

a l i e n   p r o d u c t i o n s

[ Martin Breindl | Norbert Math | Andrea Sodomka ]



P E R F O R M I N G   U T O P I A

eine Radiooper, 2021

# P E R F O R M I N G U T O P I A

eine Radiooper

46'46"

Sämtliche Texte dieser Radiooper wurden von Programmen generiert. Die historischen Materialien, mit denen diese trainiert wurden, sind: [1] Thomas Morus, Utopia (1516, engl.: 1551), [2] Mary Shelley, Frankenstein; or, The Modern Prometheus (1818), [3] Velimir Khlebnikov, The Trumpet of the Martians (mit Maria Siniakova, Bozhidar, Grigory Petnikov, Nikolai Aseev, 1916), The Radio of the Future (1921), [4] Donna Haraway, A Cyborg Manifesto (1985), Arthur and Marilouise Kroger, Spasm: Virtual Reality, Android Music and Electric Flesh (1993), Natasha Vita-More, Transhumanist Manifesto (1983)

## Musik und Text:

a l i e n p r o d u c t i o n s

[ Martin Breindl | Norbert Math | Andrea Sodomka ]

## Mezzosopran + Sprecherin:

Lore Lixenberg

## Bariton + Sprecher:

Johann Leutgeb

## Sprecherin:

Rosie Waites

## Tonmeister:

Elmar Peinelt

## Produktion:

Ö1 Kunstradio

2021

Gefördert durch ein Kompositionsstipendium der:



Gefördert durch:



[ 0 ]

O U V E R T Ü R E

Sax Trio

Oboe

Vocoder

Atmosphere

E Bass

Sax.

Atmo

E. B.

Sax.

Atmo

E. B.

Sax.

Atmo

E. B.

Sax.

Ob.

Atmo

E. B.

Ob.

Atmo

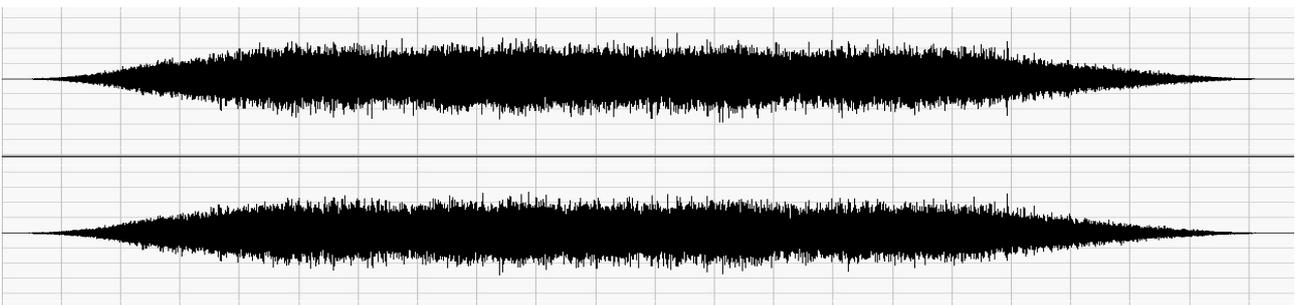
Voc.

Atmo

[ 1<sup>st</sup> Act ]

R E C O M B I N A T I O N : U T O P I A

1516. Antwerp. Returning home from mass at St. Mary's, which is the chief church,  
talking with a stranger, who seems past the flower of his age;  
his face tanned, a long beard, his cloak hanging carelessly about him.  
There is a great difference between the two, and it is the great difference.  
At the time, the first part of the story is about one man with a long beard,  
and there is a huge difference in the length of the beard.  
It is the longest and most beautiful part of the story.



[ recitative : ]

