

G: Nochmal Anfang 492 – das ist der burlesque sound ...
Dietrich und Patrizia, suddenly when you hear the new
sound there is something you have to go

... wenn wir diesen Übergang üben könnten, wäre es
sogar schön, wenn wir

K: Möchte auch noch eine Korrektur machen ... 486 ...
Chorstimmen so ist es gut ...

18.57.54

G: Stopp – Dietrich könntest du probieren, was bei dieser
Szene schön wäre – ich versuche es dir dann auch noch
reinzusagen, wenn du dich orientieren könntest an ihr
vom Gehen ... dass das noch synchroner ist, weil dann
wirkt es mit den shadows hinten wirklich wie shadows.
Wenn wir das noch parallel kriegen²⁸. Und das cold
tonight – kannst du das cold schon direkt zu ihr sagen ...

*Als einen gewissen
Zeitpunkt geht es
nur noch um
Koordinierte
Choreographie ...*

K: Man hört diese Solistenstimmen viel lauter als der
Chor, bei mir ist das anders ...

J: Nein, cold tonight war viel zu laut.

K: Die Damen weiter auseinander ... das ist pizzicato ...
509 bitte ...

G: Das ist das Atmen vor dem Cold tonight ...

G: Kannst du dich genau auf das cold erst drehen ... und
dieses cold muss man muss einen Schreck kriegen da ...

K: Selbe Stelle ... I didn't

G: Dietrich weitergehen ...

G: Super ...

(Bienenszene ...)

Übergang zur Pärchenszene:

²⁸ Vielleicht das als Beispiel der nicht psychologisierenden Inszenierung – eher graphisch,
choreographisch, und nicht psychologisch ...

19.07.45

G: Kriegt ihr das hin, dass ihr da rechtzeitig da seid, könnt ihr das nochmal üben ... wir drehen wieder zurück ...

D: Drifting away von Patrizia wäre das Stichwort ...

K: 590 ...

19.09.30

(Wiederholung der Bühnendrehung von den Bienen zu den Pärchen)

G: Alex ohne Baseball Kappe

19.14.30

G: Not too close to the wall Kurz stop bitte ... der Auftritt von Aron ohne Baseball Kappe – kappenfreie Szene ... darf ich nochmal die Lichtposition sehen für das Kind. Ein bisschen zu nah am Fenster ... kannst du ein tick höher gucken, das wäre gut, wenn du so schauen kannst. Bleib nochmal stehen ... wir machen den Auftritt nochmal ... könnte Aron den Pulli ausziehen ... ist da ein T-shirt. Ja, ist besser ... auch Auftritt unten ... da bleiben wir so ... können wir einsteigen bei please don't go 639 ...

19.24.07

(Hier die Badewannenszene ...) *Nach Bienen und Pärchen...*

G: Kannst du auch noch mal kommen Noa wir machen nochmal den Auftritt Paul ... und wir machen dann auch noch mal den Auftritt Kind ... Paul we are looking for a different appearance ... could you come on this level ... it is a new version... could you open your jacket please ...can you go one more step in front ... can we take away the sunglasses and the die Weste unter dem Jacket ...

Papierflieger wegwerfen oder mitnehmen ... mitnehmen
... Patrizia soll Paul nicht bemerken, der hinter ihr läuft
... try to get it fluid the movements ... it is all slow
motion ... slow mood .. wir probieren es noch mit Musik
... 689 wäre der Vorschlag zum Einstieg ...

19.30.55

Badenwannenszene ...

19.33.30

So weit gehen wir jetzt in die Pause ... wir machen eine
Pause bis fünf nach acht ... und bitte noch die Drehung
...

20.07.03

Ganz schöne Bilder backstage ... viele nervöse
Menschen, die herumlaufen ... das hat eine gewisse
Poesie ...

*Nervöses Gerede auf
der Bühne - multi-
purpose*

G: Wir fangen an 670 ... 673 ...

Noa an der Wand – näher haben wir sie glaube ich sie
nicht ...

20.14.30 Badewannenvideo

20.18.00

Die Will you take care of me Szene mit Inspizientin im
Anschnitt ...

20.55.30

G: Wir machen nochmal die Treppenszene ...

2019.11.06 Interview Noa Frenkel 15.39.48

U: Could you say something ...? Blabla

N: Blabla ... Hi I am sorry that I am five to seven minutes late ... but it happened ... and here we are ...

U: Just imagine, that I don't know nothing, I have seen nothing, maybe ... because my first question is a silly question ...

N: Go ...

U: What is the opera about and what is your part in it?

