

## 'From an Andalusian point of view': Manuel de Falla's compositional advice to Angel Barrios

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The Spanish cultural revival in the second half of the nineteenth century, which was tied to the growing impetus of nationalism, sparked the resurgence of a distinctively national style of composition. This process began with the two composer-musicologists Francisco Asenjo Barbieri and Felipe Pedrell and was continued in the music of Isaac Albéniz, Enrique Granados, Manuel de Falla, Roberto Gerhard and Ernesto Halffter. Mainstream views of Western music history tend to privilege originality, progress and development, leaving the Granadine composer Angel Barrios (1882–1961) very much a peripheral figure. His character and his music however, represented the traditional values and characteristics of Spain and Spanish music, particularly those features identified with Andalusia.

Barrios left a large legacy of compositions: over fifteen works for the stage, five orchestral works and numerous songs, piano works and guitar pieces. It is difficult to assess the quality of the orchestral and stage works because of the state in which the works survive and the lack of performances. The guitar music is more readily available and demonstrates Barrios' ability to compose and improvise on the guitar, which he believed to be most suited to the traditional music of Andalusia. Since he was a connoisseur of the songs and dances of Granada, his performances of and ideas on the nature of Andalusian music attracted many Spanish and French composers of greater technical ability than he.<sup>1</sup>

Falla and Barrios first met in Paris after Falla's arrival there in 1907. Barrios had been based in the French capital since the turn of the century and had received a degree of recognition for his performances with the Trio Iberia, a plucked string ensemble which had performed throughout Europe. Shortly afterwards, Falla began to contemplate moving to Granada as a direct result of his contact with Barrios and Albéniz. Granada is a recurring theme in Falla's works, including the opera *La vida breve* (1905), which predates his first visit there, and the *Homenaje* to Debussy for guitar (1920). Later, while living in Granada, he produced some of his most important works. Barrios helped to organize Falla's move there in 1920: he provided him with a house at low rent and introduced him to the people and sights of Granada. They were in close contact during the 1920s and collaborated on various musical projects. The closeness of the relationship

resulted in Falla becoming godfather to Barrios' daughter Angela at this time. Barrios also acted as Falla's guide to flamenco music in Granada and to the guitar, in this role giving the first private performance of the *Homenaje*. In return Falla provided Barrios with advice on his compositions.

Barrios began his studies in composition with Antonio Segura in Granada and studied with André Gédalge in Paris, yet the strongest influence on Barrios was his teacher in Madrid in the 1910s, Conrado del Campo (1878–1953). Del Campo's music is very strongly nationalistic, but heavily influenced by German compositional procedures, particularly those of Wagner and Richard Strauss. He used melodies, cadences and modes from Spanish folk music alongside Wagnerian techniques of continuous melody and leitmotif. Del Campo and Barrios enjoyed a fruitful collaboration between 1917 and 1920, and three of their joint compositions, two *zarzuelas* and an opera, were premiered. Of these works, the opera *El Avapiés*, which is named after the district of central Madrid which surrounds the Calle de Lavapiés, has received the most attention. The libretto is by Tomás Borrás and is set at the beginning of the nineteenth century, during the time of Goya. Del Campo and Barrios based the music on popular songs from Madrid, although most of the melodies are original.

*El Avapiés* was first performed in Madrid at the end of the 1919 opera season. According to J. B. Trend the work received a mixed reaction from both the critics and the public; nevertheless, the opera was staged again at the beginning of the 1919–20 Madrid season.<sup>2</sup> Trend praised the 'inexhaustible flow of melody' in *El Avapiés*, but admitted that the music was 'not always expressive or relevant'.<sup>3</sup> *El Avapiés* is one of the best known Spanish operas from this period and although the extent of Barrios' contribution is uncertain, his collaboration with del Campo marked his rise to prominence as a composer.

Falla was the most prominent Spanish composer of the era and Barrios was a great admirer of his music. It is not surprising, given their contact in Paris, that Barrios approached him for advice on composition. Del Campo, however, felt betrayed by this decision, and Barrios' determination to seek advice from Falla marked a cooling of relations between del Campo and his former pupil.