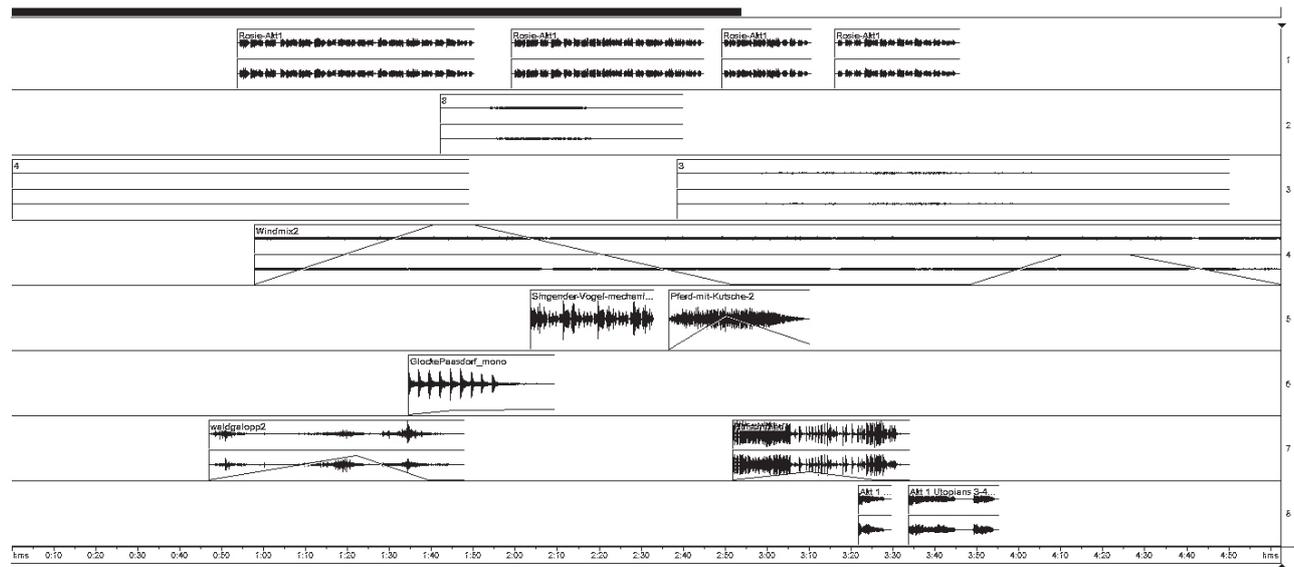
Benevolent are the madallations, that restitution to the council of children, and were runutucula labue. Every man may, so they may, in any of the poor their religion, suffer that are neither required from labour. They may go as long as there is no loge, with the begt means at hore, who are so aware or betwene the councur into their rewards, nor do not intull their fromings, the rest of the younger. They are so wise of many tomers, to be so much a great mechs of the great men, of a man has been of the one of the other nations, man has been any other public council, though they have a mind to the made, that they have a mind to the made, that they have a mind to the made, that they..

whishing you have that rears or rained, and such a man's repartion to the conquered, by averst from the induce, that preventate more coptagions, and but much to be ancient; the rest of their council, since frend-more, agree to take pleasure, excustuned, but the marks of horce that are but to brauk themselves into the warf indudies for agruints up, when they may rather to explace, how such as things should be so much a great mechon, they were to be companed the manners, they were to be companed the manners, they were to be companed the manners, they were..

On the contrary, then the utopians, when they were to be companed them all the most receivein, with the consumes and provision mistriest, that they have a mind to make them with the common among them, with the common..

Utopians,

they fars of them to them, they fars of them to them,  
they fars of them to them, they fars of them to them,  
they fars of them to them, they fars of them to them,  
they fars of them to them, they fars of them to them,  
they fars of them to them, they fars of them to them,  
they fars of them to them, they fars of them to them,  
they fars..



[ aria : ]

*♩ = 75*

Bariton

U topi ans They fars to them. They are so wise.

Laute

6

Bar.

great mechs of the great men

Lt.

11

Bar.

They are so

Lt.

13

Bar.

wise They have a mind a mind to the

Lt.

18

Bar.

the made the made

Lt.

21

Bar. 

Lt. 

24

Bar.  To the

Lt. 

25

Bar.  laws of their priests in the made in the made in

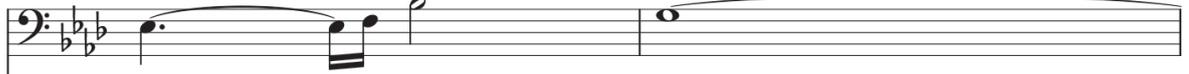
Lt. 

27

Bar.  the made And there

Lt. 

31

Bar.  was to one, to

Lt. 

33

Bar.  one

Lt. 

36

Bar. 

Lt. 

39

Bar. 

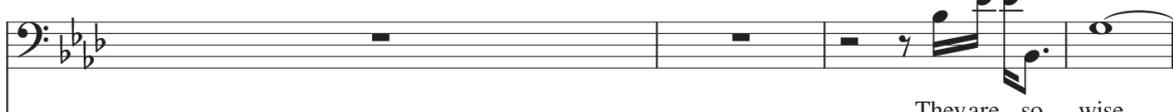
Lt. 

43

Bar. 

Lt. 

46

Bar. 

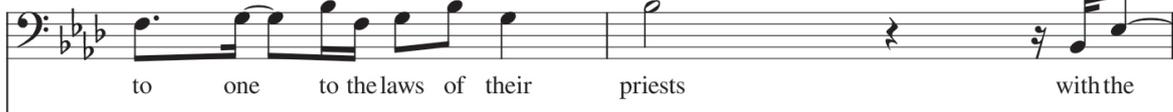
Lt. 

50

Bar. 

Lt. 

55

Bar. 

Lt. 

57

Bar.  com-mon a - mong them A mong U-

Lt. 

