

The Herald
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2 (3) ARTS BOOKS (cont)

2 THE JULIAN ARGUELLES TRIO WITH JOEY ABERCROMBIE

GLASGOW ROYAL CONCERT HALL, TOMORROW, 8PM; REDROOMS, PERTH, MONDAY, 8PM; QUEEN'S HALL, EDINBURGH, TUESDAY, 8PM; EDEN COURT, INVERNESS, WEDNESDAY, 8PM; LEMON TREE ABERDEEN, THURSDAY, 9PM; AND BYRE THEATRE, ST ANDREWS, FRIDAY, 8PM

Praise be to the Scottish Arts Council's Tune Up touring initiative that allows a great band like this to be seen so widely. It is hard to recall when a band of this standard last played a full week of gigs across Scotland, particularly where the mix is one Brit leading three Americans. Arguelles is English, but has settled in Pathhead in East Lothian (alongside a fair number of his Scottish jazz peer group) with his partner, the singer, agent, promoter and key figure at Glasgow International Jazz Festival, Cathie Bae. Rehearsals for this tour have been in New York for the convenience of the rest of the ensemble, including his regular trio rhythm section, bassist Michael

Formanek and drummer Tom Rainey. Guitarist John Abercrombie, who appeared at the Glasgow festival with the group Gateway in the 1990s, is best known as a member of the stable at ECM records in its cool heyday. On this side of the Atlantic, Arguelles taught at the Royal Northern College of Music and his octet is in residence at the University of York. Rather nearer home, he was pianist Brian Kellock's sparring partner on the excellent Nine Mile Burn Sessions, recorded at the Sound Cafe and released last year.

3 THOORS TRAVERSE THEATRE, EDINBURGH, TOMORROW (PREVIEW) AND FROM TUESDAY, 8PM

Black Watch made the name of playwright Gregory Burke, but time will surely see it assessed as a sidetrack in his career, albeit a phenomenally successful one. It was the advent of the



National Theatre of Scotland that sent Burke off on the reportage exercise that produced the script of that play and his partnership with director John Tiffany that shaped the production that conquered the globe. Scots theatregoers with longer memories date Burke's success from the hilarious heist-gone-wrong play Gagarin Way which stormed the Traverse before heading off to make his name.

His new play is also a chamber piece, by comparison with the epic Black Watch, written before that distraction and domestic in scale with a tight grip on the pulse of modern Scotland. The set-up is typically blackly comic: a bridegroom-to-be has died on his stag night and his chums and intended have gathered for the funeral on what would have been the wedding day. Cue an examination of what these occasions mean and what they tell us about society now. The cast is led by the great Andrew Clark

and the director Jimmy Fay comes with a record of success at Dublin's Abbey.

4 THE JIMMY QUEEN'S HALL, EDINBURGH, FRIDAY, 8PM

It was the soundtrack to Jean-Pierre Jeunet's winsome movie Amelie that made Guillaume Yann Tiersen an international name, but he was already well known in the French-speaking world and revered as a pop-minimalist in the mould of Michael Nyman or even Philip Glass. A better comparison might be our own Craig Armstrong, although he has not enjoyed the Scots composer's Madonna-and-Baz-Luhrman level of success. A man who enjoys experimental instrumentation, he is probably the only contemporary composer still writing for the French proto-synthesiser beloved of Olivier Messiaen, the ondes martenot, and has also been known to bash out a