15.40.33

N: So this opera is called: An inquiry about love – Heart Chamber – and to me it doesn't define a very concrete story beginning end ... of course it is created by meeting between two people that fall in love relationship longtermrelationship with all the complications with all the ... yeah ... so it is a lovestory. But it tends to be quite open for me in how it is built ... my part and Terry Wey part is a bit special. We are the inner voice of ... I am the inner voice of the soprano so if she is saying let's go for it it looks like a wonderful man and I wanna try, the inner voice might say: Do you remember that we got hurt the last time. It is a conversation we all have. I think we have many characters in each of us but definitely the one that is the guardian and sometimes the call of the soul ... so I would say we are joking Patrizia and I now, and we call each other corpo et anima. So the physical body of course with its thoughts or whatever and the voice of the soul. That is my part.

Bestimmt man das zu einem Steccato zusammen von ihr und Terry?

Das heißt Patrizia definiert sich als Körper...

15.41.58

U: You are a part of somebody and this somebody is a part of a lovestory ... I followed the creation or the creational process the process of mise en scene ... the

Der abstrakte Idee "Sede" einen Biblen Charakter geben?
Unmöglich!!!

staging ... we came to the solo rehearsal, only the singers with one instrument.

N: With the contrabass ...

U: The next step was with tape ... and each rehearsal another layer come additional to the layers we knew already ... So at the beginning the director Claus Guth was looking for a character so a traditional person and now by now step by step you don't look anymore, or is my observation false?

N: You mean about my part? Ja, in a way, ok. I think that what happens is for sure the two protagonists so the parts of Patrizia and Dietrich are real people - so how much

do you try to make a voice of the soul which is actually physically on stage. And moving around and saying things and participating so how act with this abstract idea and make it concrete? So I think for me it feels like half a dance in terms of choreographed and the emotions are real the reactions are real but I don't try now to justify my existence on stage in terms of: Oh god! Who am I? Because there a lot of moments of reactions to Patrizia, or when Patrizia suddenly goes away, she goes away from him and ... but I her part of the soul actually want to say: Please ... there is even a moment: Please don't listen. I need your calm I need your warmth. So is ... I feel very much real in my part. But in the same time you are right, I am not. So I ... I find more the emotional states ... there is a moment now that I am just sitting there in the kitchen it is quite in the beginning, and my hair is completely covering my face actually became one of my favorite moments I do nothing I don't sing. I just play with my hands, I think I like it is something I like that something is unexplained. And I think in her music so much is not a traditional mostly is not a traditional thing. So I think it is good to have a bit of a wired picture

more like visual arts ... or a photography moment ... so I don't really try to be it is not two characters it is one. And split into two ... and what would people get from me is a good question, but I think they would understand. I think they would understand there is a shadow or a voice that is there going around.

15.45.50

U: Wo in simple words my question was, what is the special challenge of the opera ... it is more a situation than a ... my first impression, when I read the libretto was not ... I did not discover a story but I discovered a situation. A moment of a love story with backwards and forwards doors so to say or aspects.

N: I like this description a lot ... I think it is a close up of like memories often are we don't remember everything, we don't remember it in a line ... suddenly there is a ... you remember the day that you met, you remember a fight, you remember a love scene ... you remember something very trivial when people when love once die we remember something so trivial and it is so important for us ... and I think what it does that it is going also back in forth in time or it is not trying to be linear I am quite amazed by how Claus who is making quite a coherent story out of it because I think it is very open ... it is more about the essence of like a collection of things that happen in love.

Das ist keine ordentliche Beschreibung der Handlung der Oper...

Das ist glaube ich die Kritik die Claus fürchtet

15.47.11

U: So everything is in a flow which is another challenge for you as a singer because there are no edges in a sense there is no pattern no rhythms – it has a rhythm but ...

N: You mean the music or the staging ...

*Man muss die Oper zählen, es gibt keine
Orientierung...*

U: The staging yes, the staging has definite points ... but the music ... how you remember ... it is a question of orientation when you have to sing what?

N: This is my I sang all of her operas ... and I sing quite a lot of contemporary music ... Chaya is quite extreme ... because there is sometimes no pitch to rely on no ... it is definitely not what people think of music as an ... the normal sense. It is much more what is composed is time what is composed is sound and soundscapes ... I think that is Chaya's – I don't know how to call it – gift. She is an architect of time and an architect of sound ... nothing here is traditional in any sense ... we have sometimes very few notes and want to place them ... so you have to bodily learn it, you have to mathematical learn it to sometimes ... count ... you have to make little signs you have to tell you little stories ... anyway possible is legal ... you know ... whatever it takes to learn it ... it is definitely not here is an aria in a Händel opera or whatever and it starts here and the orchestra is playing and ... yeah, that is not it ...

