

Reviews

MUSIC

BBC SSO/Thomas Dausgaard

City Halls, Glasgow



You couldn't accuse the BBC Scottish Symphony Orchestra's new chief conductor, Thomas Dausgaard, of not setting out to make his mark. A controversial Bruckner symphony completion for his opening concert, and for his second, the recreation of a gargantuan event, the Academy concert, that Beethoven staged of his own music back in 1808.

It was a gamble, certainly. Too much of a good thing? Would this extravagant format enable us to hear this familiar music afresh?

By the end of its five long hours (or almost), Dausgaard's Beethoven marathon felt like a revelatory experience. Things had started gently with what was rather a careful, tame Pastoral Symphony, very much an appetiser to the riches that would follow. But the concert burst into vivid life with the arrival of Canadian pianist Jan Lisiecki, who filled the lyrical Fourth Piano Concer-

to with energy and wonder, crystalline clarity and brittle brilliance while perched precariously on the very edge of his piano stool. Dausgaard followed that remarkable performance with an even more remarkable Fifth Symphony – seething, determined, gruff, and propelled along by a compulsion to tell us its story.

Royal Conservatoire of Scotland Voices were on strong, assertive, resonant form in three movements from Beethoven's Mass in C. And all of the concert's sprawling forces came together for a blistering, joyful Choral Fantasy – no less weird and unconvincing even in the concert for which Beethoven wrote it, but somehow the only appropriately crazy conclusion to what had been a crazy, exhausting, but thoroughly galvanising undertaking.

DAVID KETTLE

MUSIC

Emeli Sandé

Oran Mor, Glasgow



The live return of Emeli Sandé, more than four years after the release of her hugely success-