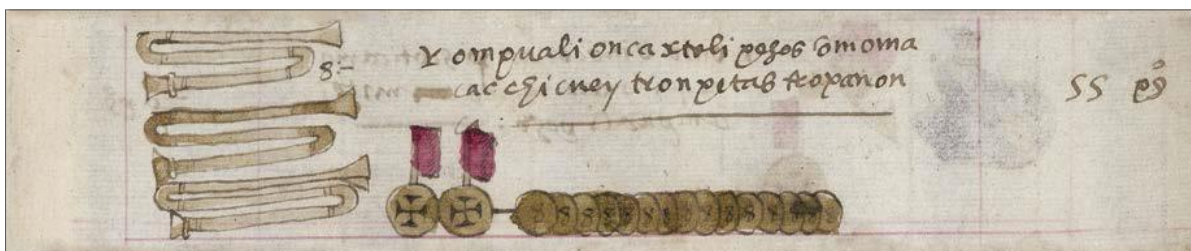
Christmas chanzoneta *Ximoyolali siñola* (5vv), 1611 [villancico “en mestizo”]

(Source: Oaxaca, Archivo Histórico de la Arquidiócesis de Antequera-Oaxaca, “Cancionero poético-musical de Gaspar Fernández”, ff. 101v–102r [foliation given by Omar Morales Abril, 2014, and published by Margit Frenk, *Cancionero poético de Gaspar Fernández* (Puebla, 1609–1616), 2023]. Editor: Javier Marín-López, 2024)

In 1590, 400 Tlaxcalteca families (932 settlers) migrated north along the Camino Real de Tierra Adentro, contributing to Spanish colonial expansion in the 17th century. Settling in regions such as Zacatecas, San Luis Potosí, and Santa Fe, they retained certain privileges as allies of the Spanish. Some settled in Santa Fe’s *Barrio de Analco*, centered around the San Miguel Chapel, established in 1610, the oldest Catholic church in the United States. Notably, the name Analco—which literally means “on the other side of the river” in Nahuatl—was also used for an outlying neighborhood in Puebla, reflecting the transference of Tlaxcalteca cultural identity to their new surroundings. The Tlaxcaltecas brought with them the Nahuatl language and musical practices, enhancing the cultural and spiritual life of their new communities. Nahuatl became a lingua franca, and its use persists today, with 1.6 million speakers across Mexico, including regions along the old Camino Real—State of Mexico, Hidalgo, Jalisco, San Luis Potosí and Durango. Music compositions in Nahuatl date back to the 16th century. This chanzoneta by Gaspar Fernández, chapel master of the Cathedral of Puebla, is part of a select group of pieces that mix Nahuatl with Spanish words, in a sort of mestizo dialect. In this chanzoneta, a group of Indians exhorts the Virgin Mary to rejoice and to participate in their Indigenous dances (“mitotes”) and horse races (“matalote”), while also criticizing Spanish wealth and lack of charity.



Payment of 40 pesos to church servants, including the musicians of the music chapel (1559)



Purchase of eight trumpets at a cost of 55 pesos (1560)

images: Puebla, José María Lafragua Historical Library, Benemérita Universidad Autónoma de Puebla, *Codex Sierra Texupan*, originating from the town of Santa Catalina Texupan, Oaxaca

Diplomatic transcription

[Refrain]

Ximoyolali, siñola,
tlalticpan o quisa Dios,
bobre yegual, bobre vos,
no gomo el gente española.
Aleloya.

[Verses]

[1] Castiltecatl ziguapile,
boco denéis caridad,
bues no saldréis de ciudad
quima quisas mocone.

[2] Tonagua ximoyolali,
qui baylaréis el midode,
gorreréis el madalode,
ypan mil quic sempoali.

[3] Totlaquen tictiquitzqui,
[totlaquen tictinemizqueh,]*
y con Jesús y María
mochin timoyolalisqui.

*Normalized transcription in
Classical Nahuatl and
Modern Spanish*

[Refrain]

Ximoyollali, siñola,
tlalticpac on quiza Dios,
pobre yehuatl, pobre vos,
no como la gente española.
Aleluya.

[Verses]

[1] Caxtiltecatl cihuapille,
poco tenéis caridad,
pues no saldréis de ciudad,
quemán quizaz moconeuh.

[2] Tonahuac ximoyollali,
que bailaréis el mitote,
correréis el matalote,
ipan mil quic cempohualli.

[3] Totlaquen tictiquitzqueh
[totlaquen tictinemizqueh]*
y con Jesús y María,
mochin timoyollalizqueh.

Translation

[Refrain]

Rejoice, oh Lady,
on earth God has sprung forth,
poor he, and poor you,
not like the Spanish people!
Alleluia.

[Verses]

[1] You, Castilian lady,
have little charity,
for you will not leave the city,
not even to save your child.

[2] Rejoice with us,
here you will dance the *mitote*,
ride the horse,
in [?] the twenty.

[3] We will weave our clothes,
[with our clothes we will live]*
and with Jesus and Mary
we will all rejoice.

(Normalized transcription in Classic Nahuatl by Berenice Alcántara Rojas, and in Modern Spanish by Javier Marín-López.)

* Verse left empty in the manuscript; reconstruction by Juan Manuel Lara Cárdenas

Marian Devotions [II]: Missions

[9] Anonymous (California)

Prayer to the Virgin *Ave Maria* (4vv)

(Sources: Santa Barbara Mission Archive-Library, Folder C; Document 1 (“Durán Choirbook”), p. 178; Document 2 (“Choirbook from the San Rafael Mission”), p. 86. Editor: Javier Marín-López, 2024 [upon Owen Da Silva, *Mission Music of California*, 1941, 99–100])

Like de *Padrenuestro*, the *Ave Maria* prayer was a significant devotional element along the Camino Real, reflecting the deep Marian devotion brought by Spanish missionaries. As an essential component of Catholic spirituality, the *Ave Maria* was introduced to Indigenous and mestizo communities in churches, missions, and chapels established throughout the Camino Real. In New Mexico, the prayer became a central part of daily religious practices and festivities, often incorporated into processions, liturgies, and even musical compositions. Many communities embraced Marian devotions, seeing the Virgin Mary as a compassionate intercessor.



image: La Conquistadora Virgin and Fray Angélico Chávez, 1953
Fort Worth, TX, Amon Carter Museum of American Art
photo credit: Laura Gilpin

[1] Dios te salve, María,
llena eres de gracia;
el Señor es contigo
y bendita Tú eres entre todas las mujeres,
y bendito es el fruto de tu vientre, Jesús.
[2] Santa María, Madre de Dios,
ruega por nosotros, pecadores,
ahora y en la hora de nuestra muerte.
Amén.

[1] Hail, Mary,
full of grace;
the Lord is with you
and blessed are you among women,
and blessed is the fruit of your womb, Jesus.
[2] Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amén.

To Santiago “el Mayor”

[10] Tomás Luis de Victoria (1548–1611)

Motet for St. James *O lux et decus Hispaniae* (5vv)

(Source: Mexico City Cathedral, Polyphonic Choirbook 9, 101v–104r. Edition: Adrian M. Wall, 2015)

Due to his status as protector of Spain, Saint James the Apostle, “el mayor,” became one of the most popular saints in Hispanic America, reviving the medieval tradition of Saint James the Moor-slayer. Over time, Saint James came to be seen as the protector of Indigenous people, with numerous towns, churches, and brotherhoods dedicated to his invocation along the Camino Real. The saint’s figure soon became associated with the festivals of Moors (Muslims) and Christians (*Moros y cristianos*) and gained enormous popularity in New Mexico, becoming the most venerated saint in the region. In his *Historia de la Nueva México*, Gaspar de Villagrà recounted a theatrical representation between Moors and Christians to celebrate the first Spanish camp on the Rio Grande in May 1598. The celebrations in honor of Saint James the Apostle on July 25 continue to be celebrated in many New Mexican towns, such as Acoma, Cochiti, San Felipe, Laguna, Santo Domingo, San Ildefonso, and Taos. The sophisticated motet to Saint James by Tomás Luis de Victoria, which features a canon in unison between the two upper voices, was originally published in Rome in the 1580s and soon became known in the Cathedral of Mexico, where it continued to be part of the living polyphonic repertoire in the 18th century.

O lux et decus Hispaniae,
sanctissime Jacobe,
qui inter apostolos primatum tenes,
primus eorum martyrio laureatus.
Alleluia.

O light and grace of Spain,
most holy James,
you who were the first among the apostles,
were the first of them to wear a martyr’s crown.
Alleluia.