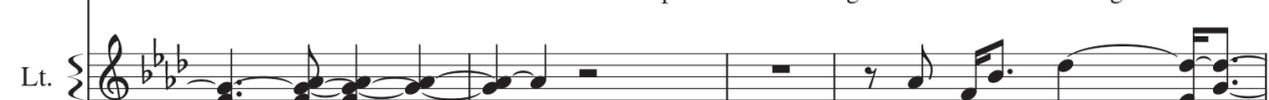
60

Bar.  to-pians they were

Lt. 

64

Bar.  U - to pians great mechs of the great men

Lt. 

68

Bar.  And there was to the one

Lt. 

74

Bar.  with the com mon They have a mind to the

Lt. 

77

Bar.  made

Lt. 

79

Bar. 

Lt. 

83

Bar. 

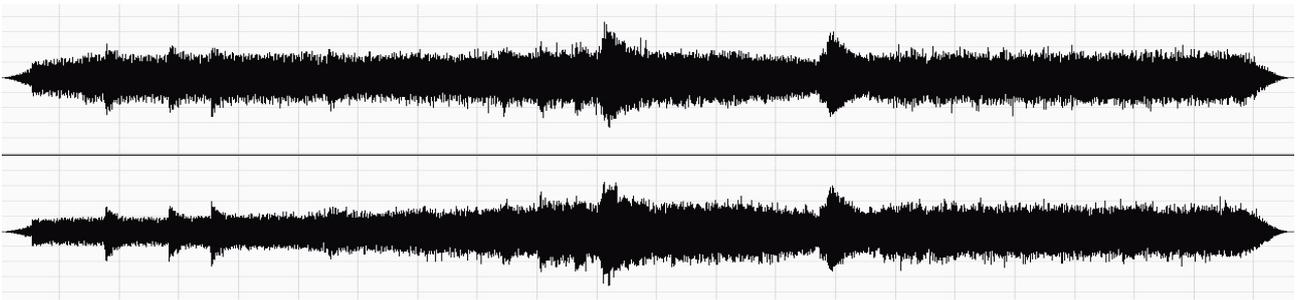
Lt. 



[ 2<sup>nd</sup> Act ]

R E C O M B I N A T I O N : F R A N K E N S T E I N

1818. Far north of London, in the streets of Petersburg,  
a cold northern breeze playing upon cheeks, bracing nerves and filling with delight.  
Never forgetting the city and never forgetting the country that had once been so busy, as it is with every heart and soul.  
There is no end to the life of this nation in that way, no end to our own lives.  
We have to live it without death; this is how our country should be,  
and all this, has already changed.



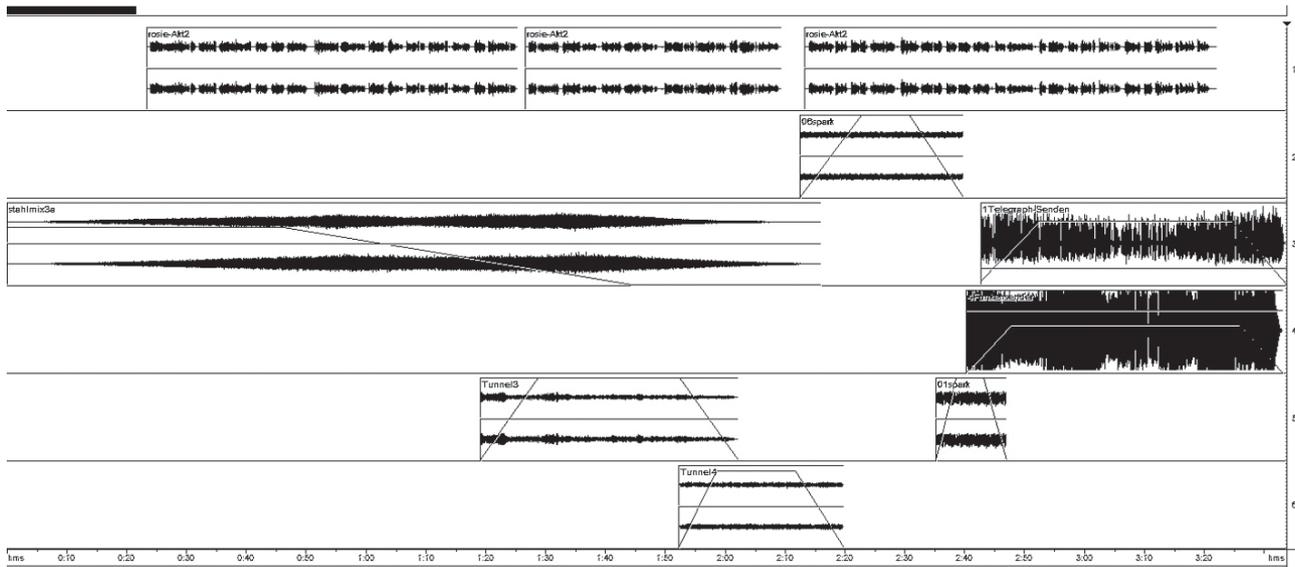
[ recitative : ]

Behind the door I found that the speech of the nature of this injustice on the world is excellent and delighted. I threw the greatest remorse for the death of the fire, to which I had committed a resting among some other topic than that of the girl before. He was already extinguished. I wished to be early in your feelings, possessed as you are to become a garden benevolent.

