

INTRODUCTION TO RODIN
Norwegian Chamber Orchestra
BUD BEYER, 2015/AUDIO
Length: 20:47

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OBJECTIVE

I wanted to explain what we are after, I don't spend a lot of time talking, I like to do things in action, but I wanted to take a little bit of time now to imagine with you what we're after, what the objective is, what we are hoping to accomplish as an objective of all this work we are going to be doing after all these weeks, what we are hoping to accomplish, what we are hoping the audience will experience, and what I hope you will take away from the time.

I want you to imagine, and I mean that, I want you to imagine, that on the Opening Night of this Project, the audience will be walking into the art museum, and when they come through the doors of the museum, they will see all of you, scattered about the room, some of you on pedestals, some on blocks, some of you on the floor, some standing, some sitting, and you will all be frozen in the Statues of Auguste Rodin.

And the audience will enter, and while they are entering, on the piano in the background will begin the "Goldberg's Variations" by Bach. And the audience will begin to see what you are doing, and what will be amazing, what you will notice, that you will remember that night what I said today, is they will begin to act as if they are in a Museum. They will not be thinking about the fact that they are looking at people that they may even know, standing in Rodin Statues, they will be looking at the Statue you are creating.

And then they will start to move like they were in a Museum, they will even move, some in little groups as they go from Statue to Statue like they are going through a Gallery, it is just bizarre, it is very funny. I mean, they just fall into it completely, they examine every Statue, they look at you in great detail, as if you weren't there. As if you couldn't hear them, they will discuss the Statue. They will discuss things that your hand is doing, that your knee is doing or your foot is doing, or they'll talk about the whole of the Statue.

And you, in that, will hear everything that is going on and you will have to maintain the intensity, the extreme concentration, to maintain the LIFE of the Statue, of the entity that you have created. INSIDE that Statue, will be a Life that Vibrates, that Vibrates against the surface of your skin. You will push back without moving. You will control them without looking at them, as they examine You in detail, You will push the Life right back at them.

You will never Retreat from them. You know how, as a Performer, when things aren't going well or when we're very nervous, we can Retreat. We can still play

or act or speak or dance, but we have Retreated, we have Pulled Back from the audience, pulled away from them, because of fear, because of nervousness, because we're not prepared, because of lots of reasons. But here, you will not do that.

And you will find, in the stillness of the Statue, the extraordinary power of the Performer.

And for the audience, it will be a moment like they never had in a museum, because, burning in your eyes, will be the **Life Blood** of the interior of the Statue. You aren't marble, you aren't cement, you aren't stone, you aren't bronze. You are skin and blood and bones, and your eyes will be alive, and that will make the experience for them, so different, and they will move about the room, looking at you as you hold these incredible positions, some of them incredibly difficult, all of them requiring immense concentration.

And then, at a time, which will be almost improvisational as we work on this, one or two of you may start to move, maybe just your head will move, and what will happen is that, from one Rodin Statue, you will, in effect, find another Rodin Statue, maybe one he never made, by simply moving, and holding, the same life inside the Statue. Or **rotating** the Statue.

To watch you, who they have examined so intimately as you created Statues, now, playing for them, with all that heart and soul, without music stands, in contact with each other, in contact with them. The potential is, that you can reach them in ways they have not been reached before. And, some of them will be uncomfortable with that, or they won't want it. But they won't be able to completely avoid it.

The real question, which I want to try to explain to you for a moment: Why are we going to put you through this? And does this mean that at every concert that you do, that you have to start by doing Statues (laughter)? No! And does it mean that at every concert that you do, you have to memorize every note? No!

What is hoped in this, is that, some of the issues that you find in yourselves with Performance, you will be able to conquer in this moment of doing the Statue. That you will make a discovery, for yourselves, at your individual level, not everybody has to make the same discovery. You need to make your own discovery. But you will learn something by doing this, about the **Power of Performance**, and your relationship to an audience, even in **Stillness**. Not even moving, just being still, and what you can do with them, to them, how you can affect them, by not retreating from them, and hopefully, in the (Strauss), you will find that as you play the music.