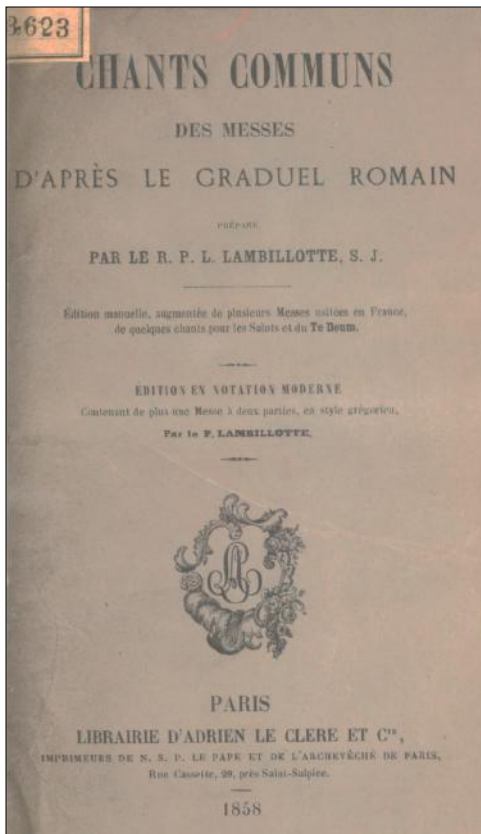
A Diocese For New Mexico

[11] Henri Du Mont (1610–1684)

Messe Royale I for first-class double celebrations: Kyrie (4vv)

(Source: Bibliothèque nationale de France, département Musique, VM1-2916: *Cinq Messes en plain-chant musical, par Henry Dumont. I, dite du 1er ton. II, dite du 2e ton. III, dite du 4e ton. IV, dite du 5e ton. V, dite du 6e ton, harmonisées à quatre voix, par Alexandre Guilmant*. Paris: A. Durant et Fils, Editeurs, [1895], <https://catalogue.bnf.fr/ark:/12148/cb42967990h>).

Since the mid-19th century, the Holy See sought to strengthen the Catholic presence in North America by reinforcing its ecclesiastical structure and sending missionaries and bishops. In New Mexico, the diocese of Santa Fe was established in 1850, with Jean-Baptiste Lamy (1814–1888) as its first bishop. Lamy was instrumental in the construction of the Cathedral of Saint Francis of Assisi and played a relevant role in the expansion of the Catholic Church in the southwestern United States. Many of these new clergy members were French and brought their own musical traditions with them. Among the musical repertoire introduced in the churches of New Mexico were the five plainchant masses by the Baroque composer Henry Du Mont (1610–1684), the composer for King Louis XIV of France. First published in 1669, *Cinq Messes en plain-chant musical* achieved extraordinary popularity throughout Europe, undergoing numerous reprints and handwritten copies during the 17th and 18th centuries. Throughout the 19th century and into the early 20th century, amid movements to reform church music, this collection of masses was reissued with added organ and harmonium



accompaniments, as well as arrangements for military band and various choral formations. Notable arrangers for choir include Henri Lebeau, Blancheteau, François Auguste Gevaert, Charles Vervoitte, August Edmonds Tozer, and Alexandre Guilment, whose arrangement we will be listening to. Some of these masses were integrated into anthologies of sacred music such as Louis Lambillote’s *Chants comuns des messes d’après le Graduel Romain* (Paris, Librairie de Adrien Le Clere et Cie., 1858), further reinforcing their dissemination. According to the *Revista Católica* of Las Vegas, NM, Du Mont’s mass was sung on February 28, 1875, with harmonium accompaniment in the village of San Miguel. Years later, on October 4, 1899, during the investiture ceremony with the sacred pallium of the new Archbishop of New Mexico, Peter Bourgade, a male chorus sang a mass by Du Mont, “which was declared magnificent by the vast audience.” Du Mont’s masses remained alive in collective memory as late as 1956, when John Donald Robb recorded a version sung by Julián Zamora. Zamora, who was 83, had been trained as a choirboy in the church of the village of Tomé by the French clergyman and musician Jean-Baptiste Ralliére.

image: Louis Lambillote, *Chants comuns des messes d’après le Graduel Romain*, 1858
Paris, Bibliothèque nationale de France

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy

Christmas Finale

[12] John Donald Robb (1892–1989)

Lullaby *A la ru, a la me* (4vv)

(Source: John Donald Robb, *Los Pastores (The Shepherds, A Christmas Cantata)* op. 62, nr. 6: “A la ru”; University of New Mexico, Center for Southwest Research, John Donald Robb Archives. Edited and arranged for choir by: Javier Marín-López)

One of the hallmarks of popular religiosity in New Mexico is the *Gran Pastorela*, commonly known as *Los Pastores*. This tradition, introduced by Franciscan missionaries in the colonial period, combines music, theater, and dance in a unique form of religious storytelling that has become an enduring cultural fixture. Originally intended as a dramatization of the shepherds’ journey to Bethlehem to witness the birth of Jesus, as described in the Gospel of Saint Luke, *Los Pastores* evolved over time to include additional biblical characters, most notably the angel and the devil, symbolizing the forces of good and evil. These characters add dramatic tension and allow the audience to engage with themes of moral struggle and redemption. The *Gran Pastorela* incorporates local musical styles and spoken verse in New Mexican Spanish. Songs and melodies rooted in Spanish folk traditions accompany the dialogues and actions, and the staging often includes traditional costumes and rustic settings, emphasizing its communal and accessible nature. This blending of influences has allowed the *Pastorela* to adapt over centuries, preserving its relevance and resonance with New Mexican communities still today. In 1954, John Donald Robb composed a choral cantata in eight numbers based on this tradition, *Los Pastores (The Shepherds, A Christmas Cantata)* op. 62, in two versions (for mixed choir and piano and for mixed choir and chamber orchestra). One of its most emotive movements is the lullaby *A la ru, a la me*, which will be performed here in a four-part choral arrangement created for this occasion.

[1] Duérmete, Niño lindo,
en los brazos del amor,
mientras que duerme y descansa
la pena de mi dolor.

Refrain

A la ru, a la me,
a la ru, a la me,
a la ru, a la me,
a la ru, a la ru, a la me.

[2] No temas al rey Herodes
que nada te ha de hacer,
en los brazos de tu madre
y ahí nadie te ha de ofender.

Refrain

A la ru, a la me,
a la ru, a la me,
a la ru, a la me,
a la ru, a la ru, a la me.

[1] Sleep, my beautiful child,
in the arms of love,
meanwhile the pangs of my sorrow
are soothed and put to rest.

Refrain

A la ru, a la me,
a la ru, a la me,
a la ru, a la me,
a la ru, a la ru, a la me.

[2] You need not fear King Herod,
he will bring no harm to you,
in the arms of your mother
no one will offend you.

Refrain

A la ru, a la me,
a la ru, a la me,
a la ru, a la me,
a la ru, a la ru, a la me.



image: The participants of *La Pastorela* presentation in full costume, San Gabriel, NM or San Antonio, TX, 1893
M. C. Cole, *Los Pastores. A Mexican Play of the Nativity*, Boston, American Folk-lore Society by Houghton, Mifflin 1907

YouTube Playlist

We invite you to listen to our playlist, where you can explore recordings connected to the *¡Música del Corazón!* sacred program. This curated selection showcases sacred choral music from the Camino Real de Tierra Adentro, featuring works that reflect the cultural and spiritual heritage of this historic route.

youtube.com/playlist?list=PLLctSDgsvAPazOufnn6XL7CjaL9E2iAvS

Ritual Dance on the Camino Real de Tierra Adentro

Enrique Lamadrid, Ph.D. Ritual Dance Guest Curator
Matachines de la Merced del Cañón de Carnué

La Danza de los Matachines | The Dance of the Matachines

With its fringed crowns, fluttering ribbons, and energetic steps, the Matachines dance drama is celebrated in Native and Hispano communities all over New Mexico. To the tunes of guitar, violin, and sometimes a drum (in southern NM), twelve dancers march, kneel, twirl, and form lines and then a cross. Their distinctive cupiles (head dresses) may resemble the mitres that bishops wear, but both their Náhuatl name and design, with ribbons hung from a curved headband crown predate the arrival of Spain in the Americas. Their guajes (gourd or metal rattles) mark time and palmas (trident wands) are wielded in stylized battle. The lead characters are the Monarca (monarch), and a little girl in a First Communion dress. The Toro (bull) personifies evil, but as the totem animal of imperial Spain, he also symbolizes the evils of colonialism. A number of fierce and funny Abuelos (protective ancestral spirits) are in attendance. In the East Mountains one of them is the Perejundia a cross-dressed "woman" whose antics delight the children and challenge the crowd. The king is also called Moctezuma, and the girl is Malinche, an angelic spirit that guides and assists him. These names reveal the underlying story – the conquest of Mexico, a new religion, another empire to survive. And the birth of a new spirituality, a mixed-race people, and their Indo-Hispano culture.



Scholars still argue about the origins of the Matachines. What is clear is that the choreography, symbolism, and music of the dance embody the process of mestizaje or cultural fusion, whether Matachines were brought by missionaries from Europe, or developed in Mexico to dramatize the cultural process in which we are all immersed.

Procesión, Danza, y Ensaye Real | Procession, Dance, and Regal Assay

The *músicos* (musicians) play *violín* and *guitarra* throughout and lead the processions. These are among the oldest melodies in the northlands with both European and Indigenous roots. The full performance of the Matachines lasts almost an hour and is called the *Ensaye Real*, performed only once on the feast day. The translation of *ensaye* suggests more than a performance, more like a test, an assay of great worth, and *real* is defined as royal or regal.



