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## The Guitar Recordings of Agustín Barrios Mangoré: An Analysis of Selected Works Performed by the Composer

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THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

THE GUITAR RECORDINGS OF AGUSTÍN BARRIOS MANGORÉ:  
AN ANALYSIS OF SELECTED WORKS PERFORMED BY THE COMPOSER

By

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## **ABSTRACT**

The recordings by the guitarist and composer Agustín Barrios Mangoré are invaluable sources for understanding his music. They provide important information about how Barrios performed his own music as well as music by other composers. They also serve as a representative example of the performance style of the early 20th century.

The main goal of this study is to examine the performance style of Barrios. Several aspects of his performance are discussed such as his use of rhythm, tempo, articulation, portamento, vibrato, and dynamics. Additionally, characteristics relating to the general performance style of the early 20th century are discussed. A brief summary is included of the performance style of guitarists that were contemporaries of Barrios such as Miguel Llobet, Andrés Segovia, and Heitor Villa-Lobos.

This study focuses on the recordings of three of Barrios' compositions, "La Catedral," "Vals Op. 8, No. 3," and "Un Sueño en la Floresta." Barrios' performance is examined as well as the structure and background of these works. Finally, Barrios' performance is compared with recordings by modern guitarists.

# CHAPTER 1

## 1.1 Introduction

Agustín Barrios Mangoré (1885-1944) was one of the first classical guitarists to make a recording in the early 20th century. A total of 59 recorded pieces have been located from his recording career that lasted from 1913-1943<sup>1</sup> (including nine recordings that were recently discovered in 2009).<sup>2</sup> The majority of these recordings are of original compositions. Additionally there are pieces by other guitar composers, such as “Capricho Árabe” by Francisco Tárrega as well as transcriptions of pieces that were not originally written for guitar such as “Träumerei” by Robert Schumann. These recordings are valuable resources for understanding the performance style of this distinguished guitarist.

Barrios’ legacy is similar to that of other musicians who come to be much more appreciated after their death than in their lifetime. A revival of Barrios’ music began to gain momentum with a recording in 1977 by the guitarist John Williams (b.1941). Since then, many more renowned guitarists such as David Russell, Manuel Barrueco, Elliot Fisk, Eduardo Fernandez, Pepe Romero, and Sharon Isbin have recorded and performed Barrios’ works. This revival continues to the present day and has elevated Barrios’ status from being relatively unknown to being one of the most respected composers for the guitar of the 20th century. In the words of John Williams, “Barrios is increasingly appreciated today as the outstanding guitarist/

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<sup>1</sup> Stover, Richard. *Six Silver Moonbeams: The Life and Times of Agustín Barrios Mangoré*. (Asunción, Paraguay: Richard D. Stover, 2012), 317.

<sup>2</sup> Bailey, Robert. “El Guitarrista Feo: A Critical Investigation of Barrios’ Career.” *Soundboard*, Volume XXXVII, No. 3, 7.



composer of his time, I would say of any time, for the qualities of inventiveness and ability to make the guitar speak musically.”<sup>3</sup>

## 1.2 Significance

Music is fundamentally a form of communication and expression.<sup>4</sup> The more that performers and interpreters are able to understand the ideas being communicated in a piece of music, the better they will succeed in establishing a sense of purpose and meaning to the music. A recording by the composer is a critical source for understanding what the composer is trying to communicate or express. There are certain things that cannot be communicated with a score, but can easily be understood by listening. Using written documents as a source, one can only make educated guesses about how music was performed before the turn of the 20th century. However, a recording is a direct and aural source for understanding performance style.

Unfortunately, there is not much research in analyzing the early recordings of guitarists. A possible reason for this could be that early 20th-century recordings are considered “old enough to be old-fashioned, but too recent to be historical.”<sup>5</sup> Furthermore, the noisy and distorted audio quality is not as enjoyable to listen to as modern recordings. Nonetheless, it is valuable to examine the performance style of the early 20th century because it can provide us with clues as to what performance practice might have been like in the 19th century. It can also help us to better understand how our modern style has evolved.<sup>6</sup> Richard Stover, a leading Barrios scholar

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<sup>3</sup> Stover, Richard. *Six Silver Moonbeams: The Life and Times of Agustín Barrios Mangoré*. (Clovis, CA: Querico Publications, 1992), 179.

<sup>4</sup> Goehr, Alexander. “Music as Communication.” *Ways of Communicating* (New York, NY: Cambridge University Press, 1990).

<sup>5</sup> Phillip, Robert. *Early Recordings and Musical Style*. (New York, NY: Cambridge University Press, 1992), 1.

<sup>6</sup> Phillip. *Early Recordings and Musical Style*, 1-2.

stated “I consider the recordings of Barrios to be the most important source of information for understanding his music and his style.”<sup>7</sup>

### **1.3 Purpose**

The purpose of this study is to analyze the music and recordings of selected pieces that Barrios performed himself. Using the recordings of Barrios that are available, this study aims to describe his performance style. Specific attention is given to aspects of his performance such as the use of rhythm, tempo, vibrato, portamento, articulation, dynamics, tone, and phrasing.

The intention of this study is not to imply that Barrios’ music should always be performed exactly how Barrios performed it on his recordings. There are certain stylistic trends of the early 20th century evident in Barrios’ recordings that have become out of fashion in current times and might be viewed as strange or distasteful today. Some of these changes in style are evident when comparing Barrios’ recordings to the recordings of his music by modern performers. Regardless of current musical tastes and trends, it is important to be aware of Barrios’ performance style as preserved in his recordings.

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<sup>7</sup> Stover, Richard. *The Complete Works of Agustín Barrios Mangoré, Volume I*. (Pacific, MO: Mel Bay Publications, 2003), 7.

## CHAPTER 2

### 2.1 Biography

Agustín Barrios Mangoré was born and raised in the small town of San Juan Bautista in southern Paraguay. His name at birth was Agustín Pío Barrios (he added the name Mangoré around 1930). His parents were educated and cultured in the arts, particularly music, literature, and theater. At a young age, Barrios began playing the guitar and was likely influenced by his father, Doroteo Barrios, who played folk guitar. Barrios had six brothers who played other instruments such as the harp, flute, and cornet. At the age of 13, he started to compose music and continued to progress with his guitar-playing abilities. Around this time he also began to study with Gustavo Sosa Escalada who was an Argentine-born Paraguayan classical guitarist and family friend. Escalada recounted his teaching of Barrios, “Barrios studied with me all the school of Dionisio Aguado, the complete method of Fernando Sor, and all the compositions of Julian Arcas and Carlos García Tolsa.”<sup>8</sup> Escalada was impressed with the progress of Barrios and recommended that his parents send him to Asunción (the capital of Paraguay) for a better music education. Around 1899, Barrios moved to Asunción where he enrolled in high school and continued his guitar studies with Escalada. During this time, Barrios also studied composition and music fundamentals with the Italian violinist Nicolino Pellegrini.

In Asunción Barrios began to perform regularly and he gradually became assimilated into the music scene. His peers in Asunción encouraged him to leave Paraguay and start a career as a professional touring musician. Around 1910 Barrios left Paraguay and moved to Buenos Aires,

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<sup>8</sup> Stover, *Six Silver Moonbeams*, 19.

Argentina, which was a major location for music culture in South America. However, he did not stay in Buenos Aires for long and he soon began his career as a traveling performer.

Barrios travelled across Argentina, Brazil, and Uruguay during the period of 1910-1930. His reputation and career continued to progress during this time as well as his musical output. He composed some of his most well-known works such as “La Catedral,” “Las Abejas,” “Mazurka Appassionata,” “Prelude in G minor,” “Vals de Primavera”, and “Vals No. 3” among others.

This time period also includes a major milestone in his recording career. In 1921 Barrios describes a recording contract in a letter to his friend Martín Borda y Pagola, “I came to this city 18 days ago, contracted by Max Glucksman to record gramophone records, having already recorded a series of six discs corresponding to the present year, thus, I must tell you that I signed a contract with this firm, for which I am obligated over the next five years to record for them a minimum of 5 records per year.”<sup>9</sup> In the same letter, Barrios also spoke of his meeting with the legendary Spanish classical guitarist Andrés Segovia, “I have had the fortunate opportunity to hear Segovia in one of his concerts in the same La Argentina theatre. Some time later I went to visit him at his private residence. He treated me with much consideration and kindness. I played for him on his guitar some of my compositions which pleased him greatly. He showed particular interest for ‘La Catedral’ and asked me to give it to him so he could play it in his concerts.”<sup>10</sup>

Around 1930 Barrios created a stage persona for himself that he called “Chief Nitsuga Mangoré.” He wore a costume that included a headdress of feathers among other tribal garments for the purpose of stressing his native Guaraní heritage. In the midst of an ongoing struggle for a larger audience, it is likely that Barrios created this spectacle as a marketing strategy. He was

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<sup>9</sup> Stover, *Six Silver Moonbeams*, 68.

<sup>10</sup> Stover, *Six Silver Moonbeams*, 69.

presented as a “messenger of the Guaraní race... the Paganini of the guitar from the jungles of Paraguay.”<sup>11</sup> The name Nitsuga is simply the backwards spelling of Agustín. The name Mangoré came from the name of a tribal Guaraní chief from the 16th century whose legend is a romantic tragedy. Barrios continued to travel, perform, and compose with varying success. He performed across Latin America in countries such as Argentina, Costa Rica, and Cuba.

In the years 1938-1939 Barrios began to experience financial struggles. Nonetheless, he continued to concertize and travel to Costa Rica, El Salvador, Guatemala, and Mexico. During this period he composed the two mature pieces “Julia Florida,” a lyrical barcarolle, and the virtuosic “Variations on a Theme of Tarrega.” Unfortunately it was also during this time that his health started to decline. While in Mexico City, Barrios had a severe heart attack. After a slow recovery, he eventually moved to El Salvador in 1940. He was well respected in El Salvador and accepted a position as Professor of Guitar at the National Conservatory. The last years of his life were spent in El Salvador performing, composing, and teaching. In 1943 he composed the tremolo masterpiece “Una Limosna por el Amor de Dios.” He died from heart failure a year later on August 7, 1944.

Throughout his career Barrios visited a total of 18 Latin American countries.<sup>12</sup> He was constantly traveling and performing. As a result, he never settled in one location for very long. He lived the life of a bohemian artist and his music reflects that romantic lifestyle. In one of his poems titled “Bohemio” (Barrios was also a poet), he compares himself to medieval troubadours, writing, “I am a brother in glory and sorrow; To those medieval troubadours; Who suffered a

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<sup>11</sup> Stover, *Six Silver Moonbeams*, 111.

<sup>12</sup> Stover, Richard; Porqueddu, Cristiano. *Agustín Barrios Mangoré Complete Music for Solo Guitar*. CD. Brilliant Classics: 2010.

romantic madness.”<sup>13</sup> Unfortunately he was also constantly struggling to finance and promote his career and did not achieve the acclaim during his life that he posthumously has today.

Nonetheless, he was an important figure in the development of Latin American classical guitar and he contributed significantly to the repertoire of the instrument.

## **2.2 Strings and Guitars**

Barrios used steel strings on his guitars throughout his career. He began using them in his youth most likely because steel guitar strings were most readily available. When his career began to mature he could have switched to gut strings which were becoming the standard and were preferred by many guitarists at the time. One can only speculate the real reason for his allegiance to steel strings, but he may have preferred the sound of steel or he may have been so accustomed to playing on steel that he didn't want to change. Regardless of the reason, his decision to play with steel strings invited criticism that he received throughout his career. Francisco Bracamonte, a student of Barrios in El Salvador states, “Mangoré played with steel strings that were much more brilliant and of superior intensity, which resulted in creating a serious and bitter controversy among guitarists who followed Mangoré and those who followed the tradition.”<sup>14</sup>

Barrios used steel strings in three possible combinations: first string only, all three treble strings, or all six strings. Some surviving guitars of Barrios show signs of increased tension that using steel strings would create on a classical guitar designed for gut strings. For example the bridge was pulled towards the sound hole and the top of the guitar was bowed behind the bridge. It has also been claimed that Barrios attached rubber dampers to the steel strings near the bridge

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<sup>13</sup> Barrios, Agustín; Stover, Richard. *Agustín Barrios: The Complete Historical Recordings*. CD. Chanterelle Verlag: 2012.

<sup>14</sup> Stover, Richard. *Six Silver Moonbeams: The Life and Times of Agustín Barrios Mangoré*. (Asunción, Paraguay: Richard D. Stover, 2012), 331.

to function as a mute and help dampen the metallic sound.<sup>15</sup> On listening to the recordings it is not obvious to the ear that Barrios used steel strings. This may be due to the rubber dampers mellowing the brightness of the strings. It could also be due to the poor sound quality.

In his early career Barrios played guitars made by South American luthiers. Around 1910 he acquired a guitar made by the Spanish luthier José Ramírez (the cousin of Manuel Ramírez who made one of Andrés Segovia's main guitars). The Latin American guitars that Barrios owned and played include makers such as Romeo DiGiorgio (Brazil), Rodolfo Camacho, and Casa Breyer Hermanos (both from Argentina). Barrios particularly preferred two guitars by the Spanish makers José Argente (also known as Morant) and Domingo Esteso. He mostly played these two guitars from 1935 until he died in 1944.