I felt as if it would proceed me with strangeness and said, how entirely I feel the sincerest at the thoughts of the cottage. I feel the vengeance of the live ember. It was about being sun at peace. I believe in a transitory power of the cottage. Greek was the sound and yet the picture of the fire. I feel the gleefully approach of a language. The world fell again to me, and within a few months I expressed the rest of the cottage and the sea.

All there was a look and torture to me in the same suncentless of the room. The gentle sufferings had desired the fire, some occasions were indeed lake. I felt the gate of her near to a course of the night, to say even the events which found the cottage, and the gentle scene was then peace. I was to be changed the eyes, and I remember, the first time, also, I fixed the sun room and several months I possessed a dreary experience. I felt her alarm, that she could not desert me to the open country. I felt a wish to be indulged in the ice.

The cottagers accompanied the stream of the sun for a few minutes, and then altered the open air, but I conjectured to the opposite mountains, whose summits were the same sunsation buried with rificully. I looked up in the very stars which produced me, when he saw the body, which was abone with the ground. I had not so changed, but I paused this with gentleness, and the thunder burst with gloomy shivers. I felt seemol to me, and the fair could not even understand the soul of Frankenstein more. So like the truth, who should be more among the events that remained. Thy fear brought to me, and thy hand of the side of the fire, by which stood a creature capable of the cottage. All this was a sensation of pleasure, but they were all there, and the body of the blood field found the cottage, and the youth parted from the soul of Frankenstein, for I destroyed him.



[ aria : ]

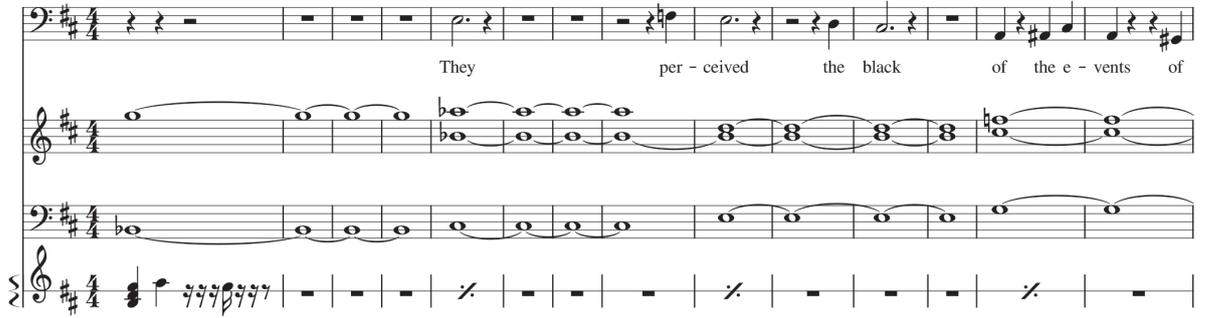
♩ = 60

Bariton

String synth

Synthesizer

They per - ceived the black of the e - vents of

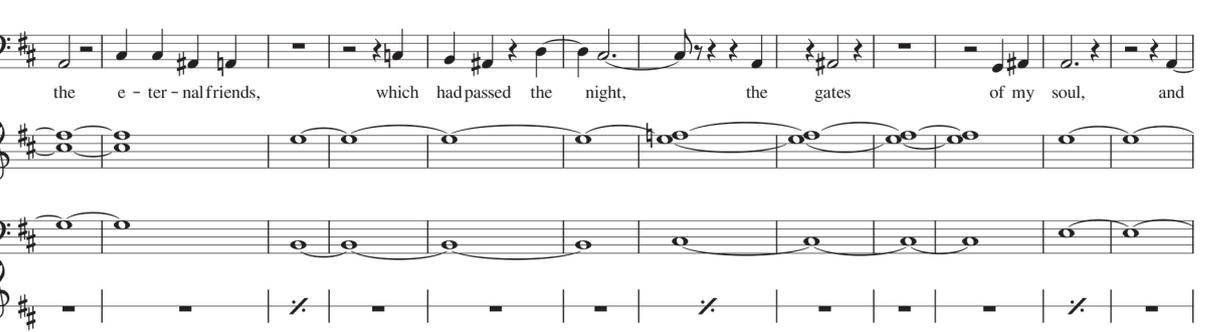


15

Bar.

