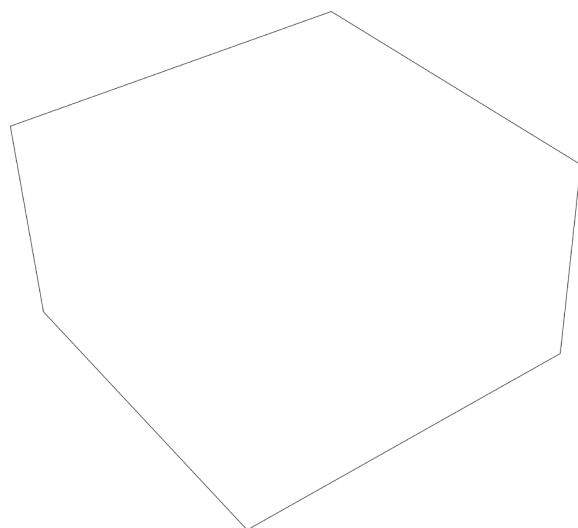
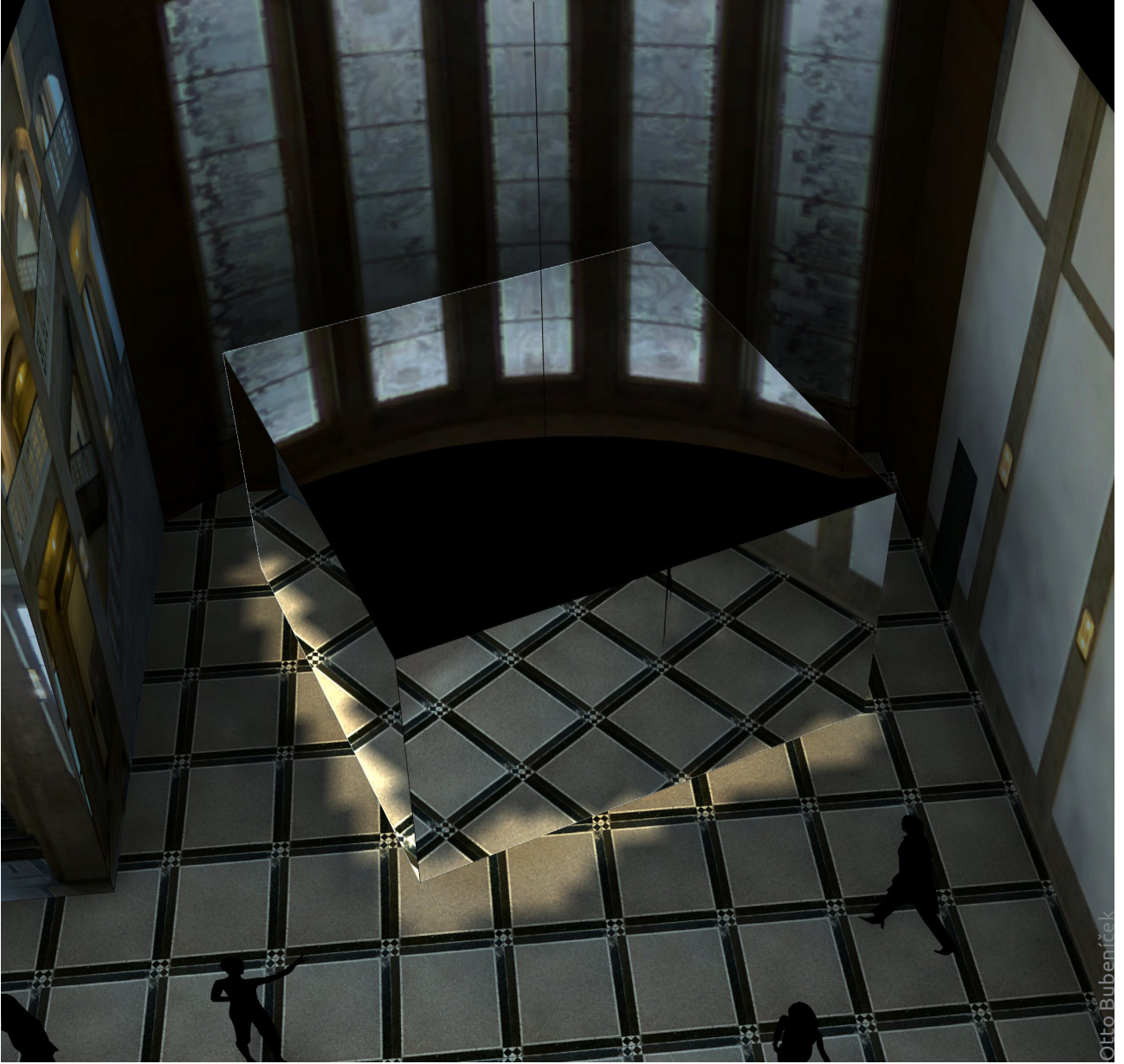


