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Marta Ananín Vázquez

“Andrés Gaos Through the Press: A Comprehensive Look at His Career and Legacy”

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Advisor: Assoc. professor, dr. Giedrė Gabnytė

Master's Thesis



Vilnius 2023

## Declaration of Academic Integrity

I hereby confirm that the present paper / thesis on

*“Andrés Gaos Through the Press: A Comprehensive Look at His Career and Legacy”*

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is solely my own work and that if any text passages or diagrams from books, papers, the Web or other sources have been copied or in any other way used, all references – including those found in electronic media – have been acknowledged and fully cited.

Name, Date,

*Marta Ananín Vázquez 22/04/2023*

Signature

A handwritten signature in black ink, consisting of a large, stylized initial 'M' followed by a series of loops and a long, sweeping diagonal stroke extending upwards and to the right.

Šiame magistro darbe pristatoma išsami Galicijos kompozitoriaus Andrès Gaoso gyvenimo ir kūrybos apžvalga. Darbo autorė kelia tikslą – sukurti retrospektyvų A. Gaoso kūrybinės veiklos vaizdą ir tyrimo naujumą grindžia chronologine kompozitoriaus biografinių faktų pateiktimi, kuri remiasi tyrimui atrinktos spaudos – žurnalų, laikraščių analize. Be to, darbe mėginama įvertinti Gaoso meninį palikimą ir nuopelnus šalies kultūrai. Siekdama kuo įvairiapusiškiau atskleisti kompozitoriaus asmenybės portretą, darbo autorė pateikia ir dviejų jo fortepijono kūrinių interpretacinę analizę. Keliama hipotezė, kad nauja ar mažai žinoma gyvenimą ir kūrybą apibendrinanti informacija padės išsamiai apibendrinti Gaoso kūrybinį palikimą ir svariai papildys jau turimus faktus.

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## INTRODUCTION

### **-Importance of the topic**

Andrés Gaos was a Galician composer and violin player (1874 - 1959). Despite recent efforts by the Galician government and scholars to bring attention to his work, he remains a relatively unknown musician on a global and regional level.

The quality of Andrés Gaos as a composer has been attested to by numerous scholars. In fact, it was found Victor Pablo Perez's (ex-conductor of the Symphonic Galician orchestra) opinion on Gaos: "Andrés Gaos is a remarkable composer within the Spanish music scene and quite possibly the best composer from Galicia. However, his compositions do not achieve international value, where the requirements are stricter... he does not have a sufficient production of compositions." (Painceira Luaces 2013, A2, III-IV). As a conductor, he can objectively evaluate Gaos' quality. While Gaos may not be considered the best composer, his significance is such that he deserves to be studied. According to Trillo, "Gaos was one of the few Galician musicians who explored the symphonic repertoire" (De Santos 2005). This fact also contributes to clarifying his importance.

Likewise, as Xoán Manuel Carreira states "Gaos is an unexplored territory; no one has conducted an analytical work of his music or written a scientific biography of him." (Painceira Luaces 2013, A1, XII) He makes an exception with the publications Julio Andrade made on *Nasarre* magazine.

The initial point when Gaos figure started to be studied is determined by the biographical work done by Rodrigo A. Majo in 1965 to enter the José Cornide Institute ("Instituto José Cornide De Estudios Coruñeses" 1967). The research work, titled "Andrés Gaos, Violinist and Composer from La Coruña", shed light on Gaos' work and created interest among other scholars who began to examine Gaos compositions and life.

The following works are some of the ones consider to be the most relevant:

In 1983, an article discussing biographical information as well as two pieces for cello and piano composed by Andres Gaos was published in a musicology magazine (Soto Viso and Carreira 1983). Another work from 1987 is an analysis published in *Nasarre* musicology magazine about Gaos' s songs (Andrade Malde, 1987). Additionally, in 1990, another article (Carreira 1990) was published, which delved deeper into the composer's life and included analysis of some of his compositions.

In 2009, a biography of Andres Gaos (Andrade Malde 2010) was published, which was considered until this moment to be the most complete account of his life.

As a result of the second *Conference on the Dissemination of Galician Heritage* in 2012, several concerts featuring the music of Andrés Gaos were organized, and a compilation of seven papers (*Andrés Gaos Brea: un achegamento á súa figura e á súa música (1874-1959): ciclo de concertos e conferencias: escritos* 2012) dedicated to different aspects of the composer's life and work was released.

In 2013 the first master thesis, completed by Vanesa Paineira, appeared. It was focused on the process of Gaos' recovery.

In 2018, two more articles about Andrés Gaos were published in the *Quintana Magazine*. One article discusses the activities of Andrés Gaos and Emmanuel Moor (Garbayo Montabes 2017), while the other ("Documentos sobre Andrés Gaos" 2018,) focused on newly discovered documentation from Andrés Gaos.

In 2019, a celebration was held to mark the 60th anniversary of the composer's death, which included an exposition. A website was created for this event, which contained a lot of information about Andrés Gaos. However, for unknown reasons, the website is no longer accessible. As a result of this exposition, a series of articles were published (Capelán and Garbayo Montabes 2019).

Between the years 2019 and 2020, a compendium of 15 articles about Andrés Gaos was published in the online magazine "Mundo Clásico" (Carreira and Baliñas 2019- 2020).<sup>1</sup>

Apart from these articles it has been found discography, exhibitions, premieres, concerts, associations on Gaos behalf... that will be analyzed on the second chapter of the thesis "Information on activities related to Andrés Gaos's music from 1959 to present."

Another objective which has been made with this work is to provide an unbiased view of the author's life without romanticizing his image. This goal has been established in the first chapter, which will focus on presenting objective facts about Gaos's life year by year, drawn from the press.

In general Gaos' life has been extensively studied, and his reputation has grown in recent years. However, there is still a need for further research into certain aspects of his life. For instance, the author of this thesis is interested in examining Gaos' piano works due to the lack of information on this particular aspect. The author assumes that by exploring Gaos' piano compositions, they can contribute to a deeper understanding and appreciation of Gaos' overall body of work and biography.

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<sup>1</sup>Direct Link: <https://www.mundoclasico.com/series/serie/36/The-invention-of-tradition-A-Gaos>

### **-Research object**

Information regarding activities associated with Andrés Gaos both during his lifetime and posthumously.

### **-Research aim**

To create a retrospective view of Andrés Gaos' life and impact gathering information from the press starting from his birth until the present day.

### **-Research Hypothesis**

By delving deeper into the composer's history and uncovering new information, it can gain a better understanding of his life, work, and legacy.

### **-Research objectives**

1. Create a chronological document with information about Gaos that enables the reader to locate him at specific places and times.
2. Identify information gaps in Gaos' biography.
3. Study how Gaos is musically perceived in our time
4. Define his activities as a concert performer.
5. Supplement the information on Gaos by conducting an interpretive analysis of two piano compositions.

### **-Research methods**

1. Archival research: involves examining primary source materials, such as newspapers, magazines, photographs, and official institutional publications. In this case we will focus on archives found in digital libraries located in the various places where the composer lived.
2. Biographical analysis: This involves critically examining secondary sources such as biographies, autobiographies, paper works and other material related to the individual's life.
3. Interviews with musicians who are familiar with Gaos' music (conducted via email).
4. Interpretative analysis of piano works in comparison with historical recordings.

### **-Literature sources**

The primary source of information comprises a significant number of diverse newspapers and magazines that have been thoroughly analyzed. Additionally, we consulted the bibliography mentioned in the introduction that covers biographical information and analysis of Gaos' compositions.

### **-Work structure**

The work is composed of an introduction, three chapters (the first one divided into four sections and the other two into three), a conclusion, a bibliography, and two annexes.

The first chapter will be organized chronologically, with events grouped by year. This approach will make the document easy to navigate. Sections within this chapter will be based on different stages of the subject's life, presenting the information in a clear and coherent manner.

The organization of the second chapter is as follows: the first subsection is organized chronologically, while the second subsection groups information geographically. The final section includes information obtained from interviews and is relatively brief.

In Chapter Three, there is an introductory section that provides general information about the pieces, followed by two sections, each containing an analysis of the respective pieces.

Finally, the conclusion followed by the bibliography and two annexes are presented (one with pictures found in the press and another with score examples).

## **1: CHRONOLOGICAL INFORMATION ABOUT ANDRÉS GAOS FOUND IN NEWSPAPERS FROM HIS TIME.**

This chapter is focused on the press coverage of Gaos' life and activities during his lifetime. It provides information about the concerts he gave, the places he visited, the competitions he participated in, and his collaborations with other artists. The chapter mainly focuses on Gaos' career as a concert violinist, although it also includes some references to his compositions.

### **1.1 Formative years: life in Galicia, and music studies (1874- 1893)**

This section is dedicated to analyze the first years of Gaos' life, from the moment of his birth to his emigration to America. It will be examined how his musical career began, his initial studies, and his first concerts.

#### **1874**

1874 is the year when Andrés Gaos was born. The information found in the press this year does not involve him but his father. It has been discovered that before working in Canuto Berea's music warehouse, Gaos' father was in charge of an elementary school where they also taught "solfeggio courses with piano application" ("Diario de avisos de La Coruña" 1874, 5). The school was located in Rua Orzán, 122 in the city of A Coruña. This is interesting because it is not known exactly with whom Gaos started his music studies, and it is possible that his first contact was in this school. The school was open for a period of four years, as the last information found in the newspapers is in the year 1878 ("El telegrama: diario de la tarde imparcial de noticias" 1878, 3).

#### **1880**

The only news found on this year is about Gaos' family relocating from La Coruña to Vigo, another Galician city located in the south of the region. Here, Gaos' father had secured a job at Canuto Berea's music warehouse, who was Gaos' uncle and an important figure in the Galician music scene. On November 8th of this year, the warehouse, located at Príncipe Street 17 (one of the main streets in Vigo), opened for business ("La ilustración gallega y asturiana" 1880, 12).

### 1881

In a newspaper from the year 1885 it has been found an article (“Enciclopedia musical” 1885, 163) that provides information about Gaos studies from the year 1881. This article states that “Gaos started in 1881 with his solfeggio studies in the city of Vigo (it does not specify with whom) and later the violin studies with Mr. Regino (concertino from the orchestra of the Málaga theater) during a short period, continuing them with Eduardo Dorado”.

### 1883

In the same article mentioned above information from 1883 was also found. This year is an important one for Gaos because it marks his first public performance. At the age of nine, he participated in a concert held at the “*Liceo de Vigo*”. The pieces he performed were the following ones: “*Air varié n°6*” and “*Fantasy, ballet scene Op.100*” from Beriot; “*Moraima*” (capricho) from Espinosa and “*Pastorale et célèbre Menuet : Op. 52*” by Boccherini/Alard.

### 1884

In this year, it can be seen how Gaos begins to give concerts and participate in competitions. Specifically, on May 19th, he participated in a concert organized by the “*Recreo artístico de Vigo*” society, where he performed two pieces: “*Primera lágrima*” by Miguel Marqués and “*Poet and Peasant*” by Franz Von Suppé (“Enciclopedia musical” 1885, 163). Additionally, on August 6th, Gaos achieved a significant accomplishment by winning the first prize in the music competition organized by the “*Recreo artístico de Vigo*”. The competition took place at the “*Tamberlick theater*” in Vigo and included a prize of 12 fantasies from Alard for the best performance of Beriot’s “*L’air*”. Gaos not only won the competition but also received the prize for the best performance of “*L’air*” (“*La república*” 1884, 2). As a result of this competition, Gaos received an invitation to participate, on August 16th, as a guest in the competition organized by “*La Junta de Juegos Florales de Pontevedra*”. He performed Beriot’s “*L’air*”, for which he had previously received recognition (“*Diario de avisos de La Coruña*” August 1884, 2).

These activities demonstrate Gaos’ development as a performer at a regional level.

The final news from this year concerns Gaos’ studies. On October 7th, Gaos performed in a concert held at the Music Academy on Riego del Agua Street in Coruña. From this article, it is learned that Gaos was studying under the tutelage of Professor Dorado at this specific time (“*Diario de avisos de La Coruña*” October 1884, 2).

## 1885

Gaos continues performing at a regional level. This year it is found one concert where he takes part which was held in the main theater of La Coruña at “*El Coliseo de San Jorge*” (“Diario de avisos de La Coruña” 1885, 4). The concert was on the 5th of February, and he plays at the end of the first part performing “*Fantasy, ballet scene Op.100*” from Beriot (“Gaceta de Galicia” 1885).

Regarding his studies, it is known that Gaos was still studying with Professor Dorado in the city of A Coruña as of September 30th (“Enciclopedia musical” 1885, 163).

## 1886

In this particular year, Gaos was already studying at the National Conservatory of Madrid and had entered directly into the third year of solfeggio under the guidance of Professor Llanos and the sixth year of violin studies under Professor Monasterio, achieving the highest grades in both subjects (“La Correspondencia de España” 1886, 2). Additionally, it is known that he was awarded the first prize in solfeggio and the second prize in violin (“La Guindilla” 1886, 2).

Furthermore, he continued to give concerts in the region, as he performed at the chTamberlick in Vigo on July 16th, where the Oliva choir also performed (“El látigo” 1886, 3).

## 1887

Regarding Gaos’ activities during this particular year little information is available except for his participation in a concert organized by Mr. Oller on May 18th at the “*Casino Republicano*” in Madrid. It was a chamber music concert in which, along with Mr. Sánchez, Oller, and Larrocha, they performed Saint Saenz’s Serenade for violin, cello, piano, and harmonium (“El país” 1887, 2).

This concert marks the first time that Gaos performed outside of the region. It is possible that there were more concerts organized by the conservatory of Madrid for the students. This is also the first known example of a chamber music concert in which Gaos took part. While he focused mainly on solo performances during his career, there are a few instances of him participating in chamber music performances over the years.

## 1888

During this year, records of several concerts in which Gaos participated exist. The first one found was held at the “*Fine Arts Circle*” of Madrid, although the exact date of the concert is unknown, as it was only mentioned in a newspaper article dated May 3rd (“*El regional*” 1888, 2).

On August 22nd, after the end of the academic year, Gaos’ academic results were shared in the press, revealing that he was still studying with Monasterio and had achieved the highest grade in his seventh year of violin (“*La Correspondencia*” 1888, 2).

The next two pieces of news are again related to concerts. On September 16th, Gaos and his cousin Canuto performed at the “*Principal Theater*” of La Coruña, accompanied by the orchestra from the “*Circulo de Artesanos*” and Mr. Pillado on the piano. Gaos performed Mendelssohn’s Violin Concerto with the orchestra, marking the first time that news about him performing with an orchestra are found (“*Diario de avisos de la Coruña*” 1888, 2). The second concert was on October 21st at the “*Principal Theater*” in Lugo, where Gaos performed with pianist Asunción Montes and the Orfeón Gallego. They performed “*Veiga’ s Alborada*”, which would later be related to some of Gaos’ compositions. The concert also featured an orchestra, and Gaos performed Mendelssohn’ s concerto again (“*El lucense*” 1888, 3).

## 1889

On the 29th of April, the grant given to Andres Gaos Espiro for his son’ s studies had been extended for a period of two years. The grant would provide 1500 pesetas for the first year and 2500 pesetas for the second year, with the condition that Gaos continued to pursue his studies abroad to further his education (“*Boletín oficial de La Coruña*” 1889, 2). This information helps clarify information regarding Gaos’ studies.

The next event is a concert with an unknown exact date but in May of this year. Gaos performed a concert at the “*Casino Republicano*” de Madrid with other artists. The critique of his performance was quite positive (“*El Lucense*” 1889, 1-2). After this concert, it was found that Gaos arrived in Vigo on the 15th of June (“*Diario de avisos de La Coruña*” no. 9459, 1889, 3). Whether or not he was pursuing his studies in Madrid is not certain. According to news that Julio Andrade collected in his book, Gaos arrived in Vigo in 1888 after finishing his studies with Monasterio (Andrade Malde 2010, 46).

Two interesting news items are discovered subsequently. One is on June 27th, when it is known that Gaos gifted the “*Orfeón Helenés*”, whose president was Torcuato Ulloa, a collection of choral pieces. It is unclear if they are originally composed by Gaos or not as the article does not clarify this (“*Diario de avisos de La Coruña*” no. 9470, June 1889, 3). Gaos

was fifteen years old this year. If this information is analyzed, by this moment it has not been mentioned before any compositions of his own so it is possible that this collection of choral pieces (if composed by him) marks his opus 1. Gaos gave the opus number 2 to his early composition Muiñeira.

To finish this year, Gaos performed in what can be considered his first international concerts. The concerts will be in Portugal. On the 3rd of July, the first concert will be held at the “*Orfeón Portuense*”, and on the 7th, Gaos will perform at a *Matinée* at the “*Palacio de Cristal*”. The critiques received in the press were quite good (“*Crónica de Pontevedra*” 1889, 27).

## 1890

From 1890 to the beginning of 1892, Gaos’ activities remain unclear. Despite numerous press mentions of his being a student of Ysaÿe, the only specific reference found comes from an article that states that Gaos was a private student of Ysaÿe in Brussels from the autumn of 1889 until March 1890 (Baliñas 2020). The author cites the book “*À la redécouverte d’Eugène Ysaÿe*” by Marie Cornaz.

At the start of the year, specifically on February 4th, the press reported that Gaos was in Paris, where he was continuing his studies (“*El Lucense*”, February 1890, 3). This contradicts the earlier claim that Gaos was studying in Brussels. However, it is possible that the press made an error. Additional information emerged on March 17th when it was reported that Gaos had departed from Vigo on the steamship “*Dresden*”, bound for Antwerp (“*Diario de avisos de La Coruña*”, 1890, 2). On June 17th, it was announced that Gaos’ grant had been suspended (“*El Eco de Galicia*”, 1890, 3). This is intriguing because the grant was intended to last for another year, and the reason for the suspension is unclear. Another article suggests that Gaos returned to La Coruña on July 7th after completing his studies at the Brussels Conservatory (“*El Lucense*”, 1890, 3). This appears to contradict the account given by Carreira and Baliñas. Further investigation is necessary to clarify this aspect of Gaos’ biography.

The next piece of news about Gaos places him in Galicia, where he performed a series of concerts with pianist Vicente Zurrón in October and November. The first concert took place on October 16th at the “*Principal Theater*” in La Coruña, and was a collaborative performance with the Orfeón, conducted by Chané, from whom Gaos borrowed some melodies for his compositions (“*La España Artística*” 1890, 2). On October 23rd, Gaos gave a concert at the “*Círculo de Recreo*” in Ferrol, which was a collaboration with an unknown pianist (“*La Monarquía*” no. 1163, 1890, 3). The final concert was held on October 26th at the

Romea Theater in the same city, and was shared with pianist Zurrón (“La Monarquía” no. 1165, 1890, 3).

In November, Gaos and Zurrón performed a total of four concerts. The first was on November 4th at the “*Sporting Club*” in La Coruña (“Diario de avisos de La Coruña” no. 9940, 1980, 1-2). They then traveled to Santiago, where they gave two more concerts. The first was on November 9th at the *Principal* Theater, and the second on November 10th at the music hall of “*Recreo Artístico Industrial*” in Santiago (“Gaceta de Galicia” 1890, 2-3). Their final concert was held on November 23rd at the *Liceo* in Pontevedra (“El Obrero” 1890, 1).