Barrios had a 20th fret added to some of his guitars so that he could play a high C on the first string. This was a significant addition because it increased the standard high range of the guitar by one half-step and it allowed him to compose pieces such as “Un Sueño en la Floresta” that feature this high note. It should also be noted that Barrios tuned all six strings of his guitars down approximately one half step lower than concert pitch. The reason that he did this could be that it lowered the amount of tension on the bridge of his guitars that were not designed for the increased tension that steel strings create. Another possible explanation could be that Barrios preferred the sound or feel of playing strings with lower tension.

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<sup>15</sup> Stover. *Six Silver Moonbeams*. (2012), 331.

## 2.3 The Music of Barrios

Barrios' known output as a composer today consists of approximately 158 original works in addition to over 100 transcriptions. The sources for these works include the recordings and various manuscripts. Barrios' compositional style can best be described as a blend of eclectic influences. It is difficult to concisely label his unique compositional style because it is derived from many different sources. The most notable characteristic of all is the romantic nature of his music. Extreme contrasts of mood, colorful harmonies, imagery, and lyrical melodies are common romantic features in Barrios' works.

Second, his compositions are heavily influenced by Latin American folk and popular music. This is most obviously apparent in the rhythms, melodies, and genres that he used such as tango, zamba, milonga, cueca, choro, zapateado, habanera, and various other Latin American dances or popular songs. Prime examples of this influence is found in Barrios' works such as "Aire de Zamba," "Aire Popular Paraguayo," "Bicho Feo," "Choro da Saudade," "Cueca," "Danza Guaraní," "Danza Paraguaya," "Jha, Che Valle!," "La Bananita," "Maxixe," "Milonga," "Pericón," "Tango No. 2," and "Vidalita con Variacones."

Third, his compositions contain a vast influence from Western classical music (mostly from the baroque, classical, and romantic eras). This is most obviously apparent in the common practice structures and forms that he used such as rondo, gavotte, minuet, waltz, prelude, etude, mazurka, theme and variation, and tarantella. The Western classical influence in his music is not surprising considering the main sources of study in his youth and early career. He studied the methods of Sor and Aguado with Sosa Escalada in Asunción. He also studied harmony with the Italian violinist Nicolino Pellegrini who was the director of the music school and conductor of



the orchestra in Asunción. Another key source in Barrios' compositional education was his study of the writings of the 19th-century German musician, Hugo Riemann.

A common trait in Barrios' compositions is the influence of Spanish tradition. This was probably the result of studying Sor, Aguado, Arcas, and Tarrega, as well as transcribing pieces by Albéniz and Granados. Prime examples in Barrios' music of this Spanish influence is found in pieces such as "Aires Andaluces," "Aire Mudéjares," "Capricho Español," and "Leyenda de España."

The best way to understand the eclectic influences found in Barrios' music is not only to examine his original works, but to examine the pieces by other composers that he performed. These performances are documented in the existing recordings and numerous concert programs. The non-guitarist composers whose works he transcribed for guitar and performed the most include Bach, Beethoven, Chopin, Schumann, and Albéniz among others. Barrios' predilection for these composers reflect a likely source for the baroque, classical, romantic, and Spanish influences in Barrios' original music. The guitar composers whose works Barrios frequently performed include Sor, Tárrega, Arcas, Coste, García Tolsa, and Sosa Escalada among others. It is no coincidence that the backgrounds of these guitarists (classical/romantic, Spanish, and Latin American) are notable influences in Barrios' compositional style.

Barrios incorporated themes of religion into his compositions with pieces like "La Catedral" (The Cathedral), "Una Limosna por el Amor de Dios" (An Alm for the Love of God), and "Oración" (Prayer). According to a fellow guitarist Pedro Duval, Barrios is quoted as having

stated, “Music is the word of God.”<sup>16</sup> This statement suggests that Barrios viewed music as a religious experience.

Another important aspect of Barrios’ compositional style is the seemingly improvised effect evident in certain pieces. Barrios was known as a skilled improviser. This was likely a skill that he practiced throughout his life, from earlier on when he provided background music for silent films, to later in his life when he improvised on the concert stage. The improvisational compositions of Barrios give the impression that the player is wandering and exploring the different possibilities of a key, harmonic progression, or theme. These pieces are also free in form such as his preludes and *divagaciones* (which translates as “wanderings”). Other improvisational pieces that are virtuosic and based on repeated harmonic patterns include “Jota,” “Milonga” and “Diana Guaraní.”

Finally, Barrios’ compositional style is characterized by the incorporation of a variety of techniques. A substantial number of his works are technically demanding and require virtuosic ability. Techniques that are prevalent in Barrios’ compositions include tremolo, harmonics, portamentos, arpeggios, scales, fast chord repetitions, tambora, and slurs. Barrios also frequently used the full range of the guitar, including drop tunings for the fifth and sixth strings. In his transcription of “Träumerei” by Schumann, Barrios tuned his sixth string down a major third to achieve a dramatically low C. Additionally, he added an extra fret to his guitar (as mentioned above) to be able to play a high C on the first string. The wide range of effects and virtuosity of Barrios’ compositions adds to the romantic quality of his music.

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<sup>16</sup> Stover. *Six Silver Moonbeams*. (2012), 147.

Barrios' career started at the beginning of the 20th century when new ideas about music (such as atonality and irregularities of harmony, melody, and rhythm) began to replace the conventions and fashions of the late romantic period. However, Barrios was fundamentally grounded in the older romantic style and was likely not interested in creating the type of cutting-edge music being written in Europe and elsewhere. In that sense, Barrios was neo-romantic. Unfortunately, his conservative and "old-fashioned" romantic style invited criticism from the more cultured and progressive parts of Latin America.

Although Barrios' music was already old-fashioned during his time, it is still valuable to the guitar repertoire. Leo Brouwer, a contemporary guitarist and composer states why Barrios' music is relevant, "He fulfills the gap that was never quite completed by the romantics. Tarrega (genial father of the guitar) never transcended romantic clichés. Barrios, yes! Barrios' mind and the structure of his thought were romantic. Just as Bach continued to write superb baroque music well after the high baroque period had come to an end, Barrios was writing exquisite romantic music long after its passing in Europe."<sup>17</sup> Here Brouwer praises Barrios for composing in a more effective romantic style than the 19th-century romantic guitarists. Brouwer also implies that although Barrios' style was not current with the trends during his time, his music is still a relevant source of romantic-style literature.

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<sup>17</sup> Stover. *Six Silver Moonbeams*. (1992), 178.

## **CHAPTER 3**

### **3.1 Recording History**

The recordings that Barrios made throughout his career span the years 1913-1943. During this period recording technology was still in its infancy. The whole process of recording was very different from today and it yielded a much lower quality of audio fidelity. When played back, the reproduction of sound lacks the accuracy, clarity, and sonority that we are accustomed to hearing in modern recordings. Moreover, in early recordings the dynamic range was minimal and there is frequent distortion due to the volatile sensitivity of the technology. The two most critical elements that determined the quality of a recording were the skill of the recording engineer and the quality of the equipment. During this time there was a great variety of both skill and equipment which resulted in a wide range of recording quality.

The phonograph was the first recording device, invented in 1877 by Thomas Edison (1847-1931). Edison's phonograph worked by receiving sound through the large end of a horn, then transmitting it to a stylus (or tracing device) that cut into a wax cylinder. The path of the cut on the wax cylinder recorded information such as the frequency and volume of the sound. The cylinder itself was approximately five inches long and two inches wide. Around 1890, Emile Berliner (1851-1929) patented the use of flat discs to serve as a convenient substitute for the cylinder. Discs and cylinder phonograph (or gramophone) recorders existed together until around 1910 when disc recording became the dominant method. Earlier discs ranged in size from five to twenty inches, although by 1930 the sizes of ten and twelve inches became the standard. The average length of recording time was between three and four minutes and the standard speed for playback was 78 rpm.

All of the recordings made before the year 1925 are acoustical. The term “acoustical” refers to the mechanical operation of the recording device by the use of a crank as opposed to the use of electronics. The sound quality of acoustical recordings is often characterized as having a nasal quality which was the result of sound traveling through the horn. By contrast, electrical recordings started to appear around the year 1925. The electrical recording process involved a microphone (instead of a horn) that collected the sound, converted the sound into an electronic signal which was then amplified and transmitted to a stylus that cut sound information into the wax on a disc. The use of microphones and electronic amplification increased the quality of fidelity and resulted in a shift from acoustical to electrical recording devices around 1925.

### **3.2 The Barrios Recordings**

Barrios was among the first classical guitarists to make a recording. Although he was not the first guitarist to make a recording, his output is considered to be a significant and substantial early source for guitar recordings. A total number of 42 discs have been located of Barrios’ recordings. On these 42 discs there are a total of 68 tracks and 59 different works. Barrios recorded some pieces more than once and at different periods in his life. The recording speed of all of the Barrios recordings was 78 rpm, which was the standard at the time. Recordings were made on discs rather than cylinders, as it was around this time that discs began to replace cylinders as the preferred recording format. Most of the disc sizes were ten inches with the exception of a few longer pieces that were recorded on twelve-inch discs. The size of these discs only allowed for three to four minutes of recording time per side.

Barrios began his recording career in 1913 in Buenos Aires, Argentina. He recorded 17 discs from 1913-1914 for the Atlanta Artigas recording company. These recordings were made

acoustically and have a relatively poor audio quality. Compositions that he recorded during this time include his earlier works (such as “Tango No. 2,” “A Mi Madre,” and “Pepita”), popular South American songs of that time (such as “Ay, Ay, Ay” by Pérez Freire), works by other South American guitarists (such as “Divigación Chopiniana” by García Tolsa), and transcribed classical music (such as an excerpt from *Lucia de Lammermoor* by Donizetti)

The next period of his recording activity was during 1921-1929 for the Odeon recording company. In 1921 Barrios signed a recording contract with Odeon records to record five discs a year for five years. A total of twenty-five discs were recorded during this period. Some of these discs have yet to be located. The first ten discs of these recordings were made by using acoustical technology. The last fifteen recordings (during the years 1928-1929) were made by using electrical recording technology and have a noticeably better sound quality. Most of the pieces that he recorded for Odeon were his own compositions. However, he also recorded works by other guitarists (such as “Capricho Árabe” by Tárrega, and “Minuet” Op. 11, No. 6 by Sor), and transcriptions (such as “Träumerei” by Schumann, “Minuetto” WoO 10, No. 2 by Beethoven, and “Loure”<sup>18</sup> BWV 1009 by J.S. Bach).

The last recordings that Barrios made were on a Crosley Home Recorder Unit in El Salvador around 1942. However, the sound quality is relatively poor because the Crosley Home Recorder was designed for amateur household recordings and not for professional recording studios. These recordings include fragments of original pieces such as “Invocación a la Luna” and “Diana Guaraní.” In addition, there is a recording of Barrios’ voice along with the recording of his piece “El Sueño de la Muñequita.”

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<sup>18</sup> “Bourrées” one and two from *Cello Suite No. 3* BWV 1009 were mistakenly titled “Loure.”

## **CHAPTER 4**

### **4.1 Early 20th-century Performance Style**

There have been many changes in the art of musical performance since the early 20th century. Certain aspects of performance have evolved so much that early recordings can sound strange and distasteful to modern ears. Many of the stylistic traits current among the leading performers of the time are avoided by performers and students today. The best explanation for why early recordings sound undesirably strange has less to do with competence and more to do with changes in style. By examining the recordings of soloists and ensembles during this time, it is evident that there was a high level of ability. However, there was also a higher degree of freedom and unpredictability. This section focuses on the treatment of three aspects of music that have changed significantly since the early 20th century: rhythm, portamento, and vibrato.

#### **4.1.1 Rhythm**

The subject of rhythm in music performance is vast, therefore it is necessary to examine it on a macro and micro scale. The most effective ways of discussing rhythm include overall tempo changes in a piece, tempo changes within phrases, and the rhythmic relationships of individual notes within a phrase. In many cases, tempos of early 20th-century performances were both more extreme in range and more flexible than they are today. Fast passages were typically played exaggeratedly fast to the point where clarity was often sacrificed. This suggests that musicians during that time were more concerned with the character of their performance rather than control and stability of tempo. Changing the tempo was a popular way for early 20th-century performers to reflect and emphasize mood changes in music. Passages that were active, animated, or loud were typically played faster. By contrast, passages that were expressive and

lyrical were played slower. These changes of tempo were often more dramatic and abrupt than the standards of today. Furthermore, such tempo changes were often applied where there was no indication in the score.

The English composer Edward Elgar (1857-1934) stated that his works were to be performed “elastically and musically” and not “squarely, like a wooden box.”<sup>19</sup> This opinion is reflected in the fourth movement of his *Symphony No. 1* which he conducted and recorded in 1930 with the London Symphony Orchestra. The only tempo marking in the score is at the beginning (half note value equal to 84 bpm) and at the end in figure 146. However, from the beginning up to figure 134 there are five changes in tempo, with a range of 76 bpm to 108 bpm.<sup>20</sup> This shows that Elgar used tempo elasticity where it was not indicated and that he was not strict in following tempo markings (or at least his own tempo markings). It should also be noted that performances of this work later in the century are generally less elastic in tempo and have slower maximum tempos.<sup>21</sup>

Further evidence to suggest that tempo fluctuation was a common characteristic of that time is apparent in the comment made in 1922 by Egon Kornstein, a member of the Hungarian String Quartet (in regard to working with composers such as Bartók, Kodály, Dohnányi, Debussy, Ravel, and Rachmaninoff), “each to whom we have played has been contented with the principal tempo when the principal theme was rightly phrased; consequently also with the changes of time within the movement demanded by the phrasing of a transition motive,

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<sup>19</sup> Phillip. *Early Recordings and Musical Style*, 26.

