

**MUSIC**  
**SCO: WEBER WIND**  
**CONCERTOS**

CITY HALLS, GLASGOW

★★★★

IT'S a mark of the sheer quality of the Scottish Chamber Orchestra's players that two of them could step out from the orchestra to become concerto soloists in this thoroughly enjoyable if sometimes slightly lightweight concert.

Bassoonist Peter Whelan was the more self-effacing of the two. He gave a beautifully crafted performance of Weber's Bassoon Concerto in F, full of humour – although never at the expense of his instrument – and with a glorious singing tone, especially in the graceful, aria-like slow movement. Phrases unfolded with elegant inevitability, and his tonal control was immaculate.

But despite his perky

performance, you could hardly accuse him of being a showman – unlike his colleague, clarinettist Maximiliano Martín, who danced around the stage and flung his instrument in the air in a thrilling delivery of Weber's First Clarinet Concerto. Yet Martín's love of the theatrical never felt self-indulgent, and in any case, it was entirely in keeping with his hugely characterful playing. They both made strong cases for their concertos, although you'd be hard pushed to call Weber's music particularly profound.

Spanish conductor Pablo González seemed to be about to launch himself into the air in the energetic Beethoven Egmont Overture that opened the evening. In his masterful hands, the closing Mozart Symphony No.25 felt like a sharp blade: sleek, gleaming and full of power held carefully in check.

**DAVID KETTLE**