



Richard Pinnell completed his education at BYU then in 1976 he took the Ph.D. at UCLA in Historical Musicology. His guitar studies included two years with William Fowler at University of Utah and four years with atonal specialist Theodore Norman at UCLA; a semester in Madrid with José Thomas and master classes with jazz guitarist Johnny Smith and Segovia protégé Oscar Ghiglia.

His training opened the door to a tenured professorship in the University of Wisconsin system that lasted 35 years, teaching all courses at all levels of music history and guitar. In 1978 he established the first guitar major in the UW system; he later earned the University Scholar Award and was elected Music Department Chair.

As for international experience, Pinnell studied guitar for two and a half years in Argentina and Uruguay as a missionary and became fascinated with guitar-based *gaucho* music, the regional folklore that also engaged Barrios. Upon his return to the states, Pinnell published a plethora of articles including some on South America, which helped him to win a Fulbright Research Fellowship for another year in Argentina and Uruguay. His articles have appeared in *The New Grove*, *Guitar Review*, *Il Fronimo*, *GFA Soundboard*, *Early Music*, *Latin American Music Review*, and *Ethnomusicology*.

A noted pioneer in unexplored areas of musicology, Pinnell published books on *Francesco Corbetta and the Baroque Guitar, with a Transcription of His Works* (UMI Research Press Series in Musicology No. 25, 1980), the first history of the baroque guitar, and *The Rioplatense Guitar: The Early Guitar in Argentina and Uruguay* (The Bold Strummer, 1993), the first of its kind.



Frederick Sheppard was born in Mexico City, and completed his education at the University of Wisconsin Green Bay and Northwestern Health Sciences University. He is a Fellow of the International Academy of Neuromuscular Medicine, and is its European representative.

He studied guitar under American master Peter Lang, and later at the Wisconsin Conservatory of Music. His first introduction to Agustín Barrios came in 1992. A chance encounter in 2000 led to the discovery of the passports of his grandparents, whose life's journeys paralleled that of Barrios from 1914-1934. Since that time Sheppard has visited and studied the key places where Barrios lived, performed and died.

While traveling to El Salvador and Paraguay in the company of Barrios biographer Richard Stover in 2005, Sheppard was introduced to the haphazard treatment given to the material aspects of the Barrios legacy. He has studied the instruments used during Barrios' career and constructed exact copies of them for modern performers, collectors and museums. Many of Sheppard's world travels are documented in a long running series of articles for the *Quarterly Journal of the Guild of American Luthiers* and *Soundboard Magazine*.

To honor the 75th anniversary of the death of master Barrios, Sheppard collected, edited and published the teaching materials of Barrios once thought lost, and his original manuscripts including his arrangements of the works of other composers in *El Libro de Oro Volumes 1-6* (Les Productions d'OZ 2019). The teaching method of Barrios is now available for the first time in video worldwide thanks to a collaboration with *Guitar Salon International* and Youtube.com.