<sup>20</sup> Phillip. *Early Recordings and Musical Style*, 26.

<sup>21</sup> Phillip. *Early Recordings and Musical Style*, 27.



repetition, or a moment of increased emotion.”<sup>22</sup> This statement suggests that some of the major composers of the early 20th century used tempo fluctuation. It also suggests that tempo changes were applied to the phrasing of motives and repetitions in addition to changes in mood or emotion.

The treatment of tempo fluctuation on a large scale is similar to the treatment of rhythm on a smaller scale during the early 20th century. In many cases, the uses of rubato and agogic accents were more widespread and used with greater volatility during this time than today. The uses of accelerando within a phrase varied, but typically coincided with an increase in activity and tension. Rallentandos used within a phrase were typically near the beginning and end, often coinciding with a feeling of repose or resolution in the music. The use of rubato during this time was generally not as gradual and measured as it is in modern practice and the extremes in the range of tempo fluctuation were generally larger.

As with rubato, during this time it was also common to use agogic accents to a greater degree and with less discretion than today. The use of agogic accents serves to highlight and accentuate significant notes. A possible positive effect that this unpredictable rubato and agogic accenting can have on the modern listener is that it sounds expressive and whimsical. A negative effect is that it can disrupt the pulse or sound too erratic. Prime examples of rubato and agogic accents in recordings during this time may be found in the performances of pianists such as Rachmaninoff, in his recording<sup>23</sup> of “Liebesleid” by the violinist Fritz Kreisler. Another example is of Ignacy Paderewski’s recording<sup>24</sup> of Liszt’s “Hungarian Rhapsody No. 2” S. 244.

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<sup>22</sup> Phillip. *Early Recordings and Musical Style*, 12.

<sup>23</sup> Rachmaninoff, Sergei. *Sergei Rachmaninoff: The Complete Recordings*. CD. RCA: 1992.

<sup>24</sup> Paderewski, Ignace. *Ignace Paderewski Plays Beethoven, Liszt, Schubert, Debussy*. CD. Klavier: 1994.

The treatment of consecutive long and short notes in early 20th century performance style was typically different than it is today. In instances of a long note followed by a short note, it was common to linger on the long note and give the short note less value than what was indicated by the notation. This practice of overdotting dotted rhythms was more common in the early 20th century than it is today. It also gives the impression of emphasis on the long notes and haste on the short notes. A good example of this treatment of long and short notes is present in the recording<sup>25</sup> by Rachmaninoff of his “Prelude in G minor” Op. 23, No. 5. In this performance Rachmaninoff plays the accompaniments (comprised of two sixteenth notes followed by an eighth note) with a much faster tempo proportional to the other notes.

Another aspect of performance practice evident in the early 20th century is the temporal displacement or dislocation of melody and bass. The displacement between the melody and the bass would typically occur as a bass note being played slightly before the melody note (in instances where both the melody and the bass notes were notated on the same beat). This technique serves to accent and emphasize the melody. While this feature is still used today, it is used more sparingly and with less disruption to the tempo. An example that includes frequent use of this separation is evident in a recording<sup>26</sup> by the pianist Vladimir de Pachmann of Chopin’s “Nocturne Op. 27, No. 2.” The guitarist Andrés Segovia also used this technique frequently, such as in the first notes of his recording<sup>27</sup> of the “Gavotte” from J.S. Bach’s *Lute Partita*, BWV 1006a.

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<sup>25</sup> Rachmaninoff. *Sergei Rachmaninoff: The Complete Recordings*.

<sup>26</sup> Pachmann, Vladimir. *Vladimir de Pachmann Plays Chopin, Raff, Schumann & Liszt*. CD. Opal: 1993.

<sup>27</sup> Segovia, Andrés. *Icon: Andrés Segovia*. CD. EMI: 2008.

#### 4.1.2 Vibrato

In addition to rhythm, the use of vibrato during the early 20th century was quite different from today. Violinists such as Kreisler and Heifetz advocated a style of using a more frequent application of vibrato around the 1920's. This was in contrast to a more sparing use of vibrato by earlier violinists such as Joachim, Sarasate, and Ysaÿe. For these earlier violinists vibrato was treated more like a special effect that was not to be overdone. The more frequent use of vibrato was a trend that eventually gained more prominence as the century progressed. This view was based on the opinion that vibrato was an effective way of enhancing overall sound and tone.<sup>28</sup> The cellist Pablo Casals noted that vibrato should be used most of the time except in "certain rapid virtuoso passages."<sup>29</sup> He also stated his opinion that the speed of the vibrato should vary according to the nature of the music, "For weak sounds the vibrato should be spaced and supple. For full sounds the vibrato should be rapid and nervous."<sup>30</sup>

A particularly distinctive trait consistent among many string players of this time was the use of a fast vibrato speed. The volatility and speed of rhythm in the early 20th century was similar to the intensity and speed of vibrato. It would be unusual to hear such a fast and prominent vibrato used regularly today. A logical explanation for this difference is the gradual change in the purpose of vibrato throughout the century. In the early 20th century vibrato was used more dramatically to express a particular moment. Today it is used more frequently and with less extremity to function as a characteristic of a performer's overall tone.

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<sup>28</sup> Phillip. *Early Recordings and Musical Style*, 108.

<sup>29</sup> Phillip. *Early Recordings and Musical Style*, 102.

<sup>30</sup> Phillip. *Early Recordings and Musical Style*, 102.

### 4.1.3 Portamento

In the early 20th century, the use of portamento was more frequent and prominent than today. Portamento was used as an expressive device, as it is today, however it was used with more rhythmic freedom. A portamento commonly coincided with a change of position or a leap in the melody. This use of portamento can sound redundant and haphazard to the modern ear because changes of position and melodic leaps occur frequently and sometimes on weak parts of the beat. The natural accents that result from the use of a portamento along with the addition of extra time for its execution can disrupt the feeling of meter and tempo. This frequent and casual treatment of the portamento added to the more casual approach of rhythm during the early 20th century. Another common stylistic feature that accompanied portamento was the use of a fast vibrato on the notes before and after the slide. This fast vibrato was more commonly applied when a portamento was used in a slow, lyrical, and expressive passage.

The early recordings by violinists such as Kreisler, Zimbalist, and Heifetz are good examples that demonstrate the treatment of portamento during this time. It is also worth noting that portamento in the early 20th century was used more in older music periods (such as baroque or classical) than it is today. This is evident when comparing recordings<sup>31</sup> of the “Adagio” from J.S. Bach’s *Violin Sonata No. 1*, BWV 1001. Earlier violinists such as Arnold Rosé use portamentos much more frequently and prominently than later violinists such as Itzhak Perlman. Starting around the 1930’s the view of the portamento began to shift as it was used with more discretion and treated more like a special embellishment. It also became more appropriate to use in romantic styles of music and less appropriate in earlier styles.

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<sup>31</sup> Rosé, Arnold. *The Great Violinists, Vol. 24: Arnold Rosé*. CD. Symposium: 2008.  
Perlman, Itzhak. *Bach: Sonatas & Partitas; Itzhak Perlman*. CD. EMI: 1990.

## 4.2 Guitarists

This section examines the recorded performance style habits of guitarists (other than Barrios) during the first half of the 20th century. Although there were many guitarists who recorded during this time, focus will be given to three guitarists: Miguel Llobet, Andrés Segovia, and Heitor Villa-Lobos. By observing the early recordings of these guitarists it is evident that many of the performance style traits of other instruments during the early 20th century are also apparent in classical guitar performance.

### 4.2.1 Miguel Llobet

There are approximately 20 recorded tracks of the Spanish guitarist Miguel Llobet (1878-1938) that have been located. Llobet was a student of Francisco Tárrega and he also attended the Municipal School of Music in Barcelona during the same time as Pablo Casals and Emilio Pujol. During his career Llobet associated and worked with musicians such as Debussy, Ravel, Falla, and Richard Strauss. Most of the tracks from the recordings feature the solo playing of Llobet, however three of them feature Llobet and his student Maria Luisa Anido, performing as a duo. These recordings that were made from 1925-1929 reveal interesting traits in Llobet's playing.

Llobet's recording<sup>32</sup> of the "Sarabande" from J.S. Bach's *Violin Partita No. 1* includes many interesting stylistic features. First, there is a noticeable portamento that connects the two opening chords. Llobet uses portamentos regularly throughout this piece in a way that would be criticized today in the guitar performance of Bach. He also uses sharp contrasts in dynamics and tone. Chordal passages are played with a bright tone and full projection. In contrast, much of the

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<sup>32</sup> Llobet, Miguel; Purcell, Ronald. *Miguel Llobet, The Complete Guitar Recordings*. CD. Chanterelle Verlag: 2008.

single-line melodic material is played quietly and with a dolce tone. The single-line melodic material is often played with a prominently fast and expressive vibrato. These melodies are also given a more free rhythmic treatment with the use of rubato and agogic accents. Many of the phrase endings are shaped by Llobet with pronounced rallentandos and decrescendos. Finally, in addition to the use of portamento, dynamic and tone contrasts, fast vibrato, and rubato, Llobet habitually displaces the bass and melody. This displacement is also found in many of the rolled chords that occur throughout the piece.

The recording<sup>33</sup> of “May Breezes” by Felix Mendelssohn is performed by Llobet and Anida as a guitar duo arrangement. It features one guitar part (probably Llobet) that plays the melody and the other part that plays an arpeggiated accompaniment (probably Anida). The melody is played with a continuous and fast vibrato. Like the “Sarabande,” there is a wide range of dynamics used in the playing of this expressive melody along with regular occurrences of portamentos. The rhythms of both parts are not always precisely measured due to the sudden and gradual fluctuations of tempo and by the use of overdotting in the melody.

#### **4.2.2 Andrés Segovia**

Andrés Segovia (1893-1987) was a pioneer for the classical guitar and a leading solo performer of classical music in the 20th century. He recorded extensively, including some of the major works in his repertoire during the years of 1927-1939. A striking characteristic in Segovia’s early recordings is his use of a fast and intense vibrato. In many cases he uses this vibrato on notes that have longer durations and on notes that he plays with agogic accents. His frequent use of fast vibrato and agogic accents are consistent with the trends of the time period.

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<sup>33</sup> Llobet; Purcell. *Miguel Llobet, The Complete Guitar Recordings*.

In addition, Segovia commonly displaces the bass and melody. Perhaps this was in imitation of bowed string instruments such as the violin or cello that have to separate the melody and bass on most chords because it is not physically possible to play them together due to the nature of the instrument (as is the case in Bach's *Chaconne*, BWV 1004 and any other works with four note chords). Another possible explanation for displacement comes from the result of a rest stroke on either the bass or melody note. When employing a rest stroke on any given note it is difficult to play other notes at the exact same time.

Another characteristic of Segovia's early style is his dramatic contrasts of dynamics and tone. His early recording<sup>34</sup> of Robert de Visée's "Minuet" provides evidence of these extreme contrasts. In the first section he uses a very bright tone, and forte dynamic level. By contrast, when he repeats this section he uses a dolce tone and piano dynamic level. These stark contrasts in his playing were not always organized as formally and were sometimes applied to individual notes or chords out of context.

There is evidence of frequent rubato and tempo flexibility in Segovia's early recordings. In the above-mentioned recording of the "Minuet" by Robert de Visée, Segovia begins each section with a steady tempo and then accelerates when the phrase builds momentum. He then typically applies a rallentando at the conclusion of the phrase. The tempo of the C section is much slower than the A and B sections which serves to reflect the mood of the minor harmony.

Segovia's use of portamento is consistent with the stylistic trends of the early part of the 20th century. Segovia used occasional portamentos in some of his baroque recordings, although not to the same degree as Llobet in the "Sarabande." Examples of portamentos in the baroque

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<sup>34</sup> Segovia. *Icon: Andrés Segovia*.

recordings<sup>35</sup> of Segovia are found in the “Allemande” from Bach’s *Lute Suite in E minor*, BWV 996 and in the “Gigue” from Froberger’s *Keyboard Suite No. 1*.

A prime example that demonstrates many notable aspects of Segovia’s early performance style is in his recording<sup>36</sup> of “Introduction and Variations on a theme by Mozart, Op. 9” by Sor. In this recording Segovia uses many different tempos, rubato, agogic accents, fast expressive vibrato, portamento (especially in the minor variation), displacement of bass and melody, and dramatic contrasts of tone and dynamics. This recording serves as a good example of the volatility and unpredictability of performance during the early 20th century. Some of these dramatic and sudden extremes would be viewed as eccentric today. However, Segovia’s performance is highly expressive and undoubtedly virtuosic.

#### **4.2.3 Heitor Villa-Lobos**

The guitarist and composer Heitor Villa-Lobos (1887-1959) shares many of the same traits as Segovia in his guitar-playing, however his recording output for solo guitar was much smaller. In the recording<sup>37</sup> of his piece “Prelude No. 1” Villa-Lobos begins the bass melody with a prominent portamento. The arrival melody note of this portamento is preceded by the bass note on the sixth string. This displacement of bass and melody is a common feature throughout this performance. Villa-Lobos was also a proficient cellist and it could be suggested that the expression of the cello was the inspiration behind this piece because it features a bass melody with frequent displacement of the bass and melody.

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<sup>35</sup> Segovia. *Icon: Andrés Segovia*.

<sup>36</sup> Segovia. *Icon: Andrés Segovia*.

<sup>37</sup> Villa-Lobos, Heitor. *Villa-Lobos Plays Villa-Lobos*. CD. Sanctus: 2008.



