REICH OF RAN

The 'micro opera' *Reich of Ran* was intended to explore how visitor interaction could be fascilitated as a part of the artistic concept. Hence, it became a propotype for basic verbal visitor interaction in a turn-based format with several forked paths. Thus, it specifically articulated the ludic features in a compact ludo-immersive opera format.

Reich of Ran consisted of a conceptual libretto with texts for two parallel rooms, a musical composition based on the libretto, and a tight, immersive setting of under water photography. The language was somewhat opaque as the opera was performed in Norse-Germanic gibberish, to offer some challange to the visitors who were addressed as players. The composer also got information of the tessitura and middle range of the voice in each phrase, so that the lines could be repeated in order to give the visitors several chances to respond. The score is part of the research material in Hedvig Jalhed's PhD study.

The opera was set by the sea, where the visitors met a character, asking for their help. She gave them the mission to go to the sea goddess, Ran, to trade for fish. For this purpose, they each got a bag with random gifts. Depending of what gifts they had gotten and what they chose from the bag, Ran reacted differently. Clues for what gift that would please her were available, but somewhat hidden. Every visitor got up to three minutes private interaction with Ran.

Reich of Ran was written by Hedvig Jalhed in collaboration with composer Mattias Petersson for the ensemble of Operation Opera. It was performed by Hedvig Jalhed (soprano), Agnes Wästfelt (actor), and Mattias Petersson (live-electronics). The videoprojections was created by Anna W. Thorbjörnsson and Marko T. Wramén. The costumes were designed by Petra Hjortsberg. *Reich of Ran* became the world's shortest opera, with a premiere performed in 2 minutes and 18 seconds. It was performed 43 times 29–30 September 2018 in Halmstad, where the setting was built up in an empty shop. The project was realized through support from Kultur i Halland, Halmstads kommun, Statens kulturråd and HFAB.

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