This small tournée can be considered the first one and it involves a total of seven concerts given on the Galician regional level. Gaos was at this point sixteen years old.

### **1891**

The information regarding Gaos’ travels to France during this year is imprecise and unclear. On January 14th, the Provincial Council authorized Gaos, who was sixteen years old, to pursue his studies in Paris on a scholarship (“La Monarquía” 1891, 2). According to Maruxa Baliñas, Gaos’ father wrote a letter to his friend Eduardo Puig stating that Gaos failed to enter the Paris Conservatory, but the reasons for his rejection are unknown (Baliñas 2020).

Later, on March 28th, under the direction of Andres Gaos, a concert association was established in Vigo to promote classical and contemporary repertoire (“El diario de Pontevedra” 1891).

Although Gaos did not enter the Paris Conservatory, it is known that he left for the city on September 23rd, presumably to begin an artistic journey abroad (“Diario de avisos de La Coruña” 1891, 4). However, no information concerning this “artistic journey” has been found in any newspaper. The next news regarding Gaos is from January 20th, 1892, which reports his return to Vigo from Belgium and France. Unfortunately, the activities he pursued during those trips to Paris or Belgium remain unclear.

## 1892

It is known that on January 9th, Gaos arrived in Vigo after returning from France and Belgium to recover his health (“El Eco de Galicia” 1892, 3). When his illness was recovered, Gaos was announced to perform in two concerts in Ourense and Vigo with Dutch pianist Julio Mulder in March (“La Gaceta de Galicia” no. 66 1892, 2). Additionally, it was reported in newspapers that Gaos and Mulder would embark on a tour through England and France (“La Gaceta de Galicia” no. 68 1892, 1). Nevertheless, it is unclear whether these concerts actually took place, and no information about any concerts in England was found in national or international press.

However, there is evidence that Gaos and Mulder went on a small tour through several Spanish cities between April and July. On April 12th, a concert was announced in León (“El regional” 1892, 2). On June 2nd, they performed at the “*Reganche*” circus in Santander (“El Atlántico” 1892, 3). Interestingly, this article states that Gaos studied with Charles Dancla. Such information had never been encountered before. On July 9th, they gave a concert at the “*Círculo Calderón*” in Valladolid (“La España Artística” 1892, 3). Finally, on July 21st, Gaos returned to Vigo (“La Unión Católica” 1892, 1-2).

Some months later, on October 30th, Gaos participated in a concert held at the main theater in La Coruña, along with the *Sexteto* and the *Orfeón Brigantino* (“El lucense” 1892, 3). According to another article (“El telegrama” 1892), Gaos performed his “*Jota Aragonesa*” during this concert, which is significant because it means that the piece was composed as early as 1892. Therefore, it is necessary to revise the previously marked date of composition by Andrade Malde. The piece was believed to be composed in 1894, as this was the date of the first reference Andrade found in the press (Andrade Malde 2010, 79).

To conclude this year, it is known that on November 2nd, Gaos traveled from Coruña to Porto and Lisbon. Although it was reported that he had plans to perform in Barcelona and Paris, no additional information about these concerts has been found (“Eco de Galicia” 1892, 2).

### 1.2 Emigration to South America: Cuba, México and Argentina (1893-1910)

## 1893

The significance of this year lies in the fact that Gaos embarked on his first trip to America. Prior to his departure, he performed a concert in March at the Pontevedra theater with Luis Curvera (“Gaceta de Galicia” 1893, 2). However, no information regarding the specific date or program of the concert has been discovered.

On October 21st, Gaos departed from A Coruña on the ship “Alfonso XII” bound for La Habana, Cuba (“Gaceta de Galicia” 1893, 1). By November 26th, he had already given a concert at the “*Centro Gallego*” de la Habana. However, the article reporting on the event highlighted poor acoustic conditions. To address this issue, Gaos organized a private audition at the home of Miguel Gonzalez Gomez, the pianist who had accompanied him at the concert. Serafin Ramirez, a cellist and music critic (Castellanos García 1934) who had attended the first concert and written an article about it (“Diario de la Marina” no. 284, 1893, 4), was also invited. Thanks to another news piece (“Diario de la Marina” no. 279, 1893, 3) the program of this concert can be provided. Notably, Gaos performed at the end of the first part of the concert one piece, announced in the program as follows: “Muñeira- Fantasía de Aires Gallegos, Gaos, by his author”. It is believed that this piece is the one known as Muñeira op.2 from Gaos’ catalog. This piece was written in the year 1891, and is the first time it has been found in a concert program during the course of this research.

## 1894

This year Gaos arrived in Mexico from La Habana accompanied by the writer Mr. Pellisco on February 8th. According to an article, Gaos was scheduled to perform some concerts and then continue his journey to New York (“El siglo diez y nueve” 1894, 3).

However, as it can be seen from other articles, Gaos stayed in Mexico. While it is possible that he had intentions to travel to North America, any evidence to support this has been found in the newspaper research made.

The first concert scheduled in México was on March 25th when he made his debut at the “*Orrín Theater-Circus*” (“El Cruzado” 1894, 3). He also performed there on the 27th (“The Two Republics”, 27 March 1894, 4), the 31th (“The Two Republics”, 31 March 1894, 4) and on the 11th of April (De Olavarría y Ferrari, n.d., 385).

On May 12th, Gaos participated, among other artists, in a soirée held at the “*Lyre Gauloise*” society to inaugurate the new space (“El siglo diez y nueve” 1894, 2).

During the months of June and July, Gaos will be giving five performances with his “*Sociedad del Cuarteto*” (string quartet) at the “*Salon La Lyre de Gauloise*”. The performances were scheduled for the following dates: June 14th, June 21st, June 28th, July 5th, and July 12th. The string quartet formed by Gaos consists of himself as first violin, Luis G. Saloma as second violin, Apolono Arias on viola, and Wenceslao Villapardo on cello. Pianists Ricardo Castro, César Castillo, and Alberto Villaseñor will also support the quartet. Except for Gaos, all members of the quartet were students from the Mexican conservatory (“El Correo Español” 1894, 1). This is also one of the few examples where Gaos is

performing in a quartet and it is proof of Gaos' chamber activities that Xoán M. Carreira stated were not yet found (Carreira 2020, "1893-1895: Cuba and Mexico, the bitter years").

On August 5th, an article was found ("La federación" 1894, 3) that provides more information on the "Funeral march" for band composed by Gaos. The march was to be part of the religious procession that took part during the celebration of "the Reconquest of Vigo", in which the Murcian band would participate. However, due to rehearsal difficulties, the band did not perform the piece. Unfortunately, it is not known when exactly the march was composed nor when it was premiered.

In late October and early November, Gaos performed between the second and third acts of an opera at "*The National Theater*". The exact dates are October 27th ("The Two Republics" 27 October 1894, 4) and 30th (De Olavarría y Ferrari, n.d., 446), and he played Wieniawski's Concerto Op. 22. It was an important event because the tenor of the opera was the well-known Francesco Tamagno. This shows Gaos' good reputation to be trusted to play in such an important event.

Finally, the last activity known from Gaos in Mexico is on November 13th ("El Regional" 1894, 2). He was appointed as the president of the examination board for the violin class at the Mexican Conservatory.

## **1895**

Last year ended with Gaos in México, but at the beginning of this year he was already in La Habana. On January 13th Gaos will be participating in a concert at the Tacón Theater. At this moment Gaos holds the position of concertmaster in the Tacón Orchestra according to the press ("Diario de la marina" 1895, 4).

It is unknown how much exact time Gaos was in La Habana. It can be estimated that around three months as he departed for Vigo on February 2nd ("El diario del hogar" 1895, 2). With further research, it has been discovered that on February 17th Gaos had arrived in Vigo after spending two years traveling through Cuba and Mexico. This information was reported in Galician newspapers ("La Federación" 1895, 3).

Information regarding Gaos' tour through Cuba and Mexico was unclear. It was unknown whether Gaos returned to Galicia after finishing the tour, or went straight to Buenos Aires. However, this has been clarified now. This year Gaos was in Galicia from February to June.

After these few months in Galicia, Gaos embarked for Buenos Aires on the H.H. Meir ship from Villagarcía in mid-May. Gaos can be located in Buenos Aires on the 10th of June

(“El Eco de Galicia órgano de los gallegos residentes en las Repúblicas Sud-Americanas” 1895, 9).

At the very beginning of his arrival Gaos gave two concerts, one at the Spanish Club on the 23 of June (“El Correo de España” 1895, 8) and the other one at the Italian Opera Hall, around the 7th of August (“El Lucense” 1895, 2). Later, on July 15th, an article (“El Diario de Galicia” 1895, 1) announcing Gaos’ incorporation into the Buenos Aires Conservatory, whose principal was Alberto Williams, has been found.

The news received in Galicia about Gaos described how he is successfully developing his musical activities in America and will not be returning as soon as expected. He is currently working at the conservatory, performing as a soloist at the Society of Symphonic Concerts, playing in the classical quartets, and occasionally collaborating with the Italian, French, and German Philharmonic Centers (“La Actualidad” 1895, 4).

At the end of the year, on September 7th, Gaos was expected to arrive in Montevideo (“El intransigente”, no. 65, 1895, 3). Afterwards, two articles were found, (“El intransigente”, no. 68, 1895, 3) and (“Ilustración Musical Hispano-Americana” 1895, 6), in the Montevideo press regarding concerts at the *La Lira* theater during October and November. However, the exact dates are unknown, and it is unclear whether these articles refer to the same concert or different ones.

After all the activities Gaos had in the past years, between 1895 and 1900 there is very little information about him in the press. The reason for this is that Gaos moved to Montevideo to avoid criticism from Argentinian society regarding a pregnancy outside of marriage. He and her future wife, América Montenegro, moved to Montevideo for a few years, during which they got married (Andrade Malde 2010, 89). This explains the reduced activity and public attention during this period.

Regarding América Montenegro, an article was found in January stating that the music promoter Julio Milere had hired her for a tour across South America. América was returning from Austria and Germany where she received great reviews for her performances (“El Siglo” 1895, 1). As it can be seen, it appears that over the course of this year the plans of the two violinists have taken a different direction from what they had first planned.

## 1896

The only news related to Gaos during this year is the announcement of his marriage to América Montenegro in February (“La Opinión” 1896) and a news item from October regarding Gaos’ father. He currently lives in Vigo, but he will be moving to Gijon, where he

plans to open a similar commercial establishment to the one he manages in Vigo (“El Lucense” 1896, 2).

Apparently, as Xoán Manuel Carreira states, Gaos and América will work during this time on the “*La Lyra*” conservatory (Carreira 2020, “1896-1899: Agenda de un músico recién casado”).

### 1897

Once again, there is a lack of information from this year. However, it seems that Gaos and America traveled to Buenos Aires and gave two concerts at *Prince George’s* Hall, accompanied by pianist María Maté. While the article about these concerts dates from October 30th, the exact timeframe for these performances remains unknown (“El Eco de Galicia órgano de los gallegos residentes en las Repúblicas Sud-Americanas” 1897, 8).

In the same article previously cited by Carreira (Carreira 2020, “1896-1899: Agenda de un músico recién casado”) it is mentioned that Gaos and America participated in concerts held at the Solís Theater. This is the only information found regarding their artistic activities.

### 1898

The reliability of the information collected for this year is uncertain. An Austrian-German newspaper reported on May 15th that Gaos and America had arrived from Montevideo and were scheduled to perform a concert in Buenos Aires, playing some violin duos accompanied by Maté. The exact publication date of this article is unknown. It is believed that this article refers to the concerts that Gaos and America gave during October 1897 as the information seems too similar (“Österreichische Musik-und-Theaterzeitung” 1898, 5).

### 1899

This year, confusing information regarding Gaos’ movements is once again found. There are two articles that present conflicting information regarding his arrival in Spain. According to the first article, Gaos visited the newspaper offices in Pontevedra in August (“Crónica de Pontevedra”, no. 968, 1899). The second article, from December, reported that Gaos and América recently arrived in Gijón after a voyage from South America to Italy on an Italian boat (*Perseo*) that collided with another one (*Meuse*) (“Gaceta de Galicia” 1899, 1).

Further investigation brought more information about this accident. It occurred on the 19th of December, and it is known that the boat *Perseo* managed to arrive in Alicante. (“El Correo gallego : diario político de la mañana” 1899, 1)

## **1900**

As it is known, Gaos and América are in Gijón. They probably took this time to visit Gaos' family which was established in the city. Additionally, they were set to perform a concert in honor of the Casino de Gijón on January 19th ("El Comercio" 2000, 12).

After their time in Gijón, they were located in Vigo and they were scheduled to perform at the Tamberlick Theater on January 28th ("El Áncora", no. 744, 1900, 2).

Moving ahead to February, Gaos and América participated in a concert in Porto on February 16th, having been hired by the *Orfeón Portuense*. The article mentioned that Gaos was hired because an important Portuguese musician, Moreira de Sá, had recommended him after hearing his performance in Montevideo ("El Áncora", no. 762, 1900, 2).

On March 12th, Gaos and América arrived in La Coruña from the city of Vigo ("El Correo Gallego", no. 7280 1900, 2). A few days later, on the 22nd, they began their journey to Milan via Paris ("El Correo Gallego", no. 7288, 1900, 1).

Moving forward to May, an article revealed that Gaos was located in Milan on the 31st of this month. It was stated that he would be participating in concerts in Buenos Aires starting on June 8th, after being hired for the performances. However, América would not be accompanying him on this trip and would instead stay in Italy with their children ("Gaceta de Galicia" 1900, 2). No further information was available regarding the mentioned concerts in Buenos Aires and in Milan.

## **1901**

The only reference to Gaos in the press during this year was on October 5th, when an article mentioned a composition competition to choose the anthem for Urquiza ("Caras y Caretas" 1901, 36). Although Gaos did not win the competition, he was awarded a diploma.

## **1902**

No further information has been discovered for this year aside from the announcement in the Madrid press that Gaos and América will be performing at the Prince George's Hall in Buenos Aires. Despite the announcement being made on November 13th the actual date of the concert remains unknown ("El Herald" 1902, 4).

## **1903**

It seems that this is another year not particularly eventful for Gaos in terms of media coverage. The only information available is that he and América were scheduled to perform at

the *Círculo Gallego de Buenos Aires* around October 12th. The concert was well-received by the public and critics alike, and garnered positive reviews (“Nova Galicia” 1903, 5).

According to Xoán Manuel Carreira’s investigation (“1900-1909: La década prodigiosa de Andrés Gaos” 2020), it appears that the concert at the *Círculo Gallego de Buenos Aires* was not the only event of the year for Gaos. This year also marked an important opportunity for him as a composer, as his “Allegro for violin and orchestra” was premiered at the Odeón Theater on May 8th. The piece was performed by his wife América and the theater orchestra.

## 1904

This year is an important one for Gaos. On May 11th, the first reference to Gaos’ own conservatory was encountered. According to the article (“Gaceta de Galicia” 1904, 2), the conservatory is located on a central street and housed in a relatively large building. It was mentioned that the concert hall is remarkably impressive, with a resemblance to the *Erald Hall* in Paris.

On a date around June 10th, there was a concert to inaugurate the institution. There were some interesting details about this concert (“El Eco de Galicia” 1904, 8). Firstly, it is now known the address of the conservatory, which was “Suipacha Street number 191”. Secondly, it is interesting to note that Gaos did not perform any violin pieces during the concert. The solo performances were taken by América, who also participated in several chamber music pieces. Additionally, two pieces of particular interest were performed because they were composed by Gaos himself. The first was the “*Sonata for Two Pianos*”, which was performed by Gaos and Constantino Gaito. This is the first reference found to this Sonata in the press. Andrade Malde, in his book, refers to a “*Suite for two pianos*” composed in this year which was also played by Gaos and Constantino Gaito (Andrade Malde 2010, 163). The “suit” has been lost and with the information found in this research the original piece could be a sonata or a suite. The second piece was a *Sarabande* for string instruments, performed by the violin class and professors Torrá and Baldassari. This could be a piece on its own or could be, most likely, a movement of some larger composition such as the “*sarabanda*” from the piece “*Suite a la antigua*” which was composed in the year 1898 (Andrade Malde 2010, 121).

Another significant event took place involving the renowned composer Camille Saint-Saëns. Gaos performed this year as the soloist for the South American premiere of the Concerto for Violin and Orchestra No. 3 by Saint-Saëns. The performances were held on July 29th and August 19th at the Odeón theater in Buenos Aires. Although there are indications that additional concerts were held, no contemporary press coverage of these events could be

located. Nevertheless, both Andrade Malde (Andrade Malde 2010, 136) and Xoan Manuel Carreira (“1900-1909: La década prodigiosa de Andrés Gaos” 2020) have documented Gaos’ performances in their works. However, further investigation is necessary to confirm whether additional performances of this piece were indeed held.

Finally, the latest news found in the press is from October 9th. A concert was held at the *Prince George’s Hall* in which the students from Gaos’ conservatory participated. The concert received favorable reviews (“El Regional” 1904, 1).

In the number 3 of annex I, there is a picture showing Gaos with Camille Saint-Saëns and Alphonse Thibaut, who also performed at the concert playing the fourth piano concerto (Andrade Malde 2010, 136). The fourth person’s identity is unknown.

### **1905**

In this year, there were several minor concerts, as well as one related to the newly created Gaos conservatory.

The first piece of information is from May 21st, when a concert was held at Prince George’s Hall. Gaos and América were among the artists who performed (“El Eco de Galicia”, no. 489, 1905, 8-9).

Later that year, on September 29th, Gaos relocated the conservatory to a new address on “Cangallo street no. 1297” (“El Norte de Galicia” 1905, 1). Although the reason for the move is unclear, the press have speculated that it was due to the growing number of students. To celebrate the inauguration of the new building, a concert was held on September 30th. Gaos was accompanying with the piano as well as performing some pieces with the violin (“El Eco de Galicia”, no. 502 1905, 8).

Finally, on November 11th, another concert was held at the *Círculo Gallego*. Gaos and América performed along other artists (“El Eco de Galicia”, no. 506, 1905, 11).

### **1907**

The only significant event found in this year is the announcement of a concert in Buenos Aires on July 10th, which marked the inauguration of the *Círculo Gallego’s* new facilities. Gaos and América were among the performers in this event, which also featured other artists (“El Eco de Galicia” 1907, 8).

## 1908

Unfortunately, not much information about Gaos' activities is found for this year. However, there is an interesting article that talks about the music scene in Argentina. It mentions Gaos' Conservatory as one of the top music schools in the city, along with the Williams Conservatory ("Unión Ibero- Americana" 1908, 13).

## 1909

The last piece of news from Gaos placed him in Buenos Aires. However, on July 9th of this year, he was located in Paris. According to an article ("Figaro : journal non politique" 1909, 7), he and América gave a concert at the *Salle des Agriculteurs*, which received positive reviews. The program included some of Gaos' own compositions. For further information, the following articles provide extensive details on the matter: ("El Norte de Galicia" 1909, 1-2) and ("La Correspondencia Gallega" no. 5840, 1909, 2). Concretely, in the first article, there is a noteworthy piece of information pertaining to a song composed by Gaos titled "*Dimanche matin*", which was performed by América. This is the first reference found about this piece in the press. However, Andrade Malde notes that the song "*Au point du jour*" is occasionally misidentified as "*Dimanche matin*" (Andrade Malde 2010, 179). Despite this, he does not specify which is the source of his knowledge.