About the 24 November 2024 *Música del Corazón* Performance

The Matachines offer us blessings with every step they take. They are often asked to dance abbreviated versions of their ritual for special occasions and celebrations in Albuquerque including:

- Our *Música del Corazón* 2024 concert, and other stage-style events.
- *Fiesta de Nuestra Señora de Guadalupe* (December 12) in the South Broadway neighborhoods.
- *Fiesta de San Isidro* and the Blessing of the *Acequias* or traditional irrigation systems (May 15).
- Other special *Velorios* or prayer celebrations by individual families.

Below is the complete set of seven ritual dances they do for their own East Mountain Feast days. The melodies are traditional and very old. Of the seven, three will be shared with *Música del Corazón*:

1. Procession of both Entry and Exit, danced to the melody called *La Primera* (The First).
2. *La Cruz* (The Cross), the symbolic heart of the dance in which dancers form a cross from two lines to the melody called *La Dada del Pie* (The Foot Crossings) - #4 in the home fiesta sequence.
3. *La Contradanza* (The Counter or Contra Dance) in which the saint is honored, to the melody of the same name. - #3 in the home fiesta sequence.



[1] *La Primera* | The First

This first movement is used to bless and open the way for a number of events, including taking out and returning the santo to the church; the procession for the *vísperas* (vesper service) the night before the fiesta, the morning of the fiesta. For the *entrada* (entry), dancers assemble in front of the church, lift their *palmas*, and cross them. The Abuelo approaches the *Mayordomos* (fiesta stewards) and a brief prayer is said to bless the day and remember the departed. Then the group goes inside. *Danzantes*, *Monarca*, and *Malinche* are always dressed in regalia, but the other characters only wear their costumes for the *Ensaye Real*.



[2] *La Carrerita* | The Little Race



After all participants exit the church, the *Monarca* calls for this melody, and the procession moves forward as the name implies. Processions symbolically sanctify sacred space beyond the church in a route that can circle back around the church, along roads, roadside crosses or *descansos* (blessed resting places), and also by the *campo santo* (grave yard). At San Antonio, the procession also goes up the hillside above the church to bless a spring. Along the way the *Danzantes* split into two *Filas* (lines), and *Monarca*, *Malinche*, and *Toro* advance and recede between them. [Another melody for *La Fila* has just been recovered from the John Donald Robb Archives! *Músicos* and *Danzantes* are

followed by a single column with *arcos* (paper floral arches) carried by girls and women with the processional cross and saint's *estandarte* (banner) carried by boys and men. The *bulto* or carved figurine of the patron saint is next, carried on an *andita* or platform by the *Mayordomos*, with another one nearby of *la Virgen* dressed in white. As the dancers approach the saints and cross, they bow in reverence, then recede dancing backwards. This *encuentro* or holy encounter repeats as the route proceeds. The *coro* (choir) follows behind, with its own guitarist singing *alabanzas* (hymns of praise), creating a resonant musical interplay.

[3] *La Contradanza* | The Contra or Counter Dance

This movement and its melody signal the end of the procession as the church is approached. In the church yard, a double file of dancers faces the *santos* on their altar. *Malinche*, *Monarca*, and *Capitanes* (Dance Captains) turn around with one of the lines to go back to the saint and with a little kick, bow before it. They pass the other file in the opposite direction, as the name implies. Then the other file does the same. This movement is not used in the *Ensaye Real*, which is only performed once a year on the Feast Day.

[4] *La Cruz* | The Cross + *La Dada del Pie* | The Foot Crossing dance

The name of this dance and melody refer to the crossing of flexed feet as the two files of dancers approach each other and pause. The Abuelo tells them when to cross but sometimes the *Toro* does. *La Cruz* and *La Dada del Pie* are also used in procession when the entire group stops to honor a sacred place or a particular house to honor a family or individual. In the *Ensaye Real*, the dance is part of the formation of *La Cruz* (The Cross), the symbolic heart of the *danza*, with the most complicated steps for *Danzantes*. One line enters to form one

member of the cross, then the other enters at a ninety degree angle. The lines then face each other and dancers cross diagonally with a double twirl in the center before returning to their places. Meanwhile, the Perejundia or female Abuela, or female Abuela, is escorted in from the spiritual world to join her grandchildren. She is everyone's grandmother and teases the crowd with gender-bending antics. The Toro tempts her and chaos results, but the Abuelo steps in to restore order. As the pantomime unfolds, the dancers focus on their task. La Cruz can be performed with the first three movements for special events like Guadalupe celebrations on December 12, and invitations to private homes for Velorios (prayer vigils). Only the complete Ensaye features the next two dances and the final Entrega, the ceremony and song, that introduces the new Mayordomos.

[5] *La Malinche*

This movement has two melodies. During the first and longest, Abuelo and Perejundia lead Malinche among entwining kneeling Danzantes. Malinche takes her paño (scarf) and fans it over each Danzante's head and he or she hovers their palma over hers, turning a full circle. Each one kneels until they are told to rise. Then Malinche proceeds over to Monarca, takes his palma and circles his outstretched hands. Here, the tempo slows as Monarca sits in a chair with his arms extended to receive the blessing of Malinche with his own palma and guaje. With the help of Perejundia she makes circular motions around his hands from above, below, and from the sides. Great and transformational blessings come from this mysterious ritual. Some communities call it Conversión de Moctezuma (Conversion of Moctezuma). During this time, Toro, Perejundia, and Abuelo are chasing each other around. Abuelo then places an object (supposedly a gold nugget or coin) under the foot of El Monarca. Then he holds his foot up, hovering over the gold. Abuelo tries to get the gold but Toro distracts him and Perejundia tries to get Toro away. He has a gun and a whip and uses them to try to get the bull's strength to help pull Abuelo from the ground. Once Abuelo and Perejundia take the gold from under the foot of Monarca, Toro dances to the right and aligns with the last two Danzantes. He shakes his guaje, informing the músicos to start playing the second melody, crying, "Vuelta" (Turn). Then Abuelo yells "Vuelta," a lively new melody is played and the Danzantes hop up, two-by-two, and turn along with Monarca and until all Danzantes are upright and revitalized. They have been brought into a new age. The movement ends and there is a pause before the next dance starts.



[6] *La Toreada* | The Bull Fight



The pantomime bull fight represents the encounter and defeat of evil. It is the crucial limpieza (purification ritual) of the danza. Everyone participates, including Perejundia and Malinche. To the lively melody, the Toro charges each dancer. In the first pass, the Danzante makes a bow to evil. Then they twirl and turn their backs on evil. To make sure, they repeat the gesture. With her paño in both hands Malinche challenges the charging bull. The process continues until all the Danzantes, Malinche, and Perejundia have symbolically confronted all of the ills of the community, from bad weather and drought to personal and family troubles. A gunshot rings out as Toro falls to the ground and meets his fate, symbolically castrated by the Abuelos. The collective drama restores armonía, the harmony of the community. The mood of the crowd is joyful, laughing at the antics of the Perejundia, who

teases adults and throws candy at the children. The other Abuelos tear off her paper dress. In San Antonio, a final melody accompanies the last segment of the pantomime. There, it is called El Comanche, referencing the "lords of the plains" whose cultural and political influence is a key to the colonial history of New Mexico. The Abuelo and Abuela are together, arm in arm. They have restored order and dance around in one direction, then the other. The celebration begins.

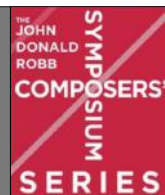


photo credit: Miguel Gandert

[7] *La Entrega* | The Delivery

A final recessional returns the santo to the church, and a special ceremony follows inside. Danzantes line up inside the church for an initiation of the new dancers and to honor those who will be taking on leadership roles the next year. The Danzantes pick up the initiates and dance with them on their shoulders. The new Mayordomos for the coming year receive the santo. The cross and other santos are put back on the altar. Then, Perejundia returns to the spirit world and the annual ritual is complete.

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. Upcoming 2025 events: 2/6 Romain Garioud *cello*, 3/30 Maxine Thévenot *organ*. Details at robbtrust.org.



In 1949, at the Fiesta de San Antonio, someone gave UNM Professor John Donald Robb this *corrido* honoring the most famous and celebrated dancer of the East Mountains. Since added it to his growing archive, people today can still enjoy it. Memorial ballads like this could be recited or sung.



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).

