

Conversation about Sigrid's observations from the Pianohuis performance: (29/11/24)

Sigrid: Yeah, the first thing I think about was like you were worried about the balance.

It was interesting because when you did it, you very rarely played and spoke at the same time in the sense that you always made, you had like the pedal down (off) with the brakes.

Me: Yes.

And that was very nice because you had, it was still music, you know, but it worked very nicely because you still...

That they heard my voice?

Yeah, but it was not like, okay, you know, it was not that at all.

But it was also not disturbing because I think it could easily have been tiring in the long run if you had talked and played a lot at the same time as you did when you just did like sound stuff when you checked.

Ah, in the balance check.

When you checked with me right before.

I thought it would have been tiring.

And then you absolutely did not do that at all.

I didn't do that, yeah.

Which is very fascinating.

Yeah, as I said, it wasn't very planned, but I just, yeah.

But that is interesting though that you say in general that it wasn't very planned because it seemed very calm in it all.

Yeah.

Yeah, and it felt very natural.

Okay.

Which was very good.

And it was...

But no, it was very, I don't know, it was such a nice experience.

And I thought it was just...

No, just very, very natural in all.

And you really dragged them in as well, you can see.

It was super funny.

Like in the beginning everybody was sitting up and you talked.

And then you started to play with your story and everybody went back (in their seats).

Oh, really?

At least like two or three of them, like Michelle and the other guys, they just sunked, they just went back when you started playing.

Interesting.

Yeah.

It was very fascinating.

Like now I will just talk very randomly here.

Sure.

Yeah, that's okay.

Interestingly, the eye contact, because a lot of people seem to be avoiding you.

Really?

It seems.

But I didn't really see everybody.

Yeah.

And it's also, it's kind of hard for me to see when you're properly getting eye contact with them.

But yeah, a few people, I would say, it seemed to me that they were kind of trying not to.

Or maybe not aware in the beginning that you actually were looking at them, you know.

I thought that took some time and...

Yeah.

That was at least what I observed.

But I'm not sure you felt that way.

During like the piece I played, you mean, mostly?

No, yeah, like when you...

Or when I was talking.

No, when you're talking, they kind of knew (that you were making eye contact).

Like also when you're addressing them one on one, they know.

Yeah, in the play, a lot of people closed their eyes, if I remember correctly.

Really?

Some of them, yeah.

Okay.

When you just played, which also, like for me, that would have been a natural thing to do as well.

Yeah, that's okay.

But yeah.

It's just interesting.

Yeah, I have actually said avoiding your eyes looking up, so I have had to follow them as well.

Yeah, okay.

That's really interesting because I felt I did catch that, I mean, except for Michele who was with his eyes closed,

I felt like when I was looking, I did get a look back.

But interesting, okay.

Yeah, but I also couldn't manage to see you all at once, so maybe I just didn't.

But yeah.

I would say, do you want my favorite moment?

Sure.

You know, or like the...

I think it definitely was right after you were done playing the last word of one of the people, like the aunt of Sylvia,

because there was such a clear tension release for me there.

Tension release?

Yeah.

Yeah, because also, you know, I don't know what it is, but for me, I felt everybody knew that they were going to be addressed.

Yeah.

And there is some tension in that, you know, also because you get sucked into what you are doing.

And then you also are curious about what others like, it's such an intimate thing in many ways,

because you're communicating so closely with everybody and also some people were probably sharing things

that none of us others know, you know, by the word.

For sure.

And then it's actually big for you to just say that one word.

And then when you reacted, it was such a...

And like with the guy who kind of nearly cried, you know, I think he did.

The one that was most on the right, like next to you.

Really?

Because when you were done, it was such a...

Like it was just very quiet and you kind of felt like...

At least I felt it was such a tension release.

And then he like clearly dragged it in.

And I was like, is he crying now?

Wow.

And he, I'm not 100% sure, but I think so, because when he talked afterwards, he really said a bit like...
(choked)

Yeah.

It was just a very super like intimate, but very like, I don't know, it was such a humane moment for me, you know?

And it was so nice to see like in the sense that music, it's really personal for me,
just music did what it's supposed to do there.

