

CLASSICAL

SCO/Robin Ticciati, Christian Tetzlaff (violin), Tanya Tetzlaff (cello)

Usher Hall, Edinburgh



Rather than a strict, exacting – and more conventional – upbeat, it was with a grand, generous sweep of both arms, left to right, that conductor Robin Ticciati summoned the opening chord of his Beethoven Seventh Symphony from the SCO. That might seem a tiny detail, but it said so much about his approach throughout the orchestra's magnificent season-closing concert. It was bold and hearty, but it was also as if he was throwing something open, encouraging possibilities. As a result, his Beethoven was a joy – impeccably crisp, clean and full of detail, kept briskly on its toes, but shot through with a captivating generosity of spirit that was matched by the musicians' hugely characterful playing.

Before the interval, Ticciati

had shown the same clarity and detail in Brahms's Double Concerto – to such uncanny transparency that he even made the richness of brother-and-sister Christian and Tanya Tetzlaff's playing seem on the thick side. They gave an astonishing performance, nonetheless – gruff when it needed to be, vulnerable too, with natural, unforced communication between them, honing in on the Concerto's singular mix of joy and tragedy. They blazed through a fiery encore, too, of a movement from Kodály's Duo, just as exuberant and ebullient as could be hoped.

Ticciati set the tone in his mischievously playful opener, the Beethoven-inspired Con brio by contemporary German composer Jörg Widmann, which felt almost like a concerto for SCO timpanist Matthew Hardy, hard at work across all parts of his instruments – skins, rims, bodies, pedals and more. It

was a gloriously madcap start to a thrillingly fresh, big-hearted concert.

DAVID KETTLE

DANCE

Joan Clevillé Dance: The North

Tramway, Glasgow



At the 2015 Edinburgh Fringe, Spanish-born choreographer Joan Clevillé showed his hand to the world. A former dancer with Scottish Dance Theatre, and now based in Dundee, Clevillé launched his own company with an unforgettable work that made the whole dance community sit up and listen.

A strong mix of dynamic movement and thought-provoking text, Plan B for Utopia was an astonishing debut that Clevillé and his dancers have spent the past two years touring to great acclaim.

With the bar set so high, the company's new work had much to live up to – and unfor-