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 rumbles 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 Yerazhshtutyun; 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 Yerazhshtutyun, 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 Seconda 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 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