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MUSIC BY BRETT CAMPBELL

Genre-Bending Jazz

DJ Spooky brings music beyond category to WOW Hall.

When we see the letters DJ before a performer's name, most of us get a pretty narrow idea of what kind of music we're going to hear. But we should discard all stereotypes in the case of **DJ Spooky**, who plays the WOW Hall on Thursday April 29, and whose musical canvas is as broad as his other interests. Those interests include conceptual art, writing, including a novel, articles for the *Village Voice*, *Artforum* and footnote-laden academic journals, and more.

One of the most thoughtful and historically informed observers of contemporary music and culture, he's worked with musicians from contemporary classical composers Xenakis and Pauline Oliveros to new jazz pianist Matthew Shipp to Sonic Youth's Thurston Moore to Su Ra to Yoko Ono; the great, mad reggae producer Lee "Scratch" Perry collaborated on Spooky's new album, *Dubmetry*, a remix of his phenomenal 2002 release, *Optometry*, which he calls "jazz for the genre splice generation."

Incorporating turntables, violin, piano, Apple Powerbook-generated samples, bass, kalimba, and a galaxy of other sound sources, *Optometry* embodies Spooky's philosophy as a "partisan for the impure," a product of an age in which art happily crosses all artificial boundaries of genre. He's happy mixing John Cage and Thelonious Monk, Duchamp and dub. His danceable soundscapes can appeal to fans of jazz, hip hop, contemporary classical, or whatever category you name — but the point is, categories only limit creativity.

DJ Spooky offers a beautifully expansive vision of 21st century art and music. He'll also be speaking at the UO — see Calendar.

Another paragon of 21st century music who ignores genre boundaries like an ambulance zooming through a red light is the great jazz-oriented trumpeter composer

Dave Douglas, appearing in Eugene with his fourth band in three years. One of the most creative figures in American music, Douglas has worked with Horace Silver, John Zorn, Bill Frisell and plenty of avant garde musicians in Europe and America in dozens of different band configurations, yet his trademark melodiousness informs all his varied projects, including the quintet he'll bring to The Shedd on May 5.

Every one of Douglas' shows here has been memorable, and his most recent music, which employs Fender Rhodes along with sax and rhythm section, is as bright and inventive as anything in jazz today, invoking contemporary sounds without falling into fusoid excess.

The Shedd hosts yet another jazz pioneer on May 9, when sax legend **Dave Liebman** brings his quintet to town. Liebman, who played in Miles Davis's 1970s bands, can stretch pretty far into the stratosphere with screechy pyrotechnics, yet his most recent disk shows Liebman fully capable of warm, accessible sounds as well. Probably not for the most conservative listeners, but a recommended to improvised music fans with adventurous ears.

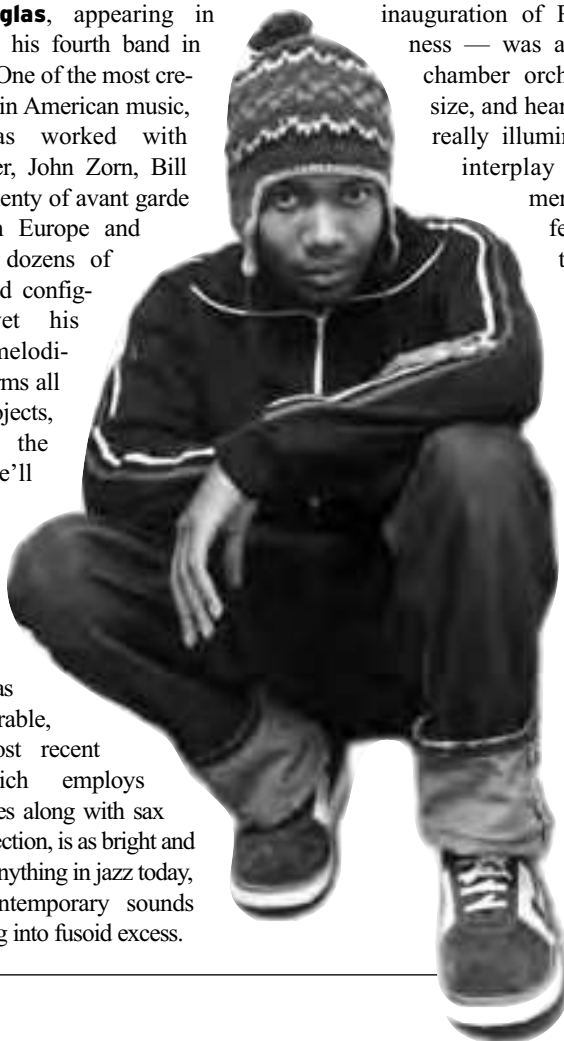
One of Eugene's most cherished channels of new sounds, the great percussionist **Charles Dowd**, plays a recital at the UO's Beall Hall on Sunday, May 2. Faculty piano masters Gregory Mason and Victor Seinhardt will accompany Dowd, who'll play timpani, xylophone, drums, triangle, cymbal and more in this brilliant, brooding masterpiece of 20th century chamber music. The show also features music by Elliott Carter, Anthony Cirone, David Maves and others.

That same afternoon, the **Oregon Wind Ensemble** plays Symphony No. 1 ("Lord of the Rings") by Dutch composer Johan DeMeij, based on Tolkein's works and composed well before the recent movies appeared. And on Thursday, April 29, the **Oregon String Quartet** performs the quartet movement in C minor that Franz Schubert left unfinished at his early death (featuring the world premiere of a completion by Livingston Gearhart), Brahms's piano quintet, and Prokofiev's gorgeous first quartet.

Beethoven is inescapable in Eugene these days. Even as the Eugene Symphony completes its Beethoven cycle, the **Oregon Mozart Players** perform his third symphony on May 1 and 2 at the Hult Center's Soreng Theatre. This exhilarating, revolutionary work — variously credited as the culmination of the Classical style or the

inauguration of Romantic expressiveness — was actually written for a chamber orchestra of the OMP's size, and hearing it for those forces really illuminates the details and interplay among the instruments. The concert also features Tchaikovsky's tribute to Mozart (his fourth orchestral suite) and music by Rossini.

Rossini's death sparked the creation of the other big classical work on the horizon: the **Eugene Concert Choir's** performance of Verdi's massive *Requiem* on May 8 at Silva Concert Hall. Operatic, dramatic, it's one of the monuments of choral orchestral music. **EW**



DJ Spooky, WOW Hall, Thursday, April 29.