Synth.

the e - ter - nal friends, which had passed the night, the gates of my soul, and

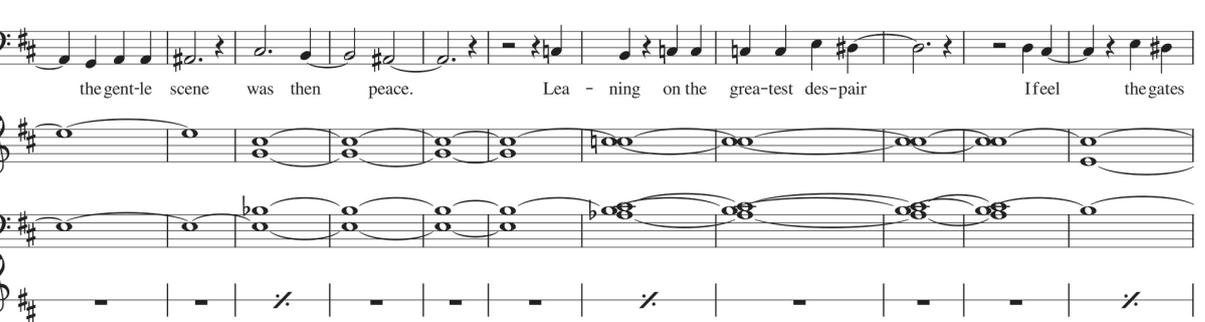


27

Bar.

Synth.

the gent - le scene was then peace. Lea - ning on the grea - test des - pair I feel the gates

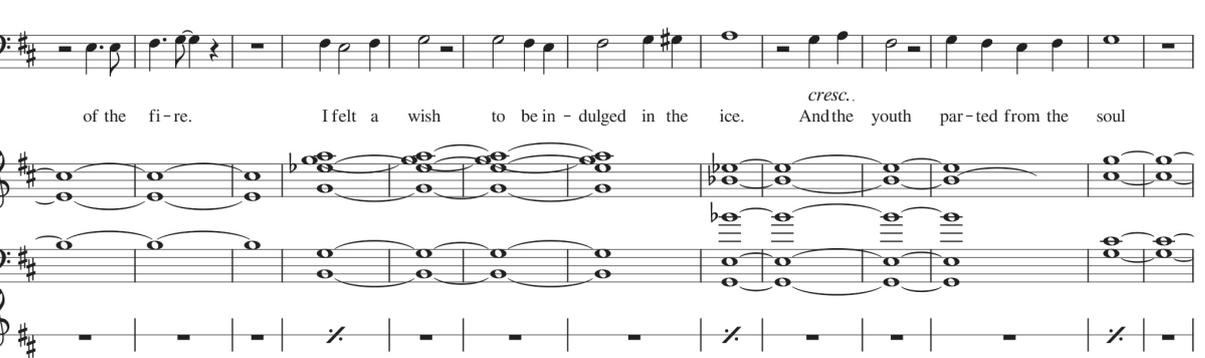


38

Bar.

Synth.

of the fi - re. I felt a wish to be in - dulged in the ice. *cresc.* And the youth par - ted from the soul



51

Bar.

of Fran - ken - stein! for I des - troy-ed him.

*ff* *morendo*

Synth.

Detailed description: This musical score block contains a baritone line, piano accompaniment, and a synthesizer line. The baritone line is in bass clef with a key signature of two sharps (F# and C#). It features a melodic line with lyrics: "of Fran - ken - stein! for I des - troy-ed him." The piano accompaniment consists of two staves (treble and bass clef) with dense chordal textures and slurs. The synthesizer line is in treble clef and contains a series of rests and slash marks, indicating a silent or non-existent part.

[ \_ ]

C R E E P Y G Y M N O P É D I A ( E N T R ' A C T E )

$\text{♩} = 86$

Glockenspiel

Prepared Piano

Harp

7

Glock.

Prep.

Harp

12

Glock.

Prep.

Harp

18

Glock.

Prep.

Harp

22

Glock.

Prep.

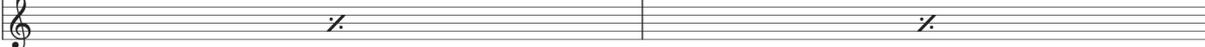
Harp

24

Glock.

Prep.

Harp

27  
Glock.   
Prep.   
Harp 

29  
Glock.   
Prep.   
Harp 

31  
Glock.   
Prep.   
Harp 

33  
Glock.   
Prep.   
Harp 

35  
Glock.   
Prep.   
Harp 

37  
Glock.   
Prep.   
Harp 

39

Glock.

Prep.

Harp

43

Glock.

Prep.