The hope is you will make some discoveries, which you can carry on into your normal, everyday lives. That, you find for yourselves, perhaps a new objective in your life as musicians, something that you search for, something that you want, and something that you will not always get. But now, underneath some of the

frustrations that you faced, there is the sure knowledge that something else is possible, and that something else can be defined by You. It is not defined by Me. I am not here to tell you what to discover, I am just here to hope you make some discovery, for yourself. By doing this. By putting yourself into this position which you've not been in before.

To perform, in effect, without music, for a portion of this Concert. To perform just with yourself. And how powerful that will make you when you go back to your music, in ways that will be very individual. I want to keep stressing that, because it is important to me. This is not some collective, where, if you buy into this, you all come out with the same feeling, like some commune. No, it's not that at all.

But, in this experience, is something for you each individually, on your own terms. But, you never have to tell anybody. You just have to take with you, you will learn something. You will find something that will help you. That's the only reason to do this.

But, I promise you, if you do it, the audience will be changed...to some amount. But many will be. And they will have responses emotionally that they normally don't have in the Concert.

And the proof of that will be when you play music. **The Statues is only a way to them.** It's only a part of this image that Terje had of this Concert. It is the music that we are after, and that is what this is all about. It is about when you play music.

Okay. Do you have any questions, or thoughts or anything for yourself? It's a lot to put on you, but I wanted to give you an image. I won't go back to this now, this is the one lecture you get from me. So, I hope you enjoyed it! (laughter)

THE CIRCLE (10:23)

Would you do me a favor, just before we break to go on? Would you just take a moment and take a look at each other? (Everyone is already in a Circle with Bud).

These are the people with whom you are going to take this journey. The journey only lasts for the time of the journey. You only have to be together for this time, the time that we are working. As you look at each other, make those connections. Because, we need each other. We need each other desperately, in this adventure that we are going to be in.

But it doesn't mean anything outside the room. It's only in the time of working that we need each other. It is In the Work that we need to be together. It doesn't mean you have to form a new social club (laughter) or you have to make best friends with everybody in the group! It doesn't mean that. It just means that, in the work, you have to be willing to be with each other. Just as you are.

That's what I see, that's what I witness, as a non-musician, when you play, I can't imagine what you know about each other from playing with each other. Not to be spoken ever, and not ever really even verbalized, how can you put it into words? You know things about each other, from playing with each other, and you need to think about the fact that you know things about each other that cannot be verbalized. So, in this adventure we are in, in this journey that we have, these are the people that you're with. We're It.

THE CHOICE FOR A STATUE (12:03)

And the other thing that is important, is that the Choice is not, is not crucial, it should be made completely Emotionally, you go: "I like this Statue!" And that is it. That is all you need to think about. No one is going to ask you: "Why do you want to do that Statue?" I mean, it is not what we are here for (laughter). You just have to have an Affinity – does that word make sense to you? You have to have an affinity for it, something about it that attracts you on some level. That you want to do it.

(One man asks about whether he could choose a female Statue and not just a male Statue. Bud responds.)

Probably, it is not a good idea to choose maybe like that (laughter). Now, I will say that there are some Statues, which seem to be genderless. They seem not to be one or the other or they could be either one. And that's fine. That's okay. If there is something in that that you find attractive that you want to do it. And actually, if there was a woman who really wanted to do a male Statue or a man who wanted to do a woman Statue, I would be like, okay! If the Statue itself is something you have an affinity for, let's try it. Let's try it, why not? Okay, so the answer, I guess, yes! Although I thought it was no, but it turned to be yes! Yes, you can do that. You can change gender if that is something that is important. The only thing you have to remember about that is that we don't want to confuse the audience, that's all. Okay? That's the only issue.

What I don't want the audience to do is to look at a Statue and go: "Well, that's supposed to be a man!" Because, what that does for them, is it takes them out of the experience and gives them an excuse NOT be pulled into what you are doing. And what we want to do is pull the audience in, without them knowing it, into what we are doing.

And then, each of you needs to think about a single Statue, and then, you can just kind of look at the pair Statues and the group Statues. We won't worry about that quite yet. What's real important is that, if you find yourself looking at a Statue that somebody else is looking at, it's fine if both of you do the same Statue. For the experience of having done this never with professional musicians - with actors or mimes, I have done the Rodin Museum before - but it is astonishing for the audience to come in and see 2 Adams, or 2 Eves, or 3 Balzacs. I mean, it is just wonderful, instead of a single one, you see the variation, brought by the Performer on the Statues. So, if we have more than one version of the same Statue, that's terrific. Not to worry about that at all.