15.49.00

U: And you don't hear what happens in the audience ... this problem has even the conductor ... what he listens is maybe the stage and his orchestra, but this is maybe the half or even less what happens acoustically in the audience ...

N: That is really not easy for us ... I think it is exceptionally in this one also because until now the choice was to work without acoustic monitor for the singers ... so we don't get the accompaniment so much. We do get Ensemble Nikel we do get Frauke the singer, that is sitting in the box and the contrabass player we do get some cues but we definitely don't hear to the max however it sounds. And even more important, we don't

have – we singers – normally you have some kind of a sense what you do and what come out there. And in here of course it is an opera with a lot of electronic music and are lot of things that are amplified, but here you don't even get any feedback and you are supposed to trust that if you whisper it is heard. And if you do hhhhh it is sometimes to dramatic because the amplification is so big and sometimes you have to give more. So you have to surrender somehow and trust your collaborators in my case the SWR Experimental Studio they are like my family I work with them a lot so the moment they were sitting in there middle of the hall I relaxed. Because I know that they will tell me and I know that they are poets of sound, they are doing their job greatly, so ...

15.50.55

U: So you never have the result of what happens on the stage. You have no chance to go where Joachim is sitting and listen the overall acoustic events

N: This time not and this time because we are all the time on stage – in the last opera Infinite Now I did. I went several times in moments I was not there I went to hear how it is in the hall. Maybe I will get a chance in one rehearsal but so far we are just starting with the orchestra now, no – I didn't have the chance yet to do that.

15.51.33

U: This is one question I put Chaya as well ... why do you think it is so dark. When I remember when I met my wife seven years ago we decided to marry after ten days. Because we knew that's it! We just have to say YES, definitely and a definite YES. And this opened a door for both of us ... now we have two childs and well ... we did not spent a night not together very rare ... this is what I

Warum ist es so dunkel geworden?

remember the last ... but there were other stories that were just the opposite ...

N: It is a good question.

U: What do you think ... why?

N: My question is ... and I didn't speak to her enough about it, but my question is to myself is Chaya thinking is she thinking that it is so dark. I am not sure she thinks it is so dark. I think that it happened also by the interpretation of Claus and yes it happens by the music, that is another question I have because we had heavy sounds of trombones for Infinite Now that was dealing with First World War death this existence things ... and now before the dream scene ok. It is a night mare but there are very strong trombones creating in our programmed mind and our minds are programmed think of any film that you know I mean we can't escape it. So you have this strong sounds of trombones ... and you think it is dark. And I agree with you I think it will come out as dark. And also when you feel all the fears of the characters and all the sounds I think she meant to make it lighter but it happened to her I am not sure. I am not the composer. Definitely now we are trying to lighten it up. But when you spent like she does on stage when the music and all kind of sounds it is not light even it you try to make it so ... and I think we didn't even try, I think we went to where it took us. Maybe somebody else will take it into another direction so ... it is a very complicated question for me. But whatever you call love it does not have to be dark, of course not!

15.54.32

I think fears ... yeah ...

U: At the end there is ... something happens ... so what Chaya told me was the story of spider net – I don't know

whether she talked about that to you ... so the opera has its darkest scene quite at the end, it gets darker and darker and darker and then ... so the moment was that the sunlight on a spider net where the reflection of the light dances on the strings on the spider strings ... and this depends on wind on the light on the sun, so it depends on so many different influences so it is a chance dance ... but it tells us that life goes on ... so to say ...

N: Yeah ... you see ... but I think the way Chaya thinks is also very special. She always talks about leaves branches trees spider nets, she thinks in nature in elemental materials in nature in abstract things and then for her it comes with the words and create and with the music and with what we do and creates a scene. Again I think that it happened to her, so that it kind of that is what the form did by itself and I think she got into this choir that sings I FAILED. But I also think is today I saw there is a Thom Yorke radio head short film called Anima with some modern dance ... and I thought: Why does he always go to love stories or lovesongs. He always goes to the place I mean he is the perfect pop composer since John Dowland in my opinion of depression songs for the wide public. A genius. Why does his soul take him always to that side and there are so many popsongs if you think about it that are so much on the light side ... we get so much commercial for love. In a very up way. I think it is a tendency of a soul and I think it is a tendency of hers of how she sees things. And the other side is the moment it is not so much with Patrizia and Dietrich but so much with Terry and myself, when you give a voice an equal voice to an inner voice of hope and fear and all that this and you go with a mikroskop, for me she is a microscopic composer her ... some people want to zoom out, and create big structures, for me with Chaya you either go with her with the

microscope and look at the smallest particles or you lost.
So in the microscopical view on the shadow or the soul
voice compared with the main character it has to be dark
because we say: Haaaa we met and it was so nice but I
was struggling, I had my history before and insecurities
we all have that doesn't have to be very dramatic here it
became like that. I think ... I think that is the
combination of things ... that make it dark.