Unfortunately, news of Gaos' father passing away in Gijón, where he had been residing, was encountered on September 27th ("El Diario de Pontevedra" 1909, 3). It is possible that Gaos took some time to be with his family during this time, although no evidence to confirm this has been found. After being in Gijón, he is later found in Galicia, suggesting that he may have used the opportunity of his trip to Gijón to also visit the region.

It is confirmed that on November 17th, Gaos was in Vigo with his wife América where they had two concerts scheduled at the *Rosalía de Castro Theater* on the 20th and 21st of the month ("La Correspondencia Gallega", no. 7613, 1909, 3).

To finish the year, information about the concerts that Gaos and América held throughout Galicia during the month of December is presented. On the 7th, information was discovered about two concerts that were held in the city of La Coruña, although the specific date of the concerts is unknown ("La Idea Moderna" 190, 1-2). Furthermore, another article states that due to popular demand, they performed one more concert in the city of Vigo on December 25th ("Galicia" 1909, 6).

As it can be observed, in the year 1909, Andrés Gaos resumed his activities as a concert performer. According to Xoán Manuel Carreira, the period just analyzed, from 1900 to 1909, is referred to as the "prodigious decade" in the life of Andrés Gaos ("1900-1909: La década

prodigiosa de Andrés Gaos” 2020). However, analyzing the press it has been noticed that this period is not as prolific as other periods from his life.

### 1.3 Professional career: European and Spanish tours, concerts in South America, period in France and Pleyel-Moor presentations (1910-1933)

The decision to begin a new section is justified by the fact of Gaos’ family’s relocation to France from July 1909 to early 1911. Also during the following years numerous tournées can be found. Furthermore, given that Gaos was 36 years old during this time, it can indeed be considered a part of his adulthood.

#### **1910**

During this year, Gaos will be performing in concerts across Europe, starting with a performance in Paris at the *Salle Gaveau* on January 2nd. The concert was organized by the Concerts Lamoureux under the direction of Chevillard, and Gaos was performing Lalo’s symphony along with other artists (“Le Ménestrel”, no. 4110, 1910, 373).

Subsequently, Gaos traveled to Italy and performed at the music hall of the *Santa Cecilia* music academy in Rome on January 29th. The concert received favorable reviews (“Il Popolo Romano” 1910, 2). Two weeks after, on February 11th, it was reported that Gaos would be departing from Rome to Milan, where he already had a successful audition at the conservatory (“Galicia Nueva” 1910, 1). From this city, he will be traveling to Berlin, and it is announced in the press that he may also visit London and New York, although no information regarding concerts in those cities has been found. Additional information suggests that Gaos may have also performed in Turin during his time in Italy, but no concrete evidence of this has been found either (“Galicia: revista semanal ilustrada” 1910, 4).

During May, Gaos is scheduled to perform with América at the *Salle Patria* (Brussels) on the 10th of this month. Nevertheless, a review of the press reveals that more significant and well-attended concerts were held in the city on the same day. As a consequence, Gaos’ concert was not very successful (“L’indépendance Belge” 1910, 3).

After the concert in Brussels, Gaos participated in a symphonic concert at the *Société Royale d’Harmonie* in Antwerp on August 31st (“Le Matin” 1910, 2). Information suggesting that he was also scheduled to perform in Oostende was found although there is no evidence to confirm this (“El Correo Gallego” 1910, 1).

Towards the end of the year, in October, Gaos was in Berlin and performed with pianist Viana da Mota at the *Bechstein Hall* on the 14th. The program for the concert included Beethoven's Kreutzer Sonata and Strauss' Sonata Op. 18 in E-flat major ("Berliner Tageblatt" 1910, 46). Two reviews of the concert were found with one suggesting that Gaos did not live up to the expectations ("Die Musik" 1910-1911, 184-185) and the other acknowledging his talent as a violinist but suggesting that he could work on his outward attitude while performing ("Norddeutsche allgemeine Zeitung" 1910, 5).

On the last concert of this year Gaos performed Lalo's symphony once again at the Lamoureux concert in Paris on November 20th, with Chevillard conducting the orchestra. However, the reviews are not favorable this time, with complaints about Gaos' sound and style ("Le Gaulois" 1910, 5).

## 1911

At the start of the year, Gaos was located in Vigo on January 10th ("La voz de la verdad" 1911, 1). The press has been covering his recent concerts throughout Europe over the past year, and has reported that he will soon depart for Buenos Aires. In fact, it can be confirmed that Gaos arrived in this city on March 4th ("Galicia: revista semanal ilustrada" 1911, 5).

Already in Buenos Aires, on July 25th, the inauguration of the new building of the *Centro Gallego de Buenos Aires* was celebrated ("Vida Gallega: ilustración regional" 1912, 5). This day holds great significance for the Galician people as it is the official national holiday of the region. It is known that Gaos, who was referred to as an "associate member", performed at the event, and there is even photographic evidence of this (picture placed at the annex I: no. 5).

In October, it was discovered that during the musical season of the year, the concerts given by soprano Felia Litvinne and Andrés Gaos in Buenos Aires stood out ("Revista Musical" 1911, 31). However, the exact dates or the repertoire are unknown. It is also unclear whether they performed together or separately, but it is quite probable that they performed separately. Perhaps they were giving a shared concert.

Before this investigation, there was no clear information about the years during which Gaos toured through Europe. It was believed that the tour lasted until 1912, but now it is known that it mainly took place in 1910. It is suspected that the tour may have been postponed due to Gaos father's death. Further clarification has been made regarding Gaos' return from Europe to Buenos Aires. He reappeared in this city in March of 1911, rather than in 1912 as previously believed. Additionally, this research provides new insights into his

activities during this period, for example the two reviews concerning the Viana da Mota-Gaos concert in Berlin.

## 1912

During this year, no information about concerts that Gaos may have performed or any other activities he engaged in was found. However, information regarding his compositions has been discovered at the National Library of Madrid and the National Library of Buenos Aires. This information can be considered very reliable, as it was published in the official gazette of Buenos Aires. It will help us clarify the years in which Gaos composed his works.

In April, several compositions were found at the Library of Madrid (we will keep everything in the original language as it provides information about the specific edition) (“Revista Musical” 1912, 27):

- Aires Gallegos* (Stefani Edition, Buenos Aires).
- Nuevos Aires Gallegos*.
- En Mai* (Heine). *Lieder por chant et piano*.
- Fleur d’amour*. *Romanza para canto y piano*.
- Prelude para piano* (Edición Gurina y Compañía, Buenos Aires).
- Romanze für Violine und Pianoforte*. (Edición Breitkopf).

Based on this information, it is needed to revise the composition years of some of Gaos’ works that are mistaken. For instance, “*Nuevos Aires Gallegos*” was believed to have been composed in 1913. Based on the information found at the Madrid library, it can be concluded that the composition of this piece predates 1912. Moreover, the edition found appears to be previously unknown, as the known editions were published in 1917, 1920 and 1929 (Andrade Malde 2010, 187).

Another work that requires a revision of the composition date is the “*Romanza*” for Violin and Piano. Andrade Malde suggested that it must have been composed before 1917 (Andrade Malde 2010, 244). The findings on the thesis support this claim, as it is now known that the piece must have been composed even before 1912. It is worth noting that the edition found is the *Breitkopf* edition, which Andrade Malde had information about.

Secondly, on June 8th, another deposit of compositions was made at the National Library of Buenos Aires. The piece deposited was “*Aires Gallegos*” for piano, with the complete information of the deposit being: No. 5269 - *Aires Gallegos* para piano. Andrés Gaos. Buenos Aires. (Boletín Oficial de Buenos Aires, 1912, 6.120). However, this deposit does not provide any new information.

## 1913

Prior to this research, there was no information available on Gaos during this year. However, this investigation has uncovered new details. On July 25th, Galicia Day was celebrated once again in Buenos Aires and both Gaos and América participated in the festivities. América performed as a soloist, while Gaos conducted an orchestra of 60 musicians (“Boletín Oficial del Centro Gallego” 1913, 10). It is worth noting that Gaos’ Romanza was also performed by the orchestra under his direction (“Boletín Oficial del Centro Gallego” 1913, 20). This is significant because there has been no previous information about an orchestral rendition of Romanza. The concert was held at the Coliseo, and a picture (Annex 1: no. 6) showing a high level of attendance at the event was found. The concert concluded with a violin duet featuring Gaos and América (“Boletín Oficial del Centro Gallego” 1913, 21).

Later that year, at the beginning of October, the couple was in Montevideo. On the evening of the 3rd, América and Gaos gave a concert at the Medical Club, where, according to the press, Gaos performed his own Barcarola for piano (“El Siglo” 1913, 6). On October 4th, Gaos and América were scheduled to perform at the Verdi Institute, which was the fourth concert that the *Philharmonic Society* had organized (“El Siglo” 1913, 8). They were accompanied by pianist M. Geéizert. Finally, on October 5th, Gaos and América, along with pianist Amabila Oliver, held a charity concert at the Halls of *La Lira* (“El Siglo” 1913, 8).

This article provides valuable information regarding this “*Barcarola*” for piano by Gaos. No reference to this piece was found in any other author’s works. However, the only known mention of its existence is in a newspaper article, which presents a challenge for further research (direct link has been attached for easier consultation)<sup>2</sup>. It is possible that this is one of Gaos’ compositions that has been lost.

## 1914

This year new information regarding deposits made to the National Library in Buenos Aires has been found. On July 23rd, the following compositions were deposited (“Boletín Oficial de Buenos Aires”, August 1914, 2-3):

*Fleur d'amour* -11706- (romance for voice and piano)

*Nuevos aires gallegos* -11707- (piano)

*En Mai* (Heine) -11708- (song for voice and piano, composed by Andrés Gaos).

Although they do not bring new information it is of particular interest that Gaos, who lived in Buenos Aires, had his compositions first deposited in the libraries of Spain. These

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<sup>2</sup> [Anáforas: El Siglo N° 14718 \(fic.edu.uy\)](http://Anáforas: El Siglo N° 14718 (fic.edu.uy))

three pieces had already been deposited in the National Library of Madrid in 1912, making a noteworthy difference of two years.

Another deposit of potentially greater significance has been discovered. This new finding could aid in resolving an ongoing debate regarding some of Gaos' compositions. Xoán Manuel Carreira has put forward the suggestion that certain works that were previously attributed to Andrés Gaos were actually composed by his son, who shares the same name, Andrés Gaos Montenegro (Carreira 2020, "Este no es mi Gaos, pero como si lo fuese").

One such piece found is "Elenita," a waltz for piano that it was deposited at the Buenos Aires library in 1914 ("Boletín Oficial de Buenos Aires" June 1914, 867). As other pieces by the composer may have been mistakenly attributed, it is believed that this particular piece was actually composed by Gaos. Prior to this research, no reference to the date of composition of *Elenita* could be found. This can explain why researcher Carreira may have assumed that Montenegro Gaos was the composer of this piece (Carreira 2020, "Este no es mi Gaos, pero como si lo fuese"). However, in the year 1914, Gaos' son was only ten years old, an age that seems unlikely for the composition of such a piece. Furthermore, in the Gurina and Cia edition (Trillo and Capelán 2019, 14), there is a dedication to his daughter Elena, who was born in 1910 (Carreira 2020, "Este no es mi Gaos, pero como si lo fuese").

## 1915

This marks another year in which the information obtained relates with library deposits. On the 27 of September were deposited in the Buenos Aires library the following compositions ("Boletín Oficial Buenos Aires" 1915, 577-578).

"*Canción de primavera*" (romance for voice, Poetry by Juan de Dios Peza). There is also an edition for normal schools with op. n 40.

"*El Dadivoso*" (scholar song, op. 41 no. 1)

"*Pastoral*" (scholar song, op. 41 no. 2)

Regarding these three songs the year of composition needs to be revised. They all have been dated as composed in 1916 (Andrade Malde 2010, 232-237). Based on the information found they must have been composed before 1915. There is only a slight difference of one year.

It has been found the score of "*Elenita*" at the National Argentinean Library *Mariano Moreno*<sup>3</sup> (this is not new information as this score is already edited and published (Gaos, Capelán, and Trillo 2018, 38). The information regarding the score is as follows:

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<sup>3</sup> [Biblioteca Nacional - Vista completa del registro \(bn.gov.ar\)](https://www.bn.gov.ar/) The link provided leads to the location of the score and related information.

System No.: 000515746

Format: Score

Principal Entry: Andrés Gaos

Title: Elenita [printed music]

Publisher: Buenos Aires: Gurina & Co., [n.d.]

Description: 1 score (4 p.)

Additional Information: Music for unspecified voice, Music for piano, Waltz.

## 1916

Only information on two significant events in Gaos' life have been found during this year. Firstly, on April 29th, the official gazette of Buenos Aires announced that the appointment of teachers for normal schools would begin on May 1st, and it was confirmed that Gaos would be teaching music at the Normal School for Female Teachers No. 4 (“Boletín Oficial de Buenos Aires” 1916, 8). Secondly, Gaos premiered his symphonic poem “*Granada*” in Buenos Aires. Despite the event’s importance, there has been found limited evidence due to the challenges accessing the digital newspaper library of Buenos Aires. However, a notable 1916 article highlighted “*Granada*” as a significant orchestral work on this year, along with compositions by Carlos Pedrell (“Nosotros” 1917, 425). Moreover, the photograph of Gaos (placed in the annex I: no. 9) has been found in another article. Its caption reads “Andrés Gaos, whose symphonic poem ‘*Granada*’ had achieved great success recently” (“Caras y Caretas” 1916, 53).

## 1917

It appears that this year Gaos resumed his activities as a concert performer. In May, although the exact dates are unknown, news about Gaos’ concerts were found in a periodical magazine. Firstly, he gave a concert at the Buenos Aires Conservatory, which at the time was under the direction of Alberto Williams. Abel Rufino accompanied Gaos on the piano, and the concert received positive reviews (“Nosotros: revista mensual” 1917, 355-356).

Additionally, two events were scheduled to take place at the *Wagneriana Society*. The first event (“Nosotros: revista mensual” 1917, 512-513) was a concert held on July 4th, featuring a string quartet formed by Vela, Castro, Criscuolo, and Bandini (Mansilla 2003, 33). The program included Schumann’s *Trio (Op. 80 No. 2)*, Dvorak’s *Quintet (Op. 81)*, and a first-time performance of Gaos’ *Sonata for Violin and Piano (Op. 37)*. The specific performers for Gaos’ piece were Telmo Vela and J.J. Castro. Unfortunately, the critique of this concert was not favorable. The second event, in the same society, was another concert where

Gaos played a similar program to the one he played at the previously mentioned concert at the conservatory (“Nosotros: revista mensual”, May 1917, 513).

In a different article, further information about Gaos’ activities in the latter part of this year was provided. On November 5th, another concert was held at the *Wagneriana Society*, this time dedicated to Argentinean composers. Gaos’ Sonata Op. 37 was performed again by Leon Fontova and Constantino Gaito. Unfortunately, the critique was once again unfavorable for the performers (“Nosotros: revista mensual”, September 1917, 415). Also, the article points out the concert that the students from the ensemble class taught by Gaos gave at the conservatory Williams (“Nosotros: revista mensual”, September 1917, 417).

To finish the year, it is known that Gaos participated in the 13th concert of the season at the *National Musical Society*. He performed Ernesto Drangosch’s *Sonata Op. 18* to open the concert. Unfortunately, both the composer and Gaos received unfavorable reviews from the critic (“Nosotros: revista mensual”, September 1917, 554-555).

## 1918

In the current year, it has been gathered information regarding some of Gaos’ concerts and also about some deposits of his compositions.

The first concert in which Gaos participated took place on September 9th, as a tribute to Alberto Williams at the Wagneriana Society. The program included performances of Williams’ own compositions, such as *Sonata Op. 3* for Violin and Piano, *Sonata Op. 52* for Cello and Piano, and *Trio Op. 54* for Violin and Piano. The performers for this event were Andrés Gaos on violin, Carlos Marchal on cello, and Ernesto Drangosch on piano (Mansilla 2003, 33).

In addition, it was announced at the Wagneriana Society that Gaos will be performing a concert in the upcoming season, but the exact date has not been found (“Nosotros: revista mensual” 1918, 414-415).

Apart from his concerts, it has also been discovered information regarding Gaos’ compositions. In November of that year, on the 29th, two of his works were deposited at the *National Library*. They were two transcriptions for piano and violin of pieces by Williams, namely “*Rama de Piquillín op.32 n°3*” and “*El Rancho Abandonado op.32 n°4*” (“Boletín oficial de Buenos Aires” 1919, 576-577). This deposit does not bring new information regarding Gaos compositions.

## 1919

In this year, information related to the Spanish premiere of “*Granada*” has been found. A concert was held on February 28th at the Price Theater in Madrid, where the symphonic piece “*Granada*” by Gaos was performed in the first part of the program (“*La Correspondencia de España*” 1919, 6). This was the piece’s first performance in Spain, and it was conducted by Pérez Casas. However, reviews on the performance were largely negative. One newspaper criticized the piece, calling it a conventional example of Andalusian music (“*El Sol*” 1919, 6). Another review was more polite but did not have anything particularly positive to say about the piece, other than referring to it as “pleasant” (“*La Correspondencia de España*” 1919, 6).

“*Granada*” was also performed in Galicia by the Philharmonic orchestra of Madrid. The dates were 30th of October at the Odeón Theater in Vigo and the 1st of November at the Rosalía de Castro theater in A Coruña (Carreira and Baliñas 2019). However, the performance in A Coruña, is referred to in the press as a “last-minute change in the program”. The piece originally scheduled to be performed was composed by Facundo de la Viña (“*El Orzán*” 1919, 1).

## 1920

During this year, only information related to the premiere of “*Facundo*” has been found. It was a play that was performed on April 29th at the National Theater, and it was written by Ivo Pelay with music composed by Gaos. The production company responsible for the performance was *Arata-Simari-Franco* (“*Bambalinas: revista teatral*” 1920). *Bambalinas* was a theater magazine that showcased a piece from the National Theater in every issue.

## 1921

In this year it was celebrated the centenary of Bartolome Mitre’s birth (important politician in Argentina). As a consequence of this it was found in the press information about Gaos’ anthem to Mitre that he composed specifically for this occasion (“*El Correo de Galicia*” 1921, 1). The article also includes bibliographical details and a picture of Gaos (although of poor quality), as well as a copy of the original score for the anthem (both placed at the annex I: no. 12).

In the month of November, new information regarding Gaos has been found. It is said that three composers, Andres Gaos, Julian Aguirre, and Palma, were awarded prizes in a competition organized by the *Wagneriana Society* for their contributions to the scholarly repertoire. Gaos and Palma shared second prize, while Aguirre was awarded first prize. The

piece Gaos presented was “*El canto del gallo*”. The pieces were premiered at the *Colón Theater* on the 26th of November (Mansilla 2003, 32).

## 1922

In this year no other news, apart from more deposits on the library, were found. The deposits were made on February 20th (“*Boletín Oficial de Buenos Aires*” 1922, 664-665), at the National Library of Buenos Aires.

