

By Park Baker  
 Editor in Chief



Indie-pop vocalist Leslie Feist released her fifth full length album *Metals*, this fall. The Nova Scotia native records and performs under her surname, Feist, and has grown from the sounds of her early recording days in Broken Social Scene and created a legacy.

*Metals* debuted at No. 7 on the Billboard 200 this month, Feist's first trip to the top 10. Opening the album is 'The Bad In Each Other,' a song that unfortunately most people can relate to as she sings "And a good man, and a good woman/Can't find the beauty in each other/And a good man, and a good woman/Bring out the worst in the other. It is not clear whether or not this is directed towards a relationship mired in turmoil, or a general sentiment.

An audible ride through a more introspective side of Feist, her gentle vocals have less commercial gusto than previous releases. A more mature sound from an already musically mature artist, her voice and the music crescendo through the rest of *Metals*, making it her best yet.

# FEIST

## Symphonic winds blows audience away

By Skip Allsopp  
 Staff Writer

From the first commanding notes of Beethoven's "Military March" to the equally bombastic and driving Finale of Paul Fauchet's "Symphony in B-Flat," BC's own Symphonic Winds program gave one spectacularly exciting and entertaining show in the Porter Center Thursday night.

At no point during the entirety of the performance was I allowed a minute rest or boredom before the players were on to the next movement, dynamic shift or cadence.

Soon after the "Military March" had ended, the audience was given a brief introduction to the next piece by both composer and guest conductor Dr. Robert Palmer, who said to listen for some elements of jazz in his "Toccata in Dance Rhythm." Little did we know that meant being rocked by the thunderous drums and harmonized swells of trumpets that came immediately springing in.

The piece continued to rise with energy until the whole orchestra seemed as though they could go no higher, then dynamically dropped into a slow, captivatingly romantic mid-section. It wasn't long though before

the piece began gaining back its percussive elements which so starkly identified its beginning, ending with a defining stomp of bass and brass.

Notable performers of the evening were the trumpeting triple-threat of Amelia Richie, De' Angelo Smotherson, and Zachery Douglas for their perfect precision and timing in "Bugler's Holiday." We watched as each of the three would begin a solo with a lick, and effortlessly pass it along to the next, before coming together for the fastest flurries they could muster.

After a short intermission, the audience was brought in once more to marvel at the final performance of the evening, Paul Fauchet's "Symphony in B-Flat." The "Overture" began slow and grand, continuing with melodies being exchanged by flute and tuba and trumpet alike, before ending with an epic marching cadence. The audience was captivated again after just one part, and from there swayed somberly by the symphonies' "Nocturne," rocked leisurely by the "Scherzo," and finally stomped soundly for the "Finale."

Kudos must go to the Brevard College Symphonic Winds for that Thursday evening. We can only hope that their performances continue to measure up to the very well-deserved bar they have raised.

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