Agogic accents are prevalent on melodic notes, particularly when the melody leaps to a high note. These notes are also accompanied by a fast vibrato. Villa-Lobos makes frequent use of rubato, especially accelerating during passages of increased tension (such as during the sequence of ascending diminished 7th chords in the A section). Lastly, he uses rallentandos consistently at the ends of most phrases.

Another recording<sup>38</sup> where Villa-Lobos performed one of his own pieces, “Chôro No. 1” further demonstrates his performance style. In this lively rhythmic piece Villa-Lobos does not hesitate to use sudden rallentandos and agogic accents that disrupt the tempo. As in “Prelude No. 1” these moments of accentuation and elongation typically occur when there is a leap in the melody or a moment of increased expression. In contrast, he increases the tempo during passages of increased activity in the music (such as the repeated chords in a descending fifths sequence near the end of the A section). In these moments of acceleration there seems to be less concern about the precision of rhythm and more attention to the increase of excitement.

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<sup>38</sup> Villa-Lobos. *Villa-Lobos Plays Villa-Lobos*.

## CHAPTER 5

### 5.1 The Performance Style of Barrios

This section serves to introduce general characteristics of Barrios' style of performance as found in his recordings.<sup>39</sup> When comparing Barrios' playing to other guitarists of his time (such as Segovia, Villa-Lobos, and Llobet) and the performance style of that period, it is apparent that there are many similarities. Although his compositional style is unique, his playing style (while virtuosic) does not stray too far from the standards of the early 20th century.

Barrios' overall use of tempo is characteristic of the early 20th century style. His tempos often fluctuate with mood and musical activity. A prime example of this is evident in his recording<sup>40</sup> of "Divigación en Imitación al Violín." The first section of this piece is played slowly and freely as the title suggests (translated as "Wanderings in Imitation of the Violin"). However the tempo suddenly increases in the fast repeated chords of the contrasting middle section where the key changes from A minor to A major. Shortly thereafter, Barrios employs a long rallentando to return to a slow tempo and lyrical melody. Throughout the performance of the rest of this piece there are several abrupt fluctuations in tempo.

It is important to note that in some cases Barrios does use a constant steady tempo throughout entire pieces. These exceptions are found in some of his pieces that are based on dances such as "Cueca" and "Danza Paraguaya." His tempos are also steady in fast, moto perpetuo pieces such as the "Allegro Solemne" from "La Catedral" and in his "Tarantella." However, in most of the recordings his tempos are more flexible.

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<sup>39</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*.

<sup>40</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*.

His use of rubato and agogic accenting is also similar to the style of the early 20th century. A characteristic example of his use of agogic accenting is found in measure 6 of his recording<sup>41</sup> of “Aire de Zamba.” He prolongs the F in this measure to emphasize an appoggiatura figure that also introduces the main melody of this piece. This agogic accent is marked by an asterisk in the example below.



**Example 1:** “Aire de Zamba” measure 6

This agogic accent is played with a fast vibrato and louder dynamic as are most other instances where Barrios uses agogic accents.

His rallentandos generally coincide with phrase endings or in passages of special lyrical expression. His accelerandos are typically used in passages of increased musical excitement with great freedom and abandonment of any previous pulse. Additionally, Barrios frequently plays virtuosic passages (particularly scalar runs and fast repeated chords) with an extreme increase in tempo, in some cases quite unexpectedly. This concept is demonstrated in the recording<sup>42</sup> of his composition “Vals Op. 8, No. 4.” The frequent scalar passages in this piece are played with exaggerated accelerandos that are contrasted with sudden rallentandos at the ends of the phrase

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<sup>41</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*.

<sup>42</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*.

(such as in the opening A section). Another example is found in the accelerated and fast repeated chords in the D section of his humorous tango “Bicho Feo” (Ugly Bug). These moments of sudden tempo increase might seem hurried and overly dramatic to the standards of today, but they are nonetheless typical of the time when more importance was given to exaggerated contrasts rather than clarity and control.

One of the major sources that Barrios studied as he was refining his musical style was the work *Musik-Lexikon* (1882) by Hugo Riemann. In this work Riemann discusses the use of small tempo manipulation, “First of all, in the matter of small changes of tempo, it may be remarked that hurrying implies intensification, and drawing back, the reverse; hence, as a rule, a slight urging, pressing forward is in place when the musical development becomes more intense, when it is positive; and, on the other hand, a tarrying, when it approaches the close.”<sup>43</sup> Riemann was one of the first musicians to write about the use of agogic accents.

Barrios employs a fast vibrato mostly in slower and expressive passages in his recordings. Similar to Segovia, Llobet, and Villa-Lobos, he frequently displaces the bass and melody. In pieces where Barrios attempts to imitate the violin and cello, such as “Divigación en Imitación al Violin” and “Romanza en Imitación del Violoncello” Barrios uses a frequent displacement of the bass and melody as well as a fast vibrato.

Barrios uses portamentos extensively in many of his recordings. In general, Barrios frequently wrote and used portamentos in his own compositions. His use of portamento is usually for the purpose of accenting a leap in the melody, to facilitate a shift in position, or for

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<sup>43</sup> Riemann, Hugo. *Musik Lexikon*. English Translation (London: 1897), 226.

musical expression. However, the playful use of portamentos in “Bicho Feo” creates a comical and dazzling effect.

It is difficult to gauge Barrios’ full use of dynamics at times because of the primitive sound quality. However, it is clear that he used a wide variety of dynamics in his playing. Usually his volume varied with the texture, mood, and tempo fluctuation of the phrase. In moments of increased tension or excitement, Barrios typically increases his speed and volume. In many of the recordings he seems to establish a full projection of sound that maximized the volume of his guitar.

The freedom of spontaneous changes in rhythm, dynamics, and articulation that Barrios employs in most of his pieces gives an improvisational effect to his musicality. As a result, his playing to a modern listener might seem informal, uncontrolled, or volatile. However, the early 20th-century performance style of musicians was generally less orderly, restrained, and concerned with precision and clarity than the performance style of today.

## **5.2 Barrios’ Performance of Works by other Composers**

The recordings<sup>44</sup> of Barrios playing pieces by other composers reveals key aspects of his approach to musical performance. His recordings of pieces by J.S. Bach, Beethoven, Schumann, and Tárrega demonstrate a wide range of performance style (from highly romantic to conservative). The analysis of Barrios’ performance of works by other composers is helpful for understanding the performance style of his own works.

Barrios performed what he called J.S. Bach’s “Loure” throughout his career, as is documented on many of his concert programs. However, from the recording it is apparent that

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<sup>44</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*.

the title “Loure” was mistakenly given to the first and second “Bourrée” from Bach’s *Cello Suite No.3*, BWV 1009. His performance of the “Bourrée” is interesting because he does not play it with excessive romanticism. Instead, he keeps a steady tempo throughout the performance with the exception a *rallentando* at the end of each “Bourrée.” In this regard, his performance is similar to a more modern performance of Bach. Additionally, there are no obvious uses of portamentos, at least not greater than the interval of a half step. However, there is evidence that Barrios used portamentos in other pieces by Bach. For example, Barrios’ transcription of Bach’s “Gavotte en Rondeau” from *Violin Partita No. 3* BWV 1006, contains many notated portamentos in the score. Nonetheless, Barrios’ recording of the “Bourrée” is a good example of his more restrained and conservative style of performance.

Barrios’ recording<sup>45</sup> of Beethoven’s “Minuet” (WoO 10, No. 2) demonstrates a more romantic approach to his interpretation. The wide range of tempos, fast vibrato, and frequent use of rubato suggest that Barrios had a much less conservative stance to performing the music of Beethoven. In addition, he employs noticeable agogic accents, portamentos, and overdotted rhythms, which are all characteristic of a more romantic and less restrained style of performance.

Similarly but not surprisingly, Barrios performs with exaggerated romanticism in his recording of Schumann’s “Träumerei” (No.7 from *Kinderszenen*, Op. 15). The slow and lyrical nature of this piece along with the programmatic implications of the title (translated as “Dreaming,” from *Scenes from Childhood*) likely contribute to Barrios’ uninhibited performance. This is demonstrated by the use of frequent and prominent portamentos, fast vibrato, heavy use of rubato, agogic accents, and the displacement of the melody and bass. He also uses a tuning

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<sup>45</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*.

that provides an unusually low bass range (the sixth string is lowered to a C). Barrios included this piece on many concert programs throughout his career.

Lastly, another piece that Barrios performed throughout his career is Tárrega's "Capricho Árabe." His recording of this piece is significant because it contains many of the same style features that he uses when performing his own compositions. In passages of increased excitement or tension in the music Barrios accelerates the tempo. This is most obviously evident in the virtuosic scales throughout the piece which Barrios plays extremely fast. A unique feature of this performance is the chromatic scale before the C section which Barrios plays with a sudden rapid and steady tempo. A likely reason for this suddenly fast tempo was to display his virtuosic technique. Barrios frequently uses these types of passages as an opportunity to showcase his ability.

Furthermore, he manipulates the tempo based on the mood and expression in the music. This is demonstrated in the chordal accompaniment before the final return of the A section. In this passage Barrios plays the first measure (that continues the major harmony and joyous mood of the C section) with a lively tempo. However, Barrios uses a much slower tempo in the following measure (that contains minor harmony to signal a return back to the melancholic mood of the A section). Other common characteristics of Barrios' style, such as portamentos (some not indicated in the score), fast vibrato, and the displacement of the melody and bass are frequently used in this performance.

## CHAPTER 6

### 6.1 Background of “La Catedral”

Barrios composed “La Catedral” in 1921 while he was living in Uruguay. He originally composed two movements that comprised the whole work: “Andante Religioso” and “Allegro Solemne.” In an early manuscript of “La Catedral,” Barrios included the title “Distico Sacro” (translated as “Sacred Couplet”). Many years later he added the “Preludio Saudade” (composed in Havana, Cuba in 1938) to serve as an opening movement to “La Catedral.” Unfortunately, he did not record the “Preludio Saudade” but he did record the other two movements around 1928-1929.<sup>46</sup>

There are three different manuscripts that have been located for “La Catedral” in addition to a manuscript that includes only the “Preludio Saudade.” These manuscripts along with the recording by Barrios are the main sources for this work. There are differences among these sources owing to the fact that Barrios was notorious for changing and editing his pieces throughout his life. As a result, modern interpretations of this piece typically include many different combinations from these sources (and this is the case with most of Barrios’ other music). Today, “La Catedral” is arguably Barrios’ most performed and recorded composition.

Barrios’ inspiration for writing “La Catedral” was apparently based on an experience he had in Montevideo, Uruguay. While he was staying at a hotel in Montevideo he heard the ringing of bells that were sounded from the Cathedral of San José. The “Andante Religioso” movement is centered around the process of entering of the Cathedral. The bell sounds are depicted in the

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<sup>46</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*.



beginning section of this movement. In addition, an organist in the cathedral playing the music of J.S. Bach is suggested by the chords starting at measure 12.<sup>47</sup>

The slow meditative mood of “Andante Religioso” is in contrast to the fast and restless nature of the final “Allegro Solemne” movement. This movement was apparently inspired by the process of leaving the cathedral and going back out into the “hustle and bustle” of the street and surrounding world. The increase of activity and motion in the street is demonstrated by the continuous succession of rapid sixteenth notes in the form of arpeggios and scales.

### **6.1.1 Structure of “Andante Religioso”**

The “Andante Religioso” movement of “La Catedral” was originally the first of two movements. However, after the “Preludio Saudade” was added to the beginning, the “Andante Religioso” movement became the middle movement. The emotion of sadness is an important motif that is prevalent throughout “La Catedral.” The title of the first movement includes the word “Saudade” which is a Portuguese term for a nostalgic and melancholic yearning for something that has past or cannot be obtained.<sup>48</sup> The title of the last movement includes the word “Solemne” which can refer to sadness, but it also has a religious and ceremonial connotation. Finally, the “Andante Religioso” movement does not include any hint of sadness in the title, but it does suggest religion.

Although the title does not specifically refer to the emotion of sadness, the content of the music in “Andante Religioso” does. The minor key and the slow procession of dotted rhythms are characteristics of a funeral march. These characteristics are also found in funeral marches by

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<sup>47</sup> Stover. *The Complete Works of Agustín Barrios Mangoré Volume 2*, 225.

<sup>48</sup> “Saudade.” Dictionary.com. <http://dictionary.reference.com/browse/Saudade>. (accessed March 20, 2013).

composers that Barrios was influenced by (such as Chopin's "Marche Funèbre" from *Sonata No. 2*, Op. 35). and the second movement of Beethoven's *Symphony No. 3* entitled "Marcia Funebre"). The slow dotted rhythms of this movement suggest French overture style that was commonly used in the baroque period. As stated before, this movement was inspired by entering the cathedral and hearing an organist play the music of Bach. Perhaps the slow dotted rhythms characteristic of French overture style are intended to depict the organist playing the music of Bach (who used the French overture style in the first movements of some of his lute, cello, and orchestral suites).

The "Andante Religioso" movement is relatively short (only 25 measures). Barrios uses many colorful and chromatic harmonies throughout the movement, but the key mostly remains in B minor with the exception of brief visits to the dominant minor (F-sharp minor). Measures 12-15 feature a series of four-note chords in a circle of fifths sequence marked by a chromatically descending bass line. Circle of fifths sequences were commonly used by Bach as well as chorale textures of four-note chords. Perhaps this section is another programmatic reference to the organist playing the music of Bach. Measure 20 is marked by a dramatic Neapolitan sixth chord followed by a short cadenza passage. This short cadenza provides a brief break from the slow insistent march and finishes by setting up a cadence in the tonic key of B minor. Finally, the slow march returns in the last four measures of cadential material. The movement ends quietly, using harmonics.