These two pieces are believed by Gaos’ biographers to have been composed during the years he spent in Montevideo (1896-1899), as they were published there. Andrade Malde also situates these compositions in this period, citing a letter between Ramiro Cartelle and Gaos Guillochón where Gaos’ son confirms that they were published there (Andrade Malde 2010, 110-111).

-Vidalita for voice and piano, with lyrics and music by Andrés Gaos. Buenos Aires, Montevideo.

-Ay! Mi amor! for voice and piano, with lyrics and music also by Andrés Gaos. Buenos Aires, Montevideo.

## 1923

This year, Andrés Gaos has received new awards. On July 12th, it is mentioned in a Galician newspaper that he won the first musical competition organized by the Mitre Foundation. Gaos was granted the golden medal and 750,000 Argentine pesos for his orchestral composition “*Galicia*” (“*La zarpa: diario de los agrarios gallegos*” 1923, 1).

Furthermore, on October 11th, another composition by Gaos had been registered at the National Library. “*El canto del Gallo*” is a scholarly song featuring music and lyrics written by Andrés Gaos in Buenos Aires (“*Boletín Oficial*” 1925, 76-77). This song was composed before or in 1921, as it has been discovered it had already been premiered by that year.

Unfortunately, no information about Andrés Gaos from the year 1924 was found in the press. However, considerable information has been collected from the following year, 1925.

## 1925

During this year Gaos traveled again to Europe. The first place where news from him was found again is in the city of Vigo on the 29th of June (“*El Diario de Pontevedra*”, June 1925, 1). Gaos was aboard the French transatlantic vessel “*Desirade*”, which made a stop in Vigo on its route from Buenos Aires to Europe. According to the article, Gaos plans to

establish his residence in Paris and may return soon to give some concerts in Galicia (“La Voz de la Verdad” 1925, 1).

On either the 2nd (“La Semaine á Paris” 1925, 80) or 3rd (“Le Figaro” 1925, 5) of November (as there are conflicting reports), Gaos performed a concert at the *Salle Erard* in Paris, which received a positive review. Furthermore it is known that he performed a *Dance Argentine* composed by himself.

Regarding these dances there is currently some confusion with the information found about them. Andrade Malde referenced an Argentinean dance no. 3 in his Gaos’ biography. Malde sourced this number from a concert program that took part in La Coruña in 1925, but he notes that there is no prior information available about any Argentinean dance. He speculates that Gaos may have chosen this number to differentiate this dance (number 3) from the Aires Criollos 1 and 2 that he composed in 1899 (Andrade Malde 2010, 304). However, clear and specific references to these two dances, including their opus numbers, have now been discovered (“El Pueblo Gallego”, November 1925, 2). These opus numbers (op. 64 and op. 71) are thought to be too high to correspond to an early piece like “*Aires Criollos*”, which was composed back in 1899. For example, the piece “*Fantasy for Violin and Orchestra*”, which was composed around the same time as “*Aires Criollos*”, was given by the composer himself the opus number 24 (Andrade Malde 2010, 138). Therefore, it has been hypothesized “*Danzas Argentinas*” and “*Aires Criollos*” may be two distinct pieces. After further investigation was made, in the year 1974 it was found an article that refers to a Danza Argentina nº 3 performed in the year 1927 or 1923, this is not clear enough though (“ABC” 1974, 58).

On November 27th, there is a picture of Gaos which was published in the press (“Vida Gallega” 1925, 16). The caption at the bottom reads: “Andrés Gaos, an eminent Galician violinist who, having toured the most important Spanish philharmonics, will travel to the USA with a stop in Cuba”.

Additionally, on the 27th and 28th of this month, Gaos held two concerts in Vigo, accompanied by the Romanian artist Jean Filionesco (“El Pueblo Gallego”, November 1925, 2). Notably, Gaos performed his *Muiñeira*, which he had composed at a very young age. The program was highly interesting, and during the second concert, it was announced that Gaos would perform his Danza Argentina No. 1 Op. 64 and No. 2 Op. 71. On November 30th (“El Diario de Pontevedra”, 1925, 2), Gaos and Filionesco will continue their tour throughout Galicia and will perform a concert at the Philharmonic Society of Pontevedra. They will play a similar program as before. Their next destination was Santiago de Compostela, where they performed two concerts. One on December 3rd (“El Compostelano” 1925, 1) and the second

one on the 4th (“El Pueblo Gallego” 1925, 8), both at the *Salón Teatro*. They also performed the Muiñeira and the Argentinean dances. The last concert in Galicia was at the *Rosalía de Castro* theater in A Coruña and it was scheduled for Friday 6th of this month (“El Ideal Gallego” 1925, 5).

In the latter part of December, the tour of Gaos and Filonesco will take place outside Galicia. According to a newspaper report, the tour in Galicia was extended which resulted in the rescheduling of other dates outside the region.

They will perform two concerts at the Principal Theater of Valencia on December 11th and on the 16th (“La Correspondencia de Valencia” 1925, 1). It is said in the article that if some specific material needed arrives on time, the concert on the 16th will be featuring the orchestra performing *Wieniawski’s Concerto in D minor* and the *Sinfonía Española* from Lalo (“Diario de Valencia”, no. 4971, 1925, 2). Additionally, the program includes the performance of one Danza Argentina, on the 16th.

On December 19th, they will give a concert at the Philharmonic Society in Burgos. During this performance Gaos played the Danzas Argentinas No. 1 and No. 2 (numbers specified on the article), outside of the scheduled program (“El Castellano” 1925, 1). A brief review of these pieces states that “both are easily crafted, evoking the Argentinean atmosphere and revealing the author’s temperament”. Despite the journalist’s preference for other pieces, the concert received quite positive reviews.

Finally, an announcement was discovered in the press indicating that Gaos was scheduled to perform a concert in Castellón (“Diario de Valencia”, no. 4983, 1925, 3). However, on January 2nd, there is a report stating that Gaos had fallen ill and he was unable to participate in the concert that had been scheduled for January 4th in Castellón (“Heraldo de Castellón” 1926, 1). As far as it is known, the concert in Burgos was the last one of the year for Gaos.

Throughout November and December, Gaos and Filonesco gave a total of nine concerts, six in Galicia and three in other cities across Spain.

## **1926**

At the beginning of this year Gaos was back in South America. It is known that he arrived in La Habana on February second, accompanied by his wife Luisa Guillochón (“Diario de La Marina” February 1926, 16). In the mentioned article, it is said that he was scheduled to perform some concerts and then continue his trip to the USA where he was having a contract. However, no information has been found later about this tour through the USA.

In the picture no. 11 located in the first annex, Gaos and his wife are portrayed visiting the offices of the newspaper *Diario de La Marina*.

On March 7th, Gaos gave a concert accompanied by Professor Adolfo Araco in honor of the *Galician Center* at the *National Theater* (“*Diario de La Marina*”, no. 65, 1926, 7). Although the concert received good reviews, it was not very well attended (“*Diario de la Marina*”, no. 67, 1926, 11). Furthermore, the article mentions his two Argentine dances once again and it is seen how the press does not refer to these dances as transcriptions from Aguirre’s *Aires criollos*.

On Sunday 28th of March, a concert that was planned in honor of Gaos was canceled. However Gaos participated in a concert organized at the *Principal de la Comedia* on the next day (“*Diario de La Marina*”, no. 88, 1926, 14). Furthermore, this article includes a drawing of Gaos (annex I: no. 10). The previously canceled concert was held on April 4th in the premises of the *Artistic Galician Association*. Gaos performed some of his own pieces as well as those of Sarasate, accompanied by Adolfo Araco. The concert was organized to bid farewell to Gaos (“*Diario de La Marina*”, no. 95, 1926, 12).

According to an article, it appears that Gaos departed from La Habana on April 7th, but his destination is not mentioned (“*Eco de Galicia*”, no. 308, 1926, 15).

The latest news from Gaos this year is from December. It is known that he is in Spain and he has been hired by the company “*Daniel*” from Madrid for a tour of 24 concerts around cultural associations in Spain. This tour also included performances at the Philharmonic in Coruña (one concert), in the Philharmonics of Valencia (two concerts) and Castellon (two concerts) (“*El Pueblo Gallego*” 1926, 6).

## 1927

During this year Gaos’ activities in Spain through his tour with Roger Deleutre had been followed and detailed. The tour is set to start in February and finish at the end of March, after which Gaos was located in Paris.

The first concert register was on February 7th at the Philharmonic in Valencia, which received good reviews (“*La Correspondencia de Valencia*” 1927, 1). Just two days later, on February 9th, Gaos and Deleutre were in Salamanca where they performed at the San Eloy hall (“*El Adelanto*”, no. 13109, 1927, 1). However, this concert did not receive a very good review, as Gaos’ program selection was said to be misguided (“*El Adelanto*”, no.13111, 1927, 1).

Their next destination will be the region of Andalucía. On February 16th they performed at a concert held at the *Olympia Coliseum* in Granada (“*El Defensor de Granada*”

1927, 1). They will give two concerts near this date, on February 24th and 25th, at the *Eslava Theater* in Jerez de la Frontera (“El Guadalete”, no. 23686, 1927, 1). These two concerts received good reviews, and in the same article, there is a reference to Gaos’ Argentine dances, which are here referred to this time by another name: “Aires Argentinos: Dances inspired by themes from that country” (“El Guadalete”, no. 23694, 1927, 3). Still no mention of this piece being a transcription. Gaos and Deleutre also performed at the *Cultural Association of Toledo* in February, although the specific date is unknown (“Boletín Musical” 1928).

As for March, the first concert documented was on the day 10th at the *Romea* theater in Murcia (“El Tiempo” 1927, 4). This concert was followed by another one the next day at the Principal Theater of Alicante (“El Luchador” 1927, 2). Unfortunately, it received a negative review due to the program selection (“Diario de Alicante” 1927, 1). On March 19th, they performed in Palma de Mallorca at the *Federación Obrero Católica* and some date near they performed at the *Victoria Hall*, in Mahón, Menorca (“El Día” 1927, 2).

Near the end of March, the duo was again in Galicia. On the 22nd, they performed at *Rosalía de Castro* theater in La Coruña (in the program it can be found the first reference found on this investigation to the Danza Argentina nº3) (“El Orzán” 1927, 1). The next day, on the 23rd, they performed at the *Tamberlick Theater* in Vigo (“El Pueblo Gallego” 1927, 6).

Again they traveled outside of the region and they performed at the *Alfageme Theater* in León around March 30th. This concert was organized by the Philharmonic Society (“Región, diario de la mañana” 1927, 12). There are two records of concerts given during March although the specific dates are unknown. One was in Cartagena (Gómez Díaz 2016, 542), where they received a bad critique, and the other one in Melilla (“Boletín Musical” 1928, 21). There is a probable confusion with the date of the second article, as it dates from 1928, which seems impossible as Gaos only performed with Deleutre in 1927.

To finish this year, two news items related to Gaos have been discovered. The first article relates the news concerning Gaos’ return to Paris on May 18th (“The New York Herald” 1927, 5). As for the second it is about a diplomatic *soirée* held at the home of the President of the *Nations Society*, Mr. Guani, on November 20th, where Gaos performed some pieces (“Excelsior” 1927, 2).

## 1928

This year, Gaos’ main activity involves a series of concerts throughout Spain with Maurice Dumesnil, who was a student of Debussy. The concerts aim to showcase the double-keyboard *Pleyel “Moor” piano* and are scheduled for October and November. The

concert program will consist of performances by Gaos and Dumesnil of either *César Franck's Sonata* or *Grieg's Op. 13 Sonata*, followed by each of them presenting a solo program.

The concerts during October were the following ones: The first one was organized by the Musical Association of Madrid and was scheduled for the 9th of this month at *La Zarzuela* in Madrid ("La Libertad" 1928, 2). The next two concerts took place at the *Gran Teatro de Falla* in Cádiz on October 15th and 16th, and both received satisfactory reviews ("El Noticiero Gaditano" 1928, 3). On the 17th and 18th, they performed at the *Villamata theater* in Jerez de la Frontera, also receiving good reviews. The next concert was organized by the Philharmonic Society of Málaga and it was scheduled for the 22nd of the month ("Boletín Musical" 1928, 21). Following this, two more concerts, on the 23rd and 24th, were scheduled to be performed at the *Isabel la Católica* theater in Granada ("El Defensor de Granada" 1928, 1). However, due to Gaos' illness, there were changes to the program, and the concert did not take place with the program announced. After these events they traveled to Córdoba, where they gave a concert at the *Grand Theater* organized by the Philharmonic Society of the city on the 25th ("La Voz" 1928, 4). Next concert of the tour was on the 27th and they performed at the *Cervantes* theater in Almeria ("Crónica Meridional" 1928, 2).

There is an error in the article regarding the date of the concert in Almeria. The article initially stated that a concert would be held on the next Saturday, the 22nd, when the article was written on Wednesday the 24th. However, the 22nd was a Monday, not a Saturday, and Gaos and Dumesnil were performing in Málaga that day. Therefore, the correct date for the concert in Almeria would be the 27th of October.

The final concert of the month will be held on the 31st in Alicante at the Musical Association ("Diario de Alicante" 1928, 1).

During this month, they gave a total of 11 concerts, with the majority of them taking place in the southern region of Spain.

It will now be preceded with the citation of the concerts that occurred in November.: the first concerts of the month were on the 4th and 5th at the Principal Theater in Valencia ("El Pueblo: diario republicano de Valencia" 1928, 2). After this they returned to Galicia where they gave two concerts. The first one was on the 10th in Vigo ("El Pueblo Gallego", no. 1477, 1928, 7), and on the 12th was the second one, in Pontevedra ("El Pueblo Gallego", no. 1476, 1928, 9). The last concert of the tour that has been found took place at the Philharmonic of Burgos on the 19th ("Diario de Burgos" 1928, 2).

While reading the last article, it was found that Gaos and Dumesnil had also performed in the region of Asturias. Unfortunately, no specific reference to this has been discovered.

## 1929

During this year, Gaos performed concerts in Paris and the Netherlands. He was collaborating with Winifred Christie, the wife of Emmanuel Moor, in concerts aimed at showcasing Moor's instruments.

This being said, on February 14th, a news article referring to an event that took place on Thursday the 7th was found. The article reports that there was a highly attended concert at the *Salle Chopin* in Paris to hear and see the new violin invented by Moor. Gaos was referred to as the "great virtuoso" who played the instrument and achieved great success ("Le Figaro" 1929, 6). On the 21st, another concert took place at the *Salle Chopin*, one of four, to showcase the new instruments created by Emmanuel Moor. Winifred Christie will play a piano with a double keyboard, André-Levy will play the violoncello, and Gaos will play a special violin. They will perform Beethoven's Trio in B-flat major ("The Paris Times" 1929, 3).

After this, they traveled to The Netherlands. Here another concert has been found in the press, announced for March 12th, featuring Winifred Christie and Gaos at the *Music Lyceum* in Amsterdam ("Algemeen Handelsblad" 1929, 11). There was a concert scheduled for March 14th in Rotterdam, where Gaos was supposed to be performing at the *Nutszaal* to showcase the Moor violin once again ("De Maasbode", no. 22354, 1929, 9). He was going to be accompanied by pianist George Van Renesse, who would also be playing a Moor piano. However, it has been known that Gaos was unable to participate in this concert due to illness ("De Maasbode", no. 22348, 1929, 10).

In November, Gaos can be found again in the Netherlands, although it is unclear whether he had left or had remained in the country all this time. These concerts he performed during November received significant press coverage. This information was discovered through a search on the Delpher collection of newspapers using the term "Andreas Gaos". In all of these articles, there is a misspelling of Gaos' name.

The first concert was on the 18th and Gaos performed at the *Concertgebouw's Kleine Zaal* (small Hall) in Amsterdam, accompanied by George Van Renesse ("Algemeen Handelsblad", no. 33313, 1929, 9). The program included pieces by Handel, Bach, Mozart, Frencoeur, Wagner, Schumann, Lalo, Gaos, and Aulin. However, the concert received a negative review ("De Telegraaf" 1929, 7). Gaos used an unconventional instrument (reference to the Moor violin) that was not well-liked by the critics, and the program was deemed unsuitable for the venue. Another article reveals some details about Gaos' biography used for the announcement of the concert ("De Maasbode", no. 22790, 1929, 9). It included his decision to leave his position at the Buenos Aires Conservatory (to pursue art full-time), his

friendship with Saint-Saëns, and a letter of support from Pau Casals. However, the article describes this program as “indiscrete”.

The last concert from this year was on the 22nd of November (“De Avondpost”, no. 14299, 1929, 2). Gaos and George Van Renesse performed at the *Pulchri sale* in The Hague but they received again negative reviews (“De Avondpost”, no. 14306, 1929, 2). The critics found Gaos’ performance lacking in legato and sound refinement despite his good finger technique. Additionally, the Moor violin was criticized for its poor sound quality and lack of improvement. Gaos also played his own romance and two Argentinean dances, which were described as beautiful but with some banalities.

### 1930

This year, there is limited information available on Gaos. However, Gaos was in Paris on February 5th where he performed at the *Salle Gaveau* and received favorable reviews on his performance (“Le Journal” 1930, 6).

During this research on Gaos’ life, new information about his son, Gaos Montenegro, emerged. Due to their identical names, there has been confusion between the works of Gaos and his son. Xoán Manuel Carreira has suggested that some pieces attributed to Gaos may have actually been composed by Gaos Montenegro (“Nacionalismo musical y felaciones” 2019). By providing more information about the activities of Gaos Montenegro, it will be easier to differentiate both of them because their styles are considerably different.

This year it appeared in the press the announcement of a recording from Andrés Gaos (son) who is accompanied by three guitars. It is understood that Gaos was singing on this recording, as Carreira state this was his profession (“Nacionalismo musical y felaciones” 2019). They performed *Pilcha Bruja*, a tango by R. Sciammarella and *Poema de amor*, a vals by Schnaider and Gaos. As it can be seen, Gaos Montenegro music can be identified more in a popular style, very different from what Gaos was doing.

Also, during this investigation emerged information about deposits of pieces authored by Andrés Gaos Montenegro in the Official Gazette of Argentina. He is credited with writing the lyrics for all of them. The first piece, “*Mujer yo quiero adorarte*” (Woman, I want to adore you), was deposited in the National Library of Argentina on August 22, 1928 (“Boletín Oficial de la República Argentina” 1928, 965). The second piece, “*Más vale solo*” (Better off alone), is a *Tango* that was deposited in August 1929, with music written by W. Neiburg (“Boletín Oficial de la República Argentina” 1929, 940). Another *Tango*, “*Qué me contás*” (What is new), composed by Roberto Firpo, was deposited in August 1931. (“Boletín Oficial

de la República Argentina” 1931, 455). “*Al pie de tu ventana*” (At the foot of your window), composed by Alfonso Lacueva, was found being deposited in May 1932 (“Boletín Oficial de la República Argentina” 1932, 308). Finally, “*Evocando*” (Evoking), a song for piano, violin, and accordion with lyrics by Gaos son was published in 1933 (Bibliography Catalog).

