

In the second half, though, *Still Game 2* goes straight for a spectacular shipboard musical look, with terrific sets, and dialogue that tries to deal with its new setting by becoming ever more explicitly sexual, rude and raunchy.

The dance team are fabulous, the regular cast are all in fine form, and Lorraine McIntosh delivers a real star turn as the ship's sultry onboard singer, Yvonne. By the end, though, I couldn't wait for the characters to return to Craiglang, the place that gives their comedy all its dour satirical energy.

And despite a rousing standing ovation, I'd be willing to bet that I wasn't alone.

**JOYCE MCMILLAN**

*Until 19 February*

## CLASSICAL

### **RSNO/Arild Remmereit, Katherine Bryan (flute)**

Usher Hall, Edinburgh



It was a busy night for Katherine Bryan. The Royal Scottish National Orchestra's principal flautist was out front as soloist in no less than two concertos in

the concert's first half – 'one brand new, the other stolen,' she quipped – and then back among the orchestra's ranks after the interval.

That "stolen" concerto was Vaughan Williams's *The Lark Ascending*, whose original solo violin Bryan had very convincingly replaced with a solo flute in her own arrangement. She gave a mesmerising, focused performance that grabbed the attention and never let go, every note – even in her rhapsodic flutterings up and down the instrument – carefully articulated with meaning.

Her "brand new" concer-

to was by Glasgow-born composer Martin Suckling, a friend of Bryan's since childhood. The *White Road*, getting its first performance, was a sonic feast, seething with microtones and ear-baffling orchestral sonorities – wailing woodwind, clangorous percussion – but held together by a firm but eloquent structure that set Bryan in a succession of ritualistic conversations with the orchestra. There was a definite Japanese tinge to her shakuhachi-like note-bending and the sudden cracks and thuds from percussion, and she gave a thrillingly dramatic performance – from memory – even seeming to spit her instrument out in passages of sudden violence.

Norwegian conductor Arild Remmereit, replacing an indisposed Peter Oundjian, provided immaculate support in both concertos but things declined in a Ravel *Daphnis et Chloé* that he just couldn't make gel – sluggish in its slow music, and with climaxes raucous rather than radiant: a disappointing end to what had begun as a wonderfully provocative, rewarding evening.

**DAVID KETTLE**



↑ **RSNO principal flautist  
Katherine Bryan shone**