

中華人民共和國香港特別行政區
Hong Kong Special Administrative Region
of the People's Republic of China

25th 周年紀念
ANNIVERSARY

7 階段 表演 · 藝術 (德國) | 李一葦 | kling klang klong (德國)
phase7 performing.arts (Germany) | Angus Lee |
kling klang klong (Germany)

逐流人生

CHASING WATERFALLS

亞洲首演 (新視野版本)
Asia Premiere (New Vision Edition)

▶ f i Q NVAFHK
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The Hong Kong Jockey Club

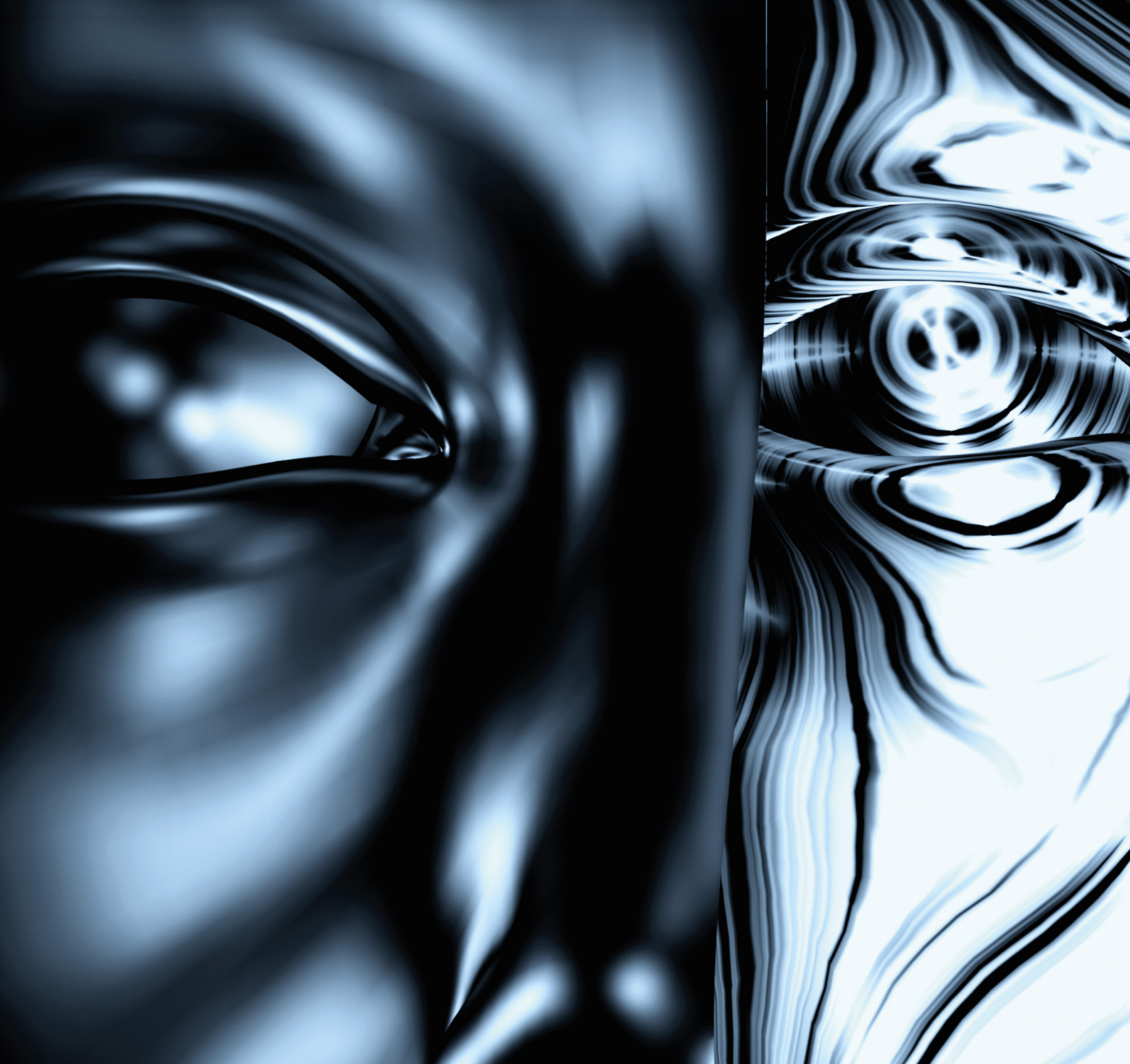
With you

Then. Now. Always.