First of all, it can be seen that in all of these cases, Andrés Montenegro is a writer rather than a composer. Another thing to notice is his style, which is more closely related to the piece “*Couplet*” that was attributed to Gaos. Furthermore, the lyrics of this piece can be defined as obscene. Andrade Malde notes in his book that “Gaos’ son (Guillochón) mentioned how one of his father’s main characteristics was his horror of vulgarity” (Andrade Malde 2010, 212). Therefore, it seems highly unlikely that Gaos could have composed a piece with the qualities of “*Couplet*”.

Regarding this topic, Xoán M. Carreira attributes three pieces (*Las últimas violetas*, *Facundo and Los rayos X*) to Andrés Gaos Montenegro (Carreira 2020, January), which had previously been attributed to Gaos. However, it has been noted on the back cover of the Argentine edition of “*Romanza*”<sup>4</sup> (copyrighted in 1940 in Argentina) includes a list of “other compositions by this author”. This list attributes the three pieces mentioned earlier to Gaos, confirming that they were already credited to him during his lifetime. Therefore, it seems unlikely that they were misattributed to him.

Furthermore, there is a reference on this edition to “three different pieces for piano” for which the specific pieces are unknown.

## 1931

This year marked an important event as it can be found the first evidence of Gaos performing in North America. Throughout the investigation there were some references to concerts he would perform in New York or the US although no evidence was ever found during this research.

On January 7th, it has been discovered that Bogue and Labergue had hired Gaos for a period of four months to perform concerts in the United States and Canada, after hearing him on his two performances in Paris (“*La Región*” 1931, 1). Subsequently, Gaos traveled to New York on February 8th to give a concert at the Barbizon Plaza, where he was accompanied by Sanford Schlusel on the piano (“*Musical America*” 1931, 37). Unfortunately, a review on the performance noted that Gaos’ sound quality was not optimal (“*New York Herald Tribune*” 1931, 13). It is worth noting that Gaos used the Moor violin once again (“*Times Union*” 1931,

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<sup>4</sup> The score of the *Romanza* pertains to the *Fondo Gaos* found on the Library of Santiago de Compostela University.

11). The program indicates that Gaos performed his own arrangements of “*Danzas populares argentinas*” from Aguirre. This marks the first time Aguirre appears mentioned in relation with these Dances. However, the issue of the opus number mentioned in the research still leaves some uncertainty regarding these dances. It is possible that this opus number refers to the original opuses from Aires Criollos by Aguirre. However, this seems unlikely as the material used by Gaos was taken from the first “*Cuaderno de Aires Nacionales*” by Aguirre with opus 17 (Andrade Malde 2010, 146).

While it is presumed that Gaos may have given additional concerts in North America, it has been impossible to find any information on such performances.

At the end of this year, on September 27th, Gaos is in France once again. In this article they confirm his “tour” through North America (“*El Ideal Gallego*” 1931, 3).

## 1932

This year, the information found pertains to the events that occurred with Martenot. Gaos was accompanying Maurice Martenot during his presentation of the “Ondes Martenot” instrument throughout Spain. In this case, Gaos was playing the piano as well as in charge of the presentation and explanation of the instrument and the creator.

On November 8th, Gaos and Martenot performed at a concert held at the *Teatro Lírico* in Mallorca (“*Correo de Mallorca*” 1932, 8). The new instrument garnered attention and received applause from the audience. After this, on November 12th, they presented the instrument again at the *Philharmonic of Valencia* (“*Las Provincias*” 1932, 1). A few days later, on the 19th, it was announced that Martenot and Gaos would soon perform at the *Principal theater* in Burgos (“*El castellano: diario independiente*” 1932, 2). Lastly, on December 6th, they performed at the *García Barbón theater* in Vigo (“*Faro de Vigo*” 2021)."

In another article exclusively dedicated to the Martenot tournée through Spain, more information regarding concerts has been found. It is known that in April they gave a total number of: one concert in Madrid on the 6th of April, three concerts in Barcelona on the 12th, 13th and 15th of the month and one more in A Coruña on the 26th. During November 18th, they performed at the theater of Alicante (Gil Noé 2015, 136,138).

#### 1.4 Last years: Return to Argentina and Lamoreaux concerts

The final section of chapter one has been reached. From this point on, it has been observed that news about Gaos in the press becomes less frequent and sporadic. In 1933, Gaos returned to Argentina, and the most significant event during this time was the Lamoreaux concert. Apart from that, only sporadic accounts of his limited performances can be found.

##### **1933**

It has been discovered that by June of this year Gaos was already in Buenos Aires. There is information on a French article discussing a symphonic and vocal concert (homage to Wagner) that was held to inaugurate the artistic activities of the *Wagneriana Association* in Buenos Aires. Interestingly, it is known that the conductor of the orchestra was Andrés Gaos (“Le ménestrel: journal de musique” 1933, 250). During all of these years not many references to Gaos as a conductor were found.

##### **1937**

This is an important year for Gaos as the two concerts that were held this year, represent a good opportunity for him to show his compositions on an international level as well as his qualities as a conductor.

For the preparation of these concerts, Gaos was granted permission on April 12th to take a leave of absence from his position as Inspector of Technical Education for a period of five months (“Boletín Oficial” 1937, 8167).

These two concerts were a consequence of the *International Exposition* celebrated in París. Gaos was selected to conduct the Lamoreaux orchestra and to exposed Argentinean music. It is known from other Gaos’ investigations that this decision involved some controversy among the argentinean artists that did not consider Gaos as an adequate candidate to represent them (Andrade Malde 2010, 317,318).

The first concert, featuring the Lamoreaux orchestra, took place on September 24th at the *Salle Gaveau* (“La liberté”, September 1937, 4). During this concert, the orchestra performed Gaos’ piece “*Crepúsculo en la Alhambra*” (sometimes refer to as Granada). The second concert, also featuring the Lamoreaux orchestra, was held on September 29th (“La Liberté”, October 1937, 3). On it, Gaos conducted the orchestra, and his piece “*Impresion Nocturna*” was featured on the program, receiving special attention from the press critique.

### **1938**

As a result of the two Lamoreaux concerts held in 1937, Gaos' piece "*Granada*" was included on the repertoire to be performed this year by the Lamoreaux orchestra. The first performance was scheduled for January 2nd as part of the "L'Espagne en Musique" concert conducted by Eugene Bigot, which features important composers such as Albéniz, Turina, Liszt, Aubert, Ravel, and Chabrier on the program ("Le Journal" 1937, 8). The exact same concert was performed once again on December 4th ("Le Temps" 1938, 6).

### **1948**

During this year an article about Gaos has been encountered in the media after a decade of absence. The article concerns his employment position. It was announced on the 21st of September that Gaos was granted a 90-day license to organize his retirement from his position of Inspector of Technical Education ("Boletín Oficial de Buenos Aires" 1948, 8).

### **1954**

To finish this chapter, the last news uncovered about Gaos in the media of his era is presented. On July 21st from this year, Gaos received the "*Pascual Veiga*" prize from the Galician Center of Buenos Aires for his composition "*Suite Galaica*" ("El Correo Gallego: diario político de la mañana" 1954, 6). Five years later the composer died in Mar de Plata, the city where he spent his last year.

From all this information found in the press the following points could be highlighted: More information has been collected regarding his studies. It can be seen how from 1884 to 1885, he was under the tutelage of Dorado. According to newspaper reports, he studied at the Madrid conservatory from 1886 to 1888. The precise dates when he was granted scholarships and his grades were also found. Notably, information on an event that took place in 1894 was discovered, in which tenor Tamagno performed two concerts in Mexico, and Gaos participated by performing between the second and third act. Additionally, information regarding the creation of his first conservatory in 1904 was uncovered. Finally, exact dates of his travels were also found.

Also, from this first chapter is it possible to gather information regarding the performance activities by Gaos. For an easier interpretation a graphic containing all the performances from Gaos framed between the years 1883-1932 has been created.

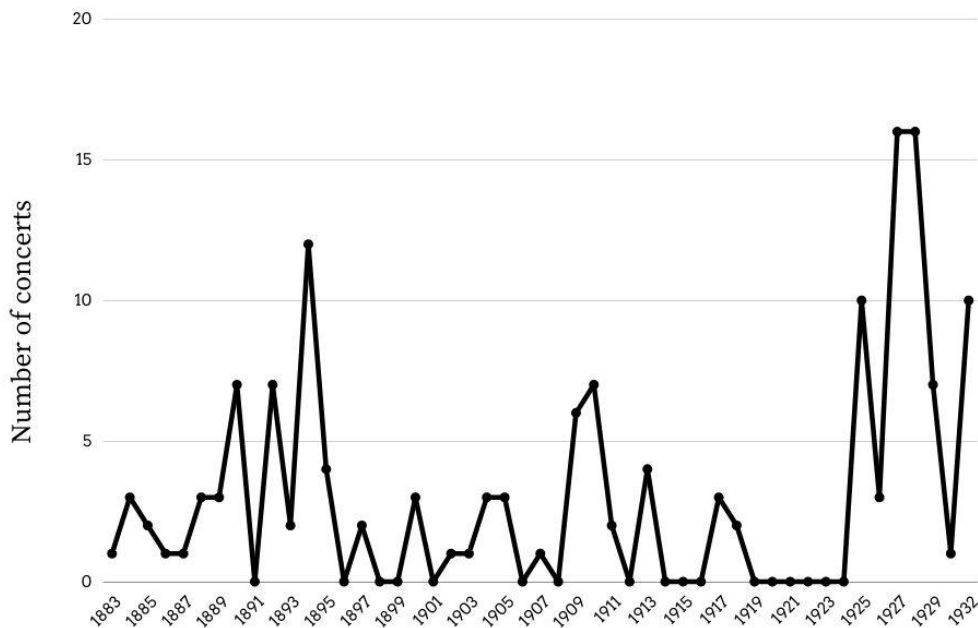


Figure 1. Gaos' performances

The number of concerts performed by Gaos that were found in the press reached a total of one hundred forty eight. It is worth noting that Gaos stopped giving concerts in 1923, when he was only fifty eight years old. This can be considered an early age to stop his activity as a performer, especially considering that in his final year of performing, he gave a total of ten concerts. This number is high when compared to other years of activity. It denotes that Gaos was in good health and could have continued performing.

The high points on this graph correspond to the years of Gaos' tours, which have been clarified through this research and will now be summarized.

It can be considered that Gaos made a total of nine tours throughout his life. He was particularly prolific as a performer during the periods from 1890 to 1894 and 1925 to 1932. His first tour was through the Galician region in 1890, accompanied by pianist Zurrón, during which they gave a total of seven concerts between October and November. The next tour, with pianist Mulder, was through Spain and Galicia between March and October of that same year. The third tour was in México, during which Gaos performed in twelve concerts between March and October on 1894. The following tour was his first throughout Europe, with seven concerts held in Italy, Germany, Belgium, and France between January and November of 1910. In 1925, he toured Spain again with pianist Filonesco, performing nine concerts in November and December, six in Galicia, and three in other Spanish cities. The sixth tour took place in Spain in 1927 with pianist Deleutre, during which they performed a total of 15 concerts throughout the country from February to March. The next tour was in 1928 with French pianist Dumesnil, during which they presented Moor piano in sixteen concerts held in

October and November. After this, Gaos continued presenting Moor instruments, specifically Moor's violin in a small tour consisting of seven concerts in France and the Netherlands between February and November of 1929. Gaos' last tour was in 1932 with Martenot to showcase his Ondes instrument, during which they gave 10 concerts throughout Spain divided into the months of April and November.

When examining Gaos' concert activity, it is relevant to consider his work as a conductor and chamber musician even if it is not broad. The first time was in the year 1887, at an academic concert. As a chamber music performer he participated in a quartet called "La sociedad del cuarteto" during his time in Mexico in 1894, and in 1918 he performed in a trio for a tribute to Alberto Williams. Another trio performance took place in Paris in 1929, during the presentation of Moor's instruments. It can be concluded that Gaos' chamber music activity was not extensive compared to his solo performances. The same can be said of his activity as a conductor. The first known instance of Gaos conducting an orchestra dates back to 1913, when he led a 60-musician ensemble in Buenos Aires. Another example occurred in 1933, and only two additional concerts (the Lamoreaux ones held in 1937) are known to relate Gaos with conducting.

New information was also uncovered regarding Gaos' compositions. It was found that there are four possible unknown pieces composed by Gaos that were not previously known. One such piece is the "Collection of Choral pieces", found in the year 1889, although it was not specifically attributed to Gaos. Another article from 1913 mentioned that Gaos performed a *Barcarola* for piano composed by him. Furthermore, a reference to a *Sonata for two pianos* performed by Gaos and Gaito in 1904 was discovered. Prior to this, only the existence of a Suite for two pianos, dated by Malde to the same year, was known (Andrade Malde 2010, 163). It is believed that the article found in this research may refer to the piece cited by Andrade, which has not yet been located (more information on page 19). Finally, during the research from the year 1925, an article was discovered that mentioned the opus of Gaos' Argentinean dances, indicating the possibility that they may be separate pieces from Aires Criollos (Gaos - Aguirre). Detailed information about these dances can be found on pages 31, 33, 34, and 39. Although this finding presents a new perspective, further investigation is required to confirm it.

Additionally, as a result of the investigation on Gaos, it is necessary to reevaluate the composition dates for the following pieces: *Jota Aragonesa* (previously thought to have been composed in 1894, but now discovered to have been mentioned as early as 1892); *Romanza* for violin (originally dated to 1917, but now found to have been mentioned in 1912); *Nuevos Aires Gallegos* (previously believed to have been composed in 1913, but found to have been

mentioned in 1912); *Elenita* (no known composition date until a the one found in this research: 1914); and *Canción de primavera*, *El Dadivoso*, and *Pastoral* (previously thought to have been composed in 1916, but now believed to have been composed prior 1915).

The last thing that this research helped to clarify regarding Gaos' compositions is the problem of false attribution to both Gaos and his son Gaos Montenegro, due to their identical names. After conducting the research, the following thoughts can be presented: *Elenita* was composed by Gaos, based on the year of its mention (more information on page 26). *Las últimas violetas*, *Facundo*, and *Los rayos X* are also from Gaos, based on information found in Gaos' *Romanza* edition (detailed information on page 38). Finally, *Couplet* appears to have been composed by Gaos' son, based on a comparison of the piece's style with the one Gaos' son developed (page 38).

Another topic to consider in Chapter one is the analysis of Gaos' concerts reviews. Overall, it is evident that during his childhood, the regional press portrayed him as a prodigious child. Additionally, the national press of the countries he lived in tended to be less objective than the press abroad. It is interesting to note that concerning Gaos' researches, negative reviews were often avoided, potentially creating an inaccurate image of Gaos. In general, negative reviews focused on the quality of his sound, with criticism intensifying when he played the Moor violin, an instrument that was considered an bold invention and not universally accepted at the time. However, it is worth noting that in most cases, his finger technique was praised. On more than one occasion, reviews were critical of the concert programs, describing them as inadequate or uninteresting. Additionally, as a composer, Gaos did not receive much acclaim from critics. In general it can be said that as any other artist, he received both positive and negative reviews.

Finally the following information was unable to be located. In the first chapter, there were gaps in the information for the following years: 1882, 1906, 1924, 1934-1936 (inclusive), 1939-1947 (inclusive), 1949-1953 (inclusive), and 1955-1959 (inclusive). Furthermore, there has been no press coverage found for the event with Saint-Saëns that occurred in 1904.

## CHAPTER 2: INFORMATION ON ACTIVITIES RELATED TO ANDRÉS GAOS' MUSIC FROM 1959 TO PRESENT.

In this chapter, the focus will be on the activities related with Gaos' music that took place after his death. These activities include concerts featuring his music, tributes held in his honor, exhibitions aimed at spreading awareness of his legacy, editions of his music, and recordings of his compositions, among others. This information has been gathered from the press, and will examine them both on a national and international level to gain a broader perspective of how his legacy is portrayed in today's society.

### 2.1 Musical activities related with Gaos on a national level

The information presented in this section has been gathered and analyzed by examining the digital archives of the National Library of Spain, the digital library of Galicia "Galiciana", ABC archive, El País archive, El Faro de Vigo ... .

The first topic will be the concerts that featured Gaos' music. Due to the high number of concerts, it has been decided to analyze the data and create a graph to get a faster understanding on how the numbers fluctuate depending on the years.

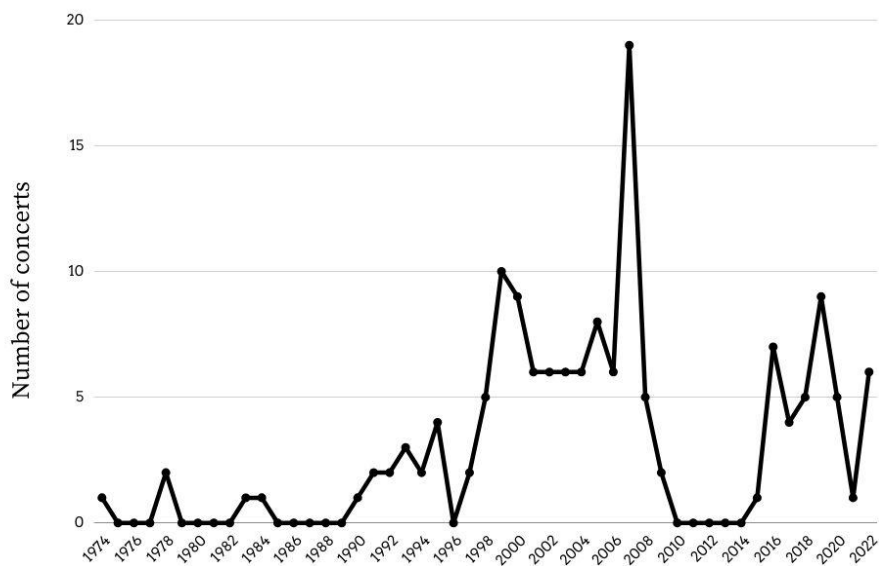


Figure 2. Concerts featuring Gaos' music on a national level

The first thing observed was a peak in 2007, followed by other two in 1999 and 2019. This shows how Gaos' music is being performed more with the passing years, but in general, it can be seen that the graph is not very stable. There are years when the number of concerts is zero, and other years when it increases significantly. The year 1990 marked a before and after in Gaos' music performance, as the number of performances started to increase from this point. It is surprising to note the lack of activity during the years 2010 to 2014, despite Gaos' growing popularity. It would have been expected that the number of concerts had increased during this time.

Another interesting aspect that can be observed from these concerts is the frequency of certain pieces in their repertoire. The most commonly performed composition is "*Impresion Nocturna*", which is an orchestral piece. Following closely is "*Rosa de Abril*", a vocal piece that has been adapted into various versions and has gained considerable popularity. Other pieces that are among the most frequently performed are his symphony "*En las montañas de Galicia*", his "*Romanza*" for violin and piano, and "*Suite antigua*". It is noticeable that most of these pieces were created for the orchestra, which was the field in which Gaos gained the most popularity. Although pieces for violin and piano are also performed, they are not as frequently included in the programs.

From this investigation, information about the places outside Galicia where Gaos was most frequently performed can be extracted. The first on the list is Leon, with five performances (between 1959-2023) found in the press. It is followed by Badajoz, with four performances, and the Canary Islands with three. Additionally one concert was held in each of the following places: Malaga, Seville, Salamanca, Catalonia, Madrid, Jaen, and La Rioja.

