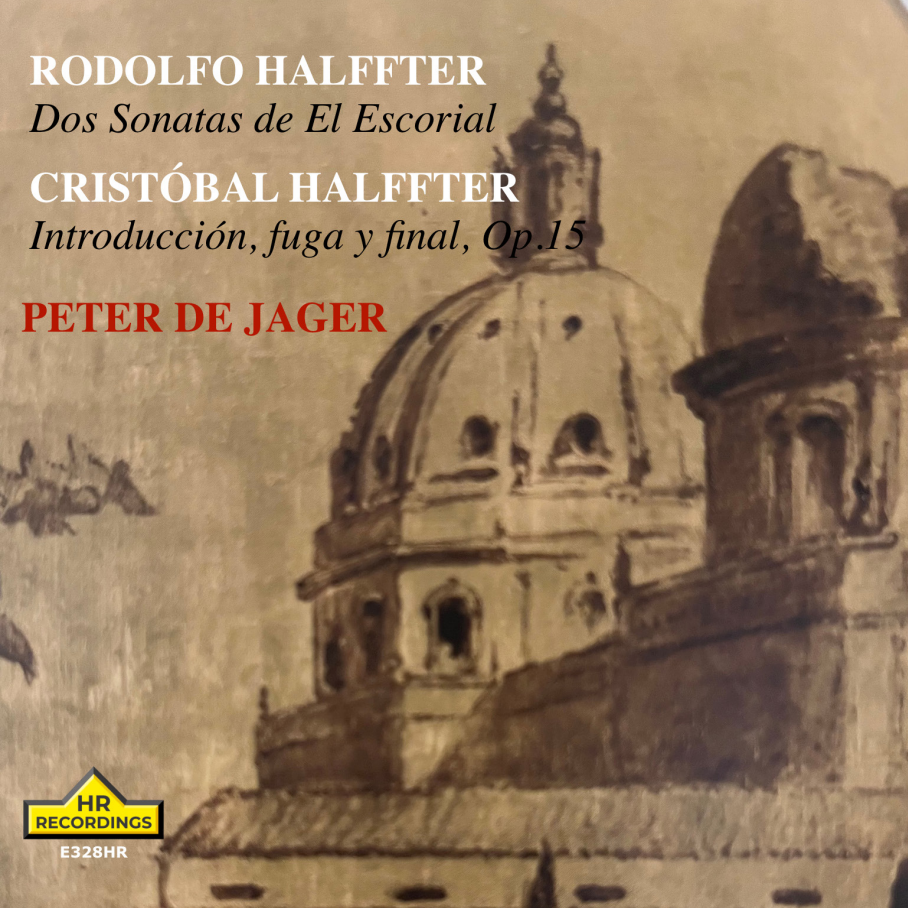




RODOLFO HALFFTER

Dos Sonatas de El Escorial

CRISTÓBAL HALFFTER

Introducción, fuga y final, Op.15

PETER DE JAGER



E328HR

RODOLFO HALFFTER, (1900-1987)

DOS SONATAS DE EL ESCORIAL

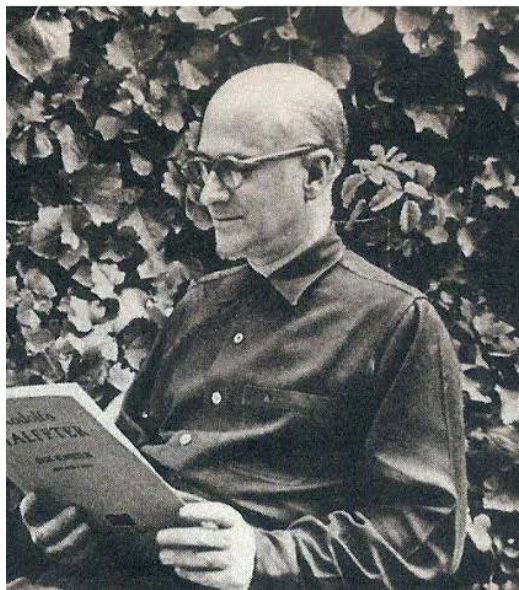
1.- Sonata, nº1.....	2:24
2.- Sonata, nº2.....	1:52

CRISTÓBAL HALFFTER, (1930-2021)

3.- Introducción, fuga y final Op.15.....	11:39
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TT:15:55

PETER DE JAGER, *piano*







In my research into Spanish keyboard music, it was a delight to discover Rodolfo and Cristobal Halffter. I am particularly fascinated by the way in which Domenico Scarlatti echoes through the centuries, and the delightful Dos Sonatas de El Escorial of Rodolfo, Cristobal's Uncle, show an affectionate and nostalgic vision of this unique musical style, updated with some more piquant modern harmonies. Even more piquant is the impressive and youthful work by Cristobal, Introduction, fuga y final, a work of severe intensity. It was the meandering, lilting fugue which most attracted me to this piece, but the hushed and lugubrious mini-chorales which punctuate the introduction are also very striking. The work seems not to adhere strictly to dodecaphonic technique, the final in particular incorporating seamlessly some scalar and tonal elements, perhaps achieving the "latinization" of twelve-tone technique which was Cristobal's stated aim. I'm extremely happy to present these somewhat neglected masterpieces, which are essential parts of Spanish cultural history, and, while forward looking, are inextricably linked to its distinctive and colourful past.

Peter de Jager,
Madrid ,July 2026

Recorded by Sean Murray , Madrid July 2026

Soundfield microphones SDF-1

Bechstein piano.