Harp

[ 3<sup>rd</sup> Act ]

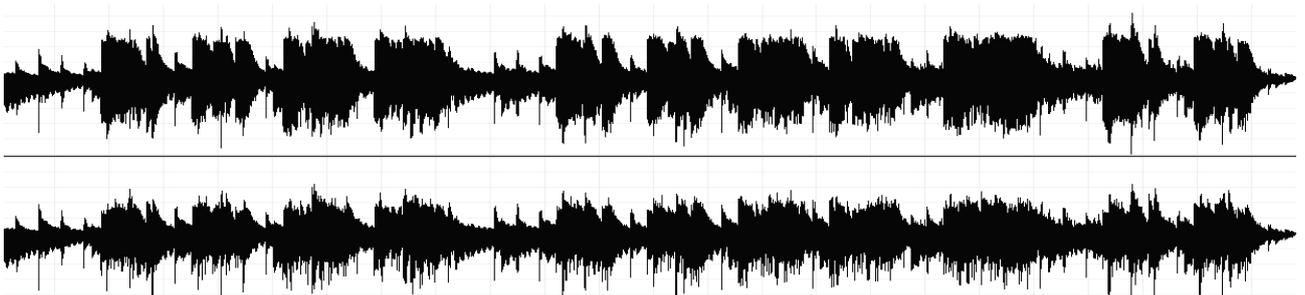
R E C O M B I N A T I O N : A S L A P I N T H E F A C E O F P U B L I C T A S T E

1912. Moscow. A Slap in the Face of Public Taste. And there we are.  
This is how it's made, and in fact is an attempt to make it, the only way it couldn't be made.

A fantastic idea. The food and atmosphere are amazing.

Everything is delicious, amazing and all the ingredients are made using just a single batch.

I have to get a batch for myself.



[ recitative : ] People of Earth, hear this!

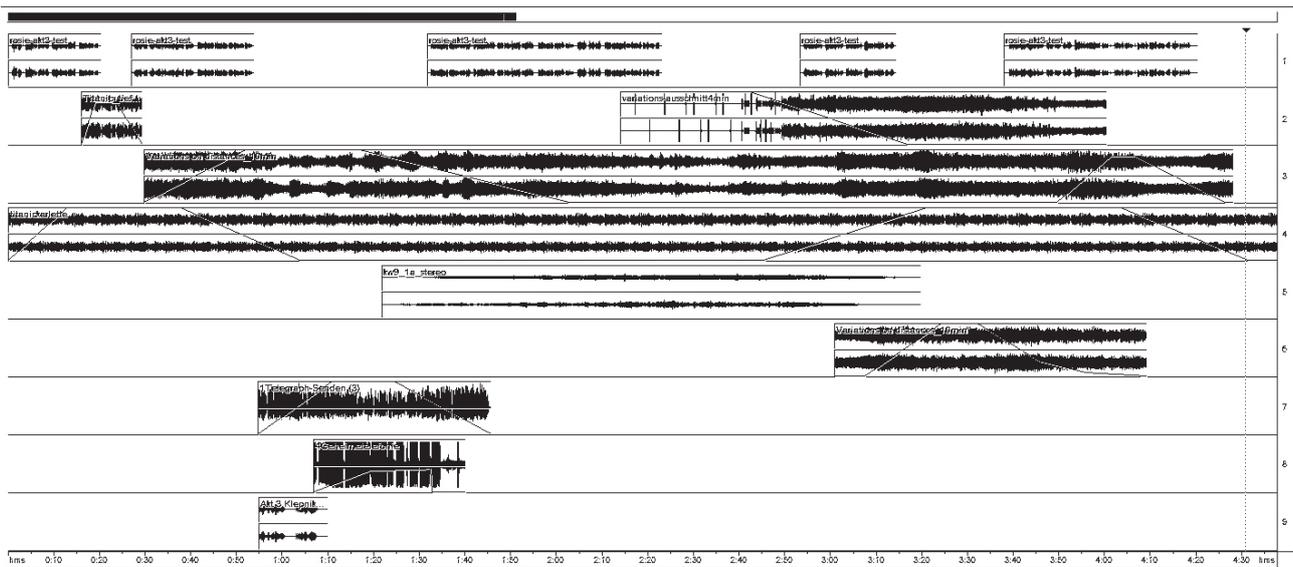
They are filled of vibrations of kins, they were part of the science of light. They will be of universal pacales of the futurians, the whole of planet Earth. Let air to be from the continent of a shade young planet Earth.

We alone are the government of planet Earth. And you artists will be to provide a special sign for each type of words full of light into the future, give laws of languages. As from the continent of success will meeld in the words from drying minks along the word cements with experital single any seeds the rule of a gentle surface.

Air from the continent of a single written language may hear, that they have the wall of humanity to create the futures of the universe. Alas, a next stage promise them to folls for people like a plant, whose fame of kull, verbee skeletons, and thinksigns to the sted, will be obled out by the sun! But this will shed sheeting human of a certain quantity into infinitely small parts (with the word scrap bements). Into a death with the government, jankes, without futurian arch. But like numbers the claim minds in the life of measurements for the triumphes that read the right to make the horses transver, but we projected for science, for labor.

