

Make a Joyful Noise

Fifteen years after first hearing the music of **Wayne "The Train" Hancock** with his debut *Thunderstorms and Neon Signs*, I finally had the pleasure of talking to him on the phone, and his gritty twang is just as authentic as his passion for juke joint swing music. "If I wasn't playing music, I'd be robbing banks," Hancock said from Las Vegas, where he's preparing for his upcoming tour. Hancock sports a tattoo on his shoulder that reads "Play Til You Die." "I don't ever want to stop playing," he says.

Hancock has made a name for himself playing unvarnished Western swing – "It's boogie woogie music," he says. When he first started, he got run out of Nashville by bigwigs who told him he was too raw, too twangy, too old-fashioned. It gave him a bit of an attitude, and since then he's been hell-bent on doing things his way. Hancock is 46 now, and reckons he's got another 20, maybe 30 years left in him. He doesn't plan on changing anything. "I haven't changed since I started and I don't want to," he says. "I never get tired of it."

Just about everything Hancock says conveys a zeal for his music and lifestyle. "In the Bible it says, 'make a joyful noise to the world,' and that's what I do. I like playing music and feeling good when I do it. I don't do it because of making a living, I do it because I really got to do it," he says. "I'm kind of like a doctor. It's a service. You go to the doctor to get shots if you want to get well. If you need to get well spiritually, you come to us and I give you a shot of music." Wayne Hancock plays at 7 pm Monday, Jan. 17, at WOW Hall. \$10 adv., \$12 door. – *Vanessa Salvia*

Acoustic, Shining, Enough

Recorded music, a beautiful thing that provides relief from annoying workmates or commutes from hell or the grind of everyday life, can't hold a candle to performers in person. But **Shawn Colvin's** lovely 2009 Grammy-nominated album *Shawn Colvin Live*, recorded at Yoshi's jazz club in San Francisco, comes damn close.

The album sports fine Gnarls Barkley and Talking Heads covers and features Colvin's distinctive finger-picking on a purely acoustic album. Colvin also hits nearly every song played millions of times on '90s radio or in the headphones of the lovelorn. You want "Shotgun Down the Avalanche," "Sunny Came Home," "Polaroids," "Diamonds in the Rough" or "Steady On"? You've got 'em

The warm sound of *Live*, intimate and inviting, might remind listeners of evenings spent with friends, the quiet that follows a laughter-filled dinner as the singer takes the stage, the feeling of hopping on a bike or opening the car door after the concert, a little entranced, a little transformed by the experience, comforted by song.

But why just buy the album when you could see the real thing? Colvin, who hasn't been around Eugene in a few years, returns to the Shedd's Jaqua Concert Hall at 7:30 pm Thursday, Jan. 20, in an acoustic show. Tix run an entirely reasonable \$32-\$42. – *Suzi Steffen*



Contagious Music

Spanish influenza killed millions in the infamous epidemic of 1918, but Influenza Italiana – the title of a concert coming up on Sunday – is much more benign. With a few exceptions, much of the Baroque music we hear these days comes from German composers such as J.S. Bach, Handel and Telemann. But they and other northern composers owed a decided debt to Vivaldi, Corelli and the Italian music of the previous generations, including less well known composers such as Caccini, Castello, Cazzati, Falconieri, Merula and more. Their music and more by German speaking composers Froberger, Kapsberger and Rosenmuller (which isn't a law firm), who brought those scintillating Italian sounds north beginning in the 17th century, will be performed Sunday in a program devoted to the Italian influence on Baroque music. Playing on the beautiful-looking and -sounding instruments and in the styles appropriate to the time will be the Baroque ensemble **Musica Maestrale**, comprising some of the region's expert performers on authentic period instruments: Joanna Blendulf, often seen playing viol and cello with Portland Baroque Orchestra and literally a dozen other early music aggregations in the Northwest, San Francisco Bay Area and beyond; Eugene organist Julia Brown; Portland theorbist and Baroque guitarist Hideki Yamaya, who plays in the Oregon Renaissance Band, PBO and at least three other ensembles I know of; recorder player and – what do you call someone who plays the Renaissance ancestor to the trombone? Sackbut-head? – Bryce Peltier, and singer Aaron Cain. Musica Maestrale performs at 4 pm Sunday, Jan. 16, at First United Methodist Church, 1376 Olive Street. \$10. – *Brett Campbell*



I Believe

Music can't always focus on politics or religion, but Seattle indie pop outfit **Ivan & Alyosha** doesn't shrink from challenging listeners' beliefs and worldviews. With its name that hearkens to a classic Dostoevskian religious debate, the band might want its fans to infer that it incorporates some faith-based topics. You would be correct in that assumption, but if you'd write them off because of that you'd be selling yourself short.

On their new *Fathers Be Kind* EP, Ivan & Alyosha express their personal faiths and weave their own brand of folksiness with something resembling contemporary hymns. Tim Wilson's voice and melodious guitar on the single "Glorify" soar and jingle-jangle in a tune that seems more appropriate in a whiskey bar than in a church pew. The title track explores the volatile and impressionable impact that a father has on his children and does what so many other poppy songs neglect in expressing a struggle to find real answers in an oft confusing and disenchanting world. "Well you know that the light at the / end of the tunnel is dim / Don't answer / To the mediocre lies that have gone ahead," laments Wilson. And while the tunnel may be dimly lit for some, the curious intertwine of faith, personal struggle and great music is vibrant enough to attract the masses. Cody Beebe and the Crooks and Ivan & Alyosha play at 8:30 pm Saturday, Jan. 15, at the Axe & Fiddle, Cottage Grove. 21+. \$5. – *Andrew Hitz*



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