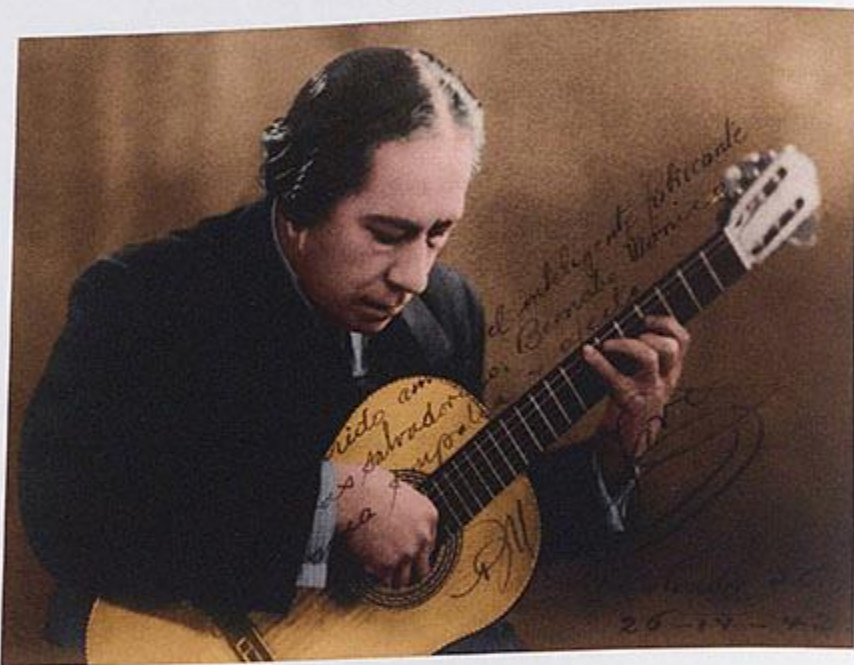
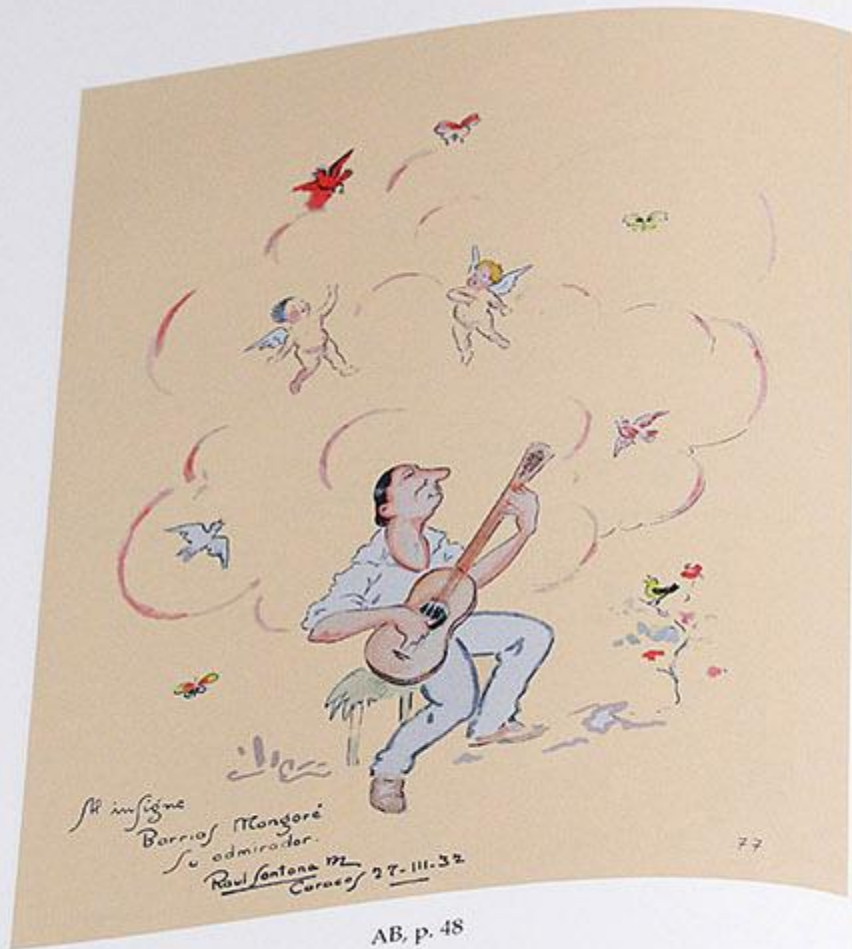
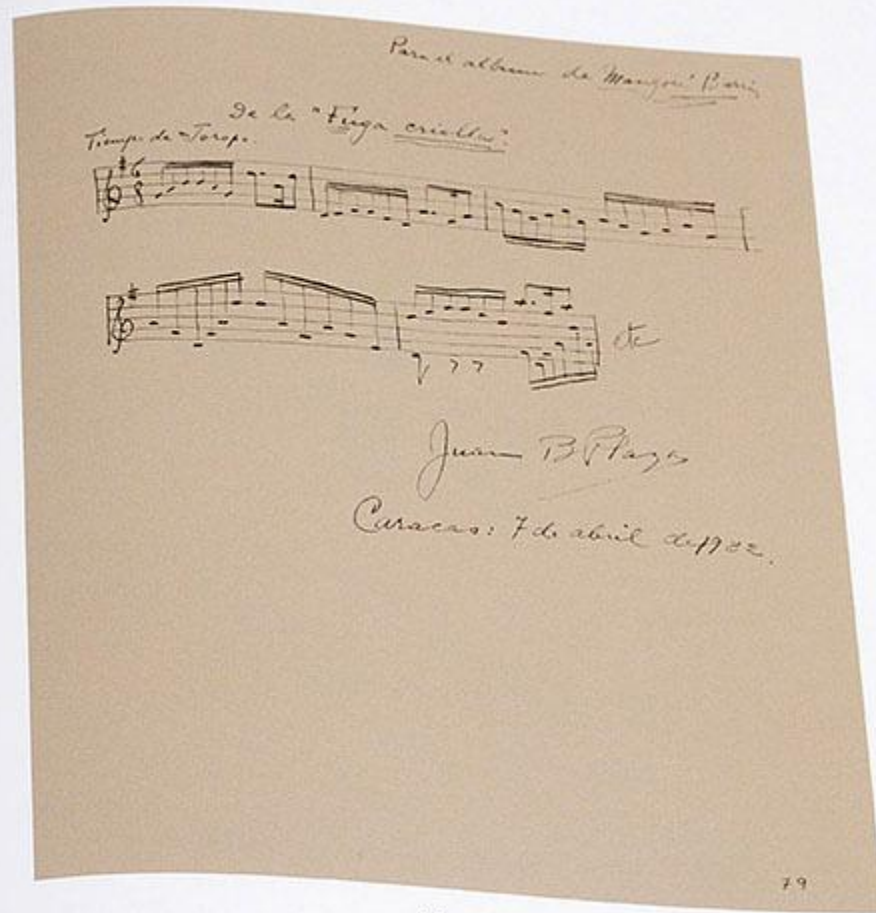


FIG. 26 In 1935, during his trip to Europe, Barrios acquired one of his favorites, the 1934 Domingo Esteso guitar. In this rare photograph, signed in 1942, he plays it with devotion. Its characteristics mirrored those of his first concert instrument, the 1910 Manuel Ramírez (see FIG. 8). In 1939 the photo appeared on a Barrios program in San Salvador.

