

that by the end, when the six young music-makers emerge from the audience to join the show, it becomes a hymn not only to the vital role of music in young people's lives, but to the creative power of those who keep making and performing new music, aware of the past, but not defined by it.

Moore's music is tremendous, as are the individual songs, co-written by the four performing musicians, Jill O'Sullivan, Alex Neilson, Clare Willoughby and Emily Phillips; and the show is bound together by Nicholas Bone's simple and beautiful text, which tells an old story, and links it to a new one, with a depth of feeling that makes for a unique theatrical experience, as beautiful as it is moving.

### **JOYCE MCMILLAN**

*Touring to Platform, Glasgow, 6-7 March*

### **MUSIC**

#### **SCO and Francesco Piemontesi**

Queen's Hall, Edinburgh



"THIS is a very well-known piece in Sweden – which isn't

saying much..." British conductor Andrew Manze's otherwise warm introduction to the climax of his concert with the Scottish Chamber Orchestra – the Serenade in F by Wilhelm Stenhammar, from Manze's adopted homeland of Sweden – felt worryingly like damning with faint praise.

Manze acknowledged that few in the audience would know it, but hoped that by the end of its 40-minute span we'd love it. And indeed, it was hard not to be charmed by Stenhammar's restless, eager-to-please invention, which wore its broad-ranging influences – from Mendelssohn to Richard Strauss, Wagner to Sibelius – so proudly that they sounded more like direct quotations.

Manze made a point of thanking the SCO players for their hard work in rehearsing what's not an easy piece, and their performance was exceptionally fine – brightly coloured, superbly shaped, shot through with utter conviction and no lack of wit. They made a strong case for what is quite a singular work.

Before the interval, Manze attacked Stravinsky and Mozart with the same enthusiasm and verve. Pianist Franc-

esco Piemontesi can sometimes come across as slightly finicky and pedantic, but his Mozart Piano Concerto No. 19 was simply spellbinding: fresh and direct in a supple opening movement; exquisitely blended and balanced in its singing slow movement. Manze supplied a beautifully luminous, high-definition orchestral backdrop, carrying on the clipped rhythms and tightly controlled energy of his opener, Stravinsky's ear-cleansing Concerto in D, where he revelled in the composer's sometimes abrasive grit and rawness. It was a concert to entertain, provoke and inspire.

### **DAVID KETTLE**

### **MUSIC**

#### **The Twilight Sad**

Barrowlands, Glasgow



"I'm not usually one for big Disney singalongs," admitted singer James Graham, to put it mildly of The Twilight Sad's doom-dripping strain of very Scottish post-punk. "But f\*\*k it," he conceded, before entreating the crowd to commune with him in cathartically howling Cold Days From the Birdhouse, the opening