

## How was the residency? Advantages and disadvantages of AIR – ARTIST IN RESIDENCE Niederösterreich.

The AIR - ARTIST IN RESIDENCE program provides the perfect environment for the development of creative projects. The studio is fully equipped and some extra equipment is available as well (i.e. recording devices). The structure of the residency promotes the exchange between fellows, and it is thus possible to establish fruitful relationships and exchanges between musicians, writers and visual artists. This possibility represents the fulcrum of a shared residency experience with artists coming from different countries and different disciplines. I can't underline any particular disadvantage in such a context.

## What did you realize during your residency period?

During the residency period, I was able to focus on a new project who has been on my mind for the last two years. The project was born from the need and the desire to work together with the recorder player Elisabeth Wirth (<https://mdw.ac.at/altemusik/lehrende/elisabeth-wirth/>) on a concerto for solo Paetzold flute and Ensemble. The distance and the pandemic slowed the start of the project. My residency period in Krems an der Donau, however, allowed me to focus my energies and time 100% on the project and allowed a first meeting with the performer. During this "exploratory" meeting, Elisabeth and I improvised, working on the potential of the instruments involved, coming in various sizes and ranges. The output of this first improvising and recording session brings to the "cataloguing" of a huge amount of sounds and techniques. This catalogue is the starting point of a deeper analysis and research on the instrument, eventually leading to a first compositional phase. In particular, we focused on the exploration of double sounds possibilities, mainly using two techniques. The first technique is based on the modulation of the amount of air (overblowing) and allows the performer to control different double sounds changing the embouchure and the air pressure, without changing the fingering. The second technique requires the performer to actually sing into the instrument, playing at the same time a certain fundamental tone.



**What did you miss at the residency?**

Since I was able to really concentrate on my project - and it is not a foregone conclusion, being in an unfamiliar place - the only thing I missed was... more time. But in any case, during this month spent in Krems an der Donau, I was able to lay the foundation for a project that will keep me busy for a long time, and for this I am very grateful.

**What do you appreciate at AIR – ARTIST IN RESIDENCE Niederösterreich?**

I really appreciated the excellent organization of the Residency, starting from logistical issues up to the organized events (readings, visits to exhibitions). I would like to thank Paula Haslinger for making this residency possible and therefore supporting my project and Flora Renhardt for her help.