

1. *Éclats de Feux* (2016) 10'07

Transitional work of my journey in composition, *Éclats de Feux* started with many sound recordings of objects and spaces found around Sheffield. The title refers to the impressive bonfire nights and endless fireworks I have been exposed to in the first weeks after my arrival in the UK. "*Shards of Fire*", as it translates, also represents the extreme rapidity and intensity with which one's life may be completely changed with one single voyage.

2. *Dremen* (2013) 11'20

Old English verb dremen meant "rejoice; play music." Related: Dreamed; dreaming. (etymonline)

Dremen was composed using recordings of readily available found household objects. These were then processed and mixed together into a multi-layered sound environment where each unique sound becomes part of a bigger whole. At times evocative and at times bordering on the abstract, the resulting poetry has the behaviour of a dream: a poetic form with surreal materiality.

3. *Bora* (2012) 11'25

Born from recordings around Europe, *Bora* began as the exploration of the dynamics of wind. This piece explores different spaces and the movement between each of them. Travel is symbolised by different musical gestures throughout the piece and evoked by the different sonic images created along the way.

4. *Wrathful Vine* (2013) 12'03

There is a certain colour to this piece, which is due to the set of specific sounds used for its composition. A very nightly environment, *Wrathful Vine* explores different forms of tension and dynamics, using rhythms and sustained sound objects. An underlying inspiration was what is believed to be an ancient text:

*The light of the moon is covered,
The Earth stands not still...
But all things appear Thunder!*
(from *The Oracle of the Wrathful Vine*)

5. *An Almost Abstract Experience* (2017) 11'11

Finding balance and focusing on the very limit between what holds us together and what tips us over: this may well be how music comes to be. Where this piece abounds with surreal worlds inspired by the deepest invisible energy streams, it is also made of very real, concrete sound sources. By its fluid nature it therefore becomes an almost abstract experience. Composed at Visby Tonsättarcentrum, EMS i Stockholm and USSS Sheffield.

6. *Border Crossing* (2018) 10'10

Composed for The Quota, a live role-play experience, in December 2017, this stereo acousmatic piece is designed to evoke a metaphorical and imaginary environment more than a purely acoustic one. This LARP (Live Action Role-Play) situates the participants, which constitute the original audience for this piece, in the context of embodying the journey of a refugee, leaving

7. *Toreutique* (2011) 7'17

This very dynamic piece plays with contrasts between the fine delicacy of tiny objects and their rough, cluttered environment. *Toreutique* is a French word meaning 'the practice of sculpture with hard materials, such as stone, metal, and wood'. Sounds used for this piece were recorded in Jean-Louis Émond (sculptor)'s workshop in Montréal, where he works with all kinds of objects from the extremely small chips of metal to the massive concrete blocks.