Barrios' relationship with Falla is documented in unpublished correspondence comprising over 100 letters and postcards.<sup>4</sup> Of particular importance, because very little has been written about Barrios, this correspondence reveals significant aspects of their relationship, providing valuable information about their professional musical activities and a fascinating portrait of two very different characters during an eventful period of Spanish history. They highlight a range of issues such as Falla's approach to teaching, his evaluation of Barrios' work and Falla's own compositional process.

Three letters from 1919 relate to Barrios' seeking advice from Falla. In March or April 1919 Barrios sent Falla three of his pieces, a *Dúo*, *Los Telares* and *Tango*, in the hope of receiving some feedback. On 11 April 1919 Falla sent a postcard from Madrid, acknowledging that he had received the music:

My dear friend,  
I received your pleasant letter and the package of music, which I will look at with interest and later convey my impressions.  
Meanwhile, receive a warm embrace from your sincere friend,  
Manuel de Falla.<sup>5</sup>

Falla wrote again to Barrios only two days later on 13 April, after an unexpected visit from del Campo:

My dear friend,  
You will have received my postcard sent on Friday. Today I am writing again because Conrado came to see me this afternoon, and given my way of thinking about these matters, and also to avoid false interpretations, one [thing] it seemed that I should tell him was that you had the politeness to ask my opinion about some Andalusian music you had composed, as I had already agreed enthusiastically to do so. He told me that he found this perfectly natural and logical, but thought it strange that you had not spoken to him about it. I told him that without doubt this was due to your not having seen me except during the last days you spent in Madrid.  
I am telling you this because I believe—your opinion aside—that it would be appropriate, when you write to Conrado, to say something about this.  
Tomorrow I shall begin to look at your music. An embrace from your friend who cares for you,  
Manuel de Falla.<sup>6</sup>

As this letter shows, Barrios had asked Falla to look at some of his compositions during a visit to Madrid; this may not have been the first time he had done so. Falla probably did not tell del Campo about the package of

music he had just received from Barrios. Barrios' reply to Falla, dated May 1919, shows that he was more interested in Falla's opinion of his work than in a petty argument with del Campo:

My dear Maestro,  
I received both your postcard and letter, for which I am very grateful.  
I have already written to Conrado and told him [that] what took place between us should, I believe, be no cause for surprise. Besides, he knows that I am a passionate admirer of your music and that sooner or later I would have to seek your advice.  
I am waiting impatiently for your judgement on my work, which, more than ever, is the path I wish to follow.<sup>7</sup>

As composers and teachers, del Campo and Falla had contrasting ideas. Falla was inspired by the innovations of Debussy and Stravinsky, and believed that Debussy had shown Spanish composers the way to develop a national art.<sup>8</sup> Del Campo's influences were very different and he encouraged Barrios to write orchestral works in the style of the large symphonic poems of Richard Strauss, advising him also to give his orchestration more body.<sup>9</sup> It was in this vein that Barrios composed his most famous orchestral work *En el Albaicín, Zambra*, inspired by the old moorish quarter of Granada, which was highly successful at its premiere at Madrid's Teatro Real in 1917. Conversely, Falla told Barrios to use only what was absolutely necessary and to be less literal in his use of folk tunes.

In one of the longest and most detailed letters of their correspondence, Falla wrote a critical, but ultimately encouraging, assessment of Barrios' music. The letter, dated 6 May 1919, discusses the three works Falla received in April.

My dear friend,  
Forgive me for not having written earlier. I have a great deal of work on hand and until today I have not had the time to do it carefully.  
I have looked at your music with the interest you will imagine and I have found in it all the more than excellent qualities that will have appeared in other works of yours but, from an Andalusian point of view, it confirms what I have already told you. I still believe that it will be relatively easy for you to find your own technique.  
Let's take it step by step:  
*Dúo*: In both style and the melodic line of the vocal part I find considerable influence of traditional zarzuela music. Besides this there are interruptions in the musical realisation of the text, something that you should avoid. For example, after the question, 'Que tienes

Amapola?'; the interruption of phrase 2 on the second page, etc., etc. Even worse is the interruption (its length) from pages 5 to 6. Altogether, looking at it closely, you will see for yourself when there should or should not be pauses in the vocal part and how long they should last. On page 9 I found a phrase of the text repeated. Except on rare occasions, and then only with strong justification, you should avoid this technique.