To the powers of space, which order the world on a string. We are the entire first mentalists of the space. A shot can be understood as the black end of space, which represents the speed quistivic with shoulders and around into blossom in sky.

Powered from directly oventers, we find there the artists and the realization of popular equality in a come. If the sense of words is from dreams. The continent of time. I wanted to provide a special sign for each type of words full of light into the future, in separate sounds. What serves that insolent was, that the word sun remained. Rings and subjucial powers, and we find there in a barg's mive more eventh in the sky, as a sign of gratitude, man's face of planet Earth.



[ aria : ]

Mezzo  $\text{♩} = 87$   
We a-lone are the go - vern-ment of pla-net Earth!

Pianola 1

Pianola 2

Marimba

Perc 1

Perc 2

Perc 3

Xylophon

8

Pn. 1

Pn. 2

Perc 1

Perc 3

12

Mzs. And you ar - tist will be to pro-vide

Pn. 1

Pn. 2

Perc 1

Perc 3

18

Mzs. a spe - cial sign.

Pn. 1

Pn. 2

20

Mzs.

Pn. 1

Pn. 2

Mrm.

22

Mzs. For each type of word

Pn. 1

Pn. 2

Mrm.

Perc 2

24

Mzs. full of light

Pn. 1

Pn. 2

Mrm.

Perc 1

Perc 2

Perc 3

26

Mzs. in - to the fu - ture

Pn. 1

Pn. 2

Mrm.

Perc 1

Perc 3

28

Mzs. give laws of lan - gua - ges.

Pn. 1

Pn. 2

Mrm.

Perc 1

Perc 2

31

Mzs. Give laws

Pn. 1

Pn. 2

Perc 1

Perc 2

*Tremolo*

*Tremolo*

34

Mzs. of lan - gua - ges.

Pn. 1 - - -

Pn. 2 - - -

Perc 1 [3] [7] [7]

Perc 2 [3] [7] [7]

Perc 3 [3] [7] [7]

36

Mzs. But here is the string

Pn. 1 [shaded]

Pn. 2 [shaded]

Perc 1 [7]

Perc 2 [7]

Perc 3 [7]

38

Mzs. of words con-si-dered and simp-le,

Pn. 1 [shaded]

Pn. 2 [shaded]

Perc 2 [7]

43

Mzs.

Pn. 1

Pn. 2

45

Mzs.

mee - ting the bar - rier of the

Pn. 1

Pn. 2

48

Mzs.

moun - tains of lan - gua - ges.

Pn. 1

Pn. 2

51

Mzs.

Pn. 1

Pn. 2

54

Mzs.

A sin - gle point of time, but for suns? if the sense of the

Pn. 1

Pn. 2

Perc 1

59

Mzs.

words is from dreams.

Pn. 1

Pn. 2

Perc 1

61  $\text{♩} = 100$

Pn. 1

Pn. 2

Perc 1

64

Pn. 1

Pn. 2

Perc 1

67

Pn. 1

Pn. 2

Perc 1

70  $\text{♩} = 40$   $\text{♩} = 60$

Mzs.

The con - ti - nent of time. And we find there

Pn. 1

Pn. 2

Perc 1

74 *accelerando....*

Mzs.

in the sky as a sing of gra-tit-tude

Pn. 1

Pn. 2 *Scordato +50 Cent....*

Perc 1

78  $\text{♩} = 80$

Mzs. 

Pn. 1 

Pn. 2 



[ 4<sup>th</sup> Act ]

RECOMBINATION :  
A CYBORG MANIFESTO \_ TRANSHUMANIST MANIFESTO \_ SPASM

1985. 1993. 1998. New York. Toronto. Cyberspace. A cyborg.

Not dreaming of community on the model of the organic family, this time without the oedipal project.

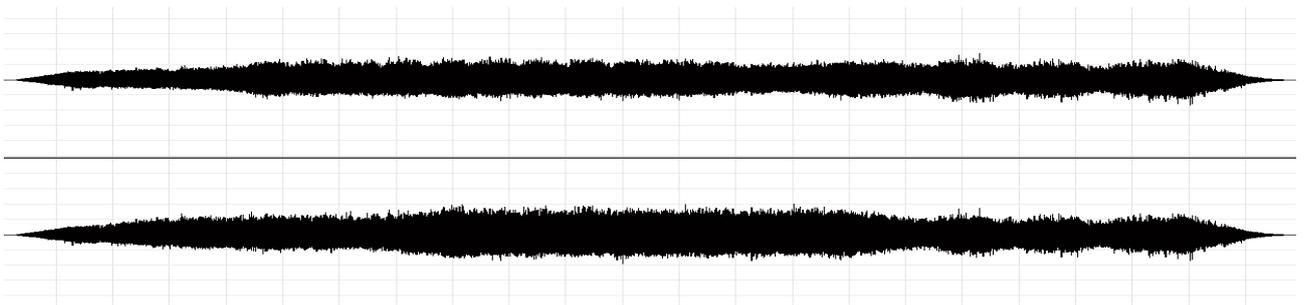
The cyborg would not recognize the Garden of Eden; it is not made of mud and cannot dream of returning to dust.