El Rey de Los Danzantes
San Antonio, NM

*Señores voy a cantar
Lo que traigo en mi memoria
De un hombre que fue notable
Voy a cantarles la historia.*

*Del pueblo de San Antonio
Nació un hombre muy brillante,
Y con el tiempo llegó
A ser el mejor danzante.*

*Esta dichosa carrera
Circunstancia mucho abarca,
Y con el tiempo llegó
A ser el mejor Monarca.*

*José Apodaca era el hombre
De tan grande corazón,
Siempre lleva en su mente
De servirle a su patrón.*

*Con su guajito y su palma
Y aquel cupil de diamantes
Se enfrentaba de San Antonio
Con un grupo de danzantes.*

*Con aquel cupil dorado
Le nació del corazón
Y la Malinche a su lado
Bailándole a su patrón.*

*Vestido de mil colores
En nuestra iglesia se alegraba,
Y el pueblo llenó de gusto
Cuando Apodaca bailaba.*

*Quedó triste San Antonio
Con grande luto se veía;
Tan pálido y tan sereno
Como la aurora del día.*

*En su tumba está grabado
Con letras interesantes
Con un letrado que dice:
Viva el rey de los danzantes.*

*Nos despedimos, señores
Aquí termina la historia
Y Apodaca está en el cielo
Gozando de Dios y gloria.*

The King of the Dancers
San Antonio, NM

Gentle people, I will sing
What I carry in my memory
Of a man who was notable
I will sing you the story.

In the village of San Antonio
Was born a very brilliant man,
And with the passage of time
He came to be the best dancer.

This distinguished career
Was favored by circumstances,
And with the passage of time
He came to be the best Monarca.

Jose Apodaca was a man
With a very great heart
Always he carried in his mind
The thought of service to his Lord.

With his rattle and his trident
And his headdress of diamonds
He presented himself to San Antonio
With a group of dancers.

With that gilded headdress
His heart poured out
And with Malinche at his side
He danced before his patron.

Dressed in a thousand colors
In our church he was jubilant,
And the entire village rejoiced
When Apodaca danced.

San Antonio was left sad
And appeared in deep mourning
So pale and so serene
Like the dawn of the day.

On his tomb is engraved
In interesting letters
An inscription which says:
"Long live the king of the dancers."

Now farewell, gentle people
This is the end of the story
And Apodaca is in heaven
Rejoicing with God in his glory.

La Merced del Cañón de Carnué | Historical Overview

The villages of the Sandía and Manzano mountains have their roots in a 1763 Merced (Royal Land Grant) given to a group of settlers as a first line of defense from Comanches and Apaches that came through Tijeras Canyon to attack Albuquerque and Isleta Pueblo. Almost half of the settlers were Genízaros, the descendants of slaves taken in many decades of warfare with surrounding nomadic tribes. Many families trace their maternal lines to the Tiwa Pueblos of Sandía and Isleta, and some from plains Apaches. The original village of Carnué was abandoned due to heavy casualties, and the area was not resettled until 1819. San Antonio was its first village, followed by the re-settlement of Carnuel (spelling of the modern village) to the west. A total of seven Mercedes were granted by Spain and Mexico in the Sandía and Manzano mountains east of Albuquerque.



Today the villages of the "East Mountains" still observe the Fiestas (Feast Days) of their Saints (north to south): Golden (San Francisco), San Antonito (Señor de Mapimí), San Antonio (San Antonio de Padua), Tijeras (Santo Niño), Carnuel (San Miguel), Sedillo (San Isidro), Cañoncito (San Lorenzo), Escobosa (San Isidro), Torreón (San Antonio), Chililí (San Juan Nepomuceno), and Manzano (Señora de los Dolores). All celebrate the blessings of the Matachines dance to this day. The dance was originally called La Danza Real de San Antonio (The Royal Dance for Saint Anthony).

Organizational Notes



Each year's *Mayordomos* take on special responsibilities during the year, including maintenance of the chapels and organizing activities, including meals. They have the honor of choosing the *Malinche* that year. The *Monarca* is responsible for organizing practice, selecting *Danzantes* and mentoring and training youth from the community into the *Matachín* society.

image: Isaac and Abcde Nieto, *Monarca* and *Malinche*

Historically, there was one *Monarca* from San Antonio de Carnué, but later there were two, with a leader in *Carnuel*. Before WWII, only men were allowed to be *Danzantes*. However, during WWII there were a lack of male dancers in the community and women ensured that the ritual performances continued. The *Matachines* serves as an initial training and mentoring of the youth of the community into their *Querencia*, love of place, community, and people.

Biographical Notes

2024 *Música del Corazón Matachines* honor the legacy of one of their *antepasados* (forebears), violinist Teófilo García. In his first years at UNM, Professor John Donald Robb met Teófilo, his brother Jesús Trujillo, and Modesto García at the June 13, 1949, Fiesta de San Antonio, which he recorded in its entirety, even the bells. That same day, he took a photo of the procession and three lively fiesta participants.



All three *músicos* learned the music of the *Matachines* from their mentors, played it at *fiestas* for another half century, and passed it on to today's *músicos*. Over the next three decades, Robb made more than fifty recordings of sacred and secular music in East Mountain villages, including *Matachines*, *himnos*, *alabanzas*, *canciones*, *corridos*, *inditas*, and even school songs. He was fascinated by the *Matachines* tradition and recorded *fiestas* all over New Mexico, and published his own observations and conclusions in articles and books.

Teófilo García (1912-2003) | In Memoriam

Born in Cañoncito, New Mexico in 1912, Teófilo married in 1933 and had seven children. He worked various jobs in Albuquerque but worked the longest for Sandia Labs, on Kirtland Air Force Base, in the cafeteria. He learned to play the guitar early on, and was a choir member at San Antonio Parish. He was also a *Danzante* and a *Monarca* for many years. His brother, Jesús Trujillo played the *violín* for the *Matachines*. John Donald Robb met and began recording both of them in 1949. Teofilo would “steal” the violin from Jesús to teach himself how to play it. When Jesús retired, Teófilo took over. He played for the *danza* for over sixty-five years and his daughter says that he would practice two hours every day. He also played at dances and parties. Teofilo’s last *Danza* was in 1999, and his daughter Dolores pushed her father in a wheelchair through the town of Chililí so that he could play during the procession.



Videos

Fiesta de Cañoncito, an overview of *Matachines* dance drama for their San Lorenzo feast day.

youtube.com/watch?v=Ypp1GSIOISY

"That Which is Most Precious: La Fiesta de San Antonio, NM" — a short film that documents how the *Matachines* dance creates the community solidarity necessary to confront contemporary challenges like land speculation and drought. By Prof. T.J. Martínez, Texas Tech University.

vimeo.com/206714302

"Los Matachines Traditions of New Mexico" — a 50 minute comprehensive documentary of the *Matachines* dance drama across New Mexico, made for New Mexico historic sites.

youtube.com/watch?v=b80JQla4tgg

Scholarly Essays

Find a compilation of scholarly essays on *Matachines* compiled by New Mexico Arts for the historic 2008 gathering of *Matachines* groups from across New Mexico and Northern Mexico at the National Hispanic Cultural Center.

nmhistoricsites.org/assets/files/taylor/Matachines_Essays.pdf

The Matachines Dance | Sylvia Rodriguez

Here is a short excerpt from the Introduction of Sylvia Rodriguez's book, "The Matachines Dance," as it appears on the New Mexico History website newmexicohistory.org/2015/07/28/the-matachines-dance.

The Matachines dance is a ritual drama performed on certain saint's days in Pueblo Indian and Mexicano/Hispano communities along the upper Rio Grande valley and elsewhere in the greater Southwest. The dance is characterized by two rows of masked male dancers wearing mitre-like hats with long, multicolored ribbons down the back. In the upper Rio Grande valley of New Mexico, these ten or twelve masked figures are accompanied by a young girl in white, who is paired with an adult male dancer wearing a floral corona. They are joined by another man or boy dressed as a bull and by two clowns. The crowned man dressed like the other dancers is known as Montezuma, or El Monarca, while his female child partner is called La Malinche. The dance is made up of several sets of movements accompanied by different tunes, usually played on a violin and guitar. The procession and recession that typically bracket it, takes roughly forty-five minutes.

Most scholars agree that the Matachines dance derives from a genre of medieval European folk dramas symbolizing conflict between Christians and Moors, brought to the New World by the Spaniards as a vehicle for Christianizing the Indians. Iberian elements merged with aboriginal forms in central Mexico, and the syncretic complex was transmitted to Indians farther north, including the Rio Grande Pueblos, probably via Mexican Indians who accompanied the Spanish colonizers. As performed today in the greater Southwest, the Matachines dance symbolically telescopes centuries of Iberian-American ethnic relations and provides a shared framework upon which individual Indian and Hispanic communities have embroidered their own particular thematic variations.

The Matachines dance exhibits a distinctive choreographic and dramatic pattern in the upper Rio Grande valley and is generally considered to be identical among Indians and Mexicanos or Hispanos. Nevertheless, the ways in which these two major ethnic groups perform and regard the dance differ significantly.

Both agree it is Christian rather than pagan or aboriginal, but most Pueblos claim the dance was brought to them from Mexico by Montezuma, who is portrayed in the dance by the figure of el Monarca. Hispanic villagers, on the other hand, attribute its introduction to colonizer don Juan de Onate, reconquest leader don Diego de Vargas, or Cortes himself, because the drama portrays the advent of Christianity among the Indians by referring to the expulsion or conversion of the Moors, a paradigm the Spanish colonizers instantly projected onto the conquest of the New World. The dance thus has historical but differential meaning for Indian and Hispano groups because the advent of Christianity in the region does not have the same meaning for those who brought it as for those it subjugated. The differences between Pueblo and Mexicano perspectives may be mapped through close comparative examination of local Matachines performances within and across traditions. The dance both joins and divides the ethnic groups.