15.58.31

U: Ok, Thank you ... I did I put a question that you want so answer, but I did not put.

N: I was actually thinking you ask me about because what I am busy with is context. Why are we here with this piece? I am busy with that.

U: Why are we here ...

N: Yeah, why are we in Deutsche Oper ... why we are in a normal opera house with a piece which is electronic contemporary so different to any opera I mean maybe because the dancer were asking me that ... I don't know it that is interesting for you ...

15.59.06 *Eigentlich sagt sie, daß die Oper eine Fehlbesetzung für das "traditionelle" Opernhaus ist. Es bräuhle andere Räume."*

U: Yes, well that is obvious that this architecture is not build for an opera like that. It was build in a time where contemporary opera definitely left this house ... this house is too old so to say.

N: But every house is ... ok. I will tell you in another way. With Infinite Now we were going first we were in Opera Flandern so Antwerpen Gent, and then we went to Mannheim. And in Mannheim there was a performance and before the performance the day before, there was Madame Butterfly. And me and some of the actors we went to see it. And I remember thinking: What is the

connection to an audience that comes to a normal opera house and listen to Madame Butterfly ... and watches Madame Butterfly which is by now entertainment of something that is known to them. What is the connection between that and what we are going to do tomorrow? For me there is very little connection. That interests me, because I am standing on stage. And I that it is great to get a chance to do this opera in a normal opera house. I think it is important that we do that. But I think it is quite a challenge also for the audience. Because if you come thinking that you are going to get yet another opera it is not what you are going to get. I did a Stockhausen Opera in a huge hall that was not for opera in Köln, that makes much more sense to me, when you come you are ready in a situation that is not normal. So you are in a total thing. I think it is a beautiful struggle. This meeting of something so new, so different with something so ... and I say it very lovingly preserving tradition in a beautiful way oeuvres of all these amazing operas of the past. I think that it is a courageous decision that they did to do this opera here.

16.01.40

U: I think it is quite impossible to stage it once again somewhere else. You have to install a new time these electronics ...

N: I think it is possible to stage it somewhere else ...

U: Yes it is possible but with that ... always means install loudspeakers, these are not standard equipment for opera houses

N: But I think that is possible. But I think in any case I think it is beautiful that there is a challenge also for the the normal opera audience that comes to hear belcanto singing. Which doesn't exist in this opera at all. I am curious to see the reaction. You know ...

U: So do I ... So Johannes is already there ...

N: Great ... I going to get up ...

2019.11.06 Interview Johannes Kalitzke 16.05.36

U: Ich fange so ein Gespräch immer gerne an, und sozusagen alles von ihnen erfahren müsste. Wie wenn ~~ie~~ wir uns im Flugzeug treffen würden und sie mir erzählen, ich dirigiere da eine Oper ... und dann sage ich: Ja, um was geht es denn in dieser Oper?

K: Ich denke, so die inhaltlichen Hintergründe haben sie ja längst ... da würde ich mich eher auf die musikalischen Aspekte konzentrieren, als auf die inhaltlichen ... falls ich mal nicht druckreif spreche, das schneiden sie dann alles ... ja gut ..

U: Wir nehmen nur die Passagen, in den ^{en} sie stottern ...

K: Ich kann auch mal zurückgehen und so ... ok. Manchmal verhaspelt man sich ja, da werden wir den Satz neu anfangen ... ja ja, das mache ich ...

Der musikalische Apparat dieses Stückes ist enorm groß, und es gibt ganz verschiedene klangliche und Noch einmal ... der musikalische Apparat dieses Stückes ist enorm groß ... es gibt verschiedene Gruppen und Ebenen, die man akustisch zusammenführen muss, also es gibt wie eine Pyramide von oben herunter betrachtet sind das Solisten, da drunter ein Vokalensemble, da drunter noch mal ein Instrumentalensemble, und da drunter nochmal das Orchester, und diese verschiedenen Ebenen muss man natürlich auch so anordnen, dass sie da im Raum zum Tragen kommen. So dass man nicht Verdeckungseffekte hat, wo das eine hinter dem anderen verschwindet, sondern das muss alles so verstärkt und auch im Raum aufgestellt werden, dass es möglichst transparent auch beim Hörer unterscheidbar ankommt. Insofern ist einerseits natürlich Aufgabe des Dirigenten alles gut zu koordinieren, andererseits aber auch die Aufgabe des Tonmeisters, alles so zu verstärken, dass eine gute Balance dabei zustande kommt – und ich werde