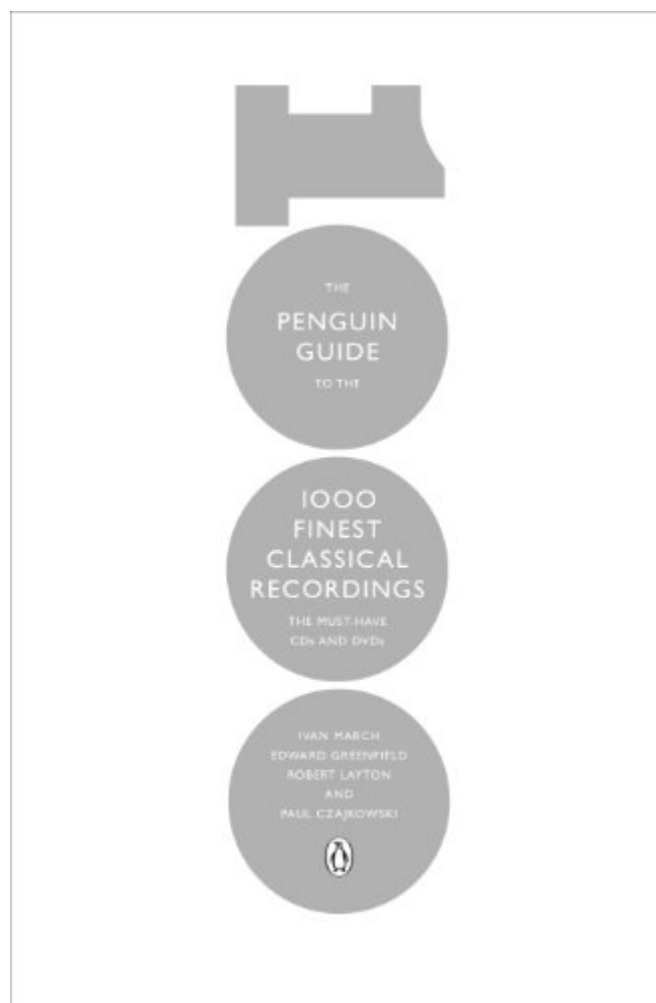


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The Penguin Guide To The 1000 Finest Classical Recordings: The Must-Have CDs And DVDs



Synopsis

INDEPENDENT BOOKS OF THE YEAR This completely new edition of the Penguin Guide reviews the 1000 best classical albums issued and reissued over the past five decades, many of which dominate the catalogue because of their sheer excellence, irrespective of recording dates. More comprehensive than ever before, it indicates key recordings on CD, DVD and enhanced SACD, including those in surround sound. If you want the finest available version of any major classical album you will find it listed and assessed in these pages. Ranging from long-established albums to the newest releases, the latest edition represents the cream of the international repertoire and has all the information you need to select the finest classical music available.

Book Information

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Customer Reviews

Folks, it's all over. It's the end of an era. What we used to know as "The Penguin Guide to Recorded Classical Music" (last edition was 2010), has gone from approx. 1500 pages down to a mere 400 pages. Truth be told, the writing had been on the wall for some time. Those of us waiting for the 2011 edition knew something was afoot. Why the delay? Basically, Penguin has thrown in the towel.

In their Introduction to this edition they state the the guide "had reached it's maximum capacity" and that their "chosen answer is to plan a more compact survey centering on 1,000 of the very finest issues". No apologies. Just that. THEIR chosen path. What about the buying Penguin Guide public? I, for one, am bitterly disappointed in this decision. As we all know, there's a deluge of issues/reissues of great classical/historical performances these days, and a major factor must have been: How to keep up? But surely, Penguin, with all of their resources, could have gone another route? One would have been to continue the "by composer" approach of the original guide, and then (somewhat like their earlier Year Books), published a "by artist" guide separately. They could have introduced a "by conductor" guide also. Maybe have opera spun off etc.etc. Instead of that we now get (mostly), one pick of various repertoire, still organized by composer. And now, unlike the original format, we now don't even get the entire repertoire of a composer. Basically a "greatest hits" compilation. And if making the guide more compact was the priority why does Percy Grainger get 5 pages. (Brahms gets just over 3). Under Schumann, you won't find listed Furtwangler's 4th with the Berlin Philharmonic.

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