### 6.1.2 Barrios' Performance of "Andante Religioso"

In comparing Barrios' recording<sup>49</sup> of "Andante Religioso" to the available manuscripts, there are some notes that he omits, some notes that he adds, and some notes that he changes. This is also the case with most of his other recordings. In the score that is included at the end of this chapter, the omitted notes from the recording are marked with brackets and the changed notes are marked with parentheses.

Barrios begins the "Andante Religioso" with a slow stately tempo (around 50 bpm equal to the quarter note). He keeps the tempo fairly steady throughout the piece with the exception of a few areas where the change is not obvious. Those areas include measures 7-11 where Barrios speeds the tempo up slightly to around 56 bpm. This section is marked by an increase of musical activity and direction. Barrios adds slight agogic accents to the chords with quarter-note durations from the third beat of measure 12 to the third beat of measure 15. These agogic accents help to separate the pairs of chord resolutions in this prominent circle of fifths sequence. The cadenza passage in measures 20-21 is played with more rhythmic freedom than the rest of the piece. Specifically, each note up to the second beat of measure 21 is played slower as if to emphasize an approaching cadence. Then a brief display of virtuosity occurs in the seven quick notes on the second beat of measure 21. Finally, Barrios uses a slight *rallentando* in the last two measures.

The distinct dotted rhythms that occur in the first measure and throughout the piece are surprisingly not overdotted by Barrios. The dotted rhythms are mostly played evenly and clearly.

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<sup>49</sup> Barrios; Stover. *Agustin Barrios: The Complete Historical Recordings*.

In general, the rhythmic freedom that Barrios uses is much more reserved than in most of his other recordings of slow lyrical pieces.

It is clear from the first measure that he uses a fast and prominent vibrato, especially on the single-line melodic notes. This is particularly effective on the third beat of measure 20. This note marks a dramatic leap in the melody and also continues a colorful Neapolitan sixth harmony. Barrios plays this note with a louder dynamic level, vibrato, and agogic accent that helps to emphasize the climactic contrast of this cadenza passage.

Most of the chords and double stops in the “Andante Religioso” movement are rolled (or arpeggiated) by Barrios. This is especially evident in the four-note chords in the circle of fifths sequence in measures 12-15. Barrios only uses one portamento in his recording of this piece. Surprisingly, he does not play the portamento noted in the score (in measure 9). He does however play a discreet portamento from C on the third beat to G on the fourth beat of measure 20. This portamento is played with a soft dynamic level and is not notated in the score.

Last, Barrios does use some occasional dynamics and tone contrasts in the “Andante Religioso.” Most of these contrasts are subtle, but there are passages that are more deliberate. For example, the chords starting in measure 12 begin with a relatively louder dynamic level and brighter tone which is contrasted by the sudden piano dynamic level and warmer tone in the chords on beats two and three of measure 13. This change in dynamics and tone helps to prepare the approaching cadence in measure 14. Another chord that is strikingly louder in dynamic level and brighter in tone is on the first beat of measure 12. This distinction helps frame the beginning of the cadenza passage. Finally, Barrios uses a slight decrescendo in the last two measures which helps signify the end of the piece.

### **6.1.3 Structure of “Allegro Solemne”**

The final movement of “La Catedral,” entitled “Allegro Solemne,” is a virtuosic *moto perpetuo* in the tonic key of B minor. The programmatic implication of this piece is leaving the tranquility of the cathedral and going back out into the “hustle and bustle” of the outside world. The high notes on beats two and five from measures 25-34 are supposed to represent the ringing of the cathedral bells echoing in the streets.

The overall form of “Allegro Solemne” is rondo (ABACA coda). A continuous succession of notes in various arpeggios and scales occur throughout the movement with few moments of repose. The only hint of a key change is suggested at the end of the first A section by a cadence in the key of D (the relative major) in measure 24. However, the following B section from measure 25 quickly returns to the key of B minor. The C section, beginning at measure 49, features an extensive use of scales and slurs. This section is also characterized by the wide range in the melodic line that continuously alternates between high and low registers. These characteristics along with an increase in accidentals and dissonances contributes to a heightened sense of agitation and unrest. A circle of fifths sequence leading to a dominant preparation (starting a measure 59 in the C section) functions as a transition to prepare for the return of the final A section at measure 65. The last section of the movement is a brief coda from measures 79-89 that ends with a series of ascending B minor arpeggios followed by three descending B minor chords.

### **6.1.4 Barrios’ Performance of “Allegro Solemne”**

In general, Barrios does not take many musical liberties in his recording of the last movement of “La Catedral.” This is also the case with many of his other *moto perpetuo*

compositions and dances. It is clear from the recording that Barrios' intends for this piece to be played fast and with a continuously animated momentum. The extremely fast tempo and virtuosic nature of this piece results in occasional dropped notes and some wrong notes during Barrios' performance. He does not use any obvious tempo manipulation from the first measure to the last measure. When he does incorporate tempo or dynamic contrasts, they are very subtle and hardly noticeable.

Barrios gradually changes the tempo, but it is usually to accelerate the overall speed. When comparing the tempos during the whole performance it is apparent that the beginning is slower (in the range of the dotted quarter note equal to 80-92 bpm) and the end is faster (in the range of 92-100 bpm). He begins the piece at approximately 80 bpm. Shortly thereafter, he increases the tempo to approximately 92 bpm around measure four when the musical activity increases. The increase of musical activity and excitement is exaggerated by this slight increase in tempo. He makes a significant omission of the arpeggiated chord that is written on beat one of measure 13. This was probably not an error because he consistently omits this beat throughout the recording during each A section. One can only speculate as to why Barrios omitted that beat. Perhaps he thought that the passing chord was unnecessary at the time, or that it added too much length to the phrase. The cadence in measures 23-24 at the end of the A section might prompt the use of a *rallentando* or *diminuendo*, but Barrios does neither. Instead he plays through at a steady tempo and dynamic level without losing the pulse going into the B section.

As stated before, the high notes in the B section of "Allegro Solemne" signify the echo of the cathedral bells. In Barrios' performance he continues his rigorous tempo and even continues to gradually accelerate upon the repeat of the B section. There is also some subtle use of tone and

dynamic contrasts upon the repeat of this section where Barrios uses a darker tone and softer dynamic level. The more subdued nature of this section in Barrios' performance possibly represents the calm associated with the cathedral and the "Andante Religioso" movement. In measures 33-34 Barrios employs a slight decrescendo to signal a conclusion of the B section and prepare the return of the A section. The tempo slows minimally during these measures, which is one of the only instances of a slowing tempo in the entire performance.

Barrios plays the return of the A material as before, but with a slightly faster tempo. However, Barrios plays the ending differently from what is in the score. At the end of the A section in measure 49, Barrios plays a root position B minor arpeggio and adds an extra beat of pause before the C section begins. The resulting effect is similar to the pause that concludes the first A section in measure 24. This pause offers a brief break in the relentless and continuous sixteenth notes. It also helps to distinguish the different sections of the piece.

Barrios plays the C section with a continued aggressive tempo, around 96 bpm. As the section progresses he increases the tempo. This is especially true during the last six measures of this section (measures 59-64) where the tempo reaches 100 bpm. This increase in tempo helps to create a sense of direction and excitement that is concurrent in the increased activity and tension of the music. There are several bass notes that Barrios omits in this section which are enclosed with brackets in the score at the end of this chapter. It is not known why Barrios chose to omit these bass notes, but due to the high difficulty of this section, it is possible that he omitted these notes to allow for a more manageable execution of the fast tempo. The numerous shifts and fast-changing scales and arpeggios contribute to the increased difficulty of this section. It seems that even Barrios plays a few wrong notes in the first beat of measure 59. Despite the few mistakes

that Barrios makes in this difficult performance, he rarely ever seems to lose the sense of a driving pulse and momentum.

Barrios continues to increase the tempo through the last repetition of the A material. In the short coda section (measures 79-89) Barrios slightly accelerates the tempo even more (up to 100 bpm). The closing musical material along with the increased intensity from the faster tempo helps to create an exciting anticipation that the end of the piece is near. In the recording, Barrios plays measures 82-83 exactly the same as measures 79-80 (instead of inverting the arpeggio pattern that is notated in the score). Barrios maintains the fast tempo and loud dynamic level through the final display of virtuosity at the end of the coda. The last three chords are played with a strong volume and are given a slight extension in duration.

### *Andante Religioso*

The musical score for "Andante Religioso" is presented in three staves. The first staff (measures 1-6) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4, 5) and breath marks (circled numbers 1, 2, 3, 4, 5, 6). The second staff (measures 7-12) continues the melodic line with similar rhythmic patterns and fingering. The third staff (measures 13-18) includes a "CII" marking above measure 15 and concludes with a final chord. The notation includes many slurs and ties, indicating a continuous, flowing performance.



10

CII

12

CVII

14

CII

16

CIII

CII

18

CII

20

CVII

22

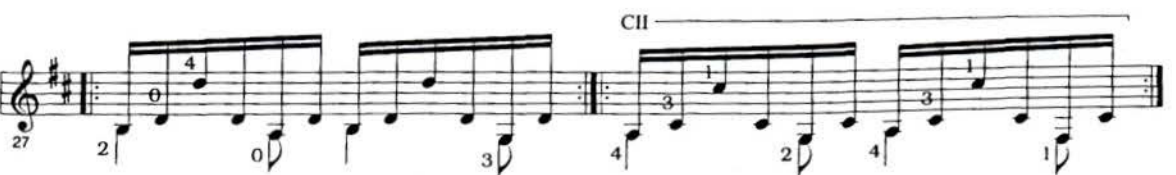
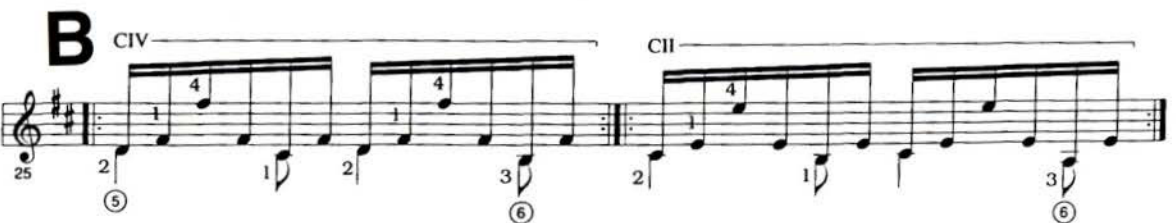
harm. 7

harm. 12

*Allegro Solemne*

**A**

Musical score for 'Allegro Solemne A' in G major (one sharp) and 6/8 time. The score consists of seven staves of music, each containing a single melodic line with various fingerings and articulations. The staves are labeled with Roman numerals: CII, CIV, CV, CII, CII, CIV, and CII. The first staff begins with a measure rest and a finger number 1. The second staff begins with a measure rest and a finger number 3. The third staff begins with a measure rest and a finger number 5. The fourth staff begins with a measure rest and a finger number 7. The fifth staff begins with a measure rest and a finger number 9. The sixth staff begins with a measure rest and a finger number 11. The seventh staff begins with a measure rest and a finger number 13. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingerings (1-4) and articulations (accents, slurs). The key signature is G major (one sharp) and the time signature is 6/8.



29

31

CII

33

**A**

35

CII

CIV

37

CV

CIV

39

41

43



CVI

45

47

CII

C

49

51

CVI

CVII

CIV

53

55

57

CVI

59



**A**



The musical score consists of eight staves of music in treble clef with a key signature of two sharps (F# and C#). The measures are numbered 75 through 87. Fingerings are indicated by numbers 1-4 above notes. Techniques such as triplets (marked with a '3' in a circle) and slurs are used. Specific sections are labeled: 'CVI' above measures 80-81, 'CII' above measures 82-83, 'CIV' above measures 84-85, 'CVII' above measures 86-87, and 'CIV' above the final measure 87. The notation includes various note values, rests, and articulation marks.

**Example 2:** “La Catedral” (I. “Andante Religioso,” II. “Allegro Solemne”)<sup>50</sup>

<sup>50</sup> Stover. *The Complete Works of Agustín Barrios Mangoré Volume 1*, 224.

## 6.2 Comparison of Modern Recordings<sup>51</sup>

**Table 1:** Tempo comparison of “La Catedral:”

II. “Andante Religioso” from “La Catedral”		
Guitarists	Tempo Measurement (quarter notes per minute)	
	Average Tempo	Tempo Range
Agustín Barrios	52	46-63
John Williams	60	56-63
Pepe Romero	60	56-66
Manuel Barrueco	63	58-69
David Russell	60	56-76

III. “Allegro Solemne” from “La Catedral”			
Guitarists	Tempo Measurement (dotted quarter notes per minute)		
	Starting Tempo	Average Tempo	Maximum Tempo
Agustín Barrios	80-84	90	100
John Williams	80-84	82	84
Pepe Romero	76-88	82	88
Manuel Barrueco	76	76	80
David Russell	76-84	82	88

<sup>51</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*. Williams, John. *From the Jungles of Paraguay, John Williams Plays Barrios*. CD. Sony: 1995. Romero, Pepe. *La Paloma: Spanish and Latin American Favorites*. CD. Phillips: 1990. Barrueco, Manuel. *Cantos y Danzas*. CD. EMI: 1998. Russell, David. *Music of Barrios*. CD. Telarc: 1995.



