

Don Santiago Jiménez, Sr.

Y SUS VALEDORES



"VIVA SEGUIN"

Tejano Conjunto Pioneer's Original Hits: 1947-1951

1. VIVA SEGUIN (polka)
2. CAROLINA (vals)
3. CUANDO CAE LA TARDE (cancion) (P.D.) *
4. LA PIEDRERA (polka)
5. NINFA (vals)
6. COTULLA (polka)
7. QUE PUNTADA (polka) (DAR)
8. ELLA ME DIJO QUE NO (cancion) †*
9. RUMBO A ROMA (polka)
10. ADRIANA (vals)
11. MORENA MORENITA (ranchera) *
12. DALE AL DADO (polka) (Juan Lopez)
13. NUEVO LEON (schotis) (DAR)
14. RUMBO AL ZARAPE (polka)
15. POR TU AMOR (vals)
16. LOS GALLINEROS (polka)
17. CONTIGO (cancion) †*
18. VENTE A BAILAR CONMIGO (polka)
19. SULEMA (vals)
20. MARGARITA (ranchera) *

21. EL GAUCHO POLKA (polka)
22. MONTELONGO (vals) (DAR)
23. TORRES (polka) (DAR)
24. MI CHIQUININA (mazurka) (DAR)
25. CORRIDO DE ALCORTA (corrido) *
26. LA LUISITA (polka)
27. CHABELITA (ranchera) *

Santiago Jiménez - accordion (guitar on # 8 & 17 & vocals on *) with:
1) Lorenzo Caballero - guitar & Ismael Gonzales - tololoche (string bass): # 1, 2, 3;
add José Ramon - vocal: 4, 5, 6, 7, 9, 10, 11,
12, 13, 19, 22, 23, & 24.
2) José Ramon - gtr & vocal: # 8 & 17.
3) Fred Zimmerle - bajo sexto & Santiago
"Jimmie" Zimmerle - bass: # 14, 15, 16, & 18.
4) Manuel Gonzales - guitar &
Ismael Gonzales - bass: # 20 & 21.
5) Santiago "Jimmie" Zimmerle - bajo sexto &
Juan Viesca - bass: # 25.
6) Johnny Peña - guitar & vocal, and
Ismael Gonzales - bass: # 26 & 27.
(All compositions by Santiago Jiménez, Sr.
except P.D., DAR or otherwise noted)

Don Santiago Jiménez, Sr.

Y SUS VALEDORES

"VIVA SEGUIN"



A native of San Antonio, Tx. (born: April 25, 1913) Santiago Jiménez became one of the accordion pioneers of the Mexican-American dance music known as *conjunto* music in south Texas or *musica norteña* south of the Rio Bravo. Along the border, accordion music had its humble beginnings out on the ranchos of northern Mexico and on the farms of south Texas. A simple, practical, cheap, sturdy and loud instrument, the accordion arrived on the border from Europe in the late 1800s, and by the mid 1900s had put most rural guitarists and string bands out of business. At country dances, in those days before PA systems, all they needed was an accordion and a bass drum to make the beat more widely heard. During the first half of the 20th century, the sound of the one and two row accordions slowly advanced up the popularity ladder as more and more rural folks moved into the cities and towns of the border region. In the dance halls and cantinas catering to farm workers throughout the southwest, accordion music soon became #1! By mid century even orchestras which were popular with middle class and hi-tone audiences, were admitting

accordionists into their ranks. But it was the combination of the accordion backing the traditional vocal duets along with the bajo sexto and a string bass which created the sound that even today is more widely heard and sells more records than most any other genre of Mexican regional music.

The first records made by Santiago Jiménez in February 1937 were instrumental dance tunes (note Arhoolie CD 414: His First And Last Recordings). Several accordionists had already been recorded, among them the especially successful Narciso Martínez who cut his first instrumentals in October 1936. He was a very talented and fast player from the lower Rio Grande Valley who became famous as "El Huracan Del Valle". Unlike Narciso, Santiago Jiménez was fortunate in that he could also sing. Although most of his recorded work consisted of instrumentals, especially polkas, the lovely old song, "Cuando Cae La Tarde" became quite a juke box hit for him. Although the polkas "Viva Seguin" and "La Piedrera" became his most widely remembered instrumental compositions, his songs like "Morena Morenita" and "Margarita" have

also stood the test of time and continue to be widely sung and recorded.

Santiago Jiménez, during the time of these recordings, seldom traveled but played to ever growing audiences in his home town of San Antonio and in surrounding communities. Note the ad which appeared in 1950 in San Antonio's Spanish language daily "La Prensa" (September 8) for his appearance at Gaucho's Gardens. The ad ran for several months and Santiago apparently played regularly at this location for ten years! By this time the famous singer Lydia Mendoza had to settle for second billing to the popular dance "conjunto" of Santiago Jiménez. It may well be that this ad shows an accordionist for the first time in a newspaper - lowly *conjunto* music had finally arrived!