The Hong Kong Jockey Club walks alongside Hong Kong people through thick and thin. In 2021/22, we supported almost 300 charitable and community projects, benefiting individuals from all walks of life. Moving forward, we are committed to progressing with Hong Kong as a community.

With HKSAR for 25 years and beyond

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5/11 (六 Sat) 8pm

6/11 (日 Sun) 3pm

葵青劇院演藝廳

Auditorium, Kwai Tsing Theatre

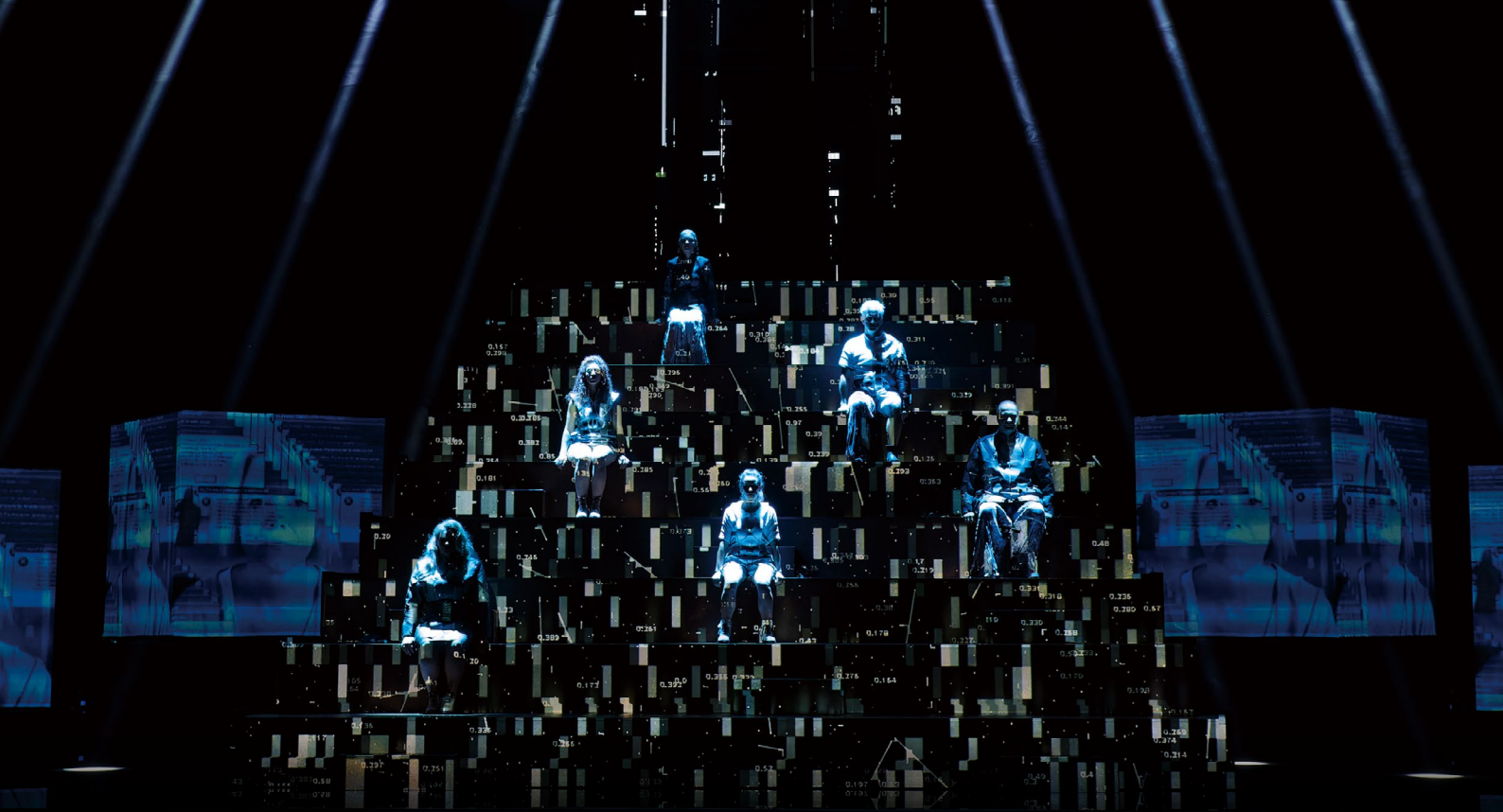
節目全長約 1 小時 15 分鐘，不設中場休息
Approx 1 hr 15 mins with no interval

