orchestral works, and especially the miniatures, this recording is undoubtedly very good value, and as an introduction to the composer's output, across fifty years of creativity, it is invaluable. I am now left wondering if Lloyd-Jones, the Royal Scottish National Orchestra and Naxos will turn their hands to some of Delius's larger works, or perhaps even to recordings of the earlier operas such as *The Magic Fountain*, *Irmelin*, *Koanga* or even the one-act *Margot-le-Rouge* since there are, as Beecham intimated, riches we have as yet not fully appreciated.

Jeremy Dibble
University of Durham

Lamond
d'Albert

Frederic Lamond — Symphony in A major op. 3
Ouvertüre aus dem schottischen Hochlande op. 4
Sword Dance

Eugen d'Albert — Overture to *Esther* op. 8

Martyn Brabbins *cond*
BBC Scottish Symphony Orchestra
Hyperion CDA67387 (60 minutes: DDD), £13.99
Notes and translations included.

Eugen d'Albert (1864–1932) and Frederic Lamond (1868–1948) are nowadays more likely to be remembered for their careers as pianists than for their contribution to the orchestral repertoire as composers. Critics and historians have seldom referred to the small corpus of works produced by each man other than in footnotes to discussions of late nineteenth-century British music. This premiere recording by the BBC Scottish Symphony Orchestra and Martyn Brabbins aims to bring a small sample of the music of d'Albert and Lamond into the limelight in the same way that they have illuminated the works of Mackenzie, Wallace, MacCunn and Coles.

As pianists, the reputations of both men still hold good. Each spent a substantial amount of time abroad during his formative years, following a pattern that seems to have been established by selected British musicians in the previous generation – Mackenzie, for instance, spent five of his teenage years in Germany from 1857. Furthermore, they both became associated with the monumental musical personality of Franz Liszt, the late nineteenth century's pianist *par excellence*, as pupils and colleagues. Indeed, John Purser, in the opening remarks of his sleeve notes to the CD, states that Lamond may often only be 'remembered by the cognoscenti as a pianist who was renowned for his Beethoven playing, or as a pupil of Liszt's with interesting memories'.

The legacy of d'Albert and Lamond as pianists is beyond doubt. As composers, however, the jury has long been out on their work, particularly on their place among the 'Scottish Romantics' of the same vintage: William Wallace (1860–1940), Hamish MacCunn (1868–1916) and Learmont Drysdale (1866–1909).

https://doi.org/10.1017/S1479409800001701 Published online by Cambridge University Press

Though each of the pianists was Scottish by birth, they both elected to spend the majority of their lives away from their native country, eschewing the burgeoning musical life of London and Great Britain for the Continent, where d'Albert eventually became director of the *Musik Hochschule* in Berlin and Lamond a professor at the Hague Conservatory. Undoubtedly, the reason for their neglect as composers is because of the emphasis each placed on performing careers rather than on the production of new musical scores. This is far from saying that they were not prolific in this area – d'Albert has the edge on Lamond in this with twenty operatic and dramatic works to his name – but rather that what they did produce has gone unconsidered for a long time.

Two works by d'Albert that have been dusted off recently are his piano concertos, brought to life by the pianist Piers Lane and the BBC Scottish Symphony Orchestra under Alun Francis as part of Hyperion's 'Romantic Piano Concerto' series (Hyperion CDA66747) – the same pianist has been a keen exponent of the piano miniatures (Hyperion CDA66945). With these works it is possible to hear the sensibilities of a performer encapsulated in compositions for his own instrument, a combination that always makes for interesting listening. Yet apart from these concertos and solo piano works, d'Albert is mainly known for his operas – such as *Die Abreise* (1898) and *Tiefland* (1903) to name but two from a substantial catalogue of works for the theatre – which have been given only sporadic attention, so it is unusual to find him represented here by his Overture to *Esther* op. 8 (1888), one of a small number of orchestral essays dating from the composer's twenties. Originally intended as an overture to a drama, the work features some arresting and memorable music with instrumental writing that fully demonstrates d'Albert's fluent understanding of the orchestra, despite his greater familiarity with the piano. One downside to the overture in comparison with other works of the same genre and period is that it is a trifle verbose. Given the intensity of the material, d'Albert might have been persuaded to revise the music into a more concise form with little detriment to its overall effect.

The greater part of the disc is given over to three orchestral works by Lamond, all produced relatively early in his career when his reputation as a performer was reaching its first heights. The Symphony in A op. 3, was first performed in Glasgow in December 1889 under August Manns and is a remarkably assured work for a musician in his mid-twenties, owing much in its style and conception to the composer's friend and idol Brahms. Lamond is alone among the 'Scottish Romantics' in having produced a full-blown symphony as a piece of abstract music without an extra-musical programme. As such, it compares well with the symphonies of Parry and Stanford, who were both still engaged in the production of their own cycles at the time Lamond's work received its premiere. Although the music was criticized at its first and second performances for highlighting the composer's lack of experience in writing an extended work for such large forces, it does have a sense of freshness and confidence that easily persuades the listener of Lamond's musicality and style. Brabbins and the BBC SSO give an extremely sympathetic reading, performing the music as if it has always formed part of their core repertory.

With the two shorter orchestral pieces that end the disc, *Ouvertüre aus dem schottischen Hochlande* and the *Sword Dance* from his opera *Eine Liebe im schottischen Hochlande*, the listener is, perhaps unfortunately, obliged to appraise Lamond in terms of his country of birth rather than the continental culture to which he was drawn in adult life. There is no avoiding this, even despite the majority of the disc being devoted to a symphony in which Lamond,

https://doi.org/10.1017/S1479409800001701 Published online by Cambridge University Press

like most of the 'Scottish Romantics', demonstrates that he was eager to embrace musical influences that were more cosmopolitan than local. Delightful though they are, these two orchestral pieces are written in little more than the picturesque idiom synonymous with 'Scottishness' in music, a style initially used by other musicians such as MacCunn and Mackenzie to bring their music to public attention before they started to compose more serious works. The *Musical Times* picked up on the fact that the Overture 'evidently has an underlying story, but Mr Lamond does not reveal it, which is a pity'.[1] In his notes Purser explains that the work was originally named for and based on Scott's novel *Quentin Durward*, which goes some way to filling in the narrative gaps of which the first listeners were unaware. Of the two works, the *Sword Dance*, with its wonderful reel, is by far the most enjoyable.

Duncan Barker
Royal College of Music

Parry
Elgar

Parry 'I was glad' (Coronation Anthem)

Elgar National Anthem (arr. Elgar)
Coronation Ode op. 44

Dame Felicity Lott *sop* Alfreda Hodgson *con* Richard Morton *ten* Stephen Roberts *bass*
Cambridge University Musical Society, Choir of King's College, Cambridge
New Philharmonia Orchestra
Band of the Royal Military School of Music, Kneller Hall
Sir Philip Ledger *cond*

Elgar 'O hearken thou' (Coronation Offertory)
The Spirit of England op. 80

Dame Felicity Lott *sop*
London Symphony Chorus
Northern Sinfonia
Richard Hickox *cond*

EMI Classics (74 minutes: DDD/*ADD), £5.99
Notes included.

The three principal works on this disc, Parry's anthem 'I was glad', Elgar's *Coronation Ode* op. 44, and his setting of Laurence Binyon's poetry, *The Spirit of*

[1] 'Philharmonic Society', *Musical Times*, 1 April 1895: 232. Review of first performance of the Overture.

https://doi.org/10.1017/S1479409800001701 Published online by Cambridge University Press