Today Santiago Jiménez' music is still popular and lives on via his recordings and through the music of many accordionists who admired his style. Foremost among them is no doubt one of his sons, Santiago Jiménez, Jr. He has carried on the sounds of his father in their pure "regional" form, just as his father had learned from his father,

Patricio. On the other hand his older son Leonardo, better known as "Flaco," with his ability to play behind almost any style, has helped this once regional genre to cross over to a larger, new, world music audience.

Santiago is perhaps best remembered for a song which he recorded late in his career: "Ay Te Dejo En San Antonio" - recorded for Arhoolie Records in 1979 (CD 414). Los Lobos heard the record and turned it into a hit and even performed it in the Columbia motion picture production, **Revenge**. The Jiménez family (along with other south Texas *conjunto* musicians) was documented in 1975 when film maker Les Blank and I produced the classic video film **Chulas Fronteras**. Those were lean years for the older accordion style - most younger players were using the three row instruments by then which were more versatile and could play in more keys. At that time Santiago Jiménez had moved to Dallas but a few years later he returned to San Antonio and once again played regularly for weekend dances at a restaurant on the northeast side until his death on December 18, 1984.

Chris Strachwitz - 2001

Recorded in San Antonio, TX, between 1947 and 1951.

DISCOGRAPHY: #1: DI-267, I-232-A; #2: APP-22B, G2005; #3: APP-45A, G2012; #4: APP-22A, G2005; #5: APP-38B, G2010; #6: APP-21A, G2004; #7: APP-21B, G2004; #8: APP-46B, G2013; #9: APP-27A, G2007; #10: APP-27B, G2007; #11:(654-1),M-12003B; #12:DI-265, I-231-A; #13: DI-266, I-231-B; #14: Mart-503-1; #15: Mart-503-2; #16: Mart 504-2; #17: APP 26B, G2006; #18: Mart-504-1; #19: (657-1) M12004-B; #20: T-001-A; #21: T-001-B; #22: DI-268, I-232-B; #23: DI-269, I-233-A; #24: DI-270, I-233-B; #25: Tor-001+; #26: MBS-092182, V-23-5236 (1950); #27: MBS-093012, V-23-5590 (1951).

Sound restoration by George Morrow

Cover photo: l to r: Ismael Gonzales, Santiago Jiménez, Lorenzo Caballero

Photo courtesy Santiago Jiménez Jr.

Edited by Chris Strachwitz

Graphic design by Morgan Dodge

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His First & Last Recordings: 1937 & 1979
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Also available by Don Santiago Jiménez, Sr.

"His First & Last Recordings: 1937-1979"

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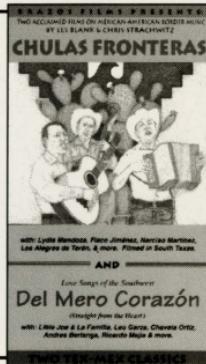
25 tracks, including 12 with his son Leonardo "Flaco" Jiménez. Includes "Ay Te Dejo En San Antonio."

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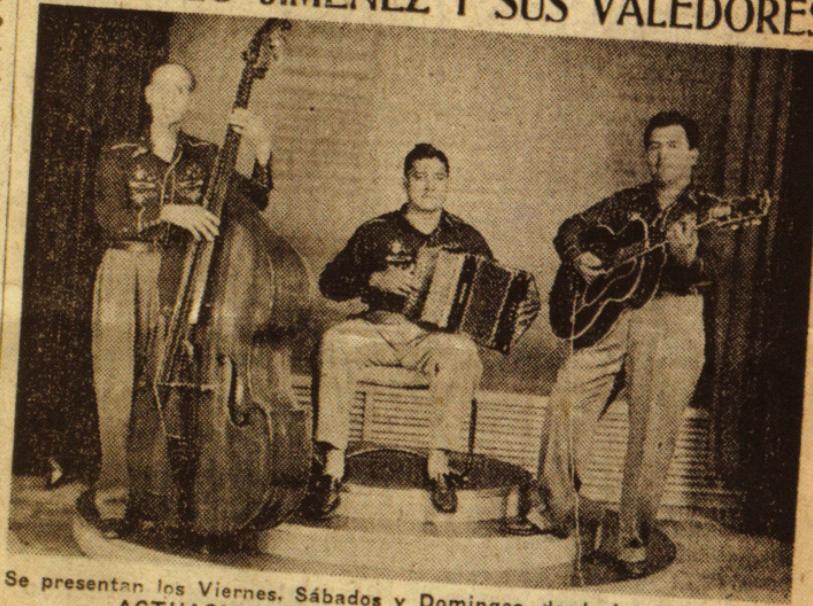
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SANTIAGO JIMENEZ Y SUS VALEDORES



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SANTIAGO JIMÉNEZ, SR.:
accordion, guitar (†), vocal (*)
y sus Valedores

San Antonio born Santiago Jiménez was one of the pioneer accordionists who is not only remembered for his many polkas, including "Viva Seguin" and "La Piedrera," but also for his songs like "Morena, Morenita," "Margarita" and "Ay Te Dejo En San Antonio." By combining his lilting accordion music with duet vocals, Santiago helped firmly establish the sound of conjunto and Norteño music in San Antonio.



FILE UNDER: TEJANO



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