The Rio Grande Complex

The upper Rio Grande valley as referred to here consists of the length of the river that bisects the state of New Mexico from north to south, distinguishable from the lower Rio Grande valley, which runs along the Texas-Mexico border from El Paso to Brownsville. New Mexico became New Spain's far northern frontier during the sixteenth century, when conquistadors and colonists followed the river to Taos, northernmost of the eastern pueblos, and began to establish missions and settlements along this corridor. The frontier colonial society that developed during the next three hundred years involved miscegenation as well as segregation of Hispanic and Indian populations and persistence of the social and territorial boundaries between them. Despite massive demographic reductions and shifts, nineteen of the more than one hundred pueblos existing at the time of contact survived into the late twentieth century. Most of the Rio Grande pueblos are surrounded by clusters of colonial and subsequent Mexicano settlements that coalesced upon the New Mexican landscape during four centuries of mutual opposition, growing interdependence, and, finally, separate enclavement within the U. S. nation-state.

Although the New Mexico Matachines dance shares a number of choreographic, dramatic, and symbolic elements with the dance elsewhere in the greater Southwest and Mexico, it nevertheless exhibits its own characteristic configuration. Thus, it is possible and appropriate to speak of a distinctive upper Rio Grande Matachines dance complex. The most basic or universal dramatic elements of the Rio Grande Matachines performance involve several dance sets by the characters El Monarca and La Malinche, an exchange of trident (*palma*) and rattle (*guaje*) between them, a variable combination of choreographic interweavings, crossovers, and reversals between the two columns of dancers, a movement involving El Toro, the bull, and his ultimate demise, and processional and recessional *marchas* at the beginning and end. The clowns, known as Los Abuelos (the grandfathers), function as conductors and provide comic relief throughout the proceedings.

The Matachines dancers, also referred to as *matachines* or *danzantes*, are distinctively costumed. Their mitre-like headdresses, or *cupiles*, with ribbons streaming down the back and fringe in the front, are their signature symbol. The mask consists of the band of fringe (*fleco*) over the eyes and a folded kerchief over the lower face. Each *danzante* carries the *palma* in his left hand and the *guaje* in his right. Large colorful scarves hang like capes from the backs of their shoulders. They move in two parallel rows of five or six dancers each.

El Monarca dresses like the *danzantes* but wears a floral corona instead of a *cupil*, and often white lace leggings (*fundas*) over his pants from the knees down. He is paired with La Malinche, a preadolescent girl in a First Holy Communion dress. El Toro is a male animal-dancer with horns and forestick(s), played in some villages by a grown man, in others by a young boy. These three characters and the *danzantes* are accompanied by the Abuelos, usually two masked figures who move about freely, joke or clown, interact with and keep back the audience, and generally direct the proceedings. The number and personality of the Abuelos varies from village to village, as does the prominence of the bull.

The dance sets may occur in different orders and combinations in different villages. Despite this diversity, the performance tradition within each community is said to remain fairly stable, although a careful observer will see situational variation and improvisation from year to year. Any given version contains usually from seven to nine sets. Their choreographic patterns and motifs correspond very broadly to the formats diagrammed by Gertrude Kurath on the basis of a sample of twelve Old and New World societies.

The music for the Matachines dance is typically performed by a fiddler and a guitarist. Several melodies and approximately nine dances have been identified for the Rio Grande Matachines. The tunes tend to be short, varying from four to twenty measures in length, and subject to multiple repetitions. Most are done in duple or triple count and feature conventional harmonies in dominant and tonic chords on the guitar, while the fiddle carries the melodic line in A or D. Percussive effects are added by the dancers' rattles and foot stamping and in some cases by a drum.

Many communities hold the Matachines dance at Christmas, although some do it in the summer, and at least three villages, Arroyo Seco, Alcalde, and El Rancho have danced it in both seasons. As shall be seen, Jemez Pueblo does the dance on December 12, *el día de Guadalupe*, and again on New Year's Day, and Hispanic Bernalillo performs the dance on its feast day of San Lorenzo, August 10. As a rule, Pueblo Matachines dances occur in the winter, whereas Hispanic Matachines may take place during either winter or summer. Some Hispanic villages, such as Alcalde and El Rancho, have dance troupes that perform at home on an annual cycle as well as in other places for special occasions. Pueblo Matachines somewhat resemble the Pueblo social dances, also usually performed in winter, when outside groups are parodied.

Among the Pueblo Indians, such as those of Taos, the dance enjoys religious designation while not being considered fully sacred in the "aboriginal" sense. One indication of this is that some Pueblos will allow the Matachines dance to be photographed, whereas their indigenous sacred dances cannot be. Pueblo Matachines performances tend to be organized by tribal officers or kiva groups, while in Hispanic villages it is Catholic mayordomos and certain families who carry the burden. In most pueblos the dance involves the recruitment of Mexicano musicians, dancers, and/or Penitente *rezadores*, or prayer sayers, whereas Mexicano performances do not as a rule involve Indians. Santa Clara and Jemez pueblos perform "Indian" versions of the dance, featuring Indian costumes with moccasins, along with chanting and drumming. The degree to which costumes are embellished with elements that denote specific ethnic and religious meanings varies widely from village to village.

Along the upper Rio Grande valley, the Matachines dance has been incorporated into the annual ritual calendars of San Ildefonso, Tortugas, Santa Clara, Jemez, Cochiti, Santo Domingo, San Juan, Picuris, and Taos pueblos and is performed in the Mexicano villages of Alcalde, Bernalillo, San Antonio, San Antonito, Escobosa, Sedillo, Canocito, Chilili, Carnuel, El Rancho, and Arroyo Seco (the list is not exhaustive). In all these Pueblos and villages the sequence of acts, the tunes, the personalities, the dramatic embellishments, the overall style, and the precise manner in which the performers and festive occasions are organized vary markedly from one community to another.



Fiesta de San Antonio de Padua

June 14th and 15th, 2019

1819-2019

bi-centennial celebration of the founding of
San Antonio de Padua and the Cañón de Carnué Land Grant



Fiesta Schedule

Friday June 14th

**Visperas
Procession to follow**

Saturday June 15th

7PM	Mass	10AM
	Procession to Ojo	11AM
	Lunch	12:30PM
	Novena	1:30PM
	La Danza	2PM
	Dance with TrippleXXX	7PM
	at the Carnue Land Grant Hall	
	(tickets \$5 per person/ \$9 per couple)	

image: 2019 Fiesta de San Antonio poster, in celebration of its Bicentennial

Sacred Choral Music on the *Camino Real de Tierra Adentro*

University of New Mexico Concert Choir | Mixed Chorus



UNM Concert Choir is the leading choral ensemble in the University of New Mexico's Department of Music. The Concert Choir maintains a full schedule of performing, touring, and recording. It regularly collaborates with other UNM ensembles, including the Symphony Orchestra and the Health Science Center Orchestra, in recent years presenting works including Mozart's *Requiem*, Antonio Estevez's *Cantata Criolla*, and Vaughan Williams's *Five Mystical Songs*. In the spring of 2022, the Concert Choir collaborated with the UNM Symphony Orchestra to present the world premiere of Andrea Clearfield's *Singing into Presence*.

We invite you to watch and hear past UNM Concert Choir performances on YouTube.

Dr. David Edmonds | Director

David Edmonds, DMA, currently serves as Director of Choral Studies at the University of New Mexico where he directs the UNM Concert Choir and University Chorus and teaches undergraduate and graduate conducting and choral repertoire. Since 2022, Dr. Edmonds has also served as Artistic Director and Conductor of the community-based choral ensemble, *Dolce Canto*, in Missoula.



Before coming to UNM, Dr. Edmonds was Director of Choral Activities at the University of Montana for six years where he led the UM Chamber Chorale to their first-ever invitations to perform for both the NAFME NW and NWACDA Conferences. An advocate for students and pre-service teachers, Edmonds just completed a six-year appointment as ACDA National Repertoire & Resources Chair for Student Activities, working on the R&R team to create programming and initiatives supporting the ACDA national student membership.

Dr. Edmonds obtained advanced degrees with highest honors in conducting from the University of North Texas (D.M.A., '12) and Westminster Choir College (M.M., '10) after teaching high school choral music for six years in Iowa and Texas. His original compositions and arrangements are published by Alliance, Colla Voce, and MorningStar Music Publishers. He lives in New Mexico with his incredible wife and their two (often) well-behaved daughters.

Música Antigua de Albuquerque | Medieval, Renaissance, and Baroque music



Música Antigua de Albuquerque was founded by local musician, early music enthusiast, and 2023 Robb Award honoree John Truitt. Música Antigua has been performing medieval, Renaissance, and Baroque music since 1978. In recognition of New Mexico's Hispanic tradition, the ensemble concentrated on the repertoire of Renaissance and medieval Spain in its early performances. Soon, however, the organization began to broaden the scope of its repertoire, and its concerts have since featured music from many areas in Europe from the 13th to the 18th centuries.