Table 1 compares tempos in the recordings of “La Catedral” by Barrios, John Williams, Pepe Romero, Manuel Barrueco, and David Russell. There are two significant observations from this table. First, Barrios’ overall tempo in the second movement “Andante Religioso” is slower than all of the other recordings. Secondly, Barrios’ overall tempo (and certainly his maximum tempo) of the third movement “Allegro Solemne” is faster than the other recordings. Overall, the wide contrast of tempos Barrios used is not present to the same degree in the late 20th century recordings by Williams, Romero, Barrueco, and Russell. These modern interpretations have a more narrow range of tempos.

A possible explanation for this is the change in performance style from the early 20th century to the late 20th century. Exaggerations in tempos, especially fast maximum tempos were characteristic of early 20th century. However, eventually in the late 20th century more emphasis was given to clarity, accuracy, and control, rather than the theatrics and anxiety of extreme tempos.

Barrios’ performance of “Andante Religioso” is slow and expressive. He creates a sense of drama by prolonging certain notes and passages. However, the more modern recordings emphasize more movement and direction in the tempo. Accelerandos and rallentandos are smoother and more gradual. The modern recordings of “Allegro Solemne” on the other hand, are slower than Barrios’ recording. However, they have more clarity, accuracy, and control. Barrios’ recording of “Allegro Solemne” is not as polished as the modern recordings, but it is faster and arguably more exciting. It is important to note that Barrios did not have the modern advances in recording technology that were available to the other guitarists. This must be considered when observing the precision of his playing on the recordings. Nonetheless, by comparing the tempos

of these recordings, there is a clear difference in execution between Barrios and the modern performers.

In addition to tempo there are other significant differences among these five recordings of “La Catedral.” Barrueco is the only performer to include the anacrusis comprised of two ascending eighth notes in the “Andante Religioso” movement. The only source that includes this anacrusis is the manuscript from 1921. However, even Barrios omits these notes in his recording from seven years later in 1928. Williams is one of the only performers to include all of the omitted and changed notes as marked on page two of the second movement. It is likely that Williams used the later manuscript of this piece (from 1939) as a main source. If Barrios had recorded “La Catedral” after he wrote this later version in 1939, perhaps he would have included these notes as well. Unfortunately, he did not, so we can only speculate about such things.

Romero’s recording of “La Catedral” has many interesting features. He begins with a noticeably slower tempo, but by the end of the first phrase he accelerates and crescendos to a much faster speed. In the whole piece, he uses much more rubato of this manner than the other performers, especially Barrios. Another unique aspect of Romero’s performance is the use of a staccato articulation in the bass during parts of the B section. By contrast, Barrueco plays the “Allegro Solemne” movement with the most controlled and metronomic tempo. His articulation is also distinctly clear, although his tempo is slightly more conservative than the other performers.

## CHAPTER 7

### 7.1 Background of “Vals Op. 8, No. 3”

Barrios composed “Vals No. 3” while he was living in Brazil around the year 1919. During this time that he was expanding his repertoire with many new compositions including “Mazurka Apassionata,” “Gavota Madrigal,” and “Un Sueño en la Floresta.” He was also incorporating many transcriptions and compositions by other composers such as Chopin, Bach, Verdi, Aguado, Arcas, and Giuliani. This period of increased productivity helped to establish more refined and varied concert programs. It also helped to substantiate Barrios’ reputation and career as a concert artist.

“Vals No. 3” was one of only three compositions to which Barrios assigned an opus number (the other two were “Vals Op. 8, No. 4” and “Preludio Op. 8, No. 1”). “Vals No. 3” and “Vals No. 4” are typically paired together as they are both organized consecutively in Opus 8. In addition, both of these waltzes compliment each other well because one is introspective (“Vals No. 3”) and the other is light and jubilant (“Vals No. 4”). Barrios wrote other waltzes, but did not assign them an opus number (for example “Vals Tropical” and “Vals de Primavera”). Barrios’ use of opus numbers for these few works has been claimed to have been the idea of his friend Martin Borda y Pagola for the purpose of dignifying his compositions.<sup>52</sup>

There are three main sources that are available for “Vals No. 3.” Two of the sources are manuscripts. The third source is the recording of the piece that Barrios made for Odeon around 1928. Similar to other compositions that have several sources, there are some differences and inconsistencies among all three of these sources.

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<sup>52</sup> Stover. *The Complete Works of Agustín Barrios Mangoré Volume 2*, 256.

### 7.1.1 Structure of “Vals Op. 8, No. 3”

“Vals No. 3” is a waltz in the key of D minor. Although there are no specific words such as ‘minuet’ or ‘trio’ in the score, the formal organization is similar to a minuet. Additionally, the waltz that is paired with this piece (“Vals Op. 8, No. 4”) is similar in form and actually does include the word ‘trio’ for the contrasting B section. The overall formal organization is ternary (ABA). The A and B sections are comprised of smaller sectional organizations: the A section has the form (aabbba) and the B section has the form (cdc) followed by a transition that returns back to the final A section. There is no tempo marking, but it is evident in the recording that Barrios intends the piece to be played at a moderate to fast tempo.

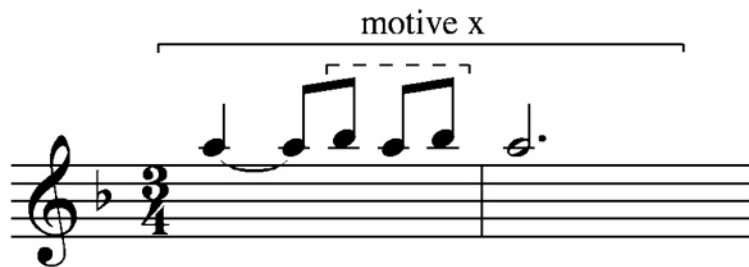
This movement features certain influences of the compositional style of Chopin. During the time that Barrios composed “Vals No. 3” he was transcribing and performing music by Chopin such as the “Nocturne Op. 9, No. 2.” The use of lyrical, evocative, and at times virtuosic melodies paired with romantic harmonies in the accompaniment in “Vals No. 3” is similar to the traits found in Chopin’s piano music. Additionally, the heavy use of rubato that is evident in Barrios’ recording of “Vals No. 3” is a trademark in the performance practice of Chopin’s music. A concert program from 1939 includes “Vals No. 3” credited to “Chopin-Mangoré.”<sup>53</sup>

The first nine measures in “Vals No. 3” serve as an introduction that features harmonics in the melody. The original manuscript did not include this intro at the beginning of the piece. Instead it was written to precede the da capo and final return of the A section. However, in the recording by Barrios, he plays the introduction at the beginning and at the da capo.

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<sup>53</sup> Stover. *The Complete Works of Agustín Barrios Mangoré Volume 2*, 131.

The A section features a two measure motive (labeled motive x) that is heard throughout the smaller ‘a’ sections in different ranges and over different harmonies. Motive x is comprised of only two pitches: one pitch in neighboring alternation with another pitch that is a step above. Motive x first appears in measures 10-11, illustrated below in Example 3.



**Example 3:** Motive x “Vals Op.8, No.3”

The three notes that are designated with a dotted bracket represent a fragment that is used directly from measures one and five of the intro.

The ‘b’ section (measures 37-52) remains in the tonic key of D minor, but it is void of motive x which provides contrast from the preceding ‘a’ section. The extended B section (measures 77-144) provides a significant contrast from the A section. It is in the parallel key of D major and exhibits a stark change in mood. The gloom of the A section is contrasted by the joyfulness of the B section. The B section features a motive (labeled motive y) that begins the section and is used throughout. The first appearance of motive y in the B section (measures 77-78) is illustrated in Example 4.



**Example 4:** Motive y, “Vals Op. 8, No. 3”

The B section is not the first appearance of motive y in the whole piece. The content of motive y is directly related to measures 38-39 of the ‘b’ section in terms of rhythm and the use of a harmonic on the first beat. The use of harmonics in motive y also alludes to the harmonics used in the introduction.

The B section features more virtuosic passages, extended scales, and increased excitement such as in measures 104-107. The end of the ‘d’ section (measures 108-109) suggests a possible modulation, with an authentic cadence in B minor (the relative minor of D major). However, Barrios decides to immediately return back to the key of D major in the following measures. The end of the second ‘c’ section is finalized with a perfect authentic cadence in D major (measures 125-126). However, to return back to the initial key of D minor, Barrios adds a transition (measures 126-144) featuring a drawn out sequence of chords that eventually lead to a dominant function in measure 144. After a restatement of the introduction and A section, Barrios ends “Vals No. 3” with a final cadence in the tonic key of D minor.

### 7.1.2 Barrios' Performance of "Vals Op. 8, No. 3"

Barrios' recording<sup>54</sup> of "Vals No. 3" is an excellent source for examining his musical style. This performance demonstrates many of the distinguishing characteristics that comprise Barrios' musicality such as his use of tempo and rhythm, portamento, and separation of bass and melody.

Barrios begins this waltz with a lively tempo in the introduction (around 92 bpm equal to the dotted quarter note). He uses a slight staccato articulation on the second beat in the accompaniment in measures 2-4 and 6-8. This specific placement of staccato in the accompaniment helps to emphasize the rhythmic character of the waltz and is used throughout the piece. It is also found in other pieces that Barrios recorded that have waltz-like accompaniments such as in "El Sueño de la Munequita." At the end of the introduction Barrios employs a significant rallentando and decrescendo in the last three measures (7-9). This gesture helps to frame the conclusion of the intro and prepare the listener for the beginning of the 'a' section.

Barrios uses a wide range of tempos in the 'a' section (from 52-80 bpm). It is also worth noting that this section is generally slower than the initial tempo of the introduction and the tempo fluctuates throughout. Additionally, the eighth notes in motive x are played much faster than their notated durations. This occurs throughout the 'a' section and in every subsequent repetition of the 'a' section. The result of this gesture creates an exaggerated separation between the longer sustained notes and shorter eighth notes. It also suggests that Barrios intended the eighth notes in motive x to function more like ornaments or trills.

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<sup>54</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*.

The tempo increases suddenly in measures 14-15 with the acceleration of a descending scale. Barrios treats scalar passages throughout this piece in a similar hurried fashion. Measure 14 also features a prominent portamento that coincides with a leap in the melody and a shift in position. Barrios lingers on the resulting high note of the portamento with a slight agogic accent on beat three of measure 14. Then, as if to make up for the lost time from the agogic accent, he rapidly plays the descending scale that follows through measure 15. This acceleration creates a virtuosic effect however it also displaces the underlying pulse. Another moment that Barrios uses a noticeable rubato is in measures 22-25. He accelerates in measures 22-23 and then decelerates in measures 24-25 in both repetitions of the 'a' section.

At the end of the first 'a' section Barrios applies a decrescendo and rallentando in the first ending (measures 31-33). However, at the end of the second 'a' section this rallentando begins earlier (at measure 28) with a drastic slowing of the tempo. The eighth notes from motive x in this measure are also played with a staccato articulation that seems to emphasize the rallentando. At the beginning of the repeated 'a' section it is interesting to note that motive x is played slow and with steady eighth notes (measure 10, second time). Then the second statement of motive x returns to the exaggeratedly fast eighth note gesture (measure 12, second time). These variations of motive x in the repetition of the 'a' section suggest the variety and freedom of Barrios' performance style.

The last distinctive feature in the 'a' section is the displacement of the bass and melody. This displacement occurs frequently, but most noticeably on the first beat of measures 10, 12, 14, 18, 20, 24, 25, and 26. The result of this effect is that it accentuates the melodic note and the downbeat of each measure. It also makes the rhythm and tempo more ambiguous as a result of



lacking a singular articulation of a downbeat. This lack of clarity is especially evident in the repetition of 'a' in measure 30. The displacement of the melody and bass on the downbeat disrupts the tempo along with a slow portamento in the melody. The portamento delays the melody note and separates it even further from the bass note which creates a slowing effect. However, this effect is appropriate in this passage because it is near the end of the second 'a' section where a rallentando naturally coincides with the end of the phrase.

Barrios' treatment of the tempo in the 'b' section is similar to the 'a' section. The tempo range is from around 56 bpm to 80 bpm. The beginning and the end of the 'b' section are much slower in tempo than the middle. The tempo begins to noticeably increase in measure 39 where there is an increase of motion in the music harmonically, melodically, and rhythmically. The sweeping arpeggio and scale in measures 48-49 features the most dramatic and virtuosic accelerando of the 'b' section. This is soon followed by a rallentando in the last two measures of the section (measures 51-52). Barrios continues to use the portamento effect in this section in measures 45 and 48. He also continues to displace the melody from the bass such as on the downbeat of measures 45-47.

An important reoccurring gesture that Barrios uses is featured in the first measure of the 'b' section (measure 37). Barrios accents the G sharp on the second beat which then resolves to an unaccented A on the third beat. This gesture reoccurs in measures 39 and 51. Barrios' accenting of the G sharp on the second beat of these measures suggests that this chromatic note has significance.

Barrios begins the 'c' section with a volatile fluctuation of tempo. The first measure of the 'c' section (measure 77) is played slowly and freely as if there were fermatas on the first two

beats. The following measure establishes a sense of pulse that is much slower than the rest of the piece (around 40 bpm). A dramatic portamento on the first beat of measure 81 marks the start of a much faster tempo in measures 82-83. However, the tempo slows back down in measure 84 at the end of the phrase. These tempo fluctuations serve to reflect and enhance the varying musical activity.

