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SUBMIT NEWS

Submit your event information by Monday for publication the following week (two weeks in advance is even better!).

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ADVERTISING AND
SUBSCRIPTIONS

Baker City Herald

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The Observer

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East Oregonian

541-276-2211

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541-426-4567

Blue Mountain Eagle

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What we're into

'I'M IN LOVE WITH THAT
SONG' PODCAST

You might not be able to tell a bar chord from a bar of soap, but I'll wager that you have a favorite song.

Probably you have dozens, since the concept of settling on a singular favorite is about as appropriate for music as it is for, say, children.

I'll bet too that while listening to a song you particularly enjoy, you've wondered how the artist assembled the disparate sounds of the instruments and voices into a coherent whole, one which you haven't tired of

even after hearing it hundreds of times.

Brad Page shares your interest in the creative process of recording music.

Better still, he has performed the sonic dissection that reveals nuances largely hidden within the finished product.

Page hosts a podcast called "I'm In Love With That Song."

The show, available on all the major podcast platforms and on his website — www.lovethat-songpodcast.com — focuses on one song per episode and, as Page puts it, endeavors to isolate the elements that "make it a great song."



lovethatsongpodcast.com

He does this in part by employing digital technology to extract individual tracks from a recording, playing excerpts from them and then describing the sounds and explaining, when possible, how they were produced.

In examining Rush's "Subdivisions," for instance, Page pulls out a few of Geddy Lee's frenetic bass parts. This is a rev-

elation. Although any Rush fan understands that Lee and his bandmates, guitarist Alex Lifeson and the late Neil Peart on drums, are all virtuosos, hearing Lee's playing on its own reveals a level of proficiency that's not quite so apparent when it's combined with Peart's inimitable fills and Lifeson's deft leads.

All of Page's episodes — he recently released his 100th — have similarly compelling moments. Just as a fine art aficionado would be fascinated to watch a painting or a sculpture in progress, probing the construction of a rock song can lavish a fresh appreciation on some of our most beloved tunes.

— JAYSON JACOBY, EDITOR,
BAKER CITY HERALD

New releases

'JACOB'S LADDER,'
BRAD MEHLDAU

Brad Mehldau's new album includes a cover of the Rush song "Tom Sawyer," which brings to mind Mark Twain, which brings to mind a quote attributed to Twain regarding the music of Mahler: "It's better than it sounds."

That critique could apply here. Mehldau is perhaps the most lyrical jazz pianist of his generation. He's also drawn to a genre that could be called restless-soul music — challenging, experimental, boundary-defying material, such as "Jacob's Ladder."

The 70-minute set features pretty piano, yes. There's also anguished screaming, squawky

sax, mysterious meter, reading from scripture and shouted German philosophy. It's odd and uneven, and no one will complain it's too short.

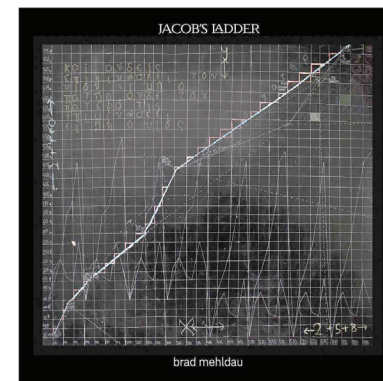
Even so, Mehldau's ambition is to be admired, and prog rock fans will likely love it. He draws on Genesis — the book and the band — as he considers our climb toward heaven and our relationship with God.

Rush is a recurring touchstone, and there are also nods to Yes, Bach, math metal, David Byrne, Tropicália, free-jazz funk and video games. Guests include Chris Thile and Cécile McLorin Salvant, but Mehldau does the heavy lifting — on one cut he plays 11 instruments and contributes layered wordless vocals.

With music, however, as with spiritual matters, sometimes less is more. The conclusion of the final tune features an ordinary 4/4 beat and three-chord pattern explored by Mehldau's solo piano. Like Mahler at his best, it sounds heavenly.

— THE ASSOCIATED PRESS

Right: The Associated Press



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