

# The Newest Music

**BICKLEY:** *Ah-Ah; Grant Street; From Kyoto Station; Jepson Prairie; Middle Armand Bayou; Solstice*

Tom Bickley, electronics  
Other Minds 38—65 minutes

Tom Bickley makes “field recordings” of natural sounds, then blends them (sometimes more obviously than others) with human and electronic sounds. *Ah-Ah* (2022) has someone singing those syllables on repeated notes in a major 7th arpeggio, with seemingly random handbell tones and other sounds blended in. *Grant Street* transforms construction noises (like the steady beeping of a backing-up vehicle) into not-so-annoying ones, with pizzicato string bass notes added in. *From Kyoto Station* blends together all sorts of sounds, including Japanese-language announcements as a high-speed train leaves the station and gains speed. And so it goes through this creative collection.

**BIELMEIER:** *Wells, ME; Corporate Responsibility Pledge; Burning Old Man Summer; Throwaway Culture; Widows Mite; Slowdance84; CRP*

Unheard of//Ensemble; Hypercube; Doug Bielmeier, electronics

New Focus 384—42 minutes

The first thing that caught my attention is this album’s striking cover, a painting by artist Jessica Brilli, where a very 1960s-style car sits in a very stylized suburban carport. The album’s title, *Music for Billionaires*, grabs me, too, as do several titles of the electronic works it offers. I don’t think the works themselves bear any resemblance to the titles, though. ‘Corporate Responsibility Pledge’ has minimalist chirpings tossed around by the clarinet-violin-cello-piano members of Unheard of//Ensemble, and ‘Burning Old Man Summer’ has similar goings-on with the saxophone-electric guitar-piano-percussion members of Hypercube. ‘Wells, ME’ consists of deep rumblings that gradually rise until they are high-pitched. The album’s final work, ‘CRP’, is a reworking of ‘Corporate Responsibility Pledge’ in what Bielmeier calls a West Coast Remix.

**BOHIGIAN:** *Rerooted; Khazeri Yerazhshutyun; The Water Has Found Its Crack; Stone Dreams*

Argus Quartet; Clara Kim, v; Ensemble Decipher—Other Minds 1046—52 minutes

This program by Armenian-American composer Joseph Bohigian deals with the tragedy of the Armenian genocide of 1915. The big piece is the 21-minute *Rerooted* where Argus Quartet makes beautiful, haunting string sounds over the voices of people speaking in Armenian. In *Khazeri Yerazhshutyun*, Clara Kim’s violin sounds tortured. In *The Water Has Found its Crack*, strings, voices, and percussionists interact. The finale, *Stone Dreams*, is anything but easy listening: distorted electronics that are meant to evoke “abandoned Armenian stone churches”.

**CORTE-REAL:** *Rock; Concerto Vedras; Sinfonia Noa Noa; Todo o Teatro; Abertura Segunda Novocento*

Milan Symphony/ Nuno Corte-Real  
Solo Musica 444—59 minutes

Portuguese composer Nuno Corte-Real conducts the Milan Symphony in this program of 5 of his own works. Although *Rock* is a tribute to Ligeti, it is not at all like Ligeti’s music; rather, it is like a rollicking outdoor festival. *Concerto Vedras*, which refers to the composer’s hometown in Portugal, is furtive much of the time but glimmers a little in III. *Sinfonia Noa Noa* is a shimmering homage to the painter Paul Gauguin. And so goes this program of sunny, lively, enjoyable works.

**DUSMAN:** *Flashpoint; Dream Prayer Lullaby; Lake, Thunder; Dancing Universe; Corona Bagatelles; And Numberless Quotidian Happenings; Mother of Exiles*

Lisa Cella, bfl; Airi Yoshioka, v; E Michael Richards, cl; Patrick Crossland, trb; Tom Goldstein, drum; Inscape Chamber Orchestra/Richard Scarbo—Neuma 149—61 minutes

Linda Dusman is a music professor at the University of Maryland. This album of her music opens with *Flashpoint*, where Lisa Cella produces all sorts of sounds from her bass flute. In the abstract sound-piece