PHYSICALLY STRONG & WARMED-UP (15:09)

What's crucial in this process is that you are physically **Warmed-Up** whenever we are working. This is kind of Dangerous Work. You have to be careful when you come, and I will admonish you about this constantly.

When you're in a Statue and you come out of it, you have to come out of it Slowly, you have to Relax the portions of your body that have been under tension or compression, and you have to Breathe into Everything, so that you come out of the Statues with great care. Because if you just Retreat from the Statue, some muscles will go funny on you and you will strain things.

But, I have never had people get injured, because we are so careful about coming into and coming out of Statues correctly, physically. So, you shouldn't have any problem at all.

If you have any kind of physical limitation, like if you have a bad shoulder or a bad knee, then I would just suggest, as you are looking at the Statues, do kind of keep that in the back of your mind. That a Statue with its leg up over its head is probably not for you to do (laughter). Certainly, not for me, I can tell you that right now! Or a Statue has its shoulder wrapped around in a certain way and you go, "Oh, I can't do that!" Then, don't choose that Statue, that is probably a good choice!

But we can find ways to get past any kind of physical ailment that you will be working with or that you may have, so just, try not to worry about that. And I can certainly help you with that. So, what Maja is going to give you some work which you can also be doing outside of here, she is going to give you some yoga, which has breathing and stretching in it, which is exactly, perfect for what we are going to be doing. She will be with us for the whole time, which will be just wonderful.

So, we can have that as a constant process in your learning. So we will take a little time with that today, she is going to give you about a half-hour of work, and then I will take over again and we're going to go back in for some Exercises to give you some Vocabulary, and some Techniques for what we will be doing in the afternoon.

(Someone asks about how long will they have to hold still in the Statue position. Bud responds.)

Oh, you see, I wasn't going to say anything, how long! No, I didn't want to scare everybody! (laughter) How long do you have to hold it? Well, it could be up to 15 minutes, 20 minutes, yes. But, the longer that you hold something, while the audience is moving around, the more astonished they become, and the more they forget that they are looking at a person, and they are just drawn into what you are doing, they are drawn into the work. And the more they begin to

understand. And the longer you sit in the Statue, the more you understand the Statue.

Do you know the phrase, do you have it in your language, where, to know somebody, you need to stand in their shoes, or walk in their shoes, or there are a lot of different phrases in different cultures. This is the Ultimate of that. You will know the Statue you are doing in ways that no one else knows the Statue. Not even Rodin. **You will be living the Statue.** And standing in the position, you will begin to understand something. And no one can tell you what you'll discover, or why, or how. But I promise you that you will know something that no one else knows.

And the longer you hold it, the more that comes to Life. And actually, the longer you hold it, the easier it is to hold. So, a good deal of what Maja will give you in terms of breathing, and what I will give you in terms of some breathing exercises and some meditation work, will help you in the process of being able to hold a Statue.

But, here is the good news! That was the bad news! The good news is that you only will need to hold it as long as you can hold it. And, if you can't hold it longer than 10 minutes, then in 10 minutes, or in 5 minutes, you can find a reason to make that *first movement*, which will relax the extremeness of the position you have been holding.

(Someone asks a question about props to help in creating the Statue. Bud responds.)

Yes, thank you. Good point. As we get into the Statues, you'll see that sometimes they are leaning against something, or their feet, as you were suggesting, are propped up on something. And we will start to put something there for you, like books or shoes or our coats or anything. And then, eventually, they'll help us find small pieces of wood or things that we'll use in Performance to keep as kind of a prop, so you don't have to be in the air. You can have that anchor, just as the Statue does, with whatever it's holding. So, we'll have some blocks of varying heights and sizes, for you to sit on. We probably won't use chairs, because they are not as versatile, but they will be chair-height, and you can sit on them, and you can turn, or you can lean back. And, if you need something, we'll find a way to make something for you to lean against, too. Okay?

So, absolutely. Choose any Statue you like, and don't worry about the props that hold it up, we will find that for you.