

COZMIC Sohistafunk—8pm; Funk, R&B, soul, \$7/\$10 DEXTER LAKE CLUB Jam night—7pm; Open mic, n/c DOC'S PAD—Karaoke—9pm DOWNTOWN LOUNGE Open Mic—6pm; n/c; Karaoke—9pm GOODFELLAS Karaoke—7pm GRANARY S.I.N. Night & Karaoke w/Nick—9pm; n/c HOT MAMA'S WINGS Open Mic—8pm; n/c IZAKAYA MEIJI CO. Cowboy Karaoke—10pm; n/c JOHN HENRY'S Guitaraoke w/ Neriah Hart—8pm; Karaoke w/ guitar accompaniment, n/c LUCKEY'S Private Stock w/KI & the Architex—10pm; Ladies night, \$2 MAC'S Roosters Blues Jam—7pm; n/c THE O BAR Karaoke—9:30pm OAK ST. SPEAKEASY Karaoke—9pm, n/c POUR HOUSE Guitaraoke w/ Neriah Hart—8pm SAM BONDS Bluegrass Jam—9pm; n/c TAYLOR'S Karaoke—10pm VILLAGE GREEN Dylan James—7pm; Contemporary guitar, n/c WHISKEY RIVER RANCH Karaoke—9pm WEDNESDAY 1/23 5TH ST. CORNUCOPIA Karaoke—9pm BLACK FOREST Karaoke—9pm THE BLIND PIG Karaoke w/Jim Jim—9pm	COWFISH “Hump Night” w/ Connor J, Club Bangers—9pm; n/c COZMIC Open mic—7:30pm; n/c DEXTER LAKE CLUB Acoustic sessions w/Morin & Sorseth—7pm; n/c DOWNTOWN LOUNGE Bikes, BBQ & Blues Jam—8pm; n/c GOODFELLAS Karaoke—7pm GRANARY Jazz jam w/Gerry Rempel & Thierry Renoux—7pm; n/c THE GREEN ROOM Karaoke—9pm; n/c HAPPY HOURS Guitaraoke w/ Neriah Hart—8pm; Karaoke, n/c LEVEL UP 80s Music Videos w/ VJ Ferris—9pm; n/c LUCKEY'S Dirty Man & the Chiefs—10pm; Progressive rock, \$3 MAC'S Wine, Jazz & Variety Show w/Gus Russell & Paul Biondi—6pm; Jazz, blues, n/c MAX'S Lonesome Randall—7pm; Rock & roll historian, n/c MULLIGAN'S Open Mic—8:30pm; n/c MUSIC MASTERS Bluegrass Jam—7pm OLD PAD Trivia night—9pm; n/c POUR HOUSE Karaoke—9pm QUACKERS Open jam—7:30pm; Blues, n/c RED LION HOTEL Mike Brewer & the Brewketts—6pm; n/c THE ROK Karaoke—9pm SAM BOND'S He's My Brother She's My Sister, Parson Red Heads, Rayland Baxter—9pm; \$8 SPIRITS Karaoke—9pm THE TANKARD Karaoke—9pm	VILLAGE GREEN Larsen Jazz Productions—8pm; n/c WESTEND TAVERN Patrick & Giri—7pm; Acoustic, n/c ON THE ROAD <i>Note: Venues are in Corvallis unless listed otherwise</i> BIG RIVER MUSIC SA Sun Bossa Duo—8pm; Brazilian, n/c CLOUD & KELLY'S TH Gratitude Band dinner set—8pm; Jazz, n/c; Scarub of Living Legends w/X-Kid, Sea One—10pm; Hip hop, n/c FR Heavy Glow & The Brothers Bror—10pm; Rock & roll, blues, n/c SA Ras Jammie & the Splifftones—10pm; Rock & roll, n/c FIREWORKS RESTAURANT MO Southtown Open Mic—9pm; n/c FIRST UNITED METHODIST CHURCH SU Memorial Organ Concert—2pm; Organ, n/c IMAGINE COFFEE LIVE ARTS SU Nicasio Ralph Folkroots—noon; n/c SUB ZERO NIGHT CLUB SA Musicafe Rock School Alternative Concert—1pm; Alternative, \$10/\$12
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CHECK INTO ARKHUM'S ASYLUM

If you’ve ever uttered the words “turn that noise off,” go ahead and stop reading now. If you have any doubt about whether or not you like metal music (and I'm not talking about your older brother Todd's Van Halen records), and if you don't align yourself with the hardest of hardcore metal heads — there's nothing for you here, just move along. OK, am I alone with the true thrashers now? Good.

Eugene's **Arkhum** recorded their second full-length album *Earthling* locally at guitarist/vocalist Stephen Parker's Wilderness Studios. Parker — who sounds a bit like a hog rooting in slop on Arkhum's track “Obsolescent Husk” — explores science fiction themes over grindcore, speed metal, doom and even a little bit of good old Metallica in the song “Bloodgutter Encircling.” Now, I might not normally describe a vocalist with the phrase “hog rooting in slop” but I'm pretty certain it's the effect Arkhum is aiming for. The band themselves use the word “catarrhinian” to describe themselves on their ReverbNation page — defined as: “of or related to Old World monkeys that have nostrils together and opening downward” (look it up, I did.) Anyway, that's sort of what Arkhum sounds like — monkeys with their nostrils together and opening downward, which is pretty badass, if that's what you're into. This all fits into their love of sci-fi, or as Parker puts it: “Whether we're exploring the insignificance of this planet as seen from another being's eyes, or just simply talking about the mass retardation of Americans by means of a biological weapon, it's all science fiction.”