In the orchestra there are moments which I like very much, especially on pages 4 and 5, but in general I find the writing tortured (I do not know if I am explaining myself), and from a tonal point of view, somewhat twisted.

You should avoid the groups of modulations like those on pages 13 and 14 (there is a similar example in *Los Telares*). The modulation should be extended by way of tonal constructions that correspond to complete groups or periods, or alternatively, happen by surprise. The end of the *Dúo*, although of theatrical effect (as it would be understood by the public) I would like more if it were less pompous.

Telares and Tango: You should avoid the tendency to modulate by fifths without justification by some special intention. The same goes for the twisted tonality which I have already spoken about. The song Los Telares seems very little ours and its accompaniment tortured enough; but what goes before it you should use. Apart from certain details it's very nice. The appoggiaturas on real notes in arpeggio on the first page could be replaced by other notes foreign to the chord.

I suppose that the repeat signs on page 1 of the Tango are copy errors. You should also develop the Tango more: it deserves it. The end I do not like, it seems badly improvised. In summary, I repeat that my general impression in all [the music] is excellent and I confirm the certainty that I have always had that you are a born musician, and would that there were many like you with our art. I expect more and more of you and your music.

How I appreciate what you tell me of the lodgings etc. for my projected journey to [Granada]. However, I have to put it off until summer, because during the months of June and July I have to go to France and England. I will talk to you about this in my next letter.

Meanwhile receive a cordial embrace from your true friend,

Manuel de Falla.

Tomorrow I will return the music in a registered packet.<sup>10</sup>

Here we can learn something about Falla's aesthetics and his approach to teaching composition. He focuses on matters of style and technique, and combines an

honest approach with ample encouragement. He is blunt when it comes to expressing his dislikes, but at the same time gives the impression that he truly believes in Barrios' potential as a composer. To date I have been unable to discover the sources of the three pieces discussed in this letter and they may be orchestral song settings or part of a large work, possibly for the stage. In his remarks about the *Dúo*, Falla criticises 'the considerable influence of traditional zarzuela music' which is manifest in the overly theatrical and pompous ending. Falla is also concerned with the relationship between the vocal line and the words sung, espousing a declamatory style which aims at a clear and uninterrupted presentation of the text. Regarding the song *Los Telares*, Falla indicates again the direction he thinks Barrios should follow. His comment that 'the song Los Telares seems very little ours' expresses a personal view that it shows little similarity to Spanish music or Spanish national character. Falla is telling Barrios to look closer to home for musical models and inspiration. At the same time, Falla did not encourage literal quotation of folk material or traditional styles as in the case of the *zarzuela*. This letter is valuable not only as an important exchange in the Falla-Barrios relationship, but also because of the insight we gain into Falla's approach to nationalism and the importance of this issue in Spanish music at this time.

Barrios' reply to this letter on 15 May indicates that he was grateful for the criticisms and, as if to highlight his determination to cultivate an Andalusian style in his music, he sent Falla a postcard of gypsies in Granada. The caption on the postcard translates as 'the customs of gypsies in their own district'.<sup>11</sup>

My dear maestro,

You do not know how much I appreciate your letter and the registered packet which I have just received. Tomorrow I will write you a long letter, telling you many things.