Música Antigua has given guest performances throughout New Mexico, including Las Cruces, Silver City, Portales, Hobbs, Taos, Tucumcari, Los Alamos, Socorro, Grants, Corrales, Cedar Crest, Tomé, and Mountainair. The ensemble has given joint performances with the Sangre de Cristo Chorale and the Coro de Cámara, and has collaborated with the Cathedral Church of St. John in productions of the medieval Play of Daniel and T. S. Eliot's *Murder in the Cathedral*. In 2002, the group performed for the Southwest Repertory Theater's Shakespeare Festival. The ensemble has also given tour performances in Houston and Milwaukee.

In addition to its concert series and guest performances, Música Antigua gives frequent lecture-demonstrations of early music and instruments to adults and students of all ages. As part of our educational mission, we also coach the Música Antigua Youth Consort, a small group of select high school students who want to expand their musical horizons by exploring the world of early music. The students are able to try a variety of period instruments and the ensemble gives a recital each year during the spring.

Música Antigua is the recipient of the Albuquerque Arts Alliance's 2002 Bravo Award for Excellence in Music, an honor of which they are exceedingly proud. Música Antigua has received grants from the National Endowment for the Arts, New Mexico Arts, the New Mexico Endowment for the Humanities, the McCune Charitable Foundation, the New Mexico Quincentenary Commission, the Santa Fe Arts Commission, and the City of Albuquerque Urban Enhancement Trust Fund.

Personnel

Hovey Dean Corbin, Jr.

Hovey Dean Corbin, Jr. earned bachelor's degrees in vocal performance and instrumental music education (percussion emphasis) from UNM. He is in his 28th year of teaching band at Albuquerque Academy, and is also the co-conductor of the Albuquerque Junior Symphony. He and his father enjoy building sackbuts and custom conducting batons in their spare time. Hovey performs with Steve Chavez and the New Mexican Marimba Band, the LINKS! Percussion Ensemble, the heavy-metal vaudeville troupe Skümbaag and the Sol Calypso Steel Drum Band with his wife, Alexis.



Dennis Davies-Wilson



Dennis Davies-Wilson, woodwind specialist, has been performing with Música Antigua since 1988. He holds a Master of Music from UNM and a Master of Library Science (Music Specialization) from Indiana University. A retired librarian, he is currently a Lecturer in Music at UNM. Also a bassoonist, he has performed with the Opera Southwest Orchestra, Santa Fe Symphony, and Sangre de Cristo Chorale.

Ruth Helgeson

Ruth Helgeson has long been interested in many music traditions. While in college she performed early music with *Concentus Musicus* of the Twin Cities, directed by Arthur Maud. After receiving a BFA in Visual Arts with a minor in Chinese, she lived on Taiwan, where she studied the *gu zheng* (zither) and *er-hu* (fiddle). For ten years she was a *psindhen* (female vocalist) and instrumentalist with the Sumunar Central Javanese gamelan in Minnesota.



David McGuire

David McGuire tenor, holds a Bachelor of Music in theory and composition from the University of North Texas, and an MBA from UNM. His vocal and instrumental compositions have been performed nationally and internationally. During his career in information technology, he has sung in many ensembles, including New York's Manhattan Vocal Ensemble, Hartford's Cathedral Chamber Singers, the Santa Fe Desert Chorale, and Quintessence.



Art Sheinberg



Art Sheinberg, a founding member of Música Antigua, holds a master's degree in double bass performance from UNM and performed in the New Mexico Symphony Orchestra for 15 years. He taught orchestra in the Albuquerque Public Schools for 36 years, and now works with music education students at UNM. He serves as an adjudicator and clinician throughout the Southwest, and has composed and arranged numerous works for school orchestra. In 2003, he received the Golden Apple Award for excellence in public school teaching in New Mexico.

Colleen Sheinberg

Colleen Sheinberg is a founding member of Música Antigua. A graduate of Southern Methodist University and UNM, she holds master's degrees in anthropology and piano performance and is active as a chamber musician, teacher and accompanist. She has performed with the Santa Fe Desert Chorale, Chamber Orchestra of Albuquerque, and the New Mexico Symphony Orchestra, and at the University of North Texas, Louisiana Tech University, University of Arkansas, and Fort Lewis College. She is on the faculty of the UNM Department of Music, where she teaches piano and harpsichord, directs the Early Music Ensemble, and is a coach-accompanist of vocal students.



Ritual Dance on the Camino Real de Tierra Adentro

Matachines de la Merced del Cañón de Carnué | Ritual Dance Society



Matachines de la Merced del Cañón de Carnué is a ritual dance society that performs a public dance during the Saints days for all in the east Sandia Mountain communities, but has its origin in San Antonio de Carnué. The Matachines likely arrived at the Carnué Land Grant by way of Isleta Pueblo and Sandia Pueblo, where many early San Antonio families have matriarchal lines through inter-marriage. The dance is primarily danced in Pueblo native communities in New Mexico, but is also practiced in communities such as Alcalde, Bernalillo, El Rancho, and Tortugas (Rodríguez, 2009). The leadership of the Matachines is known at the

monarcha, representative the Aztec king Montezuma, and is responsible for organizing practice, selecting danzantes (dancers) and mentoring and training youth from the community into the matachín society. Historically, there was one monarcha from San Antonio de Carnué, but later there were two, with a leader in Carnuel. Before WWII, only men were allowed to be danzantes; however, during WWII there were a lack of male dancers in the community and women ensured that the ritual performances continued. Los Matachines serves as an initial training and mentoring of the youth of the community into the querencia of Carnué.

Personnel

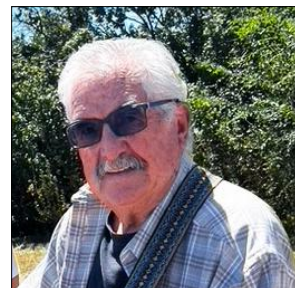
Isaac Nieto | *Monarca*



Isaac is the great-grandson of Teófilo García. He is the youngest documented dancer in the two-hundred year history of the East Mountain *Matachines*. At just two years old, he danced his first procession in Golden, NM, and was lifted up and initiated by Teófilo himself at the end of the dance. Since then, Isaac has danced for thirty years straight, dedicating time and faith to all of the churches of the Sandía and Manzano Mountain communities, as well as a number of churches in Albuquerque. In 2022, Isaac was promoted to *Monarca*, following in the footsteps of Teófilo, who danced as *Monarca* after mastering the violín and teaching the next generations of *músicos*. It is a great honor for Isaac to carry on the *Danza* in his community and to be a role model for younger generations. He guards the tradition from undue change and urges people to be faithful to the beliefs and standards of the church.

Faustino "Eddie" Herrera | *Guitarra*

Born 1945 in Carnuel, New Mexico, Eddie has resided there for his whole life, except for serving in the Navy during the Vietnam war. He has played the guitar and sung in the church choir in Carnuel and Tijeras, for forty-five years. He respects the *Danza* as a prayer for good over evil. In 1980 he was honored to be asked to play the guitar for the *Matachines* dance, and has played every year since. He has also been asked to write and sing the *Entrega de los Matachines* on feast days. The *Entrega* is a song that witnesses the handing over of the duties of the old *Mayordomos* (caretakers) of the church to the new *Mayordomos*.



Angela Pérez Drew | *Violín*



Born and raised in Albuquerque, Angela grew up in the San José barrio and began learning the violin in the Albuquerque Public Schools beginning at age eight in third grade. Her father Ray Pérez, also a musician, inspired her and her siblings to pursue their musical talents by playing in front of people. Her first performance was to surprise her grandfather by playing one of the polkas he used to play years earlier. Angela continued to play in orchestra until high school, and has played for the choir at San José Parish with her parents her whole life.

As a teenager she began to play in a Mariachi group and joined the noted group, Los Reyes de Albuquerque, where she played for fifteen years. In 2006, she was asked to learn the music for Los Matachines by her godmother, the daughter of Teofilo García and one of her mother's closest friends, because they needed additional musical help. She learned from Teofilo's recordings and has played in fiestas ever since. She is now a key Matachines player and enjoys maintaining this ancient tradition. Her mother has familial roots in San Antonito where her uncles and brothers danced. Angela is "honored to represent *la gente* from the East Mountains and pay homage to the santos who intercede with God for all of us.



Moises Gonzales | *Danzante*



Above all, Moises Gonzales is a *Matachines Danzante* in his village of Carnuel. At UNM, he is an Associate Professor of Urban Design and the Chair of the Community and Regional Planning Program at the School of Architecture and Planning at the University of New Mexico. He also serves as the Director of the Resource Center for Raza Planning, which is a community outreach center within the School of Architecture and Planning whose mission is to provide technical assistance in the areas of community development, design, and natural resource planning for traditional communities throughout New Mexico. Moises's teaching focus is in physical planning and urban design as well as historic preservation of the Southwest. Moises is co-editor with Enrique R. Lamadrid of the recent book, *Nación Genízara, Ethnogenesis, Place, and Identity in New Mexico* by University of New Mexico Press (2019). Moises Gonzales is also co-author with Robert William Piatt, Jr. of the book, *Slavery in the Southwest Genízaro Identity, Dignity and the Law* by Carolina Academic Press (2019).