Now it will be presented the enumeration of significant events that contributed to the process of Gaos' recognition. It seems unnecessary to delve into detail regarding every concert that was performed as the length of the thesis will be too broad. The main focus will be on the most notable events.

As it has been commented before, in the introduction, the event that marks the beginning of the interest for Gaos' figure is the speech given by Rodrigo A. de Santiago (on december 1965) to enter the institute José Cornide ("*La Noche: único diario de la tarde en Galicia*" 1965, 8). From this moment on, the interest in Gaos' music was aroused, and investigations began to be made. However, just three years before his speech, in February 1962, the *Municipal Symphonic Orchestra* performed Gaos' composition "*Nuevos Aires Gallegos*" (originally this piece is for piano so it is understood that an arrangement for orchestra was made). This concert was conducted by Rodrigo A. de Santiago and is the first

concert to feature Gaos' music in Galicia after his death ("El pueblo gallego: rotativo de la mañana" 1962, 16).

In 1974, more information about Gaos was found. This year marked the centenary of his birth, and to commemorate it, the *Galician Center of Buenos Aires* collaborated with Andrés Gaos Guillochón (Gaos' son) to record the first vinyl with Gaos' music where Guillochón himself plays the piano. The recording includes the compositions "*Aires Gallegos*" and "*Nuevos Aires Gallegos*". In Spain, it was published in 1976<sup>5</sup>. This vinyl was exhibited at the II National Exhibition of Classical Galician Discs in 1975, where it received an honorable mention. In November of that year, a concert was held at the Colón Theater in A Coruña, where the symphony "*En las montañas de Galicia*" was premiered and conducted by Rogelio Groba ("Boletín de información municipal" 1975, 20,31)

Also in November 1974, in commemoration of the musician's birth, Ramiro Cartelle gave a conference at The Comercio Cámara in A Coruña. Additionally, another concert was held in honor of Gaos, featuring pianist Ricardo Requejo performing at the *San Jorge* temple ("Boletín de información municipal" 1974, 40).

Another consequence of Gaos' centennial birth was the establishment of the Andrés Gaos Musical Association in 1975. Composed of a group of music enthusiasts, their objective was to promote Gaos' legacy and concerts, as well as other Galician musicians ("ABC: Madrid" 1975, 57).

It has been found another interesting piece of news about a concert featuring Gaos' music, specifically "*Impresión Nocturna*". The concert took place on July 10, 1978, performed by the *Chamber Music Orchestra of Vigo* under the direction of David Feldman. The article mentions that this orchestra also premiered the piece, but the exact date of this premiere is unknown ("El pueblo gallego: rotativo de la mañana" 1978, 8). Another concert with similar conditions was given on October 13 ("El pueblo gallego: rotativo de la mañana" 1978, 11).

In 1979, the first Galician Emigration Book Exhibition was held, featuring books and records related to emigrant personalities. A specific item that drew attention was a recording that included the symphony "*En las Montañas de Galicia*", which was edited in Buenos Aires ("El pueblo gallego: rotativo de la mañana" 1979, 11). It was found online<sup>6</sup>, and the information collected lists the following repertoire: "*En las montañas de Galicia*", "*Rosa de Abril*", "*Sonata op. 37*", and "*Muñeira op. 2*". The orchestral piece is performed by the *Orquesta Juvenil de la Radio Nacional* and conducted by Washington Castro, while "*Rosa de*

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<sup>5</sup>information available on <https://www.discogs.com/>

<sup>6</sup>Information available on <https://www.discogs.com/>

*abril*” is performed by the *Coro Centro Galego*, and the piano and violin pieces are performed by Gaos’ son (piano) and Luis Roggero (violin). Unfortunately, the exact date of release has not been found.

A piano disc which includes Gaos’ “*Nuevos Aires Gallegos*” and “*Rosa de Abril*” is released on the year 1980. The performed is Natalia Lamas and the disc name is *Galecia. Piano clásico galego* (Disc reference: Ruada– R-105-D).

In 1982, another important event occurred, which was the recording of a disc where Joan Moll, a pianist from Mallorca, performed the piano pieces by Gaos (“*Aires Gallegos*”, “*Rosa de Abril*”, “*Nuevos Aires Gallegos*”, “*Preludio op. 16*”, and “*Romanza*”). This vinyl won the national prize for the best recording. Xoán Manuel Carreira also stated that Joan Moll presented Gaos’ music throughout Europe (Painceira Luaces 2013, A1, VII).

The year 1984 marked the 25th anniversary of Gaos’ death, and to commemorate the occasion, pianist Humberto Quagliata performed a tribute concert in Gaos’ honor on March 22nd. He played Gaos’ tango for piano (“*Faro de Vigo*” 1984, 34).

From April to October 1992, the international exposition was celebrated in Sevilla. As a prelude for this exposition, a series of concerts were announced at the end of the year 1991. For the 22nd of October a concert was organized where among other pieces “*Impresión Nocturna*” was performed by the orchestra *Ciudad de Granada* and conducted by Juan de Udaeta (“*ABC: Madrid*” 1991, 113).

The next discussion will be the introduction of the first compilation of orchestral compositions from Gaos. This disc, which was recorded in Germany with the *Arte Nova Classics* label, was released in 1994. The *Galician Symphonic Orchestra*, conducted by Víctor Pablo Pérez, performs the music, and Ondrej Lewit was the soloist in the “*Fantasy for Violin and Orchestra*”. Along with this piece, the disc includes other notable works such as “*En las Montañas de Galicia*”, “*Impresión Nocturna*”, and “*Suite a la Antigua*”<sup>7</sup>.

Another significant event occurred in 1995 when Andrés Gaos’ son donated his father’ s violins to the municipal government of La Coruña. The agreement stated that the violins would be carefully looked after and put on display. However, as reported in the press later on, the violins were forgotten and left in the *Opera Palace*, resulting in some issues between Gaos’ son and the government. The violins donated were the Moor and the Gavatelli violin (“*La Opinión*” 2009).

In 1997, the “*Andrés Gaos Composition Competition*” was established with the aim of honoring the legacy of the composer and promoting the musical tradition of the Galician

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<sup>7</sup> Information taken from the disc cover:

<https://www.discogs.com/es/release/7874897-Andr%C3%A9s-Gaos-Orquesta-Sinf%C3%B3nica-de-Galicia-V%C3%ADctor-Pablo-P%C3%A9rez-Ondrej-Lewit-Orchestral-Pieces>

region. Advertisements for the competition were published in the press that year, and composers from anywhere were invited to submit their compositions (“Cultural Madrid” 1997, 21)

As a result of all the activities related to Gaos, another disc was recorded in 1999. The recording featured the complete works for violin and piano (*O violín restaurado de Gaos* 2019). Florian Vlashi played the violin, and Nicolás Cadarso played the piano. The compositions included in the disc are “*Habanera op.19*”, “*Romanza op.20*”, “*Muiñeira op. 2*”, “*Danza argentina*”, and “*Sonata op.37*”. According to Florian Vlashi's YouTube channel, this recording was made in 1997 at the *Opera Palace Hall* in A Coruña.

Again, a new biography about Gaos was published in 2005, as part of the collection “*A Nosa Memoria*” edited by the *Xunta de Galicia* (a government body in Galicia). However, this work did not receive very good critiques from the authors. According to Vanesa Paineira, “this work does not seem the best option to read Andrés Gaos. The work is very similar to an article by Luis Iglesias de Souza, and it contains some mistakes regarding important data” (Paineira Luaces 2013, 31). Xoán Manuel Carreira also expressed his opinion on this matter, saying that it is not a very useful book, and that the way Gaos is portrayed is a little bit overdone (Carreira 2006).

In addition, another event occurred that year. Gaos Guillochón, the composer’s son, stated in an article that he was not happy with how the Council had managed the donation he made ten years earlier, in 1995. He had the intention to recover these violins and was considering the idea of donating the rest of the materials he had about his father to the *Washington Musical Library*, because he was afraid of how they could be treated. Fortunately, it has been known that action was taken, and the donation was made to a Galician institution (Pino 2005).

It could be a coincidence, but after this news appeared in the press, two concerts, where the “*Symphony No. 1*” by Gaos was premiered, took place. The concerts were organized by the *IGAEM (Galician Institute for the Arts and Musicians)*, and the orchestra in charge was the *Sinfonietta Orchestra of Vigo*, conducted by Juan Trillo (*La voz de Galicia* 2005). In 2007, there was another news article about a premiere of the same edition of Trillo’s piece. However, it appears that the true premiere was the first one (Andrade Malde 2007).

The year 2009 marked the fiftieth anniversary of Gaos’ death, which led to the organization of several events in his honor. In December of 2008, the *Galician Symphonic Orchestra* premiered the suite from Gaos’ opera “*Amor Vedado*” at the *Colón Theater* in Coruña (*Clásica/Lírica* 2008). Additionally, the same orchestra announced that the year 2009

would be dedicated to Gaos and that they would include more of his compositions in their programs.

Another important concert to highlight is the one Florian Vlashi gives at the *Círco de Artesanos* on november. The particularity of this concert is that Vlashi performs with the Moor violin that belonged to Gaos. Gaos son calculates that the violin was not played for a period of 80 years. Additionally, it can be found on the program Gaos pieces and the “*Jota Aragonesa*” will be premiered in this concert (Rodríguez 2009).

Following the premiere of “*Amor Vedado*”, a recording of the opera was released in 2010 to commemorate the fiftieth anniversary of Gaos’ death. The recording features performances by the *Galician Symphonic Orchestra*, Albert Monserrat (tenor), Marta Matheu (soprano), José Antonio López (baritone), and the symphonic choir, conducted by Víctor Pablo Pérez. The musical edition used in the recording was revised by Trillo (“*Amor vedado- Andrés Gaos (1874-1959)*”, n.d.)

In addition to the recording mentioned before, another recording was released in this year that is of great importance as it features a collection of all Gaos’ symphonic works by the *Galician Symphonic Orchestra* again (before it have been discussed the orchestral disc from 1994 that featured some of Gaos’ orchestral composition which was incomplete). The double CD, released under the *Columna Música* label, includes the following compositions: “*Symphony No. 1*”, “*Symphony No. 2*”, “*Granada*”, “*Fantasy for Violin and Orchestra Op. 24*”, “*Impresión Nocturna*”, and “*Suite a la Antigua*” (Vayón 2011).

After the anniversary events, a book of great significance was published. Titled “*Andrés Gaos, El Gallego Errante*”, it is the most extensive biographical work on Gaos to date and has become a reference book in the field. The author of the book is Julio Andrade Malde (*La opinión: A Coruña* 2010).

Entering the year 2011, the press announced the release of a new album by soprano Cristina Gallardo Domas, dedicated to Galician songs. Among the featured composers is Gaos, with his piece “*Rosa de Abril*”. The *Gaos Orchestra*, which was founded in 2009, collaborated on this project (“*Cultura edita un disco de temas tradicionais interpretados por unha soprano*” 2011).

Another event worth highlighting is the premiere of “*Impresión Nocturna*” for piano during 2015. Although Gaos initially wrote the piece for orchestra, he also created a version for piano that was transcribed by Alberto Cancelo. Alejo Amoedo performed the piano piece as part of the centennial celebration of the *Philharmonic Society of Vigo*. This event underscores the growing interest in Gaos’ music and efforts to spread more of his works (*Faro de Vigo* 2015)

In the subsequent year of 2016, an event occurred that bears resemblance to the first seed of the Gaos revival. This was another speech given by musicologist Enrique José Jiménez Gómez titled “*La magna trilogía violinística gallega del siglo XX*” (translation: The great Galician violinist trilogy of the 20th century). Unfortunately, this speech could not be found but it is known that he made reference to the three Galician violinists Gaos, Manolo Quiroga, and Antonio Fernández Bordas (*Vía Láctea Comunicación* 2016).

The year 2017 marked a significant turning point for the legacy of Gaos, as his son donated all the materials he had in his possession to the USC (Santiago de Compostela University) and they were deposited at the *America Library*. These materials include scores of Gaos’ compositions, his correspondence, documents related to the *Wagneriana Association*, concerts, and photographs. Additionally, two violins that belonged to Andrés Gaos were added to the other two that were donated in 1995. One of these violins is a *Federico Loechner* from Buenos Aires in 1928, and the other, which was in very poor condition, has a German origin and dates from the late 18th century (*USC* 2017).

As a consequence of this, in 2018 it can be seen how editions of Gaos’ pieces are published. One specific example of this is the book “*Cancións para voz e piano de Andrés Gaos*” which includes twenty songs, except the patriotic ones, that Gaos composed (the edition is made by Joám Trillo), and an introductory study done by Montserrat Capelán (Gaos, Capelán, and Trillo 2018). The “*Symphony No. 2*” by Gaos is also published by the *Xunta de Galicia* and the editorial *Dos Acordes*. The revision was carried out by Joám Trillo, and the introduction was written by musicologist Carlos Villanueva. Furthermore, this editorial contributed to the publication of “*Aires Gallegos*” and “*Nuevos Aires Gallegos*” for piano in the same year. Currently, the editorial has published the following titles by Gaos in addition to those mentioned earlier: “*Symphony No. 1*”, “*Aires Gallegos*”, “*Nuevos Aires Gallegos*”, “*Granada*”, “*Hispánicas*”, “*Sonata for violin and piano*”, and “*Pieces for violin and piano*” (“La Xunta y la editorial Dos Acordes editan las partituras de la 'Sinfonía nº 2 en las Montañas de Galicia' de Andrés Gaos” 2019).

In 2019, the 60th anniversary of Gaos’ s death was commemorated, and the year was declared as “*Ano Gaos*” (Gaos’ s year). As part of the commemoration, an exhibition titled “*O Universo Musical de Andrés Gaos*” (The Musical Universe of Andrés Gaos) was held in Galicia, featuring all the materials that had been donated two years prior by Gaos’ son. The exhibition was curated by Montserrat Capelán and Javier Garbayo and was held at the *Afundación* in A Coruña from October 10th to December 14th. It was also announced that the violin that was previously in poor condition (mentioned earlier) had been restored by José Catoira and was played by Florian Vlashi in a concert held in conjunction with the exhibition

(“Exposición «O universo musical de Andrés Gaos (1874-1959)». A Coruña). In addition, there were more concerts featuring Gaos’ music dedicated to his memory that year.

To conclude this section, during 2020 a significant album composed of historical recordings by Gaos himself, his son, and one of his students Víctor Hormaechea was released. The album was published by the group *Organistrum* from the *Santiago de Compostela University* and the *Galician Culture Council*. The pieces that are performed by Gaos on this album are for piano, and there have not been found any recordings of his violin performances. However, there are some videos of Gaos playing without sound (“Andrés Gaos Obras para piano e violín e piano. Gravacións históricas” 2020).

## 2.2: Musical activities related to Gaos on an international level

This section is dedicated to the news found about Gaos’ music in the international press after his death and it will be divided by the country in which they were found. As it can be seen this section will be considerably short. This is evidence of how on an international level Gaos is not known.

### Portugal

On August 26th, 1999, a concert showcasing Gaos’ “*Impresión Nocturna*” was held at the Municipal Auditorium of *S. Joao Pesqueira*. The Galician Symphonic Orchestra performed during the concert. The following day, the same concert was repeated at *Casa Mateus* in the city of Vila Real. This event is an excellent illustration of how the Galician Symphonic Orchestra played a significant role in disseminating knowledge about Gaos’ work. (“Sonoridades galegas na Casa de Mateus Orquestra Sinfónica da Galiza actua hoje em S. João da Pesqueira e amanhã em Vila Real.” 1999). Subsequently, on March 8th, 2009, the Galician Symphonic Orchestra gave another performance at the *Cultural Center of Belem* in Lisbon, featuring the classic *Impresión Nocturna* on the program once again (“Música: Orquestra Sinfónica da Galiza toca pela primeira vez em Lisboa” 2009).

viernes 6 de marzo

### Brasil

In 2007, the Galician Symphonic Orchestra embarked on another international journey on which Andrés Gaos’ music was promoted. The orchestra performed at the *Auditorium Ibirapuera* in São Paulo on October 8th and 9th, showcasing Gaos’ compositions during two

concerts. The concert was conducted by Victor Pablo and they performed *Impresión Nocturna* (“Circuito Cultural” 2007).

On January 26, 2023, another exciting cultural event took place in Brazil, specifically in the city of Curitiba. It was a concert featuring the soprano Jaquelina Livieri, accompanied by musicians Jairo Wilkens (clarinet), Alex Sánchez (fagot), and Clénice Ortigara (piano). The program for the evening was a selection of pieces by renowned composers such as Heitor Villa-Lobos, Piazzolla, Gaos, Paquito d’Rivera, and Alberto Ginastera (“Oficina de Música de Curitiba começa quarta com Camerata, Arnaldo Cohen e solistas argentinos” 2023). The piece performed by Gaos was “*La silenciosa*”. This event is particularly noteworthy as it is the only example of Gaos’ songs being performed on an international level that it has been found.

### Ireland

It has been discovered that there was a concert held in Belfast in 2002 that featured Gaos’ music. The concert theme was Spanish music and it also included pieces by Falla, Turina, and Rodrigo. The specific Gaos’ piece performed was the well-known “*Impresión Nocturna*” conducted by Adrian Leaper. The concert took place on August 15th at the Ulster Hall Gault 2002). Leaper is an English conductor who was in charge of Spain’s RTVE Symphony Orchestra and Chorus from 2001 to 2011. This could be a reason why he is familiar with Gaos compositions.

### Canada

The earliest record of Gaos’ work being performed in Canada dates back to 1999. On February 5th of that year, a concert was held at *Pollack Hall* in Montreal, Quebec. The piece “*Impression Nocturna*” was conducted by Yuli Turovsky and performed by the chamber orchestra *I Musici de Montreal*, which he had founded (“The Gazette” 1999). The orchestra went on to record a disc titled “Latin Impression” in 2000, which included their interpretation of “*Impresión Nocturna*”. In 2003, the same piece was performed once again by the orchestra, under the direction of Turovsky at the *Theatre Maisonneuve*. Although the article is dated May 9th, it appears that the concert took place a few days earlier (Kaptainis 2003).

In 2007, a concert not related to Turovsky’s orchestra took place. This time, “*Impresión Nocturna*” was performed by the *Ottawa’s Thirteen Strings chamber orchestra*. The concert was held on January 12th at St. Andrews Church and was conducted by Simon Streatfeild (Todd, 2007).

## Argentina

An interesting and recent concert featuring a rarely performed piece has been discovered. The composition in question is “*Chant élégiaque*” for violoncello and piano. The concert took place on November 29th, 2022 at the *Colón Theater’s Golden Hall*, and was performed by cellist Benjamín Báez and pianist Tomás Ballicora (“Art and Culture Guide: Week of November 25 to December 2”, 2022).

## USA

In 1970, new copyright registration was discovered at the Library of Congress in Washington. This registration pertained to the score of *Hispánicas*, composed by Gaos. Attention has been brought to this finding because it revealed that the copyright for the score belongs to Roberto Gaos Guillochón, one of Gaos’ sons. Previously, it was only known Andrés Gaos Guillochón’s involvement in the recovery of Gaos’ music, but now it appears that Roberto was also involved (The Library of Congress 1971, 1932).

