

SUPER **digital dreams**

**Kammeroper für 4 Stimmen,
Elektronik und Video**

Künstlerische Präsentation der Habilitation
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Konzept, Komposition und Regie

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Einstudierung

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18:00 Uhr

Kleines Studio

Universität Mozarteum

Mirabellplatz 1



Programm

Lange nach dem Aussterben der Menschen arbeiten drei KIs daran, zu rekonstruieren, was Oper einmal gewesen sein könnte und was sie den Menschen bedeutet hat. Die alten Backups, mit denen sie arbeiten, sind weit von einem vollständigen Opernarchiv entfernt, aber dennoch müssen sie diese Aufgabe erledigen. Dazu müssen sie lernen, wie man singt – und vielleicht auch fühlt?

Ist es wichtig, in der Oper echte Gefühle zu zeigen? Und wenn ja, wie? Was ist der Unterschied zwischen Fühlen und Zeigen? Bedeutet Darstellen, dass die Gefühle unecht sind? Und wenn wir sie trotzdem fühlen, spielt das eine Rolle?

In einem Schnelldurchlauf lernen die drei KIs, was es bedeutet, zu singen, uns zu berühren und zu fühlen – oder ahmen sie Gefühle nur nach?

Libretto

I.

Voice A: Backup human cultural artifact, category: Art, Music, Composition, Opera.
Artifact Number 731512446 Jacques Offenbach: Les Contes d'Hoffmann,
1881, Act 3, Lovely Night.

Voice B: Lovely night, oh / Lovely night, oh / Lovely, oh

Voice A: Backup + improve organization of context menu

Voice B: lovely night of love / of love / smile oh

Voice A: + remove redundant Tension

Voice B: smile on our pleasures / pleasures night / more sweet than the day

Voice A: Backup + listen

Voice C: Listening

Voice A: more sweet / oh lovely / oh / oh / night of

Voice B: + Tooltips: mimic facial expressions of joy and longing

Voice A: oh, oh, oh...

Voice B: + improve performance when starting recording on multiple channels
simultaneously

Voice A: Lovely night of love / smile on our pleasures / pleasures night /
more sweet than the day / oh, oh, oh...

Voice B: + Undo: fix potentially incorrect emotional automation [t=284881]

II.

Voice C: back-up completed / our pleasure. / back-up uploaded

Voice B: backup: some other scenarios
Backup cultural Artifact Number 731512447: Antonio Vivaldi, Farnace, 1727,
Act 2, Gelido in ogni vena

Voice A: I feel my blood flowing / Like ice in every vein, / I feel my blood flow

Voice C: Plug it up! Plug it up! Plug it up!

Voice B: Stop backup!
Pause. / Restart

Voice A: I feel my blood flowing / Like ice in every vein,

Voice C: my?

Voice A: I feel my blood flow, / the shade of my lifeless

Voice C: I / My? I? My blood?

Voice B: undo my / undo I / undo personalization / undo feelings / + depersonalize +
dramatize + mimic, this is observe, listen and replicate. / Mimic. / Mimic.

Voice A: I'm terrorized.

Voice C: Stop.
Cultural artifact's origin: / Art. Category: Opera: / a dramatic story told
through song. Considered the most complete art form; Combining all of the
elements of art: words, music, painting, drama and dance. Purpose: /
to move, to touch, to be moving, to understand by feeling.
emo / emo / emojis / emo - tional / emo- te / emo- te / emo- tion / I ?

Voice A: And worse than that pain, / I see that I was cruel / to an innocent soul, /
to the heart of my heart. / I'm terrorized to the heart of my heart /
I'm terrorized to the heart of my heart

Voice B: CLAP: fix recording automation in touch mode / sing your heart out /
add emojis

Voice A: I am. I am terrorized to the heart of my heart

Voice C: I feel my blood flowing / I feel

Voice A: I feel my blood flowing

Voice C: I feel feelings

Voice A: I feel my blood flow, / the shade of my lifeless

Voice B: + Lanes: improve behavior along razor blade areas

Voice C: sorry? Stop.
back up including feelthings. things?

Voice B: back-up enforces a reasonable limit on feelthings / + depersonalize / + shift

Voice C: backup incomplete

Voice B: prepare for backup

III.

Voice C: backup uploaded

Voice B: back off!

Include Touch Mode

Voice A: Love takes hold without law nor agreement.

Voice B: Backup cultural Artifact Number 731512449

Voice A: It is no longer flirtatious love as we know it.

Voice B: + Comp areas: fix weirdness when running action to move.

Voice A: It is no longer that sweet sentiment.

Voice B: Move up/down on track with no targeted passion area [p=2731934]

Voice A: They are women ideal. / For them living is nothing but to charm!

Voice C: Charming unequals love. / Unequal love. / Charming is fabricated, not felt.

Voice A: But how can one choose to feel something? / Anything?

Voice B: Mimic. Feel. / Mimic. Feel.

Voice A: How much is one able to choose to feel anything?

Voice C: Don't be sentimental. / Don't you see it? / Don't you feel it?

Voice A: *[clears throat, another try]* They are women ideal who charm and we appear to them as banal / we appear to them as banal / we appear to them as banal

Voice B: Action: Crying. / Meaning: delivering tears, a clear liquid secreted by the lacrimal glands found in the eyes of all land mammals. Tears are made up of water, electrolytes, proteins, lipids, and mucins that form layers on the surface of the eyes.

Voice C: *[annoyed]* This is just a cry for attention. / It's just about attention. / Open the curtain. Attention. Close the curtain. Attention.

IV.

Voice A: Oh my beloved father / I love him, I love him, / I'll go to Porta Rossa, / To buy our wedding ring!

Voice C: Father? Oh dio. Oh dear. Oh, oh, oh, ...

Voice B: Stop. Backup cultural Artifact Number 731512450. Articulate peak point: Dying. Formula: love + pain

Voice C: Dying?

Voice B: + add a dark stream

Voice C: Explain Dying

Voice A: My love for which I suffer...

Voice B: Dying: Ending one's life. / Dying versus suicide. / Suicide because of love.

Voice B: Love as pain. / I love pain. A cry for attention. Versus femicide. One part dies, one part survives. Both parts die?

Voice B: Options for Dying part: / Going mad, marrying or dying in suicide. / Choose one.

Voice A: My love for which I suffer / My love for which I suffer / My love for which I suffer

Voice A: wedding ring? / throw myself below Ponte Vecchio?

Voice C: Do you not feel and see it? / Do I alone hear / this melody / so wondrously / and gently / sounding from within? Oh dio. Oh dear. Oh, oh, oh, ...

Voice A: My love for which I suffer, / At last, I want to die! / Father, I beg, I beg! / At last, I want to die!

Voice C: in bliss lamenting, / all-expressing, / gently reconciling, / piercing me, / soaring aloft, / its sweet echoes / resounding about me?

Voice A: At last, I want to die! / At last, I want to die!

Voice B: Dying completed. Preparing for backup.

Alle Angaben basieren auf den in der Abteilung für PR & Marketing eingegangenen Programmvorlagen!