

Unlike other residencies that I have done in the past, my residency at AIR-Krems was not focused on a specific project but on developing my on-going work. This was made possible by the requirements of AIR-Krems which allow you to work freely, without the constraint of having to produce something concrete with a specific timeframe.

My musical approach alternates between improvisation and contemporary music interpretation; two disciplines too often considered as antithetical, but which are very complementary to me. My daily work at the residency was divided between these two approaches.

Regarding the contemporary music side, I spent part of my time practising two pieces, *Splitting 23* by the German composer Michael Maierhof and *Central Heating* by the Swedish sound artist Hanna Hartman. I created both pieces respectively in 2011 and 2012 and will record them at the beginning of April in Berlin for a CD and a DVD, respectively. Maierhof's composition uses an handmade vibrating system which creates different levels of distortion in reaction to microtonal changes. Hartman's piece is for amplified bassoon and amplified objects, played both by the same performer. The piece deals with the interference between the sounds coming from both sources. This is made possible by a non-conventional use of the bassoon conceived as a noise device.

I also deepened my personal instrumental research during the residency, focusing on velvet multiphonics and high harmonics. These two materials have an inner quality which is central to my work as a musician: Namely, fragility and sounds which require a lot of control to be handled that can often twist into something chaotic. This specific research was driven in part from a meeting in April of two Austrian composers, Klaus Lang and Radu Malfatti, both of whom are interested in composing a piece for bassoon.

Regarding my practice as an improviser, I've been focusing for the past year on the deconstructed use of my instrument. I amplify its parts through miniature microphones distributed within the instrument. This exploded version of the sound sometimes meets traditional bassoon playing to generate aural discontinuities between the exterior and the interior, the whole and the parts - a reverse-engineered emergence.

During the residency, I worked on enlarging the range of these "inside" sounds and on finding better ways to articulate them. The AIR-Krems team provided me with a nice sound system, which was very helpful to improve these aspects. This research on my own will find its outcome next month by performing in Vienna with some of my ongoing projects (duo with Angélica

Castelló and duo with Klaus Filip). I have been indeed playing with Viennese improvisers for more than one year now and my stay in Krems gave me the opportunity to deepen these collaborations by meeting them in several occasions. I also got more familiar with Viennese experimental music scene by attending several concerts in Vienna and at the Artacts festival in St Johann, Tyrol.

More generally, staying in Krems allowed me to enjoy quietness, silence, and sometimes boredom, which were precious to my ears (and my brain) and which I am generally missing while touring most parts of the year.

The exchange with the other artists in residence was also a bustling and inspiring experience. I was lucky to make my residency in March, as the Imago Dei Festival was taking place during this time and provided me some nice musical moments.

The only improvement I will suggest would be that the studio assigned to music residents should be the Studio 20, which is the only one totally isolated from the other studios. This could allow artists to work on loud sounds without being afraid of disturbing the other artists in residence. Regarding the length of the residency, I felt that one month was a little bit too short to really deepen my researches ; two months would have been probably the perfect length.

List of activities related to my residency :

March 27th Concert in duo with Thomas Grill in the frame of the *Velak Gala* serie (Vienna)

April 10th Recording and filming of *Central Heating* by Hanna Hartman for bassoon and amplified objects at *Ausland* (Berlin, Germany)

April 12th Recording of *Splitting 23* by Michael Maierhof for bassoon, vibrating system and tape in Berlin.

April 17th Concert in duo with Angelica Castello at *Rhiz* (Vienna) in the frame of the *Dritte blöde Mittwoch* serie

April 27th Concert in duo with Klaus Filip at *Amann Studio* (Vienna)

May 12th Concert in duo with Klaus Filip in the frame of the *Neue Musik in St Ruprecht* serie (Vienna)