Although Respighi’s reputation rests on the justly celebrated trilogy of Roman tone poems (Naxos 8.550639), he also wrote a number of distinguished works in other forms. The four symphonic impressions Vetrates di chiesa (Church Windows) began life as Tre preludi sopra melodie gregoriane for piano (Naxos 8.553704), with the addition of a fourth movement to make a symphonic suite. Making full use of indigenous melodic and rhythmic shapes, Impressioni brasiliane (Brazilian Impressions) are a musical snapshot of the composer’s visit to Brazil in 1927. Rossiniana, Respighi’s orchestration of piano ‘trifles’ by Rossini, is one of his most brilliantly and colourfully scored works. It concludes with a wonderfully infectious Tarantella.