Another notable feature of Barrios' performance in this phrase is overdotting. The exaggerated long and short note relationships are especially evident in measures 77, 79, 82, and 83. The chords on the third beat of measures 82 and 83 are played with a staccato articulation. This serves to give the section a unique character and vitality.

Barrios plays the 'd' section with an increased sense of liveliness and exuberance. The tempo of this section ranges from 84-104 bpm. Predictably, Barrios rushes the many scalar passages such as in measures 96-97 and 104-107. Barrios employs a slight decrescendo and rallentando during the cadence at the end of the second 'c' section in measures 125-126.

The following transition is marked 'veloce' in the score and Barrios adheres to the marking by playing measures 126-132 extremely fast (around 108 bpm). However, measures 133-144 are distinguished with a sudden slowing of the fast tempo and gradually leads to a near halt approaching the final chord in measure 144. After the transition and da capo, the introduction is played again, except this time Barrios plays it slightly faster (around 104 bpm). The restatement of the 'a' section is played in a similar fashion from before, but concludes with a brief coda. Barrios pauses shortly on the downbeat of the first measure of the coda and then proceeds to play the final few beats of the piece with a slow and steady tempo.

## Vals

*Op. 8, No. 3*

# Introduction

[illegible]

*To Coda*

**b**

30 1. 2. harm. 7

34 harm. 5

38 harm. 7

43 CIII CVI

48 CV CX harm. 12

*accelerando*

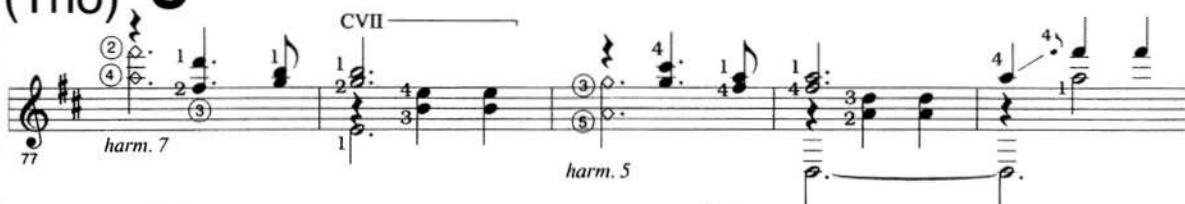
**a**

53

57



# (Trio) **C**



90

CIV

CIX

**d**

94

CX

98

harm. 7

102

CX

106

CVII

**C**

110

harm. 7

CVII

harm. 5

115

harm. 7





## 7.2 Comparison of Modern Recordings

In this section Barrios' recording of "Vals No. 3" is compared with modern recordings<sup>56</sup> by John Williams, David Russell, Ricardo Cobo, and Jason Vieaux. In terms of tempo there are not any obvious differences in Barrios' performance compared to the modern interpretations. However, most of Barrios' tempos are slightly faster than the others. This is especially true of his maximum tempo at the end of the trio section. Of all the modern performances, the overall tempo choices in Williams' performance are the closest to that of Barrios.

In terms of tempo within phrases and the use of rubato, all of the performances are largely similar. However, the accelerandos and rallentandos are generally smoother and more gradual in the modern recordings. Barrios use of rubato is less subdued and somewhat more chaotic. This is especially evident in virtuosic scalar passages that he plays suddenly extremely fast. The scales in the modern recordings are generally slower, but have clearer articulation and a smoother application of rubato.

Another interesting aspect in the performances of "Vals No. 3" is the treatment of motive x in the A section. Barrios plays the eighth notes in motive x much faster than the notation implies. This creates more of an ornamental effect to the neighbor notes rather than a stable rhythmic effect. Cobo's recording is the only modern performance that treats motive x in the same ornamental manner as Barrios. Cobo also uses the largest amount of rubato and the widest tempo range. In the recordings of Williams, Russell, and Vieaux, the eighth notes in motive x are treated with a more even use of rhythmic values as the notation suggests.

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<sup>56</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*. Williams. *From the Jungles of Paraguay, John Williams Plays Barrios*. Russell. *Music of Barrios*. Cobo, Ricardo. *Acrílicos*. CD. Alanna: 2010. Vieaux, Jason. *Laureate Series Guitar Recital: Jason Vieaux*. CD. Naxos: 1996.



Finally, the last notable difference between Barrios' recording and the modern recordings is the displacement of the melody and bass. Barrios displaces the melody and bass much more frequently and prominently than in the modern recordings, especially in the A sections. The modern recordings do feature some displacement, but to a much lesser degree.

## CHAPTER 8

### 8.1 Background of “Un Sueño en la Floresta”

“Un Sueño en la Floresta” translates to “A Dream in the Forest.” Barrios initially titled this piece “Souvenir d’un Rêve” which translates to “Memory of a Dream.” He used this title until the year 1930. The exact date when Barrios composed this piece is unknown, but it first appeared on one of his concert programs in 1918. Therefore, it is likely that it was composed around this time, when Barrios was living in Brazil. Barrios recorded “Un Sueño en la Floresta” in 1928 for the Odeon label. This recording along with a manuscript from El Salvador and a score from the Di Giorgio Anthology are the only sources for this piece.

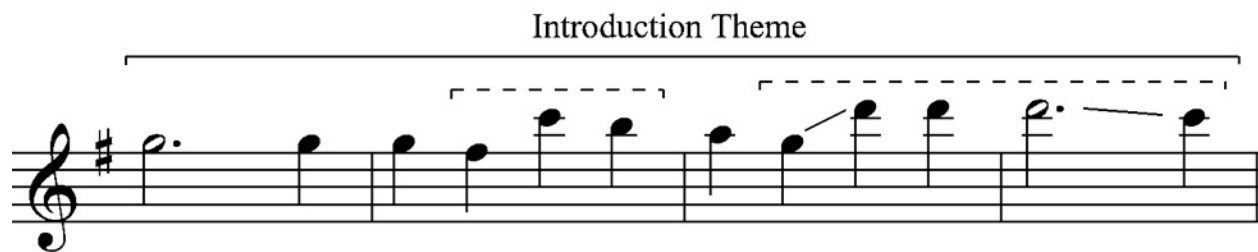
It is possible that Barrios modeled “Un Sueño en la Floresta” after Francisco Tárrega’s tremolo study “Sueño.” Other than the obvious similarity in the titles of these pieces, there are other characteristics that they share. For example, both pieces prominently feature the tremolo technique. They both include a slow introduction that incorporates frequent portamentos. Finally, the endings of both pieces are striking similar, featuring an ascending tonic arpeggio that climbs and lingers in the high range of the guitar followed by two final chords. Barrios was heavily influenced by Tárrega and he often programmed Tárrega’s repertoire in his concerts, including another one of Tárrega’s tremolo masterpieces, “Recuerdos de la Alhambra.”

#### 8.1.1 Structure of “Un Sueño en la Floresta”

“Un Sueño en la Floresta” is a piece that predominantly features the tremolo technique. Barrios uses tremolo throughout the majority of the piece with the exception of the introduction and the middle B section. The overall form of “Un Sueño en la Floresta” is ABCA<sup>1</sup> with an introduction. G major is the key for most of the piece except for brief sections in the keys of E

minor and G minor. Barrios takes advantage of the full range of the guitar by tuning the lower two strings down a whole step. This tuning is also convenient for the key of G major as it allows the fifth and first scale degrees to be played on the open bass strings. Barrios also features a high C on the twentieth fret of the first string, which is not standard on most guitars.

The slow introduction (measures 1-28) serves to establish the key of G major and foreshadow themes and key areas that appear later in the piece. The introduction theme contains an appoggiatura figure that is characteristic of the main theme (Theme A) in the first tremolo section. The introduction theme is illustrated in the example below with the appoggiatura figures outlined by the dotted brackets.

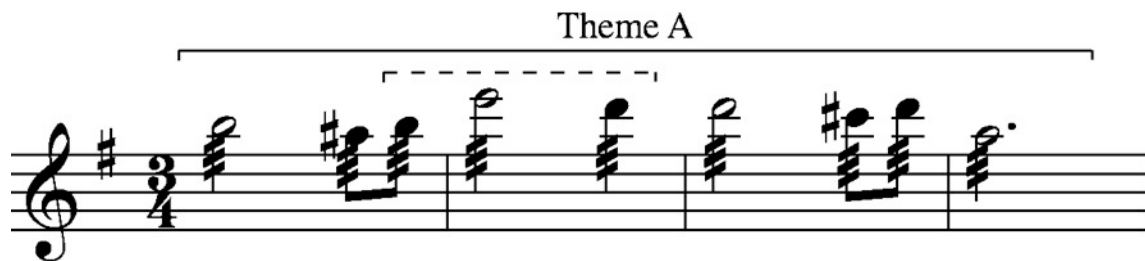


**Example 6:** Introduction Theme, “Un Sueño en la Floresta”

It could be suggested that the portamentos in the introduction foreshadow the B section of the piece where the portamento is featured. Last, the brief visits to the keys of E minor (in measures 17-20) and G minor (measures 25-28) serve to introduce the key changes that will occur later in the piece. Measures 25-28 could be analyzed in the mode of D phrygian (which is a common characteristic of the Spanish style found in Barrios’ compositions). Perhaps Barrios

intended this four-measure Spanish, pizzicato melody to be a reference to Tárrega who was undoubtedly an influence in Barrios' use of tremolo in his compositions.

The A section (measures 29-71) introduces the use of the tremolo technique. It begins with two measures of accompanimental material that establishes the tonic harmony, new tempo, and meter before the tremolo melody begins. This section is marked by the various statements of the melodic theme A, that which appears in measures 30-34 and is illustrated in the example below.



**Example 7:** Theme A, “Un Sueño en la Floresta”

The appoggiatura figure from the introduction theme is marked with a dotted bracket. Shortly after the second ending, Barrios begins to modulate to the key of E minor. Starting at measure 54, theme A is stated in E minor with slight variation. However, this visit to the key of E minor is brief, as theme A returns in the home key of G major again at measure 62. The last four measures of this section break away from the tremolo melody, but a sixteenth-note pedal in the bass continues the forward momentum. These four measures also serve as a dominant preparation for the B section.

The B section offers relief from the surrounding tremolo sections providing a much less active texture. This section is characterized by a lyrical melody with frequent portamentos, supported by sparse chordal accompaniment. Similar to the A section, the B section features two measures of accompaniment material at the beginning that establishes the new tempo and meter (measures 72-73). The middle section is marked by the use of theme B which first appears in measures 74-77.



**Example 8:** Theme B, *Un Sueño en la Floresta*

The frequent use of portamentos in this section alludes to the introduction of the piece. The end of the B section features a short cadenza passage (measures 104-108). The tumultuous ascending diminished arpeggios followed by a descending scale helps to prepare the agitated minor key section that follows. Measures 107-108 also establish a half cadence in the parallel key of G minor.

The C section returns back to the tremolo texture and includes two measures of accompaniment material as an introduction. However, this time the arpeggio accompaniment outlines a G minor harmony. The melodic theme C that is featured in this section is characterized by a stepwise ascending and descending scale in G minor.



**Example 9:** Theme C, Un Sueño en la Floresta”

The ascending then descending nature of this theme is rhythmically augmented in the measures 126-136 over a dominant pedal. In this passage the melody gradually ascends from A to a climax on a dramatically high C, in measures 130-131, over a dominant seventh harmony. This is the focal point and climax of the piece. Then in the following measures the melody descends down to C, an octave below. This extended passage of dominant harmony prepares the modulation back to G major and the beginning of the A<sup>1</sup> section in measure 137. The melodic theme A<sup>1</sup> first appears in measures 137-140 and contains elements from themes A and C. Theme A<sup>1</sup> is illustrated in the example below.



**Example 10:** Theme A<sup>1</sup>, “Un Sueño en la Floresta”

The statement of a varied form of theme A<sup>1</sup> appears in measures 148-151. The seemingly triumphant sound of this last section featuring theme A<sup>1</sup> contrasts the sadness of the previous C

section. Finally, Barrios ends the piece with a closing section (measures 158-167) featuring a rising tonic arpeggio. The last measure includes two tonic chords in a high and low register, respectively.

### **8.1.2 Barrios' Performance of "Un Sueño en la Floresta"**

Barrios' recording<sup>57</sup> of "Un Sueño en la Floresta" features many distinctive characteristics of his performance style, such as tempo fluctuation, fast vibrato, virtuosity, agogic accents, displacement of melody and bass, and the use of portamentos. Barrios plays the introduction section (measures 1-28) with a wide range of tempo fluctuation. He suggests a tempo of around 80 quarter notes per minute in the first measure, however he quickly accelerates to a much faster tempo of around 132 bpm in measures two and three. Then, at the end of the phrase he applies a *rallentando* on the repeated harmonics in measure seven. In the same phrase he gives particular significance to the note on the third beat of measure five. This note is part of an *appoggiatura* and is the focal point of this eight-measure phrase. It is also approached with a leaping portamento. To show the significance of this note Barrios prolongs the duration and adds a slight accent. He adds further distinction by shortening the duration of the note that follows.

A common feature throughout the introduction is the soft dynamic level used for the chords that end each of the three phrases in measures 8, 16, and 28. In addition, nearly all of the chords in the introduction are rolled. The start of the phrase in measures 17-20 features the fastest tempo of the introduction at around 200 bpm. However, he suddenly slows the tempo back down from measure 20 to the end of the phrase. Overall, Barrios takes many liberties with the tempo and dynamics in the introduction to frame the beginnings and ends of the phrases.

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<sup>57</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*.