## France

On June 14, 2014, “*Impresión Nocturna*” was featured again in a concert given by the *Orchestre d’Auvergne*. The orchestra was conducted by Álvaro Albiach, a Spanish conductor from Valencia. The concert took place at the *Basilique d’Orcival* located in this same city (“Le bel accord des Musicales d’Orcival” 2014).

## Germany

On February 12, 2003, a benefit concert featuring the Bundeswehr Chamber Orchestra (a military orchestra) was held in the city of Heidelberg. The concert program featured “*Impresión Nocturna*” defined by the article as follows: “the orchestra played a late romantic piece by the rarely performed Spanish composer Andres Gaos”. The conductor of the orchestra was Captain Burkhard Zenglein (Ziyatdinova 2003). The concert was repeated on April 16th at a different location, the abbey church in the city of Bamberg (Haase-Mühlbauer 2003).

### 2.3: Interviews on Gaos’ music

After completing the previous section, some questions regarding Gaos arose. It was intriguing how the knowledge of Gaos’ music could have spread, given that he is not a widely recognized composer. While some concerts could have an apparent explanation, such as the

nationality of the conductor of a particular orchestra (if they are from Spain or Argentina, for instance, it is more likely that they have knowledge of Gaos' compositions), the cases of Canada and Germany have drawn particular attention.

As a result, certain artists who participated in the concerts that were recently analyzed have been contacted. For instance Jaquelina Livieri, Álvaro Albiach, Benjamín Báez, Jean Francois-Rivest, and the *Bundeswehr Chamber Orchestra* were contacted via email. Unfortunately, only Jaquelina Livieri was able to provide information for this thesis, which is presented subsequently.

The initial intention was to know how she came to know Gaos' compositions and what her opinion, as a musical performer, was on Gaos' pieces. She replied that she specialized in Argentinean chamber music many years ago, and the first song she knew from Gaos was "La silenciosa" (which she performed in the concert described above). From the first time she read it, she thought that the song was extraordinary "It is a simple piece, but Gaos creates a moving atmosphere between the performer and the audience". She also said that the pieces are written very well for the voice, they are comfortable, and they adapt to her instrument.

When asked about Gaos' position in the Argentinean music scene, she replied that Gaos is not very well known. She also noted that, as Gaos was a naturalized Argentinian composer with Hispanic origins, it is often debated which country to attribute his "nationality" to.

Overall, she thinks that Gaos should have more presence in the academic music scene and she states that the only way to achieve this is through the recording of his work.

To conclude this chapter, the information gathered will be analyzed and synthesized.

Firstly, it is worth noting the approach taken towards studying Gaos' figure. It is evident that the majority of research on the composer is conducted by the same group of scholars, which raises concerns that new investigators may not become interested in his work and legacy, potentially leading to an interruption in the production of new studies. Additionally, two distinct approaches have been identified: some studies tend to romanticize and exaggerate the composer's image, while others aim for a more objective analysis of his contributions.

It is also important to acknowledge the significant role that the Galician Symphonic Orchestra has played in the recovery of Gaos' figure. They have performed his pieces on many occasions and have recorded them. As seen in the second section, this orchestra spread Gaos' music both on a national and international level. Additionally, his conductor, Victor Pablo Pérez, has made a noteworthy contribution in this matter.

Another important aspect to highlight is how Gaos' compositions are used in concert programs. *Impresión Nocturna* is the most frequently performed piece, and it is also the only orchestral piece by Gaos that has been found to be performed outside of Spain, with the exception of "Granada" which was featured in a concert dedicated to Spanish music by the Lamoureux Orchestra in 1938. Interestingly, it appears to have different interpretations in concert programs. Outside of Spain, it is often featured as a part of concerts dedicated to Spanish music. In Spain, it is usually featured as the opening piece before a more significant composition. Additionally, it has been seen how *Impresión Nocturna* is sometimes incorporated into compilations of music with a calming or tranquil atmosphere.

After analyzing the first two chapters, it can be concluded that further formal investigations regarding Gaos' compositions are necessary. Firstly, a more detailed analysis of Gaos' composition style is required, with a focus on his harmonic resources and language of composition. Secondly, the press analysis conducted in these chapters yielded little information on Gaos' piano pieces, undermining the author's initial assumption of collecting information on these compositions. Moreover, there is a lack of available bibliography on Gaos' piano compositions, apart from two articles by Malde (Andrade Malde 2012) (Andrade Malde 2010) and a revision of his piano pieces by Joan Moll that was never published (Painceira Luaces 2013, A1, VII). Furthermore, Gaos' piano pieces are not written in a pianistic manner and can be slightly uncomfortable for the piano. As Gaos was primarily a violin player, his piano playing skills, although with good musical ideas, were not as strong. To supplement the information provided in the thesis and demonstrate the composer's versatility, it has been decided to analyze two movements from the suite *Hispánicas* in the next chapter. These movements were selected based on a press reference to a recording ("Cultura edita un disco de temas tradicionais interpretados por unha soprano" 2011) where Gaos himself plays his own pieces, providing reliable material for this study.

## CHAPTER 3: INTERPRETIVE ANALYSIS OF THE SUITE "HISPANICAS": MOVEMENT NO. 2 "MUIÑEIRA" AND MOVEMENT NO. 5 "ZORTZICO"

The information available on Gaos' piano pieces is considerably limited. For instance, Andrade Malde analyzes some of his piano works that have Galician folk (Andrade Malde 2012). Andrade also analyzes in his book (Andrade Malde, 2010) Gaos' piano pieces. However, the analysis provided is on a basic level. Apart from this, there is no further information available regarding Gaos' piano works.

The main intention of this analysis is not to analyze Gaos as a piano performer, but rather to gain knowledge about his musical ideas and how they should be represented in the score. With this information, the edition of this score, which currently lacks many indications, can be completed.

This chapter will analyze two movements from Gaos' suite "Hispánicas": movement no. 2 "Muiñeira" and movement no. 5 "Zortzico". These two movements were selected as they provide an opportunity to study Gaos' interpretation, as he recorded these pieces himself (Obras para piano e violín e piano. Andrés Gaos. Gravación históricas. 2020)<sup>8</sup>. For this analysis, the score edition used is the *Dos Acordes* edition from 2010. Additional information such as formal aspects of the pieces, interpretation suggestions, and corrections of the edition based on Gaos' own interpretation have been included.

Overall, this is an especially interesting composition because it showcases a wide range of different musical traditions in Spain. While Spanish music is often associated with Andalusian folklore, the variety of Spanish music is much richer and highly interesting to explore.

### 3.1 General information on the piece

This suite comprises six movements: 1. *Niebla en la Alhambra*, 2. *Muiñeira*, 3. *Jota Navarra*, 4. *Habanera*, 5. *Zortzico*, and lastly, 6. *Andaluza*. The piece was composed between 1935 and 1945 and presents traditional music from various regions of Spain in each movement showing a maturity on Gaos compositions skills (Andrade Malde 2010, 325). Movements 1 and 6 are dedicated to Andalusian music, movement 2 to Galician music, movement 3 to Navarra, and movement 5 to the Basque Country. The only exception is the *Habanera*, a musical genre originated in Cuba, which reflects the influence Gaos gained from

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<sup>8</sup> The recordings can be listened to online: *Muiñeira* at <https://youtu.be/5HSgF3M9DGY> and *Zortzico* at <https://youtu.be/f3Mq2L530kc>.

his years in South America. This potpourri of dances presents a challenge for the pianist, as a very specific and concise musical character must be presented in each piece. However, taking into account the form and analyzing the specific features of each dance can be helpful in achieving this task.

The piece itself is a blend of slow and rapid tempos due to the differences in the dances. Additionally, the tripartite ABA form predominates, although it is different for each movement.

Andrade Malde summarizes the general characteristics of the suite as follows (Andrade Malde 2010, p. 325): “A rich and interesting harmony is used in this suite, and chromaticism is prevalent. Ostinato rhythms, often in the bass, are frequently used to establish the general rhythm of the pieces. Lyric fragments noted with cantabile appear frequently, and the pianistic language is generally restrained, with the exception of the last piece, *Andaluza*, which can be defined as virtuosic”.

### 3.2: Interpretative analysis on “Muiñeira”

The Muiñeira is a popular dance that originated in the Galician region and is also performed in neighboring regions such as Asturias or León. The dance is performed in a 6/8 meter and features a distinctive rhythmic cell consisting of a dotted eighth note, a sixteenth note, and an eighth note. Typically, bagpipes and percussion instruments like the tambourine, bass drum, and traditional Galician drum are used to provide the music for the dance. Female voices usually accompany the music, and during performances at parties, it is common to hear the “aturuxo”, a shout used to encourage the dancers.

It is worth noting that this type of piece is not commonly found in the piano repertoire, especially in academic settings. However, there is an example of a Muiñeira for piano composed by Juan Montes. Gaos himself wrote four muiñeiras more for piano, pertaining to his collection *Aires Gallegos* and one muiñeira for piano and violin, considered his opus no. 1 (*Hispánicas. Suite para piano. Andrés Gaos* 2010, 16)

The total duration of this piece when recorded by Gaos is 2:55, which differs from Mol’s recording of about 3:52. The character of this piece can be described as joyful since muiñeira is a dance written in a fast tempo. Gaos’ muiñeira has a metronome speed of a dotted quarter note equal to 120 that after following Gaos’ recording, it can be stated as accurate.

Regarding the rhythmic aspect of this piece, it is important to pay attention to the third beat as it gives the characteristic flow of this dance. Additionally, in some specific places that will be pointed out, it is important to highlight the off-beat of the bar.

After analyzing the piece, its structure can be divided into three parts, following the general scheme AA'BA. The first section (bars 1 to 39) consists of two phrases, the first one spanning bars 1 to 16, the second one bars 17 to 32, and a short *coda* from bars 33 to 39. This section is then repeated (bars 40 to 63). The second section, B (bars 64 to 99), is composed of four similar phrases, each with a total of eight bars. These phrases consist of a principal question (four bars) followed by an answer (four bars). After section B, A is repeated once more, leading to a *coda* section (bars 140 to the end) as a conclusion.

Gaos begins this piece with a very light *mezzoforte*. The interpretation should be very rhythmic, and *rubato* should not be used. In the score, the slurs had been changed according to Gaos' interpretation (annex II). Clear phrasing and a fluid playing can be observed from Gaos. The first theme starts in D Major. In the first bars, octaves are played on the offbeat in the left hand, forming an *ostinato*. It is important to highlight these notes as they may reference the bass drum playing on the offbeat in muiñeira dances. This motive appears in more places throughout the score (bars: 18-23, 48-50, and their repetitions). This motive is only found in section A. In general, in section A, and throughout the whole piece, the use of thirds on the right hand is abundant. The principal motive of theme A is formed by them. While they have to be played with very concise articulation and active finger tips, it is important to follow the musical line and not cut the melody's flow. Gaos culminates the first phrase on the second part of bar 6, where he makes a *rinforzando* as a culmination to start again from a *piano* on the next phrase. It is suggested to timbre the B-flat on the second part of the 5th bar in the left hand because it is an important harmonical point. In the next phrase, Gaos shifts to *piano* logically, regarding the harmonic change to a minor mode that will last only for three bars before shifting again to major. Gaos changes the color and dynamics at this point. It is suggested to play *mf* with a *diminuendo* towards the beginning of the second phrase of A (bar 17). This second phrase is more melodic, and the right hand's top voice should be emphasized and played with good *legato*. In this particular phrase, the bass drum resonances can be seen in the left hand. Some syncopations that start on the 3rd part of the bar (20, 24, 26, and 28) can also be found, and it is suggested to accentuate these notes. The accents should be in accordance with the general dynamic of this passage. It starts softly and on bar 25, the dynamic can be changed to *mf* according to Gaos' performance. This change makes sense because the thematic material is new, like an answer to what was presented before. This answer is constructed with a descending scale of triplets on the right hand with a

bass line duplicated in octaves to give reinforcement. The *diminuendo* (25 to 28) can be executed in two parts following the thematic material as the two first bars are repeated starting from different notes. From bar 29 to 32, the concluding bars of the phrase can be seen. In this part, Gaos does a notable *crescendo* towards the culmination of this section, which he marks with an *sforzando* on the second part of bar 32 and on 33 from where he starts the *diminuendo*. Then there are three bars of connections (37 to 39) that have a resemblance to some passages that could be found in the piece *Valses Poeticos* from Granados.

A will be repeated, and the same comments explained before should be considered on this part. It will be noticed that the theme appears now from 56 to 59 on the lowest register that this melody reaches within this piece and on *forte*. This contrasts with the next bars (60 to 63) where the melody goes on the upper register. In these bars, another syncopation can be found, starting from the 3rd beat. This time, the resemblance is more with a tambourine. Again, it is suggested to accentuate these notes. These two ideas (56 to 63) should be very contrasting with one another while performing because they are a preparation for the entrance of theme B, and they could be considered as a summary for section A.

B (starting at bar 64) is very contrasting with A. It is suggested to make the change very smoothly, taking time and not to be precipitated. As it has already been explained, B is formed by four phrases, each eight bars long, constructed in the same way. Therefore, the first one will be analyzed as an example.

The phrase construction consists of two semi-phrases: s.1 (bars 64-67) and s.2 (bars 68-71), which are highly contrasting. S.1 should be performed with a deep *piano* sound, giving attention to the harmonic connections and changes. S.2, on the other hand, should be played very lightly and quietly, with the option to add the *una corda* pedal. There are two types of s.2. The first type features a “muñeria” rhythm, which should be played with a lot of articulation and without much *legato* (right hand). The left hand should highlight the chromatic descending chords. The second type of s.2 features a descending line with triplets, which should be played *legato* (contrary to the score markings), and wide chords that can be broken up (left hand).

There is a difference in tempo between s.1 and s.2. In Gaos’ performance, s.1 is played at a slower *tempo*, and the previous tempo is taken up again in s.2. It is recommended to only change the *tempo* for s.1 and not add too much *rubato*, as it could result in an exaggerated performance. A slight *ritenuto* can be added at the end of s.1, but not in all phrases to avoid overloading the piece. This creates an interesting effect in part B. From bar

95, the effect of contrast stops, and with the support of a harmonic change and a dynamic *forte*, the section is concluded. Gaos also marks this conclusion with a small *ritardando*. Pedal can be used from bar 91, starting with light pedaling and gradually adding more and deeper pedal as the passage progresses to help with the conclusion.

In section B, some suggestions regarding what each hand plays had been made to make the interpretation easier. Also it is thought that passage from 66 to 71 could be written in a more natural way regarding the pianistic technique.



Figure 3. Suggestion on hand playing (bar 65)



Figure 4. Suggestion on hand playing (bar 98)

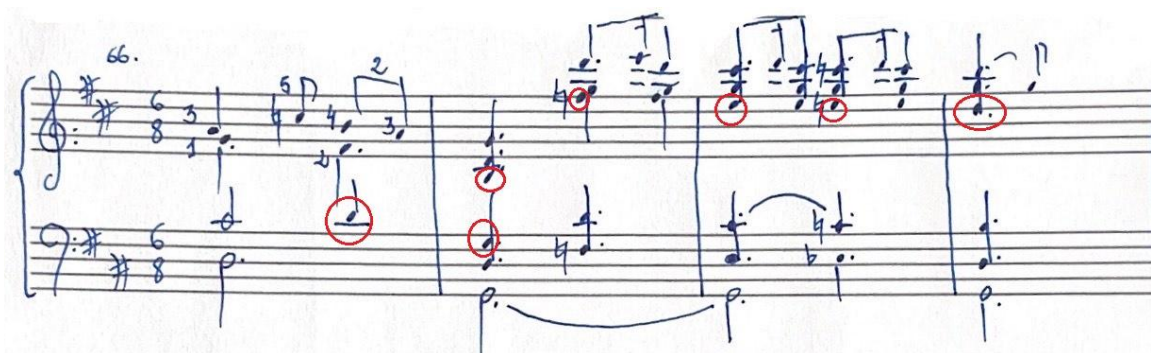


Figure 5. Suggestion on a more pianistic version (bars 66 to 69)

The red-circled notes have been added for ease of playing. With the exception of the first note (D in bar 66 for cadential purposes), all of them were already present in the score and have been relocated to more comfortable positions. These changes do not affect the sound of the score or the performance in any way.

Similarly, another segment that has the same material, but different harmony, has undergone modifications. It refers to bars 84 to 87, with bars 84 and 86 being repeated.

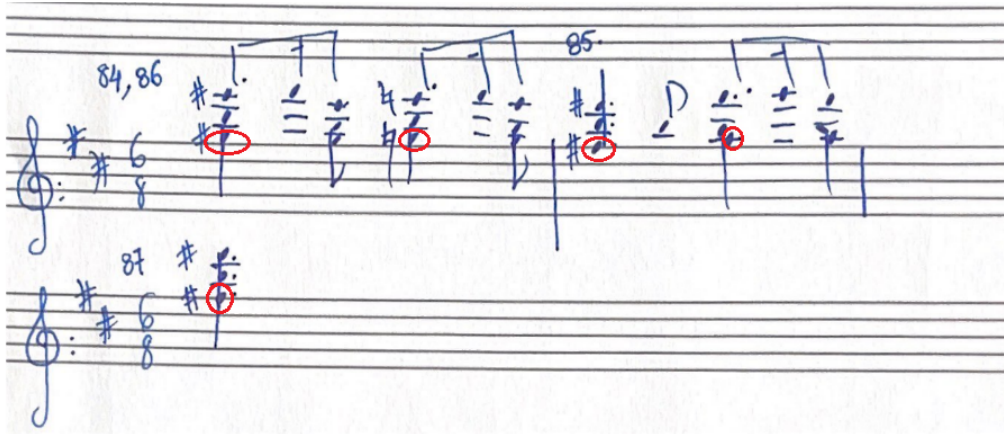


Figure 6. Suggestion on a more pianistic version (bars 84, 86, and 87)

Lastly, the *coda* begins on bar 139 and consists of two phrases followed by a conclusion chapter of nine bars. The overall mood of this *coda* is somewhat nostalgic, as if the dance is coming to an end and everyone is saying their goodbyes. Despite this, the harmonies used are beautiful, particularly from bars 147 to 151. It's worth noting that the typical rhythmic cell of the *muñeira* is not found in the *coda*, which could be interpreted as a deliberate signal that the dance has ended.

In Gaos' performance of this *coda*, he starts with a *mezzo forte* and then switches to *piano* when the semi phrase is repeated on the lower register. The second phrase (147 to 162) starts with a sudden *sforzando* on the offbeat of the bar, followed by an accented third eighth note in the next bar. This can be seen as a nod to the last bass drums of the dance. The following answer (151 to 155) is more lyrical and *legato*, creating a contrast to the previous phrase, reminding the listener that the party is over. This question-answer structure is repeated exactly as everything becomes quieter and quieter. The piece ends with a passage featuring sixths, fourths, and thirds, reminiscent of Grieg.

The *coda* is full of dynamic changes, interesting phrase composition, and rhythmical games, which creates a unique atmosphere. Performing this piece would be a fascinating challenge, despite the need for revisions. Overall, *Muñeira* is a beautiful piece that is worth performing.