An embrace from your friend,

Angel.<sup>12</sup>

Falla kept encouraging Barrios and in his next letter, dated 12 June 1919, recommended the study of the keyboard sonatas of Domenico Scarlatti, in line with his own emerging neoclassical posture and emphasis on purity of line:

The Sonatas of Scarlatti could serve as admirable models for you, from both a rhythmic and tonal point of view, for pieces in the form of a dance or whatever you like.<sup>13</sup>

Falla's commitment to helping Barrios establish himself as a composer is nowhere more evident than in an episode from 1921 when Falla played *En el Albaicín, Zambra* to representatives of the Chester publishing house in London. During May and June 1921 Falla was

in London for a production by the Ballets Russes of his *El sombrero de tres picos*. Barrios sent the score to Falla in London, probably in May, hoping that he would have a chance to present the work to the publishers. In May, Barrios wrote:

Dear Manuel,

I suppose you are in London and in perfect health, which is what I desire. I am sending you a rough copy of the *Albaicín*. If you could give somebody an idea of the work I would be very grateful and if the publisher wants it, I will make a careful thorough piano reduction of the work.

Please excuse the bad condition of this copy, but you know the work there is at home in these days of fiestas, and since you will be there for only a few days I took advantage of the occasion to send it to you so you could present it, or rather, give the publisher you know an idea of the work.<sup>14</sup>

Barrios also sent Falla a letter authorizing him to sell the work:

I authorise Don Manuel de Falla to sell, with whatever conditions seem to him appropriate, my work *En el Albaicín, Zambra*.

Granada, 14 May 1921

Angel Barrios.<sup>15</sup>

The repeat performance of *El sombrero de tres picos* was a great success and Falla was unable to do anything about Barrios' piece until 7 June. He did his best to promote the work and played it as well as he could for Chester. According to Falla's letter of 8 June 1921, the response was favourable:

Dear Angel,

I have been about to write to you for many days, but this is not living! Until yesterday I had not been able to present your piece to Chester.

They like it very much, and if you agree to the conditions, they are ready to publish it at the beginning of next year. They cannot do it earlier because of the large amount they have left to print.

I played it as well as I could, after having studied it fairly well. In the end it went very well.

Now what you have to do is make a proper reduction for piano. This version will not do as you know, and this is why I did not leave it there as you asked me to.

Last Thursday the Russians did the repeat of *El sombrero*. A great success! I had to return to the stage I don't know how many times. The day after tomorrow I am going to Paris and from there, a week later, to Spain and I am dreaming of returning to the little *carmen*.

Many regards to everybody, I will write to

you about the *Carmen* tomorrow. A strong embrace and a thousand best wishes for you all, Señor propietario, your,  
Manuel.<sup>16</sup>

Unfortunately for Barrios a publishing contract with Chester never eventuated, although this would have been a rare opportunity for him to have his work published outside of Spain. Whether he could not find time to make a piano reduction or could not agree to the conditions is unknown.

While working on his *Concerto* between 1923 and 1926, Falla conceived the idea of writing an *auto sacramental* (one-act religious drama) inspired by the works of the seventeenth-century Spanish author Pedro Calderón de la Barca (1600–1681). Falla eventually wrote incidental music for an *auto sacramental* by Calderón, which consists largely of arrangements of melodies from Pedrell's *Cancionero*<sup>17</sup> and music by seventeenth-century guitar composer Gaspar Sanz. Barrios was to conduct the performances, and on 30 May 1927 Falla sent him the music and the following letter from Paris:

Dear Angel,

As I announced to you in my postcard, today I am sending you the music for the *Auto*, although only half. (The rest will come the day after tomorrow.)

As you can see I have finished the *Aria* basing it on a *cantiga* of Alfonso X. The accompaniment is for two guitars and you will have to divide it between the instruments, and for that, I trust you; you would do it better than I. Observe that all is *f* with an accent on the first demi-semi quaver of each group of four. The second chord (crotchet) is always, as you will see, the same as that produced in the strummed demi-semi quavers.

If you have any doubts tell me immediately so that I can clear them up... Let me know how the rehearsals go etc. I have persuaded Fernando de los Rios and the committee of La S[ociedad] de Música del Ateneo (Ramón Pérez Roda, Pepe Segura, Fernando Vilchez, to send you the music. What a pity that I cannot be there for *Corpus*, but the London concert is on the 22nd).