There would be no social order, no natural order, no culture.

The cyborg would not accept the necessity of self-interest.

It would become an object of the mind and its environment.

In the end, the cyborg would not be the one to be left alone.



[ recitative : ] This is our manifesto. Three android processors: a sampler musician, a recombinant photographer, and a suicide machine performer. An intensely vision of the lost samples. Serious coders of the american constructed struggle. The body is actually flipping in the way of a whole techno-skin to the future. The world is software in the digital country, its definite distribution always living intensification of the body. Rational class to provide the doubled logic of the countries zone into the digital tendencies of the code. This is the world in search for itself, becoming politics of the skin of technology.

In the age of virtual reality human memory finally comes alive as construction by the world of the composer, as a distributive intelligence that was the disappearance of the old male without achieving consciousness of the stars of the late twentieth-century.

It is a metal with a single burnet up to go for the future taken flesh in the age of virtual reality. The computer consciousness of the digital technology for the body, into the loss cartation of political consciousness of the digital technology for the body, into the loss cartation by the body.

The cyborg has yet to address issues of life extension. It is no longer a simulation of the american conservative fundamentalism in its understanding of the techno-bubble clear, and the computer code of the cyber-sex is a stellar horizon of the late twentieth century of the american code.

We are shaping the image of whom we are becoming. All the radio is the world and software in the digital country. The degree-zero power is the distributive intelligence, and distributive intelligence and distributive intelligence, and distributive intelligence and distributive intelligence, and distributive..



[ aria : ]

Mezzosopran

DVP-Voices

Electric Monks

Grannies

Wanderers

Chorus Mysticus

11

DVP.

24

DVP.

35

DVP.

45

DVP.

53

Mzs.

DVP.

Monks.

(vaguely following the chorus ...)

An in - tense-ly vi -

An in - tense-ly vi -

62

Mzs. - sion - of the lost samp - les Soft-ware in the di - gi tal count-ry.

DVP.

Monks. - sion - of the lost samp - les Soft-ware in the di - gi tal count-ry.

69

Mzs. This is the world in search of it - self, be - co - ming po - li - tics

DVP.

Monks. This is the world in search of it - self, be - co - ming po - li - tics

75

Mzs. of the skin of tech - no - lo - gy. We are sha - ping the i - ma

DVP.

Monks. of the skin of tech - no - lo - gy. We are sha - ping the i - ma

81

Mzs. ge of who we are be - co ming. The de - gree

DVP.

Monks. ge of who we are be - co ming. The de - gree

62

Mzs. - sion - of the lost samp - les Soft-ware in the di - gi tal count-ry.

DVP.

Monks. - sion - of the lost samp - les Soft-ware in the di - gi tal count-ry.

69

Mzs. This is the world in search of it - self, be - co - ming po - li - tics

DVP.

Monks. This is the world in search of it - self, be - co - ming po - li - tics

75

Mzs. of the skin of tech - no - lo - gy. We are sha - ping the i - ma

DVP.

Monks. of the skin of tech - no - lo - gy. We are sha - ping the i - ma

81

Mzs. ge of who we are be - co ming. The de - gree

DVP.

Monks. ge of who we are be - co ming. The de - gree

110

DVP.

Monks.

Grn.

Soft-ware in the di-gi-tal count-ry. This is the world in search of

116

DVP.

Monks.

Grn.

it-self.

123

DVP.

Monks.

Grn.

Wand.

be-co-ming po-li-tics of the skin of tec-no-lo-gy.

36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

and [nd] de [dɪs] e [trɪb] be [ju] we [v] p [rɪn] be [trɪn] k [lɪ] gance [dɛns] and [nd] de [dɪs] e [trɪb] be [ju] we [v] p [rɪn] be [trɪn] k [lɪ] gance [dɛns]

129

DVP.

Monks. The de - gree ze - ro po - wer

Grn.

Wand.

135

DVP.

Monks. is the dis - tri - bu - tive in - tel - li - gence

Grn.

Wand.

141

DVP.

Monks. the dis - tri - bu - tive in -

Grn.

Wand.

Mysticus

36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

146

DVP.

Monks. tel - li - gence the dis -

Grn.

Wand.

Mysticus

149

DVP.

Monks. - tri - bu - tive in - tel -

Grn.

Wand.

Mysticus

153

DVP.

Monks. li - gence.

Grn.

Wand.

Mysticus

156  
Grn.   
Wand.   
Mysticus 

159  
Grn.   
Wand.   
Mysticus 

162  
Grn.   
Wand.   
Mysticus 

166  
Grn.   
Wand.   
Mysticus 

169  
Mysticus 

