

Church of Jazz

Various denominations at the Shedd

You can usually find good jazz in downtown Eugene at Luna or the Jazz Station or Jo Federigo's. The biggest out of town names — your Kenny Barrons, your Dave Douglasses — tend to play the Shedd, the former Baptist church converted into an almost ideal concert hall for small-combo music. This month, the old church features several compelling jazz shows — including one mixing locals with the out of towners. This weekend, March 2-4, the Shedd hosts its first jazz party, comprising five sessions and at least 15 musicians. Friday night's show includes the great New York clarinet master **Ken Peplowski** and other pros like **Harry Allen**, **Bill Mays** and **Dave Frishberg**, as well as local masters such as **Mike Denny** and **Tim Clarke**. Saturday is an immersion jam fest, commencing in the early afternoon (that's morning for jazzers), stretching on till round about midnight, and adding more local lights (**Steve Owen**, **Carl Woideck**, et al) to play music by Benny Carter and more. Sunday's jazz brunch starts at 10:30 am and blows till 5 pm. If you missed the Portland Jazz Festival or somehow didn't get enough there, this is a great weekend opportunity to hear some top-flight musicians bouncing ideas and improvisations off each other, taking their music to new heights as only happens when playing with the best. Kudos to the Shedd for making a strong national-local jazz connection.

On March 8, the Shedd hosts one of the Northwest's finest jazz bands: **Wayne Horvitz's Sweeter Than the Day**. Horvitz is a New York new-jazz legend who, like Bill Frisell, fled that city's rich downtown avant-jazz scene after much acclaim and wound up in Seattle. Don't expect the funky fire of his equally estimable electric band, Zony Mash; something of a Seattle all-star aggregation, the acoustic quartet spotlights Horvitz' more lyrical side, from straight-ahead to pastoral, almost countrified soundscapes, and is highly recommended to jazz fans of all denominations. On March 15, another New York to Northwest transplant, the great jazzy songwriter **Dave Frishberg**, arrives for a solo piano and vocal show at the Shedd. Frishberg pretty much shares (with Mose Allison) the crown (or maybe it's a whoopee cushion) of witty, smart-guy lyricist. Thanks to the sultry Diana Krall cover, "Peel Me a Grape" is probably his best-known song, but "I'm Hip" and "My Attorney Bernie" also get lots of deserved play.

The **Eugene Concert Choir** joins local jazzers **Swing Shift** for big-band era standards at the Hult Center on March 11. There's jazz at the UO, too, this Thursday, March 1, when pianist **Toby Koenigsberg** leads a quartet in new and classic jazz at Beall Concert Hall. And jam

music of a different breed arrives on March 2 when the **Everyone Orchestra** (with musicians from Jambay, the Flecktones, Zero and other jam band royalty, plus live painters) plays the UO's Agate Hall. On the afternoon of Sunday, March 4, the wonderful young Madrid-based string quartet **Cuarteto Casals**



Everyone Orchestra incorporates live jams with live art, Friday, March 2 at Agate Hall
PAINTING BY LANG SCHWARTZWALD

plays a superior program at Beall: great string quartets by Haydn and Schubert, plus (with guest oboist Thomas Gallant, who's played with everyone from Kronos Quartet to Rampal, at Carnegie Hall, Lincoln Center and most other major venues) oboe quartets by

Mozart and Joseph Fiala. This looks like one of the best chamber music concerts of the year.

Most of the pieces played in classical music concerts were composed by men, for a variety of social, economic and political reasons. But history offers plenty of powerful music written by women, and contralto **Linda Di Fiore** will sing some of it on March 9 at Beall. The program features Renaissance music by the great Barbara Strozzi and some of her contemporaries, then proceeds through 19th and 20th century music by Fanny Mendelssohn, Clara Schumann and even a living composer, Thea Musgrave.

Speaking of contemporary composers, the UO offers several opportunities to hear music of our time. On March 10, the ever-venturesome **Oregon Percussion Ensemble** plays a 20th century classic — Steve Reich's mesmerizing "Six Marimbas," along with works by James Olsen, Christopher Rouse and Akira Miyoshi. On March 11, the **University Symphony** plays another oboe offering: the world premiere of UO emeritus composition professor Hal Owen's oboe concerto, plus Tchaikovsky's ever popular "Serenade for Strings." And the UO's **Brian McWhorter** continues to subvert concert convention by offering brief "Sound-Bytes" at odd hours, this time from 11:54-12:08 pm at the UO's comfy Collier House. "The idea," he says, "is on your way to lunch, check out this really weird sound-byte." On March 5, he and **Lisa McWhorter** premiere two new works for violin and trumpet written for them by another famous living female composer, Pauline Oliveros, and Jeffrey Perry. On March 12, he and the UO's **Lydia Van Dreel** play an adaptation of Reich's "Clapping Music." I love McWhorter's musical and programmatic creativity.

Finally, to hear the real cutting edge of music, check out DIVA's March 12 lineup of Santa Fe's **Late Severa Wires** (sonic collage), Portland's **View** (industrial/noise) and Eugene's **Avoid the Future Shadow** (ambient drone rock) and **Eraritjaritjaka** ("murky chaos"). **EW**



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