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TIP NO. 8



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CD PICK: Delerium, Karma

HENRY RIEKENA
assistant reviews/music

It took 10 years, but in 1997 the seminal ambient/New Age group Delerium finally gained some mainstream recognition with the release of *Karma*, one of the most melodic, lush and listenable electronic albums of the decade.

Begun in 1987 by Bill Leeb and Rhys Fulber (the duo responsible for such varied acts as Frontline Assembly, Intermix and Noise Unit) as an outlet for their slower, more experimental music, Delerium remained very obscure, even as the genre gained more and more notice via acts like Aphex Twin and Enigma. In the mid-'90s, though, the group's music began to develop from their minimalist, ambient beginnings into something much richer and laden with tribal and New Age influences.

It all culminated with the release of *Karma*. The album's first single, "Silence," which featured Sarah McLachlan on vocals, managed to climb its way well into the European charts, and was fea-

tured on various soundtracks and compilations in the U.S., as well. The album as a whole is a brilliantly worked masterpiece. Songs flow smoothly from one to another, there is an excellent mix of airy instrumental pieces and sprightly vocals, and tribal beats and samples are meticulously woven throughout the recording, holding it all together and giving it a substance rarely found on ambient recordings.

While most of the album's popularity revolved around "Silence," two other songs of the same vein, "Euphoria" and "Enchanted," are almost equally good. "Remembrances" is the album's most notable instrumental; it takes both African and Gregorian samples, binds them with a thick, constantly shifting melody, and then winds and builds for eight minutes without ever getting dull.

Delerium is, admittedly, pretty soft music as far as college kids are concerned. But for anyone willing to put aside the rap, rock and hard-house for a while in favor of some simply beautiful music, *Karma* is an almost sure bet.

Saturdays

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