

Pianohuis performance – self stimulated recall

~1:00 – nervous at the beginning. Questions- not planned so much. Still adjusting chair.

~2:00 – really forgot how to start the story. Almost skipped the "one word" part, which is really important for later.

not sure if I just remembered or thanks to the notes on my phone that I had prepared on the side of the keyboard.

~3:00 – music – inspired by the Rachmaninoff piece I will play.

Same tonality and motives. At some point remembered to add a watery/wavey element that's both from the piece and from how I imagine it's related to the little mermaid story that I'm about to tell.

~4:00 – I'm enjoying things that come out of my improvisation.

I think I manage to speak quite clearly.

~6:00 – Playing didn't go so well, I tried to take a slow tempo and a careful/cautious interpretation. But actually in the recording I see it was even worse than I realized at the time, technically.

People didn't smile. Maybe only one time someone had a small smile and I wondered if I should react, but it was quite easy not to – which is very different from previous experiments where more smiled and it was harder to control my reactions. Specific people were very attentive and observing.

~8:00 – "In-between" time – between segments – a lot of tensions/awkwardness/uncertainty. Tension is released when I play again, back to "performance mode".

~9:00 – I simultaneously liked how I talked and felt super shaky and nervous and unsure. Playing calmed me, gave me time to think. Telling them to think of their story, with eyes closed – this segment took less time than what it felt like – it felt very long and as if I was playing almost too much between sentences.

~11:00 – And then I became worried – first of all, Silvia's aunt, I noticed, is not fluent in English, and I was worried if she didn't understand anything at all, and whether she would have a word to say. I did not want to exclude her of the activity and I realized it would ruin the atmosphere if something like that happened, but I couldn't find a solution for that.

Even more stress and feeling of helplessness – Silvia's aunt took a long time to open her eyes but she finally did. But Joost did not open his eyes – again, I wanted everyone to be included, I thought maybe he missed the instruction, but I felt it would be aggressive and disrespectful if I continue before he's ready. Eventually I felt all the others were looking at each other and at me and they saw we were all waiting for him, and I felt pressure, so after waiting the longest I felt I could without causing a feeling of embarrassment for the participants that something in the performance isn't working, I continued. And the moment I spoke again – Joost opened his eyes, and I think we both realized what happened and we shared a look of mutual apology (or was it my imagination?).

~12:00 – I didn't plan on so obviously and clearly reflecting the words in the music, but I haven't tried this part before, and it came out automatically, and I also quickly sensed somehow that people reacted positively to it, that they enjoyed it – not specifically the people who spoke, it was also fun for myself like a challenge or a game.

~13:00 – One word I was actually not sure 100% (Sanne's).

I was very surprised and satisfied with what came out of my hands. Some are a bit cliché – the ones I somehow thought more than half a second about or that I already had "prepared" music for them – but most of them were super automatic and I really liked them.

~16:00 – I had different option for this in between segment, and this wasn't one of them.

“Is there anyone who wants to share more...?” - The worst way to phrase it!

I was really afraid because I plan to do it in some more “aggressive”/forcing way, that is harder or impossible to evade.

But this, I was so scared no one will ever speak, but I couldn’t take it back.

I tried to keep talking, trying to convince them, giving them more time, making it easier. But I felt I’m almost begging and embarrassing myself.

It was very stressful and felt very long. Looking at them all in their eyes also made it feel more like begging, and I felt revealed my helplessness and even shame.

In the video it looks like Michele almost immediately reacts to my look, but to me, it felt like I was begging and almost forcing him to talk.

The whole thing took one minute, no talking for the last full 20 seconds. The longest 20 seconds - it was also very vulnerable because of the musical element - I was playing less because I started to think no one speaks because I’m playing too loud and I need to give a sign that it’s OK to speak, like in the word round. But then the music was barely there and just quiet - very scary.

~17:00 - This improvisation, I’m not the most satisfied with. I had some thoughts of how to make it with enough direction - dotted rhythm with upbeat. It was a bit cliché, but I was satisfied with the coherence and development of the music at the end. And I liked the element of gradually releasing pressed notes. It became a part of my musical language, and some other things as well are a bit cliché of myself.

~20:00 - I had a whole other segment planned, the main section, but I suddenly saw Silvia looking at her watch, and I started feeling this took longer than I felt.

Also, I didn’t expect the atmosphere to become so intimate and private and vulnerable and special - and the other segment didn’t fit in - so I skipped it.

The final round of impressions felt a bit too much too long or unnecessary, because not enough happened before it because I skipped the main section, but I felt I should still have it, especially for research and feedback purposes.

~22:00 - I tried to go quicker...

I was really excited and moved by the impressions, it was personal, I didn’t understand what Sophie said, but I guessed and hoped it’s good enough.