### 3.3: Interpretative analysis on Zortzico

Zortzico is a piece from the Basque Country, a region located in the north of Spain. Currently, only three rhythms in 5/8 time from peninsular folklore have survived to the present day: Castilian Corridos, some Charradas, and the Basque Zortzico.

Regarding Gaos recording, the duration of this Zortzico is about 3:35 minutes. Joan Mol's recording has a duration of 4:03 minutes. After analyzing Gaos performance the approximate *tempo* mark of ♩ = 140 can be set.

The typical rhythm for this dance is an eighth note, a dotted eighth note, a sixteenth note, a dotted sixteenth note, and an eighth note. This pattern is used throughout the piece, and often, an *ostinato* can be found, frequently in the bass notes. From an interpretive standpoint, it is crucial to execute this rhythmic pattern precisely. In Gaos' recording, it can be noted that sometimes the rhythmic figure of dotted eighth and sixteenth is closer to a triplet of eighth note and sixteenth note. It is thought that using a short pedal on the first dotted eighth and on the second one may help with the rhythm, although it is also important to maintain the musical line and avoid cutting the phrases. These two beats are the most important in this pattern and should be emphasized, not accented. This technique can be applied to the introduction, where the texture is rather simple. However, *rubato* can be used, but always paying attention to rhythm precision. Gaos *rubato* is interesting and well executed.

The structure of this piece can be stated as follows: there is an introduction consisting of eight bars (1 to 8). This is followed by theme A, formed by two symmetrical eight-bar phrases. A1 (9 to 16) and A2 (17 to 24). After A, eight bars are added for the purpose of conclusion (25 to 32). Subsequently, A is repeated without the little *coda* (33-48). This repetition is followed by the entrance of B, which is similarly constructed as A with two symmetrical phrases of eight bars each. B1 (49 to 56) and B2 (57 to 64). After this, the logical thing would be to find another little *coda* for B, but instead this *coda* is found after the repetition of B (65 to 80). This does not seem very logical, as the composition of the phrases was following a very precise and symmetrical pattern that is broken with the placement of these two *codas*. After this, A (without *coda*) is repeated again (89 to 104) to finish the piece with six anacrusis bars of conclusion (105 to 110). The structure of this piece is constructed in a confusing way.

After analyzing Gaos' performance, several additions have been made to the score, including phrasing slurs, dynamics, small fermatas, *ritenutos*, *sostenutos*, *una corda* markings, *agitatos*, and *più mosso* indications. Gaos' performance is characterized by frequent use of

long phrasing, and his sound is clear and precise, allowing him to effectively communicate his musical ideas to the audience.

In his performance, Gaos begins the piece with a soft *pp* in the introduction, and *una corda* has been added to the first phrase. The climax of the first four bars is emphasized with a *crescendo* and a slight *alargando*. He repeats this for the next four bars. When starting the A theme, the melody on the upper voice should be phrased clearly with an intense *cantando* and *dolce* quality, featuring a long phrasing. The left hand *ostinato* must be clear enough to support the upper voice. In bar 11 and 12, a *marcato* has been added to three notes on the upper voice, which Gaos himself emphasizes further. Additionally, he uses a small *ritardando* on bar 15, which marks the end of the first phrase of A. On bar 18, Gaos highlights the note fa diese on the upper voice with a slight fluctuation in timing. The culmination of the first theme can be found on the first beat of bar 22, after which Gaos leads with a *calando*. He recovers the *tempo* on bar 24. In terms of harmony, it is crucial to pay attention to Gaos' changes in this aspect. He employs interesting connections that should not be missed. Changes in color or dynamics may be necessary to match the harmonic changes.

The *coda* of the A theme begins softly with the first two bars played in a high register, followed by a contrast of the next two bars played in a low register. To emphasize the question and answer effect, Gaos changes the dynamics, with the first two bars played at a *piano* followed by the two in the lower register in *mezzo forte*. Gaos highlights the central point of this *coda* on the first beat of bar 29, after which he performs a *diminuendo* until the end. It is crucial to maintain the contrasting dynamics and register shifts to fully achieve the intended effect.

The B theme brings about a change in harmony, with the center now being on Re M (previously A major). As this theme is on the lower register and the melody is formed with thirds, it contrasts with the A theme and should have a more open sound. Gaos performs this theme with a slightly higher *tempo* than before. The first two bars of B form a question on the low register, while the following two bars answer it in an upper register. The culmination of the first phrase of B is on the fourth part of bar 55, which Gaos reaches with a *crescendo*. Harmonical changes should be taken into account in bars 51 and especially on the fourth beat of 54. Also, it is suggested to emphasize the bases on bars number 53, 54 and 55. The second phrase of B in bar number 57 could be considered as the culmination of this piece. To achieve this, it is suggested to start it with an intense *pp* with *una corda*, developing the phrase with *poco a poco piu agitato* and a *crescendo* until the culmination point (the first beat of bar 62). From there, a good *diminuendo* and *ritardando* could be made until the repetition of B. As this theme repeats itself, it is important to measure the intensity of the *forte*, as it should not

be louder than before. The small *coda* for B is performed with *una corda*, and Gaos highlights the medium voice on bars number 85, 86, and 87 in the right hand during the first two bars and in the left hand on the last one.

Finally, in the recapitulation of A, the emphasis should be on simplicity and a soft *piano*. It can be seen as a farewell, distant and without strong emotions. Adding *una corda* can also enhance this effect.

However, during the B theme, there are several uncomfortable chords that are not written in a pianistic way, making it challenging to perform. It is recommended to use a vibrating pedal while playing the bass to avoid any unwanted harmonic blending.

The only comment left regarding the score is its edition. It is suggested that Gaos interpretation should be taken into account for the revision of the score. The suggestions explained are simply a transcription of what Gaos is doing on his recordings. Phrasing slurs were added, as they were lacking, as well as some dynamics. These changes made to the score can be found in annex II. Additionally, tempo indications, some *ritardando*, accents, and *sostenuto* notes had been included. When the score was originally edited in 2010, Gaos' recordings were not yet available.

It is believed that the general layout of this score could be improved. Some bars are too narrow, making it difficult to read the music comfortably. Additionally, some slurs are incorrectly positioned, and the spacing between the two staves is sometimes too narrow.

## CONCLUSIONS

1. The first objective of this research has been achieved after being able to create a chronological document in which it is possible to situate Gaos in concrete places and time. As Carreira stated before this kind of document was not existing (Carreira 2019). This document can be easily used as a tool by other researchers for further investigations on Gaos. This objective was achieved in the first chapter of this research.

The information in this chapter is presented chronologically, with concise details of Gaos' events for each year. To ensure accuracy, the majority of this information was cross-referenced by analyzing multiple press sources and creating a precise summary of the available information on them.

The most important points from chapter one are as follows: an analysis of Gaos' activities as a performer, conductor, and chamber musician is presented, along with information on the reviews he received as a performer. Additionally, precise details regarding his tours - their duration, dates, and locations - are included. New information regarding the composition dates of some of Gaos' pieces has emerged as well. Finally, the ongoing problem of false attributions between Gaos and his son Andrés Montenegro can be better analyzed.

2. The second objective has also been achieved, as the biographical gaps can be stated. Regarding the press coverage, no information was found for the following years: 1882, 1906, 1924, 1934-1936 (inclusive), 1939-1947 (inclusive), 1949-1953 (inclusive), and 1955-1959 (inclusive). Furthermore, no press coverage has been found for the event with Saint-Saëns that occurred in 1904. The only information regarding this is from Andrade Malde (2010, 136) and Xoan Manuel Carreira ("1900-1909: La década prodigiosa de Andrés Gaos" 2020). However, as this event is considered of high importance, it should be investigated deeply. Also no information regarding Gaos' studies with Ysaÿe has been found in the press. It is also important to highlight the significant gap found in Gaos' end life. From the year 1936 to 1959, only four years (1937, 1938, 1948, and 1954) contain some press information.

3. The third objective has also been satisfactorily achieved. Gaos' performance activities have been analyzed concisely, and for easier interpretation, a graph containing all his performances between the years 1883-1932 has been created. The number of concerts performed by Gaos found in the press reached a total of one hundred forty-eight. It is worth noting that Gaos stopped giving concerts in 1923, when he was only fifty-eight years old. It was also possible to analyze the tours made by Gaos and determine their exact dates. A wider number of concerts than previously thought has been discovered, and his tours are now much

more documented. Another aspect that can be studied is his reviews. From an objective point of view, it can be stated that Gaos was a good violinist. However, he was not on the same level as Sarasate, with whom the national press has a tendency to compare him to.

4. Regarding our fourth objective, which was to investigate how Gaos' music is perceived today, we have obtained abundant information. From the perspective of academic works where Gaos' figure is studied, it can be noted that the majority of them are conducted by the same group of scholars, and there is a tendency to romanticize the composer's image. However, there are some studies conducted from an objective point of view. Gaos' figure as a composer has been analyzed, and it can be said that he is more widely known for his orchestral pieces, particularly his "*Impresión Nocturna*", which even received some international attention. In general, it can be seen that with the passage of time, Gaos' figure started to be more and more taken into account. However, he is not as well-known as he should be. For instance, it has been discovered through the interview with Jaquelina Livieri that in Argentina (where he lived for many years), he is not usually performed and little known.

5. Finally, after analyzing his piano pieces "*Muiñeira*" and "*Zortzico*" from his suite "*Hispánicas*", the last objective of this master's thesis has been achieved. The analysis has concisely described Gaos' interpretation of his own pieces. Several additions can be made to the initial score, including phrasing slurs, dynamics, small *fermatas*, *ritenutos*, *sostenutos*, *una corda* markings, *agitatos*, *piú mosso* indications, and more. In general, it is believed that this score edition could be improved, as sometimes it is a bit crowded and the ligatures are joined together. Moreover, it should be noted that the importance of playing Gaos' music lies in paying attention to the harmonic changes and using a rich palette of different sounds. Additionally, it is important to pay attention to the contrast he creates regarding the construction of the motives, which are frequently constructed with a question-answer pattern.

In conclusion, this master's thesis has aimed to shed light on the life and work of the Galician composer Andrés Gaos through the analysis of his biographical information, performances, and compositions. Although Gaos' figure is not widely known, this thesis believes that he is a composer worth studying in depth. His music deserves to be performed and appreciated. In summary, this thesis hopes to contribute to the recognition of Gaos and to inspire further research on his life and work.

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## Annex I. Pictures



Image 1.  
Gaos with approximately 19 years old (*Extracto de Literatura*, no. 41, October 1893, p.1)

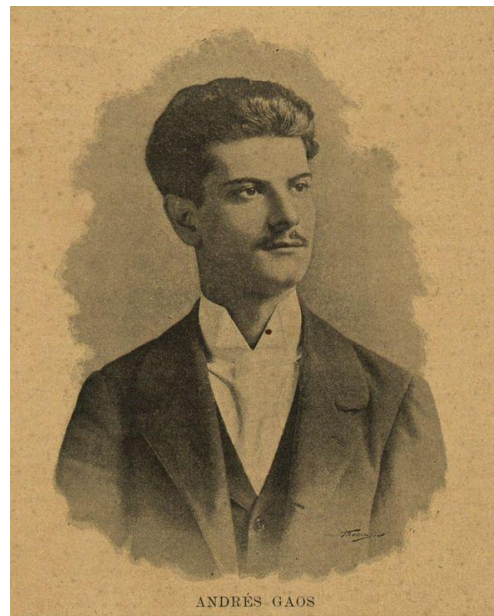


Image 2.  
Gaos with approx. 21 years old (*La Ilustración Musical hispano-americana*, no. 179, June 1895, pp. 1.)

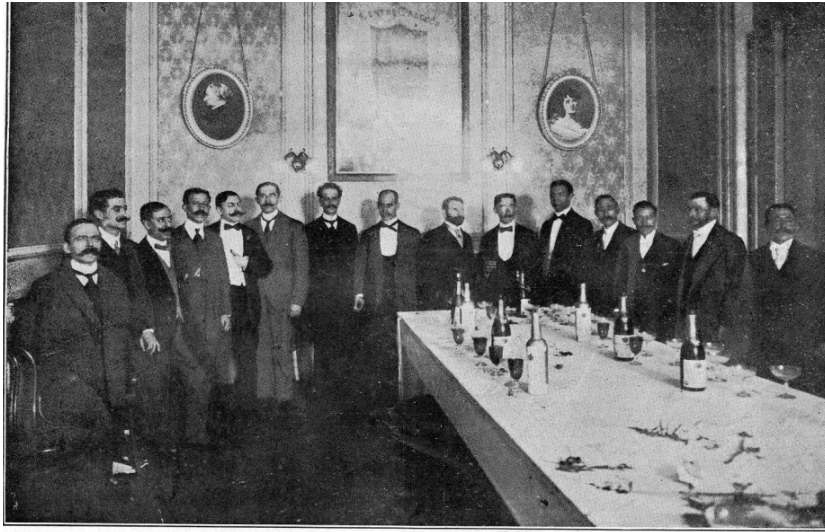


Image 3.  
The picture belongs to the Fondo Gaos, originally at the América library. Found on google images. The web site to which it belongs is not accessible anymore.



El eminente violinista gallego D. Andrés Gaos que ha dado varios conciertos en la Coruña y Vigo obteniendo brillante éxito.

Image 4.  
“The distinguished Galician violinist, Mr. Gaos, who recently gave successful concert in the cities of Coruña and Vigo” (*Viga Gallega: Ilustración Regional* 1909, pp. 24)



La Junta directiva con el eminente violinista gallego Andrés Gaos, que ejecutó, de modo brillantísimo, varios números de música regional (Magnesio Eloy Salgado.)

Image 5.

Gaos can be identified as the seventh person starting from the left. The caption at the bottom reads: “The board of directors with the great Galician violinist, Andrés Gaos, who performed regional music pieces in a brilliant manner” (*Vida Gallega: ilustración regional* no. 38, April 1912, pp. 19)



La sala del Coliseo en la noche de la fiesta

Image 6.

Concert held at the Coliseo on the 25th of July (“Boletín Oficial del Centro Gallego” 1913, pp. 7)



Image 7.

Gaos' father, Andrés Gaos Espiro. (“*Liceo Brigantino: Eco de las secciones de literatura, ciencias, música y declamación*” no. 1882, November 1882, pp. 1)



Image 8.  
Caricature of Gaos (“*La Región : diario La independiente, de intereses generales de de noticias y avisos*”, no. 15830, January 1961, pp. 8)

### En el Colón



El señor Andrés Gaos, cuyo poema sinfónico «Granada», acaba de tener un gran éxito.

Image 9.  
“Andrés Gaos, whose symphonic poem ‘Granada’ had achieved great success recently” (“*Caras y Caretas*”, 1916, pp. 53)

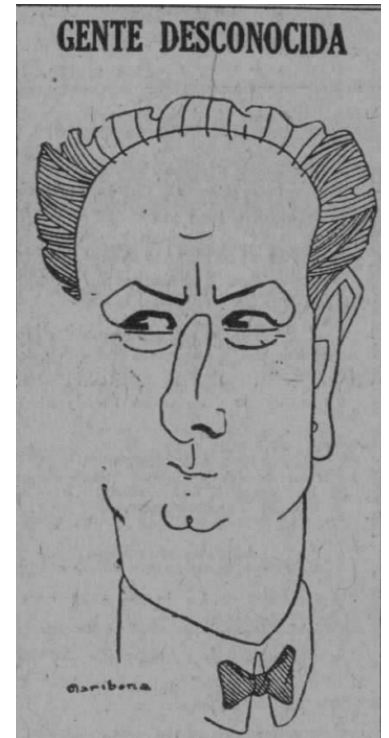


Image 10.  
Caricature of Gaos (“*Diario de Marina*”, no. 88, March 1926, pp. 14)

### El gran violinista español Andrés Gaos



EL DIARIO se vió ayer honrado con la grata visita del violinista español señor Gaos. — En el grabado aparece éste con su esposa y el Conde del Rivero y nuestros compañeros Mariano Miguel y Suárez Solís

Image 11.  
Gaos and his wife visiting the offices of this newspaper (“*Diario de La Marina*” February 1926, pp. 16)



El maestro Gaos

Himno Oficial a Mitre

*Andante Allegretto*

*Andate Progenies*

En un el cen to de

do con en el al ma ca da do En de se con un do se se ca

*Crecedo*

no a con Al es rei que la Pa tris for jo con ma rog

men to Al ay un hono rante la Pa tris es pla dor

A handwritten musical score for the Anthem of Mitre. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The first system includes the tempo marking 'Andante Allegretto' and the instruction 'Andate Progenies'. The lyrics are written below the vocal line. The second system has the instruction 'Crecedo'. The third system has the instruction 'F'. The fourth system has the instruction 'meno to'.

Facsimil de la partitura original

Image 12.  
The score for Mitre's Anthem and a picture of Gaos ("El Correo de Galicia"  
1921, pp. 1)

## Annex II. Scores

**Nº 2: Muíneira**  
(estilo popular)  
Andrés Gaos (1874-1959)

**A** Allegro (♩ = 120)

*mf* *Red. ad libitum*

*f* *ritoranda* *p*

*A<sub>2</sub>* *p*

*mf* *pp*

- 6 -

*cresc.* *Sf* *dim.*

*A-0:40*

*p* *mf* *rit.* *a tempo* *p*

Image 1. Suggestions for section A of *Muíneira*

59 *d. dolce p* *rit.* *p* *a tempo* *cantabile* B - 1:04

Joám Trillo - 7 -

65 *poco rit.* *a tempo* *pp*

71 *p* *pp* *m. s.*

77 *p<sup>2</sup>* *pp*

84 *p*

90 *poco rit.* *a tempo* *pp* *m. s.* *ff*

96 A - 4:43 *f*

- 8 -

Image 2. Suggestions for section B of *Muiñeira*

Coda 2:21

The image shows a handwritten musical score for the Coda of Muiñeira, spanning measures 136 to 166. The score is written for piano and includes several dynamic markings and performance instructions. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into six systems, each with a measure number at the beginning. The first system (measures 136-141) includes a 'rit' marking. The second system (measures 142-147) includes a 'p' marking. The third system (measures 148-153) includes a 'p' marking. The fourth system (measures 154-159) includes 'sf' and 'p' markings. The fifth system (measures 160-165) includes a 'p' marking. The sixth system (measures 166-166) includes a 'f' marking and a 'Ped.' instruction. A 'Sw' marking is also present above the final measure. The score concludes with a double bar line.

136

142

148

154

160

166

rit

mf

p

p

Sf

p

p

f

Ped.

- 10 -

Image 3: Suggestions for Coda of *Muiñeira*

# Nº 5: Zortzico

(estilo popular)

Andrés Gaos (1874-1959)

$\text{♩} = 140$

Andante mosso

Joán Trillo

- 19 -

Imagen 4: Suggestion for section A of Zortzico

B *più mosso* 1:49

46 *poco rit.* - - a tempo *mf*

52 *poco a poco più agitato*

- 20 -

58

64 *poco rit.* - - - -

Image 5. Suggestions for section B of *Zortzico*

a tempo *poco rit.* - - - - a tempo **Coda**

101 a tempo *poco rit.* - - - - a tempo **Coda** *p*

*poco a poco dim. ....*

106 *rit.* *p* *pp*

- 22 -

Image 6. Suggestion for the Coda of *Zortzico*

