



CLASSICAL NOTES

Eugene Symphony brings a trio of top singers to join its chorus for the Thursday, March 20, performance of Haydn's great oratorio, *The Creation*, at the Hult. After one of the most famous opening scenes in music — nothing less than what we'd now call the Big Bang — the great classical composer doesn't need no stinkin' sets or theatrical props, using only his most colorful music to paint scenic portraits of the events and even animals described in the Christian creation myth.

On March 21 at the UO's Jordan Schnitzer Museum of Art, we go from Puccini's view of the American West to musical views of the American South. The **Tardis Ensemble** plays the great 20th-century African-American composer William Grant Still's gorgeous 1960 *Lyric Quartet*, Brooke Joyce's 2006 *Sorrow Songs*, which incorporates recorded voices of former slaves, and music by contemporary African-American composers Frederick Tillis and Valerie Coleman (from Imani Winds). After the concert (part of the museum's exhibition *Emancipating the Past: Kara Walker's Tales of Slavery and Power*), UO musicology instructor **Larry Wayte** facilitates a discussion of race, identity and the experience of African-American composers in Western classical music.

World music fans can catch the fine Portland sitar player **Josh Feinberg** with Eugene tabla master **Josh Humphrey** on March 23 at Tsunami Books. — *Brett Campbell*

BIRD GOES ELECTRIC

Pushing yourself to do new things, creatively, can be challenging, but as Esme Patterson — one of the vocalists in the Baroque indie folk-pop group **Paper Bird** — can attest, such growth and change are necessary. The band's fourth album, 2013's *Rooms*, is proof.

"It's an organic evolution of our sound," she says. "We've been together as a band for almost eight years now. Naturally, our personal and musical interests are going to change over time. I think our music reflects the evolution of each of us as people."

While the band has employed an engaging brand of roots music since its inception, there is an ebullience and a new kind of energy on *Rooms* that separates it from previous releases. "As I Am," for example, starts off as a slow acoustic ditty before — like a train getting started — it begins to rumble along at a lively clip, and "Blood & Bones" has a heavy country influence that is boosted by electric guitar. That last detail is also indicative of what is to come, as the band is tracking demos for their next record.

"We're amplified and electrified now," Patterson laughs. "We are adding a keyboard to our recordings, we're switching over to electric bass rather than upright bass in a lot of situations and we've got a drummer now, so the songs that are coming out of the group right now are a lot more modern sounding. It's a lot of fun to experiment with electric textures, so we're [enjoying] that right now."

Paper Bird plays with The Americans 9:30 pm Friday, March 21, at Sam Bond's; \$8. — *Brian Palmer*



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