

formance is notable for the overwhelmingly committed, beautiful singing of Arthur Davies—as clear and clean a tenor voice as can be wished, used with impeccable musicianship. Mr Groves fades in comparison: not a particularly attractive sound, with little of the sublime emotional interpretation of Davies. The two mezzos are of equal high quality, vocally and in interpretation. Relyea is more beautiful of voice than the husky-voiced Bailey, but for intensity of emotion the palm goes to Bailey.

The texts for *King Olaf* and *Saint George* are included. The Profil *Gerontius* includes the English text; the Melodiya does not.

PARSONS

ELGAR: *Prelude to the Kingdom; Idyll, op 4:1; Imperial March; Meditation fr the Light of Life; Coronation March; Largehetto; For the Fallen; Empire March; Prelude & Angels' Farewell fr Dream of Gerontius*

John Challenger, org—Regent 463—78 minutes

Elgar and Salisbury? What better combination of composer, organ, and player could one ask for? Challenger, who is the Assistant Director of Music at Salisbury Cathedral, obviously knows the 1877 Henry Willis organ inside and out, and his program of transcriptions and arrangements shows off all the colors and sounds of this magnificent instrument, which is ideally suited for music of Elgar.

There are movements from three of Elgar's oratorios, three of his quintessentially "Edwardian" marches, and a poignant performance of 'For the Fallen' from his 1915 cantata *The Spirit of England*, an offering from the depths of a bereft and desolate homeland during the Great War.

The performances could not be better, and the sound of the organ is thrilling. Extensive notes and specifications. A delight.

DELCAMP

ELGAR: *Music for Strings*; see Collections

ELLING: *Songs*

Marianne Beate Kielland, mz; Nils Anders Mortensen, p—LAWO 1072 [SACD] 43 minutes

Catharinus Elling (1854-1942) was a Norwegian music teacher, organist, folk music collector, and composer. His music—symphonies, a violin concerto, chamber music, an opera, and more than 200 songs—is rarely performed now and his place as a composer is eclipsed by his friend Grieg, but his songs are worthy of comparison to Grieg's. This program

presents 25 of his early songs recorded here for the first time and performed by two of Norway's leading musicians.

In his review of Elling's quartets (S/O 2011) David Jacobsen called his music "enjoyable but quite conservative.... Some of the melodies are innovative but they go nowhere." His songs fare better, perhaps in part because they are all short; 15 are less than two minutes long. Though they are unlikely to find their way into the standard song repertory, they are well worth hearing. If you like Grieg's songs, you'll probably like these. They have grown on me with repeated hearing.

Kielland's tonal luster is a pleasure to hear. Her phrasing and shaping of the vocal line is elegant. Mortensen is a fitting partner, and his nimble accompaniment of 'Fjukande Skyer' (Swift Moving Clouds) is impressive. The SACD sound is excellent.

Notes and texts in Norwegian with English translation.

R MOORE

ENESCO: *Symphony 1; Symphony Concertante*

Truls Mork, vc; Tampere Philharmonic/ Hannu Lintu—Ondine 1198—54 minutes

Lintu and the Tampere Philharmonic's recording of Enesco's Symphony No. 3 (Ondine 1197, Mar/Apr 2014) impressed me mightily, and I'm glad to see the musicians back with another fine release. Enesco wrote the Symphony Concertante for cello and orchestra in Paris in 1901, when he was about 20 years old. It's a romantic piece with eloquent lines and long developments, more like a symphony with a solo protagonist than a concerto. There are a few passages that resemble Mahler or Richard Strauss briefly, but nothing is derivative at all. There is little folk influence, either, though the Symphony Concertante was written in the same year as the *Romanian Rhapsodies*—but that's not to say there's no dancing. The music doesn't leave a lasting impression, though—the themes aren't memorable at all, and the climaxes sound forced and frustrated. There were better things to come for Enesco.

The Symphony No. 1 followed four years later, and there's a world of difference! Enesco spins and twists the shimmering harmonies into something new every measure, and it's instantly apparent that his melodies are far stronger. The first movement is mostly sunny with a few scattered clouds, springlike but with some short, contrasting, darker glances. It's divine when the themes come together