

CD remakes classical norm

William Orbit's unique style fuses classical pieces with modern pop music



Pieces in a Modern Style

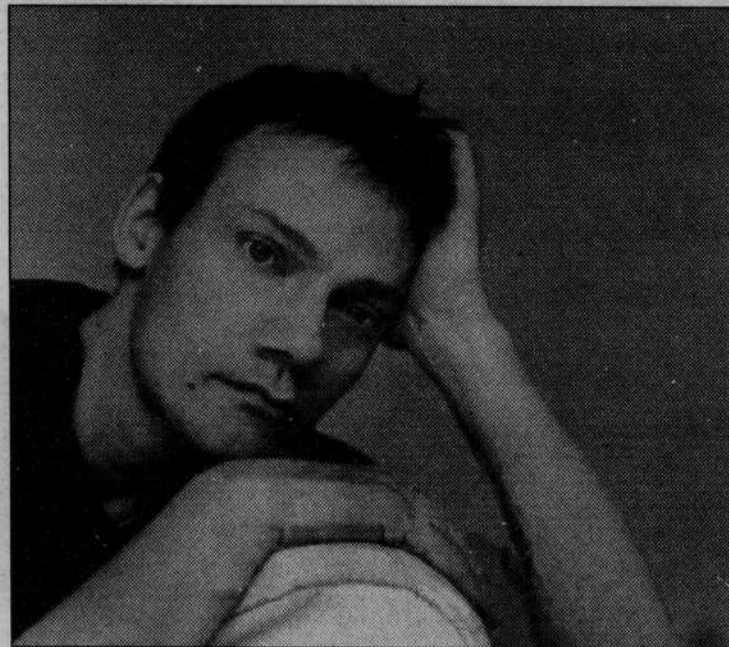
William Orbit
★★★★☆

By Mason West
Oregon Daily Emerald

In a music industry where hip-hop, pop music and fast beats are the norm, it doesn't seem cool to like classical music.

But William Orbit's new release "Pieces in a Modern Style," he brings classical back toward the mainstream.

"Pieces in a Modern Style" contains 11 classical songs ranging from the Baroque-era work of Vivaldi and Handel, to early 19th-century Beethoven compositions,



William Orbit makes classical music hip for a new generation.

Photo courtesy of Warner Music

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William Orbit
musician

to the early 20th-century pieces by Barber, Cage, and Mascagni, ending with the most recent work by Henryk Gorecki.

Orbit has made some connection with the songs on "Pieces in a Modern Style." He has an understanding of what they mean to him, and he has reinterpreted that

meaning into a great album. "The key to the whole album was the choice of the repertoire and not stylistic considerations," Orbit explained in a press release on his Web site. "I wanted to avoid clichés that had been done to death. What draws me to any type of music is the strength of the tunes and melody. These pieces have stood the test of time and can be interpreted in any era."

Orbit didn't just take recordings of these songs and put a beat in the background. Instead, he remade each piece with a synthesizer, taking advantage of ambient sounds to recreate the songs much in their original fashion but with that 21st-century twist.

Orbit most recently worked

with Madonna on her album "Ray of Light," which he co-wrote and co-produced. He also produced Blur's latest album and has done remixes for such famous artists as Seal, Sting and Peter Gabriel.

"Pieces in a Modern Style" is obviously not for everybody. Its ambient sounds are not well-suited for driving down the highway or to a big party. They are perfect, however, for creating a serene mood, such as during finals week.

While some may condemn the album for being unoriginal, I applaud his resolve in making an album that doesn't fit either in the world of pop music or classical music. In the best scenario, this album will serve as a means to bridge that gap.

Built to Spill's latest displays 'Live' energy

The album can be taken as a greatest hits collection, but the live mix showcases the band at its best



Live
Built to Spill
★★★★☆

By Rory Carroll
Oregon Daily Emerald

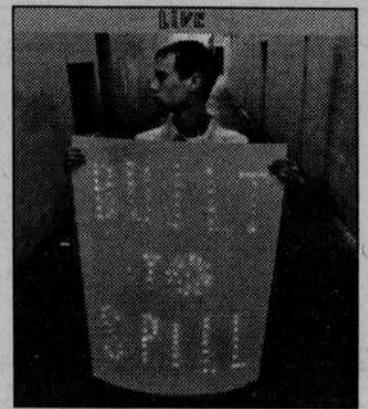
If the guitar solo is really dead, Built To Spill frontman Doug Marsch didn't get the memo.

With more guitar skill than his indie peers, Marsch sculpts his soundscapes with the same daring imagination that wrote the songs that made them atmospheric giants with one of the best albums of the nineties, "Perfect From Now On."

The new BTS record resembles a greatest-hits tape in many ways. "Live" documents some of the best songs to come from their two Warner Brothers releases, as well as an excellent rendition of "Car" from their last album on K Records, "There's Nothing Wrong with Love."

What's new is the brooding, tangled guitar anti-heroics that push and shove their way to the front of the music.

The explosive opener "The Plan" begins with wailing, sweeping guitar riffs that soon



breakdown into a heavy, industrial bridge.

The cover songs, including Love as Laughter's "Singing Sores Make Perfect Swords" and The Halo Benders "Virginia Reel Around the Fountain" are decent, but there are many Built to Spill gems missing from this polished bootleg.

Still, the combination of Marsch's inspired vocals and stellar rhythm support makes "Live" swell with raw emotional currents that can't be captured in a studio. The mix is also sensational and a credit to producer Phil Ek's abilities.

Even though the 20-minute cover of Neil Young's "Cortez the Killer" doesn't translate as well on tape as it does as an epic show-closer, "Broken Chairs" is a testament to the power of an innovative band that is still exploring new territory.

Do You Know Your LIMIT?

Approximate Blood Alcohol Percentage



Drinks in first hour	Body weight in pounds								
	100	120	140	160	180	200	220	240	
1	.04	.03	.03	.02	.02	.02	.02	.02	CAUTION
2	.08	.06	.05	.05	.04	.04	.03	.03	
3	.11	.09	.08	.07	.06	.06	.05	.05	Driving Impaired
4	.15	.12	.11	.09	.08	.08	.07	.06	
5	.19	.16	.13	.12	.11	.09	.09	.08	Legally Drunk

1 oz.
80 proof
liquor



=

5 oz.
wine



=

12 oz. beer
(Not a "40."
A "40" is over
3 beers.)



The chart is only a guide. Each person's response to alcohol will vary, based on individual tolerance for alcohol, food intake, fatigue, and other factors. A person's driving can sometimes be impaired after only one drink.

2000
Office of Student Life