

## **CLASSICAL**

### **Mark Simpson/ Antoine Tamestit/ Pierre-Laurent Aimard**

Queen's Hall



Reflections and resonances ricocheted across an artfully constructed programme from three of today's most compelling soloists and chamber musicians: French compatriots violist Antoine Tamestit and pianist Pierre-Laurent Aimard, and Liverpudlian Mark Simpson, equally at home as clarinettist and composer.

There were so many homages and homages to composers themselves making homages that there was a danger it might all get a bit self-obsessed. But the three men's vivid sense of fantasy and suppleness brought all their disparate music together, and this ensured a thoroughly compelling concert yesterday – even if it felt pretty long and demanding for 11am.

It all revolved around Schumann – whose fairytale Märchen-zählungen brought the concert to a joyful close – and contemporary Hungarian composer György Kurtág (90 this year). The

latter's aphoristic works for solo piano and solo viola were mixed up revealingly with Schumann in the first half, and his striking *Hommage à R. Sch.* was the second half's highlight, in a gripping performance by turns playful and ferocious.

Beforehand came Marco Stroppa's *Hommage à Gy. K.*, which theatrically gave the three men different stage positions for each of its seven movements: most memorable was Simpson hiding with a bass clarinet behind the piano, parping out expressive multiphonics. Simpson's own flamboyant, deeply expressive *Hommage à Kurtág*, getting its world première, made for a gushing opener to what was a brave, fascinatingly intricate event.

**DAVID KETTLE**

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### **Schumann's Manfred – Scottish Chamber Orchestra**

Usher Hall



If part of the point of a festival like Edinburgh's is to programme music that rarely sees the light of day but ought to, then Thursday evening's performance of Schu-