Joining Arkhum at the Jan. 18 album release party are local metal next-wave acts **Facing Extinction**, **Dimensionless** (self-described as that “unpleasant noise emitting from Eugene”) and Portland/Eugene trio **Lord**. Lord exists in that middle ground where indie and metal meet called math rock — instrumentals and off time signatures mixing with the density of experimental jazz and the shredding virtuosity of metal. Like Arkhum, and the rest of the bands on the WOW Hall bill, Lord can really play — so cowboy up metalhead, the WOW Hall's about to get scary.

Arkhum celebrates the release of their new album 8 pm Friday, Jan. 18, at WOW Hall; \$5 adv., \$8 door. — *William Kennedy*



MUSIC ▶ BY BRETT CAMPBELL



NEW YEAR, OLD SOUNDS

Eugene ensembles go Baroque and before

ALESSIO BAX

In the past few years, Eugene’s Baroque music scene has blossomed beyond the annual Oregon Bach Festival. This month boasts a trifecta of early music concerts performed as closely to the styles, tunings and instrumentation of what the original composers intended.

On Sunday, Jan. 20, **Oregon Bach Collegium** performs Italian Baroque music at United Lutheran Church at 22nd and Washington. The string ensemble, composed mostly of University of Oregon graduate students who have studied the latest developments in our evolving understanding of historic performance practice, will be led by one of America’s Baroque music pioneers, violinist **Michael Sand**, who founded the country’s preeminent early music ensemble, San Francisco’s Philharmonia Baroque Orchestra, and OBC’s music director, veteran Oregon harpsichordist **Margret Gries**. They’ll play music by Domenico Scarlatti (who composed some of the finest keyboard music ever written) and his father Alessandro; trio sonatas by one of the progenitors of the Italian Baroque style, Arcangelo Corelli; a late Baroque work, Francesco Geminiani’s celebrated variations on the most famous tune of the era, “La Folia”; and more.

On Friday, Jan. 25, at Central Lutheran Church at 18th and Potter, UO prof and renowned early music singer **Eric Mentzel** leads his **Vox Resonat** vocal ensemble in winter music of the past half millennium. We Oregonians could learn from those medieval and Renaissance Northern Europeans, who realized just one holiday isn’t enough to get us through the dark winters, so the early music specialists will sing rarely heard music from not only the feast of St. Nick but also holidays devoted to St. James, St. Thomas, Mary and the Three Kings.

On Sunday, Jan. 27, at First United Methodist Church, 13th and Olive, another group of Baroque music veterans, **Cascade Consort**, travels a further back in time to play English music from the early 17th century — around Shakespeare’s time. The most famous composer on the bill is **John Dowland** (Sting recently took up his music), whose melancholy music always touches the heart. The concert also contains music by composers who worked for the royals (just as the Bard himself did): Robert Johnson (the lutenist, *not* the American bluesman), who wrote songs for some of the first productions of Shakespeare’s plays, and William and Henry Lawes. The musicians include veteran Portland Baroque Orchestra cellist and viola da gamba player **Joanna Blendulf**, keyboard player **Julia Brown**, singer **Aaron Cain** and lutenist **David Rogers** — all of whom have played and recorded this music for years.

There’s also music from later eras onstage this month. Thursday, Jan.17, the acclaimed Italian pianist **Alessio Bax** joins the **Eugene Symphony** at the Hult Center for one of the greatest works for keyboard and orchestra, Mozart’s darkly dramatic *Piano Concerto No. 24*. **Danail Rachev** also leads the band in one of the most popular 20th-century symphonies, Prokofiev’s fifth, and Rossini’s overture for the Lone Ranger, er, *William Tell*.

At the UO’s Beall Concert Hall, on Monday, Jan. 21, the national award-winning **UO Gospel Singers** will celebrate the legacy of a modern martyr and a sort of secular saint, the Rev. Martin Luther King Jr., with songs and speeches from musical and religious guest performers. Also at Beall on Sunday, Jan. 27, the great Warsaw-based **Szymanowski Quartet** plays music by its namesake, the early 20th-century Polish composer, Mendelssohn and Dvořák. That last composer’s Brahmsian Piano Trio in F minor, which vibrates with the yearning you’d expect from a Romantic piece written after the composer’s mother’s death, tops the bill the next day in **Chamber Music Amici**’s concert at Springfield’s Wildish Theater on Monday, Jan. 28, when more current and former UO music faculty members (cellist **Stephen Pologe**, violinists **Sharon Schuman** and former Symphony concertmaster **Kathryn Lucktenberg**, pianist **Victor Steinhardt**) play it and a string trio by Haydn.

Finally, the terrific Irish band **Solas**, featuring multi-instrumentalist **Seamus Egan**, returns to The Shedd on Jan. 24 to play its contemporary and traditional Celtic sounds — including music from their new concept album, *Shamrock City*, that traces the life and early violent death of a young Irish immigrant to Montana in the early 20th century. ■