

LIVE! @ THE JUNGLE

THIS SUNDAY, MAY 1
STEVE KIMOCK BAND

WEDNESDAY, MAY 4 18+
DAMIAN MARLEY & THE EMPIRE
WITH SPECIAL GUEST STEPHEN MARLEY

CINCO DE MAYO
LOS MEX PISTOLS
DEL NORTE

THURSDAY, MAY 12
COSMIC CHARLIE
WITH SPECIAL GUEST THE SUGAR BEETS

TICKETS AVAILABLE AT THE JUNGLE, JOE'S BAR & GRILLE, TICKETSWEST, FASTIXX, CD WORLD, HOUSE OF RECORDS, AND FACE THE MUSIC.

23 WEST 6TH, EUGENE
(541) 338-9000 INFO

JAGUAR PRODUCTIONS

COORS LIGHT

Pabst Blue Ribbon

Touch Force

Touch Force is a rock transmitter unit assembled for the planet earth. Their mission??? To sufficiently rock all earth humans in an attempt to decipher and learn from the strange calculations of the planet's inhabitants. Serial # 17-Q operates low frequency generator. Serial # 172/R sets tempo and beams in signals. Serial # 7.9-X adds mid range response and translation. The show is this Saturday night so check *Eugene Weekly's* Clubs grid for the proper coordinates.

PabstBlueRibbon.com

LIVE AND LOCAL

Pabst Blue Ribbon BEER

©2005 PABST BREWING COMPANY

music BY BRETT CAMPBELL

Big Finishes

Classical music companies close the season with colossal compositions.

The recent LTD strike got all the attention here, but labor vs. management battles have erupted around the world lately in, of all places, symphony orchestras. The working stiffs won the most famous such conflict in 1772, when orchestra musicians complained to their composer/conductor, Joe Haydn, that their employer, Prince Esterhazy, kept extending their six-month season.

Since the musicians lived on the prince's remote Austrian estate for half the year while playing music for his court, this meant extending the players' long absence from their homes, other performance and work opportunities, and, not least, their wives. "I was young and lusty in those days, too," Haydn wrote later, "and thus no better than they."

Eager to convey the message that it was time to let his players go, yet unwilling to offend an employer who'd been known to dismiss or cut the pay of unruly employees, Haydn devised a musical hint even an inbred monarch couldn't miss. It turned his superb "Farewell" symphony into one of the cleverest and most delightful valedictory works in music. I won't spoil the surprise for newbies by revealing it here, so you'll have to attend the **Oregon Mozart Players** concerts on April 30 or May 1 at the Hult Center to see why it's the perfect work to end the season.

The rest of the program glitters, too, with the suite from Gabriel Faure's *Pelleas and Melisande* (which boasts a famously lilting theme) and even a contemporary work, John Musto's *Dove Sta Amore*, a cycle of five songs about relationships (including their comic side) based on poems by Lawrence Ferlinghetti, James Agee and Carl Sandburg. The songs feature Musto's wife, soprano Amy Burton, who'll also sing the most ravishing of Mozart's too-seldom heard concert arias, "To Forget You." Musto and Burton will also perform songs from the 1920s and '30s by French and American composers at Luna on Thursday, April 28.

In recent years, Eugene's classical music companies have saved the biggest for last, and as the end of the season draws nigh, some large-scale masterworks loom. On Saturday, May 7, the Mozart Players join the Eugene Concert Choir for Beethoven's mighty *Missa Solemnis*. Many of his contemporaries (especially those expected to sing its more fearsome passages) considered the piece insanely radical, but the composer himself counted it among his greatest achievements. He wrote this mass in 1823, at the same time he was sketching his ninth symphony, in an attempt to invest the classical romantic symphonic form with the spiritual transcendence of Renaissance church music.

On Thursday, May 12, the **Eugene Symphony** performs another megawork for chorus and orchestra, Gustav Mahler's *Symphony #2*. Mahler aimed for the transcen-

dence and drama suggested by its nickname, "The Resurrection," and symphony and season conclude with the most magniloquent of orchestral climaxes. Finally, on Wednesday, May 4, still another grandiose Romantic spectacle comes to town when **Opera Verdi Europa** brings 100 singers, chorus and orchestra to perform a fully staged version of Verdi's operatic epic of ancient Egypt, *Aida*.

Up in Portland, on the afternoon of Sunday, May 1, the Northwest's finest new music ensemble, **Third Angle**, closes its season in typically innovative style when they perform music appropriate to the three different venues in which they'll play it: the US Bank building, Fox Tower and the Hilton basement.

Eugene's new music event of the year is the **Bach Festival's** presentation this summer of Osvaldo Golijov's magnificent *Passion According to St. Mark*. One of the singers in that show will be Brazilian singer/songwriter **Luciana Souza**, who also sang in Golijov's cantata *Oceana* at the Bach Festival a few years ago. That work introduced her to the work of one of the 20th century's greatest poets, Chile's Pablo Neruda, and Souza's latest CD sets some of his poems to musical themes by the wonderful, underrated Spanish composer Federico Mompou.

She'll probably perform some of those art-pop piano ballads when she appears at the Shedd on Thursday, May 5 with her band, which includes players from Dave Douglas and Herbie Hancock's recent visits here. So this concert will appeal to jazz, pop, classical, and world music fans.

Brazilian music lovers should be at the WOW Hall on Thursday, April 28, for San Francisco's acclaimed **Bat Makumba**. Supplementing an arsenal of Brazilian percussion with horns, keyboards, accordion, clarinet, bass and more, the group plays ram-bunctious party music that'll have the hall rocking. **ew**



Brazilian singer/songwriter
Luciana Souza