It just touched in a sense, you know, it just touched and it showed and it was just very...

It was nothing complicated about it.

Yeah.

And that was what was so lovely, but it really, it really got to people, it seemed like.

Yeah.

So I just want to...

That's very interesting.

Yeah.

So that's, yeah, like going through everyone, like...

Yeah, I think it was very clever.

And the thing that you narrowed it down to one word, I think it's super nice,
because they say so much, but really none of us know what they're saying.

And yeah, it can be happy stories, but you really don't know what they are saying.

And it means a lot then to set music to that word, yeah.

And of course, some of the words you could hear that you kind of interpreted more technically
or like more literally, which is a natural part of it.

Yeah, this was also really not planned.

It just like...

I mean, I didn't think about...

I didn't think how it was going to be, but...

Yeah, but don't you think that maybe be the beauty of it?

Because then you react...

Definitely.

No, it was really nice.

...to your intention, you know?

It was really nice.

Intention, right?

Intuition.

Intuition, yeah.

And no, it was just like for me, it was just like such a touching like communication moment where you communicate just without really using words.

Of course, you use one word, but such a way of saying so much without really saying anything.

You know?

Yeah.

It was definitely best.

Very nice.

Yeah.

Yeah, I've written that.

I don't know the word for it.

We call it "snuffsi" when you do that.

Oh, okay.

But he definitely did.

I'm very sure of that.

Because I was...

You know, when you think someone cried, you get like the...

I get like a lump in my chest, you know?

Yeah.

I had that for the rest of that.

Like I started a bit worried like, is he okay?

You know?

Yeah.

No, I sensed he was like a bit vulnerable, but I didn't...

I thought he was actually uncomfortable.

I didn't think he was that way.

No, I interpret it like the opposite.

I think he really...

There was something...

You know, you heard the stories of like old men doing yoga for the first time, and then they started crying because of like tension release.

No, but...

I've been told...

I don't remember when I did yoga.

I don't remember when it was, but I did yoga for a long period, and I think it was one of the teachers who were like, no, it happened to me that like you do this...

Yeah, I did one session of like the...

I don't remember which type of yoga it is, but you sit very long in one position, like super long, very uncomfortably long, and you really start to like feel things.

And she said like, yeah, I've done this with like very...

"Real" men on like joke, you know, very man-man type of person.

And she was like, yeah, and they do this, and then they just become very, very vulnerable afterwards.

And I felt like that was kind of the same thing.

At least that was kind of looked like...

Or like, not that he was that type of man, like that had nothing really to do, but like...

It for me seemed like he had such a tension release from something that he was not aware that he was going to have a tension release from, you know, that kind of feeling.

That was what I observed.

Sure, sure, sure.

Is it true?

No, it's...

I'm based on biases, you know, like...

I have my thoughts, but yeah.

Yeah.

Okay.

Yeah, one guy on the left you clearly touched.

I don't really read my notes even I have told my...

Yeah but you know.

Basically, that's it.

I really don't have much to say.

It was just supernatural.

And I think it really, really worked.

And the size of the group was good, I think.

Yeah.

I think it could have been very challenging with more people.

Yeah, definitely.

And also because it's such an intimate moment
that it becomes hard when it becomes too many people.

I'm also, I hate people though, so you know.

It would have been very hard if it was more people.

Yeah, because you...

You feel a special connection to the people
you have had this experience with afterwards, naturally.

And if it's too many, it could maybe be too...

Yeah.

And I also felt some people
were a bit uncomfortable, you know.

But kind of eased up to it, you know.

It's like...

They were uncomfortable, but still on the flow, you know.

Yeah.

But uncomfortable because it was new.

Not because it wasn't uncomfortable at all.

It was just different.

And probably, also in general, all three performances

I think was nothing what they have imagined it was going to be.

So that is challenging also because you're doing it.

But it was...

I also thought the placement of yours
as last actually was good.

Yeah?

Yeah, I think actually it may have been
a very different experience if you would have been first.
I started to think about it. I'm not sure it would, but...
It is interesting though.

It is.

Because you...

You have a lot of impressions by that point when you were came to you.

And I was a bit like, it can also be too much at this point
and then you do this very intimate thing.

