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Derek Piotr – Bahar

“Bahar” might be Derek’s Piotr’s most personal record yet. While he has injected himself into all of his pieces through the stunning usage and reconfiguration of his voice, here he also reveals his classical training. In Turkish “Bahar” means spring and it feels that way. This does not mean that Derek Piotr has gone soft and moved into light airy pieces. “Sunlight, Fruit Trees” possesses a great deal of aggression and noise, as do many of the other pieces. Yet he does seem to have moved a closer to the listener. For one his voice sound more intimate, even the woodwinds have a caring feel to them. Anxiety is still there yet it too feels a bit tempered.

Opening up with “Springs Revealed” Derek Piotr’s piece is reminiscent of that unfortunately short lived Oval offshoot, So. Here Derek Piotr glitches and completely re-arranges his voice like he has in his previous albums. Yet it feels different, happier, like a proper sendoff of his old way of doing things. For after this piece the album shifts into the uneasy rhythms of “Tone Offering”. By the end of the piece the sound devolves into a stuttering chaos. “Day Residue” presents many of his stylistic ties with an optimistic sheen to them. Downright reassuring is the sweetness of “Tennis”. By far the highlight is “Sunlight, Fruit Trees” which does everything right: from the reshuffling of the woodwinds into a Nobukazu Takamura like glitch orchestra to the poetic lyricism, it all works to make the song the beating heart of the collection. Rather smooth in tone is the stripped-down approach of “Exchanges”. Taking this sound a bit further on “Forest Floor” Derek Piotr’s ever so deft manipulations reveals the thin line between the tender and the noise, alternating between the two. Bringing it to a satisfying conclusion is the elegant “There Shall Be a New Earth”.

With “Bahar” Derek Piotr’s music discovers rebirth in glowing sunshine and unruly fields of sound. This is what loveliness sounds like.