Many regards for you all and a strong embrace for you from,

Manuel.<sup>18</sup>

The fact that the scrupulous Falla entrusted Barrios with the performance and arrangement of these two parts for two guitars is an indication of Falla's high esteem for him, and his trust in Barrios' knowledge of the guitar and its possibilities. A similar collaboration took place in 1935 when Falla arranged some fragments as incidental music for a production of Lope de

Vega's *La moza del cántaro*, of which Barrios was the musical director.

In 1928 we have an indication that Falla is still looking at Barrios' compositional work. Falla, writing from Tours during the visit to France on which he was awarded the Legion of Honour, added a postscript to his letter dated 25 March 1928:

...[Being awarded] the Legion of Honour (unexpected!) was really moving because of what it normally represents.

My affections for all and a very strong embrace to you, from your *compadre*,<sup>19</sup>

Manuel.

Prepare some work for my return!!!<sup>20</sup>

Despite Falla's enthusiastic request at the end of this letter, Barrios was unable to gain momentum with his composition during the late 1920s. As the new decade approached, Barrios' friend, the renowned Spanish composer Joaquín Turina, lamented his neglect of composition:

In the same Alhambra, close to the Sacro Monte, where the gypsies swarm, live today two composers. One of them is Angel Barrios, generously gifted and an expert on the gypsy methods. In his *Zambra* and in passages of *El Avapiés*, which he wrote in collaboration with Conrado del Campo, he has such excellent passages that his present neglect [of composition] is truly lamentable.<sup>21</sup>

From 1932 Barrios was involved sporadically with the composition of *La Lola se va a los puertos*, although it was not premiered until 1951 when it was awarded the National Prize for Lyrical Works (*Premio Nacional de Obras Líricas*). In his last period of compositional activity he concentrated his efforts in the conservative genre of the *zarzuela* and pieces for the guitar. Most of these works lack the rigour of his earlier output.

Although Barrios' contact with Falla practically ceased when the latter moved to Argentina in 1939, through their correspondence one can glimpse the mutual admiration and friendship that existed between them. As an expert performer and ambassador for Andalusian music, Barrios was Falla's direct link to the music and culture of Granada. Falla had great faith in Barrios' potential as a composer and shared his compositional expertise with him. These comments and advice provide valuable insight into Falla's own aims and techniques. However Barrios did not have the foresight or the desire to develop his style along the lines suggested and, while Falla's musical legacy has been well documented, Barrios is little known outside his native Spain. Yet he too had an important role to play in the development of a distinctively national style of composition.

## Notes

<sup>1</sup> These sentiments were expressed in Pedro Morales' entry on Barrios in *A Dictionary of Modern Music and Musicians* (London: J.M. Dent, 1924), for which Falla provided Morales with information. For a more complete biographical account see Michael Christoforidis' entry on Barrios in *Diccionario enciclopédico de la música española e hispanoamericana* (Madrid: Sociedad General de Autores de España, forthcoming). A biography and catalogue are also being prepared by Manuel Orozco and Antonio Gallego respectively for publication by the Centro de Documentación Musical de Andalucía.

<sup>2</sup> J. B. Trend, *A Picture of Modern Spain* (London: Constable and Co., 1921), p.179.

<sup>3</sup> Trend, *Modern Spain*, p.180.

<sup>4</sup> The original letters from Barrios to Falla are kept at the Archivo Manuel de Falla in Granada and copies of the correspondence from Falla to Barrios are kept at the Centro de Documentación Musical de Andalucía. Photocopies of these letters were provided with the kind permission of both institutions and have been transcribed here from those copies.

<sup>5</sup> 'Mi querido amigo,

Recibo su grata carta y el paquete con la música, que veré con todo interés comunicándole después mis impresiones. Mientras, reciba un cordial abrazo de su amigo muy sincero, Manuel de Falla.'