But it really wasn't. It really worked well.

But like, say that I also would have done my performance.

I think that would have been too much, you know.

Too much impression.

But it would have been interesting to try it out.

Yeah, originally I thought it should be first.

Yeah.

Because I wanted to be more like...

You know, on a clear background kind of.

Yeah, but I think that actually worked as well.

But actually it worked.

Yeah, I think you kind of gave us a bit of...

Or like, I didn't actively participate.

Yeah.

It was suddenly a bit...

Room to reflection, I would say.

Not reflect...

Not necessarily reflecting on what we have seen before.

Yeah.

But you actually have time to think.

Like, I feel because of the first two performances

it's really much more just feeling and just being there.

Yeah.

But with yours you kind of really need to go into yourself again.

But it really...

I don't think it would have been worse if you have put it first.

I just think it would have been different.

Yeah, definitely.

But that's like with everything.

If you place it in a different order it will be different.

Yeah.

Yeah.

Okay.

Yeah, I think I've said everything I thought of.

Okay, so maybe I will ask you a few things about the stuff
that I thought about if you notice anything.

Do you have time?

Yeah.

Okay.

Ten minutes.

So maybe like...

Or in general, did you feel there were parts
that were less better or needed improvement
or that you would change?

And I can be more specific, but...

No, not really.

I didn't...

You didn't have a feeling of, oh, this doesn't work so much?

No.

In one way I would say like the last feedback...

Yeah.

...maybe wasn't necessary.

Like if you...

But that is probably a bit like on personal things as well

because some people think it's also nice to kind of
tell what they have experienced.

When I have experienced personally I don't, you know?

I would like to not tell what I have experienced.

Okay.

You know?

So that is more personal.

But it is kind of a...

At least for me like the biggest tension and like the biggest climax

if you would think about that

was definitely when you did the one-to-one word things

and then doing the feedback again becomes a bit...

It goes a bit down.

Yeah.

But also you cannot really just quit after the feedback thing.

No, like the one word, one word.

Yeah.

There was also like the one longer story in between, right?

Yeah.

Like I did Michele's...

Yeah.

Yeah, it took some time before anybody answered and...

Yeah.

Yeah.

I was going to ask also about it because yeah, also

I think I told you before I wasn't sure how I'm going to like...

Yeah.

Choose one person or how I'm going to get like...

How I'm going to do the transition to this part.

Yeah.

And yeah, and eventually I did something that

I don't think was one of the options I thought about

but I just like asked a very open question like to the air

and I was very...

I mean...

Yeah.

And it took some time until someone answered and...

Yeah, I'm not sure what I would...

Yeah, I'm not sure either but I would think about that
because it was a bit...

Or I don't know.

I'm afraid like...

Or I felt...

And what I felt was that maybe it's becoming too personal then,
you know, if it makes sense for some.

But also like Michele handled it well.

He kind of said it was also two words, it's not much.

Yeah.

People need time to think though on it.

Yeah.

Yeah, maybe I shouldn't be afraid of it taking longer
than I thought it would.

Yeah.

Also, actually, I don't know if you noticed it
but when I told people to think of their one word,
I told them to open their eyes when they have it, right?

And some did not.

And some took a long time.

And there was one that I think I didn't wait for him.

I mean, one I think like took too long.

He was the last one.

And I continued before he opened his eyes.

Yeah, but you did, I saw that because I sat there with like...

I'm seeing that you desperately are looking for them to open their eyes now.

Yeah, and I wasn't sure if he like...

I think he was probably still thinking.

I was worried maybe he didn't understand the instruction.

No, I thought maybe that was the case, you know, that you kind of missed it.

Maybe.

It could be.

But he told me later that he was kind of a slow thinker.

Not in relation to this thing.

I didn't ask about it.

Yeah, but in general.

Yeah.

Yeah, okay, that could be it.

Yeah.

But I think...

Or at least what I felt was that you go one on one
and then suddenly you ask something that you're like,
okay, but can one of you just say something, you know?

Yeah.

Then certain personality types would go straight away and just say, you know?

But now, like I for example, I would not.

I wouldn't have said a second word, you know?

Yeah.

And that's the case in that, like when you kind of force everybody to do it,
it is different.