THE
Transcendental
EX-PERIENCE

Otto Bubeníček





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Abstract

As a result of measures to combat COVID-19, live performances, exhibitions, operas, ballets, concerts and even complete theatre seasons around the world are slowly being cancelled. Though many live performances are being replaced virtually, theatres are nonetheless struggling with the existential question of survival. Is it possible to compare a live performance in a theatre with a live performance broadcast to a television, computer, or cell phone screen?

Introduction

Although radio, television, computer, and mobile phones have made it much easier to watch live events, I don't think it could fully replace watching these events with one's own eyes. In addition to being more enjoyable, attending a live performance has a deeper emotional effect on a person because the audience plays an active role.

I must admit that I have never been touched by watching opera or ballet on television, simply because live and recorded performances are two different experiences. In a live performance, one not only feels the energy radiating from the artist but is also able to receive it. The same is however true for the artist. Audiences, too, radiate energy which the artist on stage can receive. Some critics go as far as to say that during live performances, artists may have an aura, a light that radiates and shines around them. Live performances open portals that penetrate deep into our emotions and feelings and give us life energy.

Regarded as one of the greatest conductors of the 20th century, Romanian composer, musical theorist and teacher Sergiu Celibidache frequently refused to release his performances on commercial recordings during his lifetime, claiming that a listener could not have a **“transcendental”** expe-

1 Transcendental describes anything that has to do with the spiritual, non-physical world. You could describe the time you spend in the woods hiking as a physical and a transcendental experience.

When something is transcendental, it's beyond ordinary, everyday experience. It might be religious, spiritual, or otherworldly, but if it's transcendental, it transcends — or goes beyond — the regular physical realm. The adjective transcendental is used to describe a particular kind of meditation, a specific school of philosophy, and even a type of number in mathematics. Transcendental and transcend come from the Latin word *transcendere*, or climb over or beyond. *Vocabulary.com*. 2020. *Transcendental - Dictionary Definition*. [online] Available at: <<https://www.vocabulary.com/dictionary/transcendental>> [Accessed 19 October 2020].

rience” outside the concert hall.

As principal dancer of the Hamburg Ballet, it was this transcendental experience that I felt as an artist taking on different roles. And I think it is this transcendental experience that an audience feels radiating from the artist and can experience it by sitting in the same room or the same auditorium.

Finally, one very important reason for going to a live event is that by doing this you contribute to the development of dramatic art or music.

Concept

I would like to experiment with this human transcendental energy, with artists, musicians and dancers who will be confined in a large cube along with one cameraman inside and one cameraman outside the cube, broadcasting this performance live. I will be adjusting editing this live performance and choosing what the audience is able to see.