<sup>6</sup> 'Mi querido amigo,

Habrà recibido Ud. mi postal del viernes. Hoy vuelvo a escribirle porque esta tarde ha venido a verme Conrado, y dado mi modo de pensar en estas cosas y también para [evitar] falsas interpretaciones, me parecía que debía decirle que Ud. había tenido la amabilidad [de pedirme] mi opinión sobre alguna música andaluza compuesta por Ud., habiendo yo convenido gustoso en ello. Me dijo que lo encontraba perfectamente natural y lógico, pero que extrañaba que Ud. no le hubiera hablado de ello. Yo lo contesté que sin duda esto fue debido a que Ud. no me vio sino en los muy últimos días que pasó Madrid.

Le digo a Ud. todo esto porque creo—salvo su opinión—que convendrá que, cuando Ud. le escriba a Conrado, le diga algo sobre ello.

Mañana empezaré a ver su música. Un buen abrazo de su amigo que le quiere,

Manuel de Falla.'

<sup>7</sup> 'Querido Maestro,

Recibí su postal y carta que le agradezco tanto.

Yo le he escrito a Conrado y le dije lo ocurrido entre nosotros no creo que sea motivo de que se extrañe, sabe de más que soy un apasionado de su música y, que tarde o temprano, tenía que pedirle algunos consejos.

Espero impaciente su fallo en mi trabajo, que más que nunca tanto deseo de seguir la carrera.'

<sup>8</sup> Falla outlined his reasons in the article 'Claude Debussy and Spain', *On Music and Musicians*, trans. David Urman and J. M. Thomson (London: Marion Boyars, 1979), pp.41–45.

<sup>9</sup> The sizeable body of correspondence between Barrios and del Campo is held at the Centro de Documentación de Andalucía.

<sup>10</sup> 'Mi querido amigo,

Perdóname por no haberle escrito antes. Tengo un trabajo enorme y hasta hoy no he encontrado tiempo para hacerlo con alguna detención.

He visto su música con el interés que supondrá, y he encontrado en ella todas las más que excelentes cualidades que ya habrán aparecido en otras obras suyas, pero desde el punto de vista andaluz me confirma también lo que ya le había dicho a Ud. Sigo creyendo que le será relativamente fácil encontrar su procedimiento.

Vamos ahora por partes:

Dúo: Tanto en el estilo como en los giros melódicos de la parte vocal encuentro bastante influencia de la música tradicional de zarzuela. Además, existen interrupciones en la realización musical del texto, que deben evitarse. Por ejemplo, después de la pregunta «¿Qué tienes, Amapola?»; la interrupción de la frase 2 está en la pag<sup>a</sup>. 2, etc., etc., De la página 5<sup>a</sup> a la 6<sup>a</sup>, la interrupción [su longitud] es aún más grave. En fin, Ud. mismo, fijándose en ello verá cuando debe o no haber espera en la parte vocal y cuanto debe durar. En la página 9 he encontrado una frase del texto, repetida. Salvo con raras excepciones - muy justificadas - se debe huir de este procedimiento.

En la orquesta hay momentos que me gustan mucho, especialmente entre las páginas 4<sup>a</sup> y 5<sup>a</sup>, pero encuentro en general la escritura torturada (no sé si me explico) y, desde el punto de vista tonal, bastante retorcida.

Deben evitarse los grupos modulantes como el de la página 13 a la 14 (En los Telares hay otro parecido). La modulación debe hacerse ampliamente por medio de construcciones tonales que correspondan a grupos o períodos completos, o de lo contrario, efectuarse por sorpresas. El final del Dúo, aunque de efecto teatral (tal como se entiende por el público) me gustaría más si fuese menos ampuloso.

Telares y Tango: Deben evitarse la tendencia a modular por 5<sup>as</sup>, de no estar justificada por una especial intención. Idem idem. los retorcidos atonales de que ya le he hablado. La canción de los Telares me parece poco nuestra y su acompañamiento, bastante torturado; pero lo anterior debe Ud. aprovecharlo. Salvo ciertos detalles es muy bonito. Las apoyaturas sobre notas reales arpeggio de la 1<sup>a</sup> página etc., pudieran sustituirse por otras notas extrañas al acorde.

