



Every voice tells a story.

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San Diego Opera Announces Winning Proposals for “Opera Hack 3.0”

*International online ideation summit explored how
technological innovations can enhance the production,
presentation, and consumption of opera*

Three winning proposals each awarded \$5,000

San Diego, CA – San Diego Opera is pleased to announce the winning proposals of Opera Hack 3.0 have been awarded.

Opera Hack is the first-of-its-kind gathering of artists, designers, and technology experts from around the world dedicated to the advancement of opera. Teams of artists, engineers, technologists, programmers, and technicians will gather here to collaborate and compete with proposals to meet challenges in the opera industry. The third Opera Hack brought participants from across the USA, and places as far-flung as Australia, England, Italy, Canada, Scotland, Lithuania, and the Netherlands. Opera Hack panelists and participants are leaders in their fields, navigating new frontiers of interdisciplinary art and technology. This year’s Opera Hack is made possible by an Opera America Innovation Grant, supported by the Ann and Gordon Getty Foundation.

The three winners of this year’s Opera Hack 3.0 are **Baroque Reality: Accessible Augmented Reality Stagecraft**, **Metropolis 3.0**, and **PO(pera)V**. Each team will receive a \$5,000 start-up grant to advance the proposal towards realization.

Baroque Reality: Accessible Augmented Reality Stagecraft, a proposal by Esha Datta, Lindsey Blackhurst, Sarah Hutchings, and Mitchell Hutchings.

The Baroque Reality Team constructed an abridged version of the opera *Alcina* by George Friderich Händel that focuses on the opera's primary narrative, allowing technology to enhance the storytelling.

Throughout this production, *Alcina* will be told from a more nuanced, female-centric perspective. AR/MR will help the narrative take a deep dive into why these women might be on the island, who they are, and external forces that affect them.

The technology woven throughout the performance serves two purposes: 1. allowing the audience to see a virtual set with characters' backstories and additional story information presented visually; 2. using real-time tracking performers as avatars and body tracking technology, audiences will view the story from various characters' perspectives through devices. Weaving technology such as portable devices (tablets and phones) and Unreal Engine (a gaming platform) into *Alcina* allows us to explore an alternative narrative perspective throughout Händel's opera.

Creative Team:

Esha Datta, singer/software developer/technical lead for Baroque Reality

Dr. Lindsey Blackhurst, singer/educator/creative concepts

Dr. Mitchell Hutchings, singer/Assistant Professor of Voice - Florida Atlantic University/workshop facilitator @mhvoicestudio

Dr. Sarah Hutchings, composer/stage director, @composersarah

Metropolis 3.0, a proposal by Luciana Perc, Jacqueline Goldfinger, Eddie DeHais, Ian Garrett, Yelena Babinska, Alejandra Martinez, and Megan Cooper.

METROPOLIS 3.0 is an innovative new opera that reignites the revolutionary story at the heart of Fritz Lang's 1927 classic film *Metropolis*, colliding the cutting-edge technology of 2022 with the visceral immediacy of live performance for a modern audience. With the emergence of digital intelligence and the physical mechanization of labor previously done by humans, our world is experiencing far-reaching and ever-escalating crises that mirror those in *Metropolis*. The story shines a light on our present reality, on existing systemic structures that fuel climate change, exacerbate global inequities, and strip the most vulnerable among us of autonomy. *Metropolis* pioneered a vital transitional moment in humanity's relationship to technology both through its message and medium. Now, a century later our team will explore the frontiers of how modern-day technologies such as motion capture, augmented reality, production mapping, motion tracking, and live video can bring *Metropolis* to a 21st century audience.

Creative Team:

Composed by Luciana Perc @lucianaperc.music
 Libretto by Jackie Goldfinger @jacquelinegoldfinger
 Development and direction by Eddie DeHais @planet_eddie
 Technical Development by Ian Garrett TW: @toasterdog, @mrtoasterlab; IG: @igarrett, @mrtoasterlab
 Design by Yelena Babinskaya @y.babinskaya - IG/Twitter and Facebook
 Dramaturgical Support by Megan Cooper Instagram: @megthesalonniere
 Singing expertise of Alejandra Martinez @alejlujah

PO(pera)V, a proposal by Nam Nguyen.

Opera conveys more than musical notes and songs, but an emotional narrative meant to be experienced, with as much of one's self as possible. There are physical limitations to that experience: what seat you are in? There are economic reasons: what seat can you afford? There are social reasons: you never grew up with opera, why bother sitting through it? Utilizing the technology of 360-degree cameras, the proposed PO(pera)V concept embeds the audience at different levels of immersion based on their own interests and curiosity in a complete, virtually captured, performance – pushing aside those limitations.

Three levels of navigable immersion place the audience member right where they want to be to experience an opera performance. They can observe the show, as intended, from the theater seats. Through cameras mounted and hidden in the set, they can catch closer glimpses at the production, design, and the performers. With custom helmet rigs mounting cameras, recording from a performer's point of view, an audience member can place themselves in the costume of a main character – and be the star of the show. Giving agency to an audience member over their virtual experience, the opera becomes an individualized, and memorable, adventure.

Creator: Nam Nguyen, Mechanical Engineer

There will be a fourth Opera Hack coming soon. Please follow @sdopera on social media or go to www.sdopera.org and www.operahack.org for up-to-day information.

San Diego Opera 2022-2023 Season

<i>El último sueño de Frida y Diego</i>	Gabriela Lena Frank	October 29, November 1, 4, and 6 (matinee), 2022
Isabel Leonard and Pablo Sáinz-Villegas		December 1, 2022
<i>Suor Angelica/Gianni Schicchi</i>	Giacomo Puccini	February 11, 14, 17, and 19 (matinee), 2023
<i>Tosca</i>	Giacomo Puccini	March 25, 28, 31, and April 2 (matinee), 2023
<i>Ghosts</i>	Nicolas Reveles	April 14, 15, and 16 (matinee), 2023
<i>The Falling and the Rising</i>	Zack Redler	May 12, 13, and 14 (matinee), 2023

About San Diego Opera

Mission:

The mission of San Diego Opera is to deliver exceptional performances and exciting, accessible programs to diverse audiences, focusing on community partnerships, and the transformative and expressive power of the human voice.

Vision:

San Diego Opera will be recognized globally as a leading example of adaptability, innovation and sustainability, promoting diversity on stage, in our repertoire, and in our staff and leadership, with a commitment to world-class and emerging talent, and innovative use of technology.

Values:

- Through excellence in innovative programming and education and a commitment to equity, San Diego Opera provides a lasting cultural service to our diverse community.
- Our tradition of exceptional productions of grand opera is augmented with new expressions of opera in diverse settings.
- Our deep commitment to our community propels us to embrace inclusivity, accessibility and affordability.
- Through fiscal responsibility and nimble adaptation to changing environments, we ensure the future of San Diego Opera for our community.

www.sdopera.org

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