Premio Robb a la Excelencia | Robb Award for Excellence

Michael Mauldin | Legendary Composer and Music Educator

Michael Mauldin (b. 1947 Texas) moved to New Mexico in 1971 for "the light, the space and the timelessness." That year he met John Donald Robb, with whom he worked to develop the New Mexico Composers Guild. He completed a Master's Degree in composition at UNM, opened a music school, raised a family and wrote music. In 1980 he won the Composer of the Year award from the Music Teachers National Association for "Voices from Chaco: Concertino for Piano and Woodwind Quintet." In 1985 "Fajada Butte: An Epiphany," commissioned by the New Mexico Symphony Orchestra, was performed at the Kennedy Center by the National Repertory Orchestra for the 20th anniversary of the National Endowment for the Arts. Mauldin first visited New Mexico in the late 1950s when his father brought his family to church retreats at Ghost Ranch. While exploring red arroyos one day, he encountered artist Georgia O'Keeffe painting a landscape. He remembered her distinctive appearance but learned only later who she was. He determined that he wanted to live in a place like that—a place that "surrounds you with colorful space—and creates new space inside you."



His catalogue contains over 90 works, from chamber, orchestral and choral music, to works for harp, organ, guitar and piano. His music is "accessible, yet distinctive and memorable." It often portrays the power and magic of the rugged beauty and ancient cultures of his adopted state of New Mexico. "Prayer of Mesas," for the University of New Mexico Chorus and Orchestra, was commissioned by UNM and the City of Albuquerque to celebrate the university's centennial in 1988.

Michael served for four years as the national chair of the Student Composition Contest of the Music Teachers National Association. He served for seven years as Musical Director of the Albuquerque Boy Choir (of which his sons are alumni), which grew to three choirs, 85 boys between ages 7 and 17, who toured, recorded and completed a rigorous musicianship program.

Mauldin guest-conducted student and community orchestras, and he conducted the New Mexico Symphony Orchestra in recording sessions to prepare five of his orchestral pieces for the compact-disc album, "Enchanted Land." As a public speaker, clinician, composer and performer, he actively promoted private and public arts-education throughout the country. He has also been an advocate for the rights of children, holding that discipline is more than repression, and that society is repaid when children and young people are treated with respect and allowed to participate in choices regarding their own minds, bodies, and spirits.

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 Recipients

2023 **John Truitt**

2022 **Noberta Fresquez**

2021 **Brenda M. Romero**

2020 Scott Wilkinson

2019 Enrique Lamadrid

2018 Frank McCulloch

Participantes de la Mesa Redonda | Roundtable Participants

Javier Marín-López, PhD | Sacred Choral Music Guest Curator

Javier Marín-López, Ph.D. (Úbeda / Jaén, Spain) is Full Professor of Musicology at the University of Jaén, Spain, and holds a Ph.D. with distinction from the University of Granada. His research focuses on various aspects of Latin American and Spanish musical culture from the 16th to the 19th centuries, with a particular emphasis on transatlantic exchanges within the broader European and global contexts. He is the author and/or editor of fifteen books published by prestigious presses, such as Sociedad Española de Musicología, Instituto Complutense de Ciencias Musicales, Reichenberger, Dykinson, Universidad Internacional de Andalucía, Dairea, Vervuert, and Universidad Autónoma de Chile. From 2013 to 2021, he served as the Editor-in-Chief of Spain's premier musicological journal, the *Revista de Musicología*, and since 2007, he has been the General and Artistic Director of the *Festival de Música Antigua de Úbeda y Baeza* (FeMAUB). He was the 2023-2024 Richard E. Greenleaf Visiting Library Scholar, an award granted by the Latin American & Iberian Institute at the University of New Mexico.

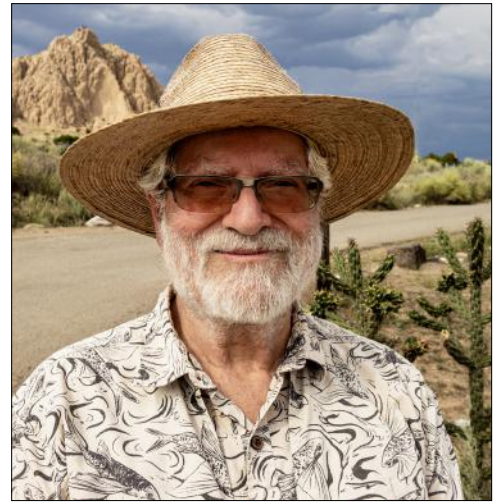


image: Javier Marín-López in the Museum of International Folk Art Vault Collection, Santa Fe, NM, 2024

Enrique Lamadrid | Ritual Dance Guest Curator

Enrique Lamadrid, Ph.D. (Embudo / Albuquerque) 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 Travelling Exhibits Service and also led the design team for the Camino Real International Heritage Center in New Mexico.

Enrique is also an acequia activist and scholar of traditional water management. He is Commissioner of the Alamos de los Gallegos Acequia Association in Albuquerque's North Valley. He edited *Water for the People: the Acequia Heritage of New Mexico in a Global Context* in 2023. During his teaching career, Lamadrid was renowned for his field work with students. In an exploration of US Latino Homeland areas, he took undergraduate seminars all over New Mexico, Mexico north and south, Spain, Puerto Rico, Cuba, Nicaragua, and Ecuador. He is a co-founder of the Conexiones program which since 1980 has literally broadened the horizons of hundreds of New Mexican students.

Ana Alonso-Minutti | Roundtable Facilitator

Ana Alonso-Minutti, Ph.D. (Puebla, México / Albuquerque) is an Associate Professor of Music, research associate of the Southwest Hispanic Research Institute, and faculty affiliate of the Latin American and Iberian Institute and the Women, Gender, and Sexuality Studies at the University of New Mexico. She graduated summa cum laude with a BA in music from the Universidad de las Américas, Puebla, Mexico, and received MA and PhD degrees in musicology from the University of California, Davis.

Alonso-Minutti's scholarship focuses on experimental and avant-garde expressions and music traditions from Mexico and the US-Mexico border. Among her research areas are Latina/Chicana feminist and queer theories,



critical race studies, and decolonial methodologies. Her work has been published in edited volumes as well as in academic journals in the United States, Mexico, and Argentina, and she has presented her work in conferences and institutions across the Americas (Brazil, Canada, Colombia, Mexico, Puerto Rico, U.S.) and Europe (Finland, Romania, Spain). She is the author of *Mario Lavista: Mirrors of Sound* (Oxford University Press, 2023) and co-edited the volume *Experimentalisms in Practice: Music Perspectives from Latin America* (Oxford University Press, 2018).

In addition to her scholarly work, Alonso-Minutti has written a number of pieces. Her multi-movement choral work, *Voces del desierto* (performed at Albuquerque’s National Hispanic Cultural Center in 2019), won the biennial Robert M. Stevenson Prize granted by the

Society for Ethnomusicology in 2021. Moreover, she directed and produced the video documentary *Cubos y permutaciones: plástica, música y poesía de vanguardia en México* exhibited at the Museo Universitario de Arte Contemporáneo (MUAC) in Mexico City and at the Museo Espacio in Aguascalientes.

Currently, Alonso-Minutti is the co-editor of *Twentieth-Century Music* journal, area editor for *Grove Music Online’s Women, Gender, and Sexuality Project*, member of the editorial board of *Journal of Music History Pedagogy*, member of the advisory board of *Sonus Litteratum*, and curatorial advisor for *Mediateca Lavista*. Moreover, she is a faculty affiliate of *Project Spectrum*, a student-led coalition committed to increasing diversity, equity, inclusion, and accessibility in music studies. She has served in various capacities in music-centered academic societies. She is a former council member of the American Musicological Society and the Society for Ethnomusicology, former chair of AMS’s *Ibero-American Music Study Group*, and former chair of AMS’s *Alfred Einstein Award*.

Directora Artística | Artistic Director

lisa nevada

lisa nevada (b. New México, Chicana, Nuevomexicana) advocates for our earth mother through her dance-making, performance, and teaching. Living most of her life in New México, lisa eventually 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 all peoples in the observation of ecosystems and our human interactions to ignite kinship with mama earth, centered on gratitude. She choreographs for experimental theatre and musicals and is continuously mining her personal creations and offerings. Her embodied research and performance delve into the sonic realms of lullaby and wailing in response to humanity’s active destruction of psyche and home. The soils, plants and trees, waters, animals, and insect beings propel lisa’s work while dance remains the sustaining conduit through which she lives and communicates.