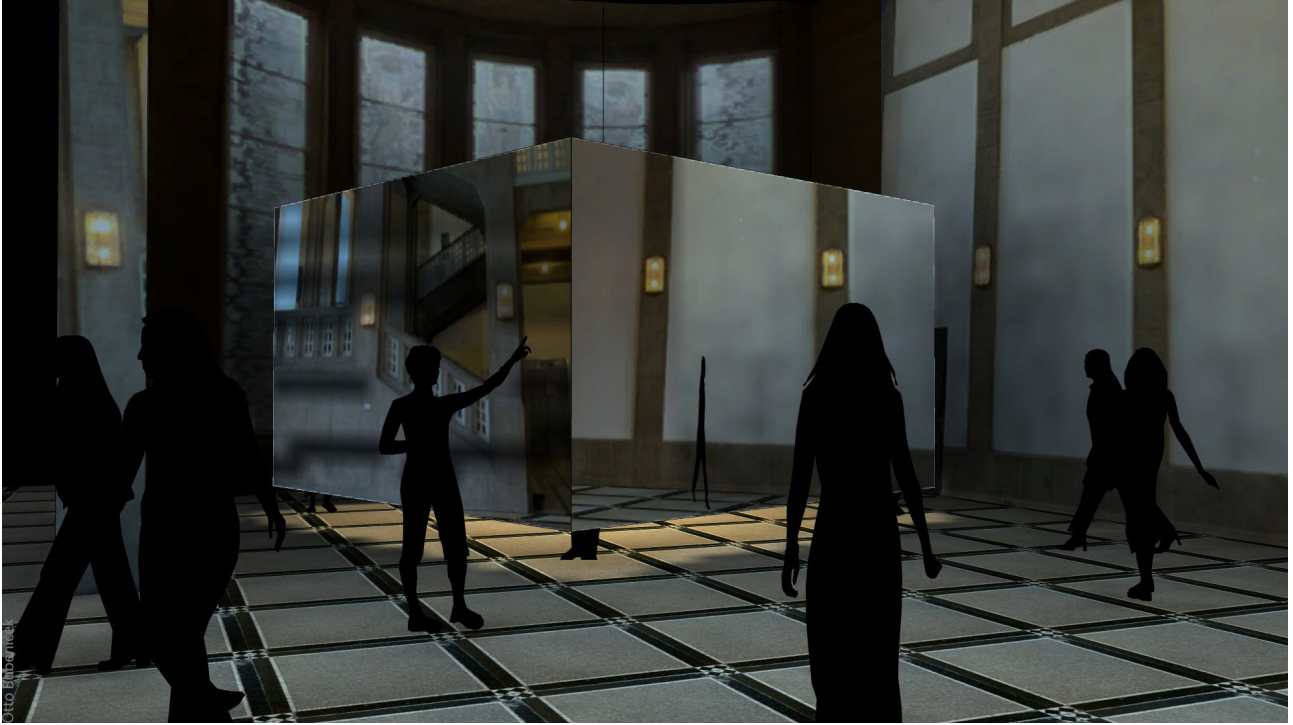
The show can then only be watched live via the ZOOM application on one's phone. The audience's image is then reflected thanks to the mirror surface of the cube. Instead of seeing the artists, the audience sees themselves holding their phones.

I would like to find out if a live performance that one sees only through a cyber meeting or the ZOOM application is the same, or is able to have the same effect as a live performance that can be seen in the auditorium. And if this path that some politicians are forcing upon us is indeed the right one.

Materials and Methods

4x4x2,6 meters large cube suspended in the air with a mirrored surface and interior lights. Musicians, artists and cameraman inside the cube and one cameraman outside.





Nicholas Palmquist

Choreographer



Nicholas Palmquist is a New York based dancer and choreographer working a wide variety of dance genres. He has worked commercially on shows like *The Get Down* directed by Baz Luhrmann and *The Tony Awards*, and regularly on shows like *Saturday Night Live* and *The Tonight Show Starring Jimmy Fallon*. He choreographed fashion shoots with director Gordon von Steiner. Nicholas worked with *American Dance Machine*, recreating Broadway's most celebrated repertoire and with *Broadway Dance Lab*, creating new models for how dance is made. He has choreographed multiple times for *Music Theatre of Wichita* and has danced for *Mia Michaels* and the *Radio City Rockettes* as well as countless award shows and industrials. Nicholas graduated *Magna cum Laude* from *Oklahoma City University*.

Jón Vallejo

Dancer



Born in Spain and is the Principal Dancer of the Dresden Semperoper.

Awards: »Best Dancer of the Year« for »Carmen« (J. Inger) – Dance Europe Magazine (2019), »Best Dancer of the Year« for »The Four Seasons« (D. Dawson) – Dance Europe Magazine (2018), Positano Prize »Dancer of the year« (2017), Premio Revelacion – A.D.P./Spain (2011), »Best Male Dancer« (Critics' choice) for »In the Middle, Somewhat Elevated« (W. Forsythe) – Dance Europe Magazine (2009)

Annabelle Dugast

Violin



Annabelle Dugast was born in Cannes, France in 1989. Studied in Haute Ecole of Geneva with Jean-Pierre Wallez. In 2012 she won an internship with the NDR Elbphilharmonie Orchester, which was followed by a temporary contract. Annabelle completed her master's degree at the Lübeck University of Music in the class of Prof. Maria Egelhof in 2016 with distinction. She is now a member of Hamburger Camerata, and Hamburg Stage Ensemble. She plays regularly with the Hamburger Symphonic Orchestra, the Philharmonic Staatsoper and the Altona Allee Theater.

Sebastian Gaede

Cello



Sebastian Gaede, born in Hamburg, studied cello at the Hamburg Music Academy with Prof. Bernhard Gmelin and business mathematics at the University of Hamburg. He has received several awards in competitions, like the “Eduard Soering Prize” in 1986. Since 2011, he has been touring worldwide with the Gaede Quartet. Since 1995 he is regularly invited to play with the Bayreuth Festival Orchestra.