Yeah, of course.

Because everybody has to.

So of course you can't end up with none saying any words.

Yeah, yeah, yeah.

That is a possibility when you phrase it like that.

Yeah, yeah, yeah.

But it's just something about the phrasing like...

I don't know how to say it though, because you say it if you feel like it.

But if you feel like it, a lot of people may not feel like it.

Yeah, yeah, yeah.

I need to do it more like assertively, yeah.

But yeah, it worked.

But it was, yeah.

That was kind of the place where I felt it maybe stopped at the most.

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Yeah, I mean...

Yeah, there were stuff that I forgot that I kind of wanted to do.

Or...

Like...

Oh, okay, let me start with this.

So one person commented that when I got to the second part,

like to taking stories from people,

that it was like I was closing myself in a way.

Remember the one who said that it was a bit cheeky or...

I don't remember that.

Like I was very vulnerable in the beginning.

And then it's like, oh, you are vulnerable and I am safe.

Kind of.

Yeah, just wondering if you felt that too more.

No, I didn't.

But of course, I know you as well.

Yeah.

So then it is different.

Yeah.

You know?

Sure.

I guess.

Like if you don't...

But personally, I felt like you were kind of just...

You were guiding.

Of course, you are kind of shutting yourself up,

but you're not...

I felt like you're more...

You're inviting them to experience

without really putting yourself in.

Or how to explain, you know?

I feel like you're kind of guiding.

Yeah.

If it makes sense.

And when you're guiding,

you're kind of not showing you in it, which is fine.

That's the whole point of guiding, you know?

It's just that you let the other one explore.

Yeah.

The reason that I also felt the final kind of round of feedback
was a bit like not very much in place.

And I think it was because...

Well, there was another part of this thing that I wanted to do,
the kind of three themes part, which felt not in place.

Yeah.

And also I saw Silvia looking at her watch,

and I felt like maybe it was longer than I thought it is.

Yeah, so then there was the round,

and then something very shorter than another round.

It was a bit strange or a bit much...

I need to think about it more, but...

Yeah, actually, I don't know how long it was exactly.

I will see on the camera, but...

It didn't feel...

I thought it was very much the right length,

but it was the right length thinking that we had done
two previous performances, you know?

Yeah.

If you would do it as a separate thing,

I think you definitely could be doing it longer, sort of.

Yeah.

And more...

Yeah.

Intimate.

Or like that the intimacy is fine,
and it becomes more like a meditational thing, you know?

Yeah.

But when you do three performances off the show,
you need to switch your mindset.

I think maybe last question.

Did you have any...

Well, you said a little bit, but...

Thought about like the music or what I was playing.

It was interesting, like the one audience member who said,
I wonder what fear would have sounded like.

I think she said.

Fear?

Yeah.

That was at least what I heard, but maybe I didn't hear it properly.

Ah, I wasn't actually sure what she said.

I also didn't hear her properly.

I think she said, I think.

She said, I wonder what fear would have sounded like.

Okay.

And I kind of was sitting with the same.

I felt, as I said, we're very much in a happy space all the time.

Yeah.

And it is interesting because I feel like with the music,
you can provoke or like push in which direction you will think.

Yeah, definitely.

I was actually worried a bit about it.

Yeah.

And someone actually commented about it.

Yeah.

I felt like that it was a bit dark and then it became more positive.

Because it was very, like you were definitely acting
and it's also like on what you were saying,
but I would say like it was kind of in certain boundaries.

Yeah, definitely.

It was kind of the same, same but still reacting,
but it wasn't like music-wise, you could have gone there and there,
but you were mostly there, if it makes sense.

Yeah, yeah, yeah.

But you don't necessarily want to go there and there either.

Yeah, I thought it's safer.

Yeah, because I personally liked it,
but I think like it could be interesting to see
what if you kind of did like super atonal, you know, very pitched,
like what would people think because,
but I think people would be very intimidated.

Yeah.

That's what I, of course that is good sometimes,
but also in that setting, if you make them vulnerable
and then you start doing stuff like that,
maybe not the best.

So I kind of need to go.

Yeah, I think we're done.

Thank you so much.

No worries.