

Agustín Barrios Mangoré was one of the greatest guitar virtuosos of his time and something of a pioneer in making recordings, which he began as early as 1910. His compositions offer a lexicon of technical and expressive devices for the guitar, from both the South American and European traditions. This penultimate volume in the series offers the scintillating *Estudio No. 6*, which demonstrates some of the composer's finest artistic characteristics such as poignant treble melodies and a mastery of harmonic progression. Other works include examples of the Paraguayan polka, the *Zamba*, Creole airs, the *Serenata* and many other pieces attesting to Barrios's inexhaustible individuality and variety.

**Agustín
BARRIOS**
(1885–1944)
Guitar Music • 4

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|--|------|---|------|
| 1 Las Abejas (1921) | 2:08 | 14 Estudio No. 6 (1921) | 1:22 |
| 2 Preludio in C minor (1920) | 2:09 | 15 Preludio in E major (1939) | 1:03 |
| 3 Serenata Morisca (1921) | 5:27 | 16 Una Limosna por el Amor de Dios | |
| 4 Danza (c. 1921) | 3:38 | (1944) | 3:35 |
| 5 Jha Che Valle (Danza Paraguaya No. 2) (c. 1923) | 1:47 | 17 Estudio para Ambas Manos (1940) | 2:17 |
| 6 Dinora (c. 1938) | 2:32 | 18 Armonías de América (1929) | 4:30 |
| 7 Estudio de Concierto No. 1 (c. 1920) | 2:28 | 19 Aires Andaluces (c. 1914)* | 6:35 |
| 8 Mazurka Apasionata (c. 1919) | 5:17 | 20 Canción de Cuna (c. 1921) | 3:08 |
| 9 Aires Criollos (c. 1910)* | 2:54 | 21 Londón Carapé (Danza Paraguaya No. 3) (c. 1910) | 1:28 |
| 10 Bicho Feo (Tango humorístico) (1913) | | 22 Estilo Argentino 'Chinita' (1926) | 2:18 |
| (transcr. Tony Morris) | 3:13 | 23 La Bananita (Tango) (1910–13)* | 3:38 |
| 11 Altair (c. 1916) | 2:07 | 24 Sargento Cabral (Zamba) (c. 1921) | 1:32 |
| 12 Estudio in B minor (Homenaje a Bach) (1920) | 1:50 | 25 Preludio in A minor (1939) | 2:59 |
| 13 Divagaciones Criollas (1914)* | 3:05 | 26 Milonga (Estilo Criollo) (c. 1914)* | 3:09 |

* transcribed by Chris Erwich

Celil Refik Kaya, Guitar

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Playing Time
77:43



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Booklet notes in English