

**AGUSTÍN BARRIOS MANGORÉ:
A STUDY IN THE
ARTICULATION OF CULTURAL IDENTITY**

by

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NOTE:
This image is included on page ii
of the print copy of the thesis held in
the University of Adelaide Library.

Moisés Caciél, *O Violonista (The Guitarist)*, 1999.
Based on a poster of Barrios' concert at the Theatro Municipal,
São Paulo, 13 October 1929.
Source: mocasale.blogspot.com/ (accessed: 24 May 2009)

Contents

Abstract	v
Declaration	vi
Acknowledgements	vii
Introduction: The Articulation of Cultural Identity through Guitar Performance	1
Guitar Performance and Cultural Identity	6
The Protagonist	11
Literature Review and Sources	13
Chapter Outline	15
Barrios and Segovia	16
Chapter 1: Theory of Cultural Identity	18
Theory of Identity	20
National and Cultural Identity	26
Authentic Identity	29
From Cultural Identity to Cosmopolitanism	32
Cultural Identity and Ethnomusicology	34
The Self, Personal Identity and the Idea of Genius	36
The Solo Guitarist and Heroic Individualism	39
The Cultural Identity of Instruments	43
Summary	45
Chapter 2: Latin American Culture, Music and the Guitar in the Early Twentieth Century	46
Introduction	
I: Latin American Politics and Culture from 1900	51
Paraguayan Theatre and the origins of Mangoré	61
II: Musical and Artistic Trends	63
Musical Nationalism	64
Barrios and Romanticism	68
Themes in Latin American Music	70
From Magic to Magical Realism	72
III: The Guitar in Latin America	76
Summary	89

Chapter 3: Agustín Barrios as ‘Cacique Nitsuga Mangoré’	90
Historical origins of Mangoré	
Reception History	94
Latin American Perspectives	97
Mangoré and Cultural Independence	102
Barrios and Pan-Americanism	105
Barrios-Mangoré and the European Tour of 1934	106
The Urge to Primitivism	112
Summary	115
Chapter 4: The Folkloric and Tremolo Works of Agustín Barrios Mangoré	117
Case Study: <i>Aconquija</i>	130
Barrios’ Tremolo Works and the Significance of Guitar Tremolo	134
Precursors to Barrios: Regondi and Tárrega	136
Barrios and the Tremolo	138
Case Study: <i>Un Sueño en la Floresta</i>	144
Conclusion	152
Appendix: Barrios and Segovia	156
The Guitarist as Prophet	160
Segovia and the Repertoire	162
Segovia and Mangoré	164
Segovia as Maestro	166
Bibliography	170

Note: The printed version of this thesis includes a CD on the inside back cover. The CD contains historical recordings of pieces composed and played by Agustín Barrios, and accompanies the discussion of his works in Chapter 4.

Abstract

The notion of cultural identity as a crucial constitutive element of guitar performance was powerfully expressed in the career of Agustín Barrios, a major but neglected figure in the development of the guitar in the twentieth century. Barrios' adoption in the 1930s of the persona of Mangoré, a Guaraní Indian from the sixteenth century, provided both a theatrical persona of musical exoticism and primitivism, and a potent statement of Latin American cultural independence. The concept of cultural identity, which has been central to the development of the discipline of ethnomusicology, is here adopted as a theoretical framework against which Mangoré is discussed. The cultural and musical environment of Latin America in the early decades of the twentieth century, and the iconic status of the guitar in those countries, is considered as the background to the case study proper, that of Barrios as Mangoré between 1930 and 1934. It is argued that as Mangoré, Barrios personified Latin American cultural identity in dramatic fashion, that Mangoré aligned with the European fascination with the primitive during this period and that, moreover, Mangoré retained an authentic and enduring value for Barrios to the end of his life. The significance of Mangoré is then revealed through a discussion of two categories of Barrios' compositions: the folkloric works which exemplified his treatment of Latin American musical genres; and the tremolo works which expressed the fantasy and romanticism that were integral to his musical imagination. Finally, the relationship between Barrios and Segovia is considered, both in terms of the latter's self-proclaimed role in the creation of the modern guitar repertoire, and of his criticism of Mangoré and the light this throws on Segovia's own cultural identity.

Declaration

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