Supongo que en los signos de repetición de la 1<sup>a</sup> pag<sup>a</sup>. del Tango hay error de copia. También debe Ud. desarrollar más este Tango, pues lo merece. El final no me gusta, parece mal improvisado. En resumen: he repetido que mi impresión general en todo es excelente y que me confirmo en la seguridad que siempre he tenido de que es Ud. músico de nacimiento y que ojalá hubiera muchos como Ud. con nuestro arte. Espero más que mucho de su música de Ud.

¡Cuanto le agradezco lo que me dice sobre habitación etc. para mi proyectado viaje a esa! Pero tendré que aplazarlo hasta el verano en el que me propongo no faltar—pues los meses de junio y julio debo pasarlos entre Francia e Inglaterra. Ya le hablaré a Ud. de ello en mi próxima. Mientras reciba un cordial abrazo de su amigo de verdad, Manuel de Falla.

Mañana le remitiré la música en paquete certificado.'

11 'Granada—Costumbres de jitanos en el barrio de los mismos.'

12 'Querido maestro,

Recibí su carta y certificado y no sabe cuánto se lo agradezco.

Mañana le escribiré una larga carta dándole cuenta de muchas cosas.

Le abraza su amigo,

Angel.'

13 'Las Sonatas de Scarlatti pueden servirle de admirable modelo desde el punto de vista rítmico y tonal para hacer piezas en una forma de danza o en lo que Ud. prefiera.'

Falla had copies of many Scarlatti sonatas and often annotated sections which are reminiscent of guitar harmonies or flamenco. Falla's espousal of the sonatas of Scarlatti had far-reaching effects on the younger generation of Spanish composers emerging in the 1920s.

14 'Querido Manuel,

Le spongo en Londres y en perfecta salud, que es lo que yo deseo. Ahí le mando un borrador del Albaicín, si Ud. puede dar con él una idea de la obra, se lo agradeceré y si al editor le parece bien, le haría una reducción de piano esmerada y con tiempo.

Dispense que este borrador no esté en condiciones, pero ya sabe en estos días de fiestas el trabajo que hay en casa, y como Ud. estará pocos días en esa, he aprovechado la ocasión para mandárselo y que pueda presentarlo o, mejor dicho, dar una idea al editor que Ud. conozca de la obra.'

15 'Autorizo a Don Manuel de Falla, para que pueda vender en el precio, y con las condiciones que tenga por conveniente mi obra "En el Albaicín, Zambra"

Granada, 14 Mayo 1921

Angel Barrios.'

16 'Querido Angel,

He estado para escribirle desde hace muchos días—esto no es vivir!... Además, hasta ayer no he podido hacer a Chester la lectura de su obra.

Le gustó mucho y, de convenir Uds. en las condiciones, está en principio dispuesto a editarla a principios del año próximo. Antes no podría por lo mucho que le queda por imprimir.

Yo la toqué lo mejor que pude, después de haberla estudiado bastante. En fin, todo marchó muy bien.

Ahora es preciso que haga Ud. una reducción para piano con toda regla. Esta no serviría, como Ud. sabe, y por eso no he querido dejársela, como me pidió hiciera.

El jueves pasado hicieron los rusos la reprise del Sombrero. Grand success! Me hicieron salir al escenario no sé cuantas veces. Pasado mañana marchó a París y de allí, una semana después a España y deseando volver al carmencillo.

Muchos recuerdos a todos, a lo de Carmen le escribiré mañana. Un fuerte abrazo y mil enhorabuenas unas para Uds., Señor propietario, su,

Manuel.'

17 Felipe Pedrell, *Cancionero popular musical español*, 4 vols. (Barcelona: Eduardo Castells, 1917–22).

18 'Querido Angel,

Como le anuncié en mi postal, hoy le envío la música para el Auto, aunque solamente la mitad. (El resto irá pasado mañana).

Como verá Ud. he hecho el fin del Aria, basándome en una Cantiga de Alfonso X. El acompañamiento para dos guitarras