

Crítica de la grabación de Beatriz Millán de la obra "Tres Piezas Breves" de Rodolfo Halffter, versión arpa. Rickards, Guy. *Tempo*, vol. 67, no. 265, 2013, pp. 112–17. <http://www.jstor.org/stable/43927887>

series) or, between these in time, *Homenaje de Antonio Machado* for piano (1944). This last is a tribute to the poet who had died in 1939 in exile in France; taken together, the four movements amount to something between a sonata and a suite, their characters deriving from several of Machado's poems, such as the opening *Allegro*, a strict miniature sonata-form movement, superscripted with lines from *España en Paz* ('Spain at peace'). The *Homenaje* also exists in a version for harp (1950–51) by Nicanor Zabaleta, omitting the *Allegro*. This was eventually published in 1953 as *3 Piezas breves* for harp, though in an edition by another harpist, which piqued Zabaleta. I find it unaccountable that this delicate triptych, which Beatriz Millán's refined interpretation reveals to be a real gem, is not far better known, but I suspect that even the majority of harpists do not know about it.