

MUSIC

INSTAL THE ARCHES, GLASGOW

★★★★

EXTENDED to three days, the popularity of the Instal Festival increases with every instalment, and 2005's showcase of the experimental and avant-garde in live music maintained the usual standards of sublimity and self-indulgent nonsense.

Ingar Zach's collaboration with saxophonist John Butcher was one of the more fascinating instrumental explorations in last year's lineup, and the Norwegian again impressed in tandem with Welsh harpist Rhodri Davies. Davies, accompanist to

Charlotte Church on occasion, elicited a series of *poising waves* from *his* plucks, picks and occasional bows, the harp scarcely recognisable as the instrument of classical convention, while Zach subjected his drum kit to various unconventional knick-knacks as the two forged a soundscape.

A compelling two-part journey of free jazz, Tom Bruno's *New York*

Retrospective opened to the pounding of his piano's keys. Hugely enjoyable, it was followed by a drums set no less frenetic but broader and more capricious in scope.

Loren Connors and Alan Licht delivered an improvisation altogether more melancholic and ethereal, the two guitarists' meditative playing seemingly stretching time with a bruised, fragile performance that entranced with its sombre simplicity.

In place of the absent Chie Mukai, there was a second set from the near-mythical Jandek, an obscure performer who enjoys hagiographic adulation in these circles, but whose beat poetry I found tedious. His shift to drums to the accompaniment of a wailing singer, however, produced a memorable display of sonic howling.

JAY RICHARDSON

SCOTSMAN

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