

# Conclusions

In this research, I reflected on several aspects of a concert and how I want to communicate with my audience. By immersing both them and myself in an environment that supports the music and the overall performance, I strongly believe that the (psychological and physical) distance between both parties can be reduced. Throughout the research I realised that finding ways to immerse an audience is easier said than done. My belief in immersion as a tool to guide listeners towards a certain atmosphere, attitude or interpretation is nevertheless still as strong as before. More than ever, I am convinced that this is the way for me to perform. This is particularly the case for contemporary music where inexperienced listeners might appreciate some guidance.

An immersive performer is very aware of and sensitive for the location of the performance and is always looking for opportunities to create performance spaces in function of the program. The use of spatialization, lighting and amplification are some of the most common ways to do this. The performance time could have a considerable influence on how the audience perceives the music as well. Within today's cultural field it is very relevant to look for ways to immerse your audience or make them participate, because more artists are choosing to curate the settings for their work as an integral part of the production and research has shown that this is what today's audiences want.

Creating an immersive performance is difficult. It takes a lot of time, something musicians often don't have. In addition to learning the music, the performer needs time to brainstorm about the kind of immersion that supports the musical idea (the composer's message) and does not distract from it. The line between the two is very thin. Once the immersion concept is established it often takes a lot of preparation to execute it. To bring elaborate ideas to fruition musicians will need the help of technicians, engineers, other artists etc. This explains why immersive performances are often organised by ensembles that rely on a bigger production team and budget. The danger here lies in the fact that those teams are often too far removed from the actual content of the music. Realising this made me think about other ways to connect with an audience.

My main conclusion is that besides immersion, also attitude and mindset are very powerful tools to decrease the distance between a performer and the audience. At this point I realise that an immersive performer relates to the given concert situation on a different level. He acts as curator of the given elements such as time, space and audiences. This means combining several jobs (musician, curator, artistic leader) and this is not something you can expect from a performer in every concert situation. Nevertheless, the process of finding your own ways to communicate the composer's message is in any case worth exploring. This should in my opinion go further than the actual musical interpretation. Low-tech solutions like literally performing surrounded by them or directly talking to them are very effective to emotionally connect.