II. The Diary: Facsimile of the Manuscript



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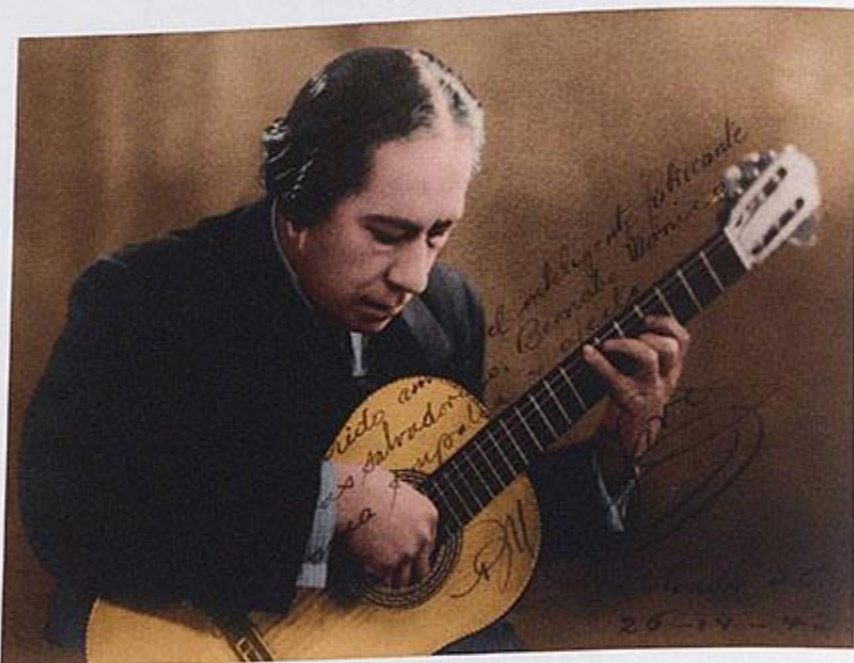


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Al inolvidable e insigne Maestro
 Mangrè con toda la admiracion,
 y cariño de su hijo espiritual
 Emilio Boucayre
 H. Banicaogua
 P.O. Santa Clara
 (Cuba)

Aire Nuevo

Handwritten musical notation for 'Aire Nuevo' on a staff. The notation includes notes, rests, and guitar-specific markings such as '9' and '10' indicating fret positions. The piece is in 3/4 time and marked 'Allegretto'.

Para su Magni, el dupe de
 la guitarra, hege el poema miste-
 rioso de la Melancolía llanura.
 Alcatraz
 Toluca, 17/12/32





La musa del joropo

Soy el alma de mi tierra,
 suspiro y canto con las milas,
 tengo dentro mis amanzas,
 tengo que los de guerra
 en suelta a su pueblo fiel,
 pues vivo y triunfo con el
 la risa de la maraca
 y del arpa el cascabel.

En nuestros valles fecundos,
 firmada la pena,
 cuando la lluvia serena
 lava de insuavos los mundos,
 por los bravos los fundos
 como en duros tedillos,
 con los ecos del dolor
 en que un alma se desgarra,
 es la voz de mi guitarra
 que va gemiendo de amor.

En las llanuras sin confín
 que bravo sol tuesta en oro,
 donde el mugido del toro
 es ronco y recio clamor,
 llega la tarde a su fin,
 ocidente se arrebola
 y por la llanura mía,
 gime la guitarra sola,
 qué dulce melancolía
 la que tiene la chipola!

Y cuando rompió la quilla
 y se alejan las pinaguas,
 por un mar de doble orilla,
 la luna en el cielo brilla,
 las ondas se hacen más bellas.




La musa del joropo [The Muse of the Joropo Dance] (first of a two-page poem)
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yo deato mis querellas
 y tanta herida fongo
 que a sacuchar la voz del bongo
 se aproximan las sabellas.

No canto y autor de amor,
 de temura, el estiranga,
 tengo el temple de una lanza
 y el hino de un paicreano.
 Ostento timbres de honor
 que enaltecieron mi pecho,
 pues en glorioso intermedio,
 después de segar mil laureos,
 fui el cantor de los centuros
 de las Ruerceras del Medio.

Yo soy a todas distintas,
 mi mano, temblando, amarra
 al cuello de mi guitarra
 tres cintas en una cinta.
 La una en oro se finta,
 la otra, azul, reverbera
 y es de sangre la tercera
 pues la tino su heroísmo;
 tres cintas que son lo mismo,
 las tres forman mi bandera!

Leoncio Martínez

Caracas.

La musa del joropo (conclusion, signed in Caracas
 by the author Leoncio Martínez and the artist Leo/1932)