Community and community-building, too, is essential to lisa. Teaching dance classes with folks of all ages, abilities, and backgrounds nourishes these community relationships, reminding her of the positive impact human beings may have on one another and the land.



lisa is fortunate to teach with the Taylor School at Paul Taylor Dance Company under Carolyn Adams and MAQAHATINE, a Montréal-based gathering space for First Nations and Indigenous artists instigated by Ivanie Aubin-Malo. She is a member of [Radical Evolution's Street Theatre Crew](#) and is currently dancing in projects with Tanya Lukin Linklater and Cami' Leonard.

lisa is the Projects and Partnerships Coordinator and an Ensemble member with [Dancing Legacy](#). Founded by sisters Carolyn Adams and Julie Adams Strandberg, Dancing Legacy is a performing and teaching organization committed to enabling individuals to appreciate and participate in the rich dance heritage of the United States.

She received her MFA in Dance from the University of New Mexico with concentrations in land-based choreography and performance, embodied dance history, and teaching. In 2015 [SHIFT | DANCE](#) was founded and launched by Jacqueline García, Kelsey Paschich, and lisa nevada. The trio also instigated [SHIFT DANCE | FESTIVAL](#), one of the only annual dance festivals in Albuquerque, NM to present contemporary, research-based, and experimental dance forms from artists across the nation.

As an independent artist, lisa has performed the choreography of Kristy Janvier, Jacqueline M. García, Kelsey Paschich, Erika Pujič, Tanya Lukin Linklater, Donna Jewell, Rishauna Zumberg, Rulan Tangen, Danny Grossman, David Parsons, Robert Battle, Donald McKayle, Jose Limón, Martha Graham, Anna Sokolow, Bill Evans, Vladimir Conde Reche, Jessica Miller-Tomlinson, among others. From 2006-2017 lisa was a core member of [Ecotone Physical Theatre](#), a performance ensemble with a mission to mine the veins of improvisation: sonic, kinesthetic, textual, visual.

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 Barelás Senior Center 16 November 2023

2024 Educational Outreach Programs

[Matachines de la Merced del Cañón de Carnué](#)

Rescheduled to 2025

National Hispanic Cultural Center
Albuquerque Journal Theatre

[Matachines de la Merced del Cañón de Carnué](#)

Rescheduled to 2025

National Hispanic Cultural Center
Albuquerque Journal Theatre

[UNM Concert Choir + Música Antigua de Albuquerque](#)

Fri 20 November
3:00-5:00p
UNM Keller Hall



San Agustín de la Isleta Mission 1867

The 1867 photograph of the plaza, church, and convent of San Agustín de Isleta on a feast day is intriguing. The Olla Maidens with water jars on their heads are watching a dance along with other residents and visitors. The bell ringer stands watching from the roof. The priest crossing the plaza is probably Father Felix Jovet, a French priest who arrived in New Mexico in 1861, serving in Isleta between 1862 and 1866, according to Fray Angelico Chávez. Jovet was part of the contingent of over eighty French priests active in New Mexico missions in the second half of the 19th century and the early decades of the 20th century. Many early families of the Merced del Cañón de Carnué descend from matrilineal lines of Isleta and Sandía Pueblos through inter-marriage.

Humboldt Map 1810

The underlying 1810 map of Northern New Spain and the Camino Real de Tierra Adentro was created by cartographers from the 1799-1804 Alexander von Humboldt expedition that compiled the first scientific and geographical survey of the Americas. An extraordinary botanist and geographer, Humboldt did not personally travel so far north, but his exceptional team did.

Comité de Música del Corazón | *Música del Corazón* Committee

lisa nevada, *chair*
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Jim Bonnell
Júlia Camargo

Thomas Goodrich
Keller Hall Staff and Crew
Enrique Lamadrid
Robert Lucero, Jr.
Javier Marín-López

Rosalía Pacheco
Margaret “Liz” Rincon
Rebecca “RJ” Smith
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. The endowment set up the Robb Trust Committee 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." 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.



During his two decades as an international attorney in New York City, John Donald Robb studied composition with Horatio Parker, Darius Milhaud, Roy Harris, Paul Hindemith, and Nadia Boulanger. In 1941, at age 49, Robb left his law career to become head of the Music Department at the University of New Mexico. He served as dean of the UNM College of Fine Arts 1942-1957.

John Donald Robb | John Donald Robb Musical 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](#).

Agradecimientos | Acknowledgments

The University of New Mexico Robb Musical Trust would like to thank the following organizations and individuals for support of the 2024 – 2025 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
James and Diane Bonnell
James and Diane Bonnell, in memory of **John Everett Cheetham**
James and Diane Bonnell, in memory of **Jean Evers**
Jean Evers, in memory of **Darlene Evers**
Sheila Garcia
Thomas Goodrich
Nancy Harbert
Jan and Bruce Hosea, in honor of James and Diane Bonnell
Michael T. Kelly
Enrique Lamadrid, Ph.D.
Robert Lucero, Jr.
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William S. MacVittie
Linda Marianiello and Franz Vote in honor of James Bonnell
Valerie Martinez and Paul Resnick
Sue McAdams, in memory of **Jean Evers**
Sue McAdams, in honor of Diane and 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
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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.
Barbara Witemeyer
Marc and Valerie Woodward

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.

Personal de Robb Trust | Robb Trust Personnel

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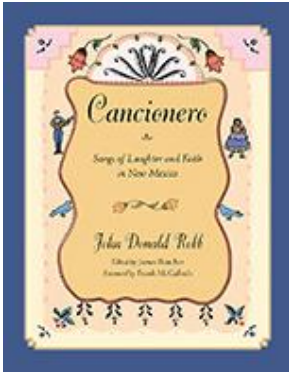
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Robb Trust conserva la tradición | Robb Trust Preserves Tradition

¡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

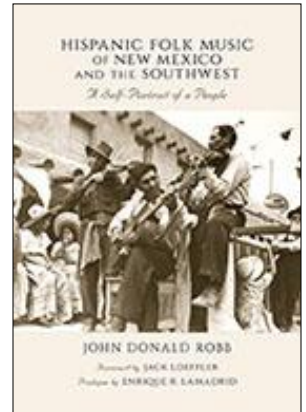


John Donald Robb (1892–1989) built an invaluable legacy in the preservation of New Mexico’s rich musical traditions. His extensive field recordings, compositions, papers, and photographs now make up the John Donald Robb Archives in the University of New Mexico Libraries’ Center for Southwest Research. *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.](#)

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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.

Department of Chicana and Chicano Studies | University of New Mexico

The Chicana and Chicano Studies Department at the University of New Mexico is an interdisciplinary program. The purpose of the department is to promote a critical understanding of Chicano / Hispano / Mexicano communities through teaching, research, and advocacy. Since our program resides at the flagship institution of the state that has the largest percentage of Hispanics in the country, this mission is integral to furthering the understanding of New Mexico's present and the nation's future.



Learn more at chicanos.unm.edu.

Latin American & Iberian Institute | University of New Mexico



The Latin American & Iberian Institute (LAI) fosters research and education within UNM about the cultures, languages, history, and societies of these world regions, and works to share UNM's expertise and resources with partners including Central New Mexico Community College, K-12 schools, the National Hispanic Cultural Center, Instituto Cervantes, and other organizations in the community.

Learn more at laii.unm.edu.

Department of Spanish & Portuguese | University of New Mexico

UNM's Department of Spanish & Portuguese plays a vital role in the flagship university of a bilingual state, in teaching the languages, cultures, and literatures of the Hispanic and Portuguese worlds. We teach three basic language programs: Spanish as a Second Language, Spanish as a Heritage Language, and Brazilian Portuguese. Our undergraduate and graduate degrees offer concentrations in Hispanic Linguistics, Hispanic Literature (Peninsular and Spanish American), Hispanic Southwest Studies, and Portuguese.



Learn more at spanport.unm.edu.



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Próximos Eventos | Upcoming Events

2024

UNM Symphony Orchestra and UNM Choirs Winter Concert | Wednesday 4 December 7:30 pm

Traditional holiday music

UNM Student Union *free* admission

Música Antigua de Albuquerque | Sunday 15 & 22 December 2 pm

The Angels Sang with Mirth & Glee

St. Michael & All Angels Episcopal Church **purchase tickets**: \$20 adult, \$15 senior, \$10 student, \$6 child

2025

Romain Garioud cello | Thursday 6 February 7:30 pm

Robb Symposium Series

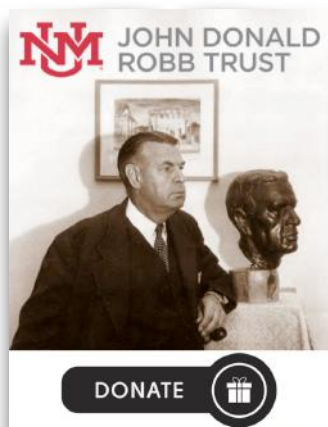
UNM Keller Hall *free* admission

Maxine Thévenot organ | Sunday 30 March 4:00 pm

Annual Robb Concert

Episcopal Cathedral of St. John *free* admission

Apelación anual del Robb Trust | Robb Trust Annual Appeal



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!

