

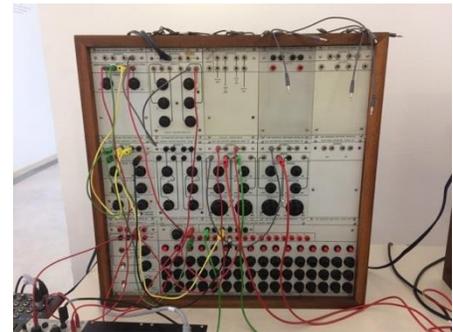
I had a very productive stay in Krems. My main goal of this residency was to create an album using original modular synthesizer called BUCHLA (owned and used by composer Ernst Krenek) at Ernst Krenek Forum. This instrument was used as a main source for my music pieces.

I arrived to Krems the same day we had a monthly meeting with all AIR – ARTIST IN RESIDENCE participants so I started my journey from the first day of being here. In June, 2019 all the five artists were very different and from very different parts of world as well. It was pleasure to meet them, get to know their art and endless creativity, share ideas, experience, talk about the purpose of art, this lifestyle and feel “*on the same page*” doesn’t matter how far away and different our lives and experiences are. So, that was great I met them all from the very beginning and didn’t feel alone here. We had some dinners, meetings, visited exhibitions and also went on gallery tours thanks to cultural program organized by AIR team. On the same day (actually 10 minutes after my arrival) Sabine, Johan and Paula (or as I call them – the great team) told me that tomorrow is the opening at Klangraum Krems Minoritenkirche: it was a sound installation by one of my favorite sound artists in the world Janet Cardiff. She is one of my biggest inspirations since I started doing music and sound art. Her piece “The Forty Part Motet” was amazing and inspiring and it was the first time I experienced her work live. The tour given by Jo Aichinger was great, also it opened some new point of view to her work. The installation was on the ground floor of the same monastery where I was working with BUCHLA. So, for me it became even bigger experience – I heard this piece every day (walking to the museum to play the synthesizer) and the echoes of it were heard upstairs near the Ernst Krenek Forum. It became my mantra of this journey. So, I never doubted I was meant to be here in Krems since the first day and felt very inspired by it.

People who work at Ernst Krenek Forum were also very warm and I felt very welcome. The museum was closed for three and a half weeks just for me – so I can be “loud” as they said. Before coming to Krems I used only newer models of modular synthesizers (which is easier because it has *midi* inputs, etc.) and I only knew some sonatas composed by Ernst Krenek. I never thought I would fall in love so much with the oldest BUCHLA’s sound and E. Krenek’s music, especially concepts of his music pieces and such a various music style. The most amazing fact about him was that he used BUCHLA modular synthesizer for his operas (together with singers and orchestras) and he even wrote a score for it. Team of Krenek Institut shared with me those pieces and most importantly the scores – I’ve never seen anything like this. He is a brilliant composer, inspiring, ahead of his time and he has so many different colors. I will definitely continue to study his music and scores in the nearest future. With his BUCHLA I had a bit more complicated relationship. Everybody told me that “this instrument is unique”, but at the beginning I wasn’t expecting it to be **so unique**. I had a hard time and played every day to learn its manual, instructions, character. It was very difficult. But after some time, Ernst Krenek Forum team introduced me to Gammon – great composer from Vienna, who is the master of modular synthesizers. I contacted him and he came for a few hours just for me and showed his approach to BUCHLA, gave a tutorial, answered my questions about specific nuances. It helped me a lot. It was difficult but at the same time great because only since my third week with this instrument (I was playing and recording every day for 2-5 hours) I started to play some real music and sounds. I started to be in control of what I was doing. It wasn’t easy to understand that first weeks was only some experiments (it was very obvious in my recordings), but I managed to

stay concentrated and calm. On my last week and a half I recorded the most of the album. Also, I was inspired by this experience to make a small tutorial with photos of basic patches which I did on BUCHLA – so it will help the future composers to get the result quicker.

Before coming to Krems, my original project idea was to make an album called “SYNTHesis” which would analyze the musical dialogues between electronic and academic music traditions (in a term of rules, approach to sound, techniques, counterpoints, cultures, etc). I wanted to create 4-5 tracks which would become electronic interpretations of classical-academic music. But during my first weeks I watched a lot of hours of BUCHLA tutorials and documentaries about E. Krenek and Don Buchla, who created this instrument for him. And what had a huge impact for my project was Don Buchla’s original idea about the purpose of his instrument-synthesizer. He created BUCHLA so that musicians and composers wouldn’t approach it as they approach a classical music instrument. Or wouldn’t approach it through academic music point of view. He created it for different and experimental sound search. So, it was another frustrating (in a good way) part of my journey, because this idea affected me a lot. I was doing the opposite. Afterwards I couldn’t continue to search and play the known classical music melodies with this synthesizer. I wanted to respect the purpose of the instrument and find another approach while keeping the original idea. So, the project reached another level and became more about new sound search and interpreting classical music throughout characteristics and possibilities of this instrument. I wasn’t recomposing known classical music themes – I was using some academic music characteristics and techniques while approaching the instrument (like harmony, melody, form, tempo, searching for central key in frequencies, exploring intervals, how they move as they moved in academic music and then... destroying and distorting them with the modulation, voltage control, envelopes, frequencies and reverbs of BUCHLA). I recorded 5 tracks, which I will present as one long piece – this interpretation became one continuous sound experience. My stay was a bit shorter than a month so I was working very intensively and I started to hear many different frequencies around in my everyday soundscapes – wherever I went. That was also a great experience. I will finish my album as soon as I come back to my home studio, because some additional sounds will be recorded with other equipment, but BUCHLA is the main sound source in this album and I think that I reached my goal. Also, at night, when I couldn’t play the synthesizer I started to remix some of E. Krenek’s music pieces and made a very silent envelope layer on top of my recordings (there is a possibility that the echoes of it will be heard in my album as this composer’s music affected me so much. And also, it will refer to the echoes from downstairs Cardiff’s installation which reached me every day).



During my stay I visited Klangraum Krems Minoritenkirche, Landesgalerie Niederosterreich, Kunsthalle Krems, The Open Book Gallery & #stpcitypopup gallery in St. Pölten.

To sum up, calm small town, river, accommodation and stipend are truly great and makes you stress-free while focusing on your work. It is a perfect place to work.

I missed only one thing – playing a live concert with BUCHLA, which I thought I’d never want to do. But after hard work and concentration I connected with this instrument so much. Well, it is a great opportunity to come back someday to this beautiful town and its passionate people and make this concert real.

I would like to thank AIR – ARTIST IN RESIDENCE Niederösterreich-Team & Ernst Krenek
Institut/Forum-Team, you are great!