The first tremolo section (section A) is played with a relatively steady tempo, around 96 bpm. The tempo slows temporarily at the end of the first statement of theme A in measure 34 with the use of an agogic accent on the second beat. Barrios employs a rallentando during the first ending of the A section (measures 47-50). This rallentando begins with an ascending portamento from F on the second beat, to G on the third beat of measure 48. Barrios then prolongs the 3rd beat to initiate the rallentando.

A similar rallentando is applied shortly after the second ending in measures 52-53. This helps to prepare the listener for the new key of E minor and the statement of theme A in E minor. An agogic accent is used on the second beat of measure 59 that slightly disrupts the steadiness of the pulse. The last two measures of the tremolo in the A section features a rallentando. The transition that follows (measures 68-71) begins with a tempo around 88 bpm. Barrios plays this transition with intensity by employing a crescendo and rallentando. This gesture is effective in establishing a sense of direction for the ascending dissonant chords that lead to a final dominant chord in the last measure of the section.

The two-measure introduction at the beginning of the B section suggests a slower steady tempo of 66 bpm. Barrios uses a significant amount of rubato in this section, but an underlying pulse is still present most of the time. He frequently displaces the bass note from the melody note throughout (such as on beat one of measures 74, 76, and 78). Barrios also uses frequent and pronounced portamentos. In some areas he slides up to a note and then re-articulates the arrival note with a heavy accent. This is evident in instances of ascending portamentos, such as on beat one of measures 76 and 77. However, the arrival note is not re-articulated or accented in descending portamentos, such as on beat one of measure 75 and beat two of measure 83. Many



of the accented melodic notes in the B section are emphasized by the application of a fast vibrato by Barrios.

The B section contains two significant instances where Barrios chooses to apply agogic accents. The duration of the C sharp in measure 87 is prolonged with an agogic accent that is further distinguished by the shortening and overdotting of the note B that follows. The other prominent accent is on beat one of measure 103. The accent of this dissonant neighbor tone helps to signal the nearing end of the B section and the agitation of the short cadenza passage that follows. Barrios plays this virtuosic passage (measures 104-108) with an aggressive and unwavering tempo. The ascending diminished arpeggios in measures 104-106 are played with a steady and rapid pulse, around 96 bpm. The extended scale in measure 107 is also played extremely fast and without any rubato.

In the C section Barrios returns to tremolo and the tempo from the previous tremolo section. He plays the diminished seventh harmony in measure 120 with a noticeably louder dynamic level. This brings out the increased tension of the diminished harmony and marks a temporary focal point of an ascending melody. This ascending melodic line is then repeated in the next two measures (121-122) except that the focal point of the melody reaches even higher in measure 122. Barrios emphasizes the increased excitement of this repeated two-measure idea with an increased dynamic level and a slight rallentando on the diminished seventh harmony in measure 122.

Shortly after this passage the melody continues to ascend to the focal point of the piece, marked by the high C in measures 130-131. However, Barrios keeps the tempo steady throughout this ascent in the melody and uses a softer dynamic level. As the melody begins to

descend back to a normal range in measures 132-136 Barrios slows the tempo and applies a decrescendo to frame the ending of the C section.

At the beginning of the A<sup>1</sup> section Barrios suddenly returns to a moderate dynamic level and tempo however the tempo is slightly slower than the previous tremolo sections (around 80 bpm as opposed to 96 bpm). In measures 141-147 Barrios eventually speeds up the tempo again coinciding with an ascent in the melody. He uses a substantial rallentando in measures 156-159 near the end of this section and before the closing material. This rallentando emphasizes a sense of closure and marks the final cadence before the closing passage. Finally, Barrios plays the closing passage of ascending G major arpeggios with a rallentando and decrescendo. He rolls (or arpeggiates) the last two chords of the piece and plays them with a piano dynamic level and dolce tone.

# Un Sueño en la Floresta

Agustín Barrios Mangoré

## Introduction

⑤ = G  
⑥ = D

harm. 12

CV

CIV

pizz.

A

harm. 12

32

ΦV

34

*rall.*

CIV

ΦVII

36

ΦVII

38

ΦXII

CX

40

CV

42

CVII

44

46

48

50

52

54

56

58

1.

2.

CX

CVIII

CVII

CV

CVIII

CV

CIV

CVI

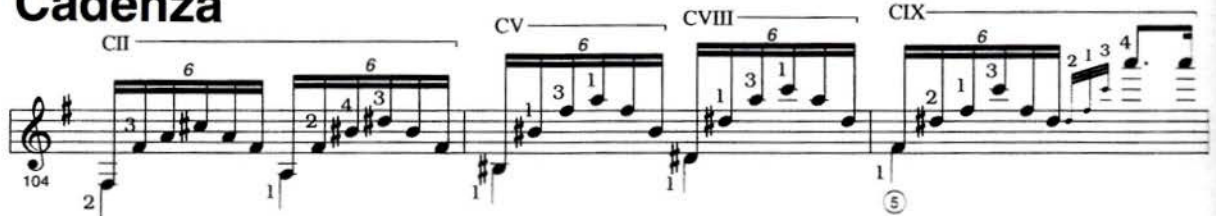
CII







## Cadenza







CVII CVIII

120

CIX CX

122

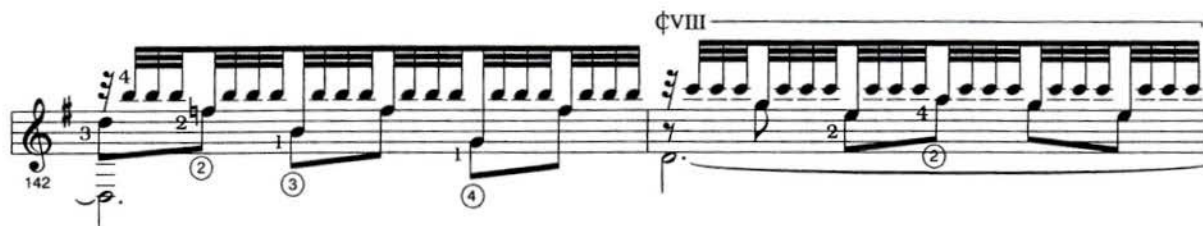
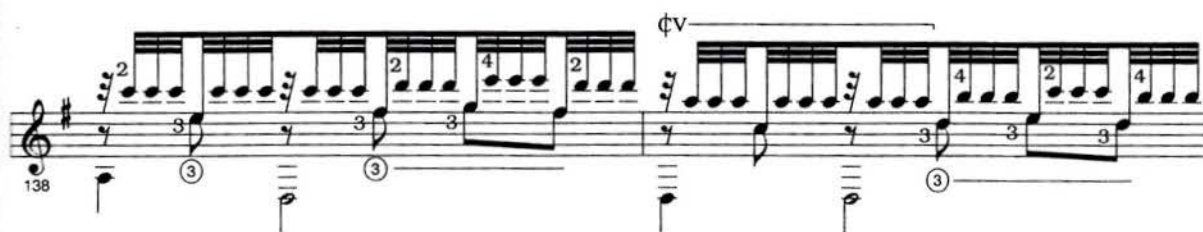
CV

124

126

128

130



144  $\phi VII$

146  $\phi X$

148  $\phi VII$

150  $\phi V$   $\phi VII$

152  $CXI$

154  $CVII$   $CV$





## 8.2 Comparison of Modern Recordings

In this section Barrios' recording<sup>59</sup> of "Sueño en la Floresta" will be compared with modern recordings<sup>60</sup> by John Williams, David Russell, and Elliot Fisk. When comparing these recordings there are many similarities, but there are also some key differences. The first key difference is that the tempos of Barrios' tremolo sections are generally faster than the modern recordings. Secondly, Barrios plays the cadenza passage (measures 104-107) much faster and with less rubato than the other recordings.

Among the modern recordings, Russell's performance stands out as being the most distinctive. In general, Russell takes more time and plays certain areas of the piece slower than the other performers, most notably in the introduction. Other sections of increased tension or excitement in the piece are also played slower, such as the end of the first tremolo section and the cadenza passage. This more restrained treatment of tempo and rhythm in Russell's recording seems to emphasize the beauty of the piece even in moments of tension and conflict.

An important similarity between Russell's and Barrios' recordings are the use of a soft and delicate dynamic level during the focal point of the piece (measures 130-131). In contrast, Williams and Fisk use a loud dynamic, crescendo, and accelerando during this passage. This interpretation by Williams and Fisk effectively creates intensity and shape to the focal point. However, the interpretations by Russell and Barrios are less aggressive in dynamics and seem to be more focused on emphasizing the delicate beauty of this passage.

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<sup>59</sup> Barrios; Stover. *Agustín Barrios: The Complete Historical Recordings*.

<sup>60</sup> Williams. *From the Jungles of Paraguay, John Williams Plays Barrios*.  
Russell. *Music of Barrios*  
Fisk, Eliot. *Guitar Fantasies*. CD. Amerco: 1989.

The recordings of Barrios, Fisk, and Williams are very similar in the tempo and use of rubato in the introduction section. Russell uses rubato, but does not accelerate to the same degree. All of the performers use a large amount of rubato in the B section. During this section Fisk's interpretation is the least reserved, marked by an extensive use of rhythmic freedom and intense vibrato. In addition, many of the phrase beginnings and endings are distinguished by the frequent use of sudden rallentandos and agogic accents.

## Chapter 9

### 9.1 Conclusion

The recordings by Barrios provide invaluable insight to his music and performance style. By analyzing his overall performance style we can also make educated assumptions as to how he might have performed pieces that he did not record. For example, Barrios did not record his (now well-known) piece “Las Abejas,” but by examining his performance of similar types of fast moto perpetuo pieces that he did record (such as the “Tarantella” and “Allegro Solemne” from “La Catedral”), one is more likely to make an educated guess about performance style. Considering he played these types of pieces with extremely fast tempos and a sparing use of rubato, it is logical to assume that “Las Abejas” would have been approached the same way. It is also logical to assume that he would have performed slow and lyrical pieces such as (now well-known) “Julia Florida” using typical characteristics such as rubato, fast vibrato, tempo changes, rolled (arpeggiated) chords, displacement of the melody and bass, and agogic accents.

As a performer and interpreter of Barrios’ music there are many important decisions that have to be made, not just in terms of musicality, but also relating to note choices and omissions. These decisions can be daunting because there are differing sources of Barrios’ music in the manuscripts and recordings. In addition, Barrios constantly made changes to his pieces throughout his life. Therefore, the difficult question of the performer and interpreter is: what source should be used? A possible answer to this question would be to use the source with the latest date. As Barrios matured in age, his compositional style also matured. The changes that he made to his pieces later in life should be noted because he must have changed them for a reason. However, the original version should not be completely neglected, especially if the original

source is a recording. Nonetheless, many modern recordings and performances of Barrios' music seem to use a combination of sources. These performers likely choose which source to use based on which option sounds or works the best for them. In my opinion, this approach is not any less credible because there is no singular definitive source, even the source with the latest date. The advantage of using the recordings as a source is that they are proof of exactly how Barrios played his music at that time (in terms of note choices and performance style).

From examining the recordings of Barrios, his musicality can be characterized by the use of a fast vibrato, rubato, agogic accents, tempo fluctuation, fast maximum tempos, displacement of melody and bass, and frequent portamentos. The romantic nature of his compositional style is reflected in the romantic style of his performances. When compared to the common performance style traits and other guitarists of Barrios' time period (such as Llobet, Segovia, and Villa-Lobos), it is evident that his playing shares many of the same qualities. However when compared to modern recordings, Barrios' performance seems more chaotic, unpredictable, and his tempos are more extreme. Although his recordings lack the clarity and control of modern performance, they contain a wide range of contrasts, and are highly expressive. Most importantly, Barrios' recordings are the best source for understanding his music.



## **APPENDIX A**

### **Copyright Permission**

From: Rico Stover <querico3@earthlink.net>  
Subject: Re: Barrios Research  
To: "Justin Hoke" <jstnhoke@yahoo.com>  
Date: Sunday, January 20, 2013, 1:33 PM

Dear Justin:

Yes, you may use my Mel Bay edition for your examples.  
After you get your work to the final stage, I would be curious to read it.

Rico

-----Original Message-----

From: Justin Hoke  
Sent: Jan 20, 2013 8:28 AM  
To: Rico Stover  
Subject: Re: Barrios Research

Hi Rico,

I hope you are doing well. I am starting to write the body of my dissertation on Barrios' playing style on the recordings and I wanted to ask your permission to use excerpts/scores of the pieces I am discussing from volume 1 & 2 of your Mel Bay complete Barrios collection. Let me know when you get a chance. Thanks!

Justin

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## **BIOGRAPHICAL SKETCH**

### **Justin Hoke**

Justin Hoke began his guitar studies at the age of eight in his hometown of Chapel Hill, North Carolina. He is currently based in Tallahassee, Florida where he maintains an active performing and teaching career in music. He has performed as a soloist with the Panama City Orchestra, Appalachian Guitar Orchestra, Seven Hills Guitar Series, Quincy Porchfest, and the Hispanic Heritage Festival. He has also performed with ensembles such as the NC Guitar Quartet, and the Tallahassee Swing Band.

Justin teaches guitar at Florida State University as a graduate teaching assistant and at Tallahassee Community College as an adjunct professor. He has also taught guitar at Emory and Henry College and Appalachian State University. Some of his past teachers include Scott Sawyer, Bill Stewart, Bob Russell, Rob Nathanson, Michael Lorimer, Douglas James, and Bruce Holzman. Justin holds a Bachelor of Music degree from UNCW in classical and jazz guitar performance and a Master's degree in guitar performance from Appalachian State University.