From 1992 to 2014 he was a cellist in the Hamburg Philharmonic State Orchestra. Since 2014, he is a member of NDR Elbphilharmonie Orchestra.

Conclusion

Should we accept the so-called “New Normal” and forget the amazing live experiences we all have had? Shall Artists “Rethink. Reskill. Reboot.”, and accept for example, the advertised idea also backed by the English government that encouraged people working in the arts to reskill by turning to a career in cybersecurity? Should we start holding live performances through ZOOM app meetings? Is this the future we all want?

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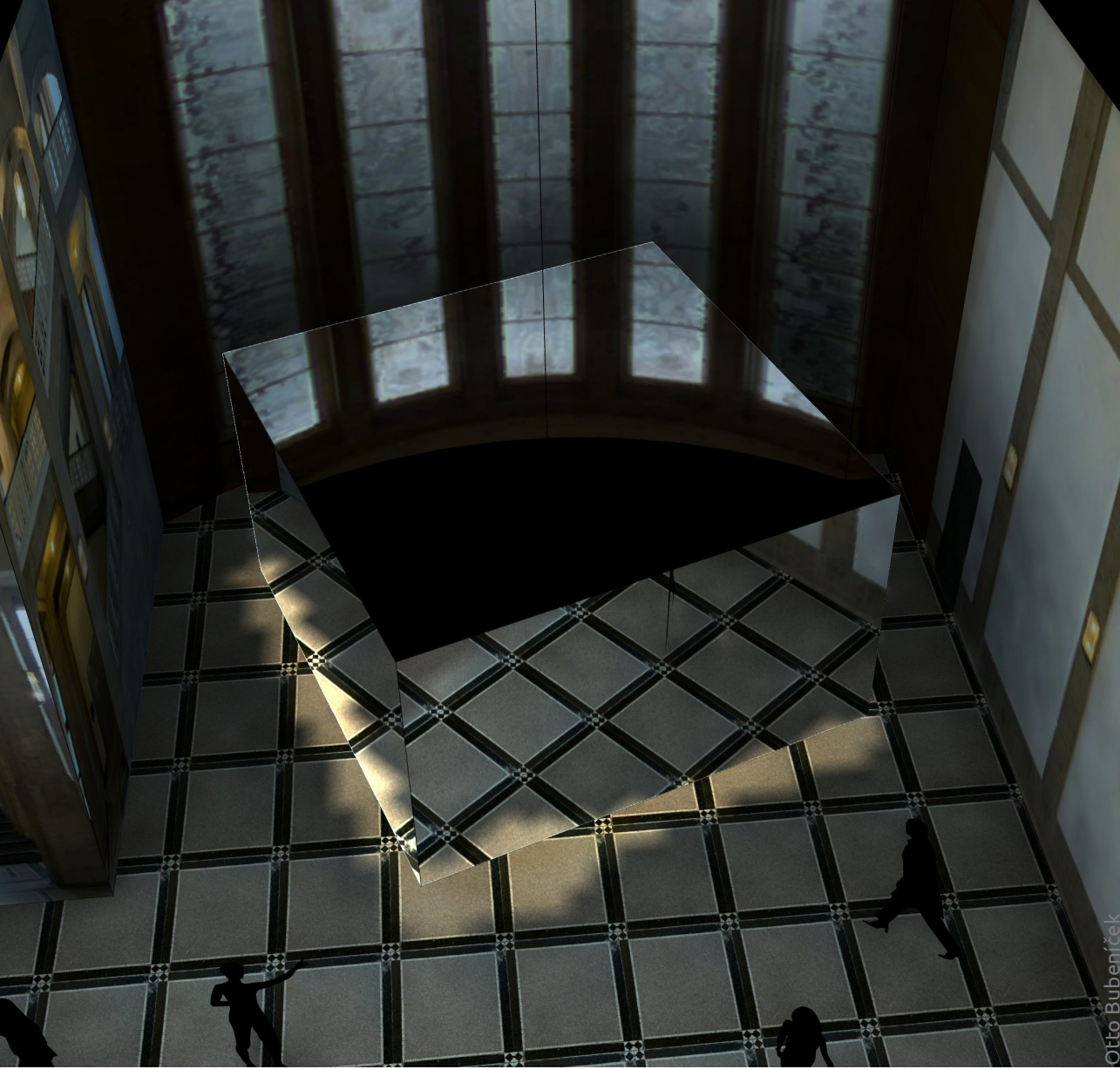
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16. Jan. 2021, Hamburg, Germany



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