The Chemical Brothers perform in June during the Sonar festival in Barcelona, Spain. The electronica act released last month its eighth studio album, <i>Born in the Echoes</i>.

**The Chemical Brothers have been making music for two decades and are still going strong. But they are hardly the only old hands making fresh beats.** Andy Battaglia reports.

The result is more acute and all the more poignant. Under Xenon Lights is a club hanger that gingerly evokes the composer Philip Glass, and Jean Teague teaches a masterclass in how to do a throbbing subtext to beloved house music without throwing new ideas away. Other tracks have garnered attention for making use of vocals by St Vincent and Beck, but the exuberance of their recording sessions has nothing to do with the Chemical Brothers alone. Wisdom of this sort also displays all across the dance-music universe, with work from an older generation continuing on in probing and pleasing fashion. Chill-Out masters The Orb, whose origins trace back to 1988, open the album in a smart and powerful mode, with a steady build-up of energy that never opens the track, however new or divergent it might seem.

Sometimes I Feel So Deserted opens the album in a smart and powerful mode, with a steady build-up of energy that never quite crests. Everything about it runs counter to the current EDM obsession with the big moment, the lyrical, formidable - an album made by an act with little to prove but still, it seems, a lot on the line. Or at least a lot left to play with.

For a recent interview in Pitchfork, a photo shows the two Chemical Brothers in a studio room with an almost comical ar
dy of synthesizers and gear connected by wires that grow like jungle vines. It’s dark, with lots of light and haze, and you can practically hear the machines. That’s an image that retains from so many machines long in a way. Bum
tiful way, ears, the eighth album by the Chemical Brothers, came out last month, which makes, in among other things, a new offering by what can be effectively called as older acts. That might seem hyperbole for five-aged only 44 and 47, but the facts remain: two decades on the context of an ascendant and possibly progressive sound is a long, long time.

Electronic music has been around much longer, of course, going back to the 1960s and 1970s, and various avant-garde experi
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aged to subsume under which The Chemical Brothers’ debut album, slipped them in all its scale and potential for staying power.

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