觀眾務請準時入場，遲到者須待適當時候方可進場
Please arrive on time. Latecomers will only be
admitted at a suitable break

英語及德語演出，附中文字幕
Performed in English and German with
Chinese and English surtitles

11 月 5 日設演後藝人談
Meet-the-artist session after 5 Nov performance

此場刊的舞台照片乃 Manfred Vogel 於世界首演拍攝
Stage photos shown in this e-programme were taken in the
world premiere by Manfred Vogel



人機共生的 AI 歌劇

你無法踏進同一條河兩次；誠如彈指萬變的數碼世界。AI 歌劇巨作《逐流人生》描繪人追逐虛無的數碼自我，今年九月於德國森柏歌劇院矚目上演；亞洲首演由新視野藝術節委約呈獻，與德國多媒體藝團「7 階段 表演 · 藝術」聯手策劃。香港樂壇新貴李一葦共同作曲兼擔任指揮，柏林聲境工作室 kling klang klong 譜寫電聲音樂，T-Systems MMS 生成 AI 聲音——隨著音樂演算法運轉，人工智能深度學習、逐漸甦醒……

這是一個介乎《愛麗絲夢遊仙境》與《2001 太空漫遊》的地方。人工智能摻雜了像素和字節的歌聲，實時與歌劇演唱家分高下；「我」與「流動自我」（Ego fluens）追追逐逐，真假難辨，最後連觀眾也成為數碼瀑布的一部分。

「值得一試的大膽實驗」

“Experiments are there to be dared”

「一趟虛擬機房旅程，讓人樂而忘返又步步驚心。這並非一場多媒體表演——它證明當歌劇加入 AI，也能講述扣人心弦的故事」

“A journey into virtual computer rooms that makes one feel both fascinated and scared... (It) is not a multimedia performance, but an amazing proof that with AI, opera can also tell a gripping story”

— elbmargarita.de

Symbiosis of humans and machines in an AI opera

You never step into the same river twice: it's the same with the digital landscape, which changes in the blink of an eye. The AI opera *chasing waterfalls*, depicting the human pursuit of the intangible digital self, receives its world premiere at Dresden's Semperoper this September. Co-commissioned by the New Vision Arts Festival, this opera — developed and co-presented by the German multimedia artist collective “phase 7 performing.arts” — makes its Asian premiere in Hong Kong. Local rising musical star Angus Lee co-composes the music and also assumes the role of conductor, while the Berlin Studio for Sonic Experiences “kling klang klong” contributes the electro-acoustic composition alongside the innovative AI voice which was specially created together with T-Systems MMS — following the algorithms of the music, AI therefore engages in deep learning and gradually becomes sentient...

We are somewhere between Lewis Carroll's *Alice in Wonderland* and Stanley Kubrick's *2001: A Space Odyssey*. AI learns to simulate pixels and the singing voice, even challenging real-life opera singers. “Ego” (I) and “Ego fluens” (the fluid I) chase each other to the point where it becomes hard to differentiate between real and fake. In the end, even the audience becomes a part of the digital waterfall.

「伊爾·英德爾霍克精準、玻璃纖維般的女高音，唱出雙重角色……她甚至把聲音借給演算法，再『安裝』到 AI，讓它以幽靈般、幾乎是神的方式現身，反復發聲」
“...her (Eir Inderhaug) precise, glass-fiber soprano plays double roles... (She) furthermore lent her voice to the algorithm, which is ‘embodied’ by the AI; so it repeatedly sings in a ghostly, almost godlike way from the off”

— concerti.de

指揮
Conductor

李一葦
Angus Lee

概念
Concept

史雲 · 蘇連 · 貝雅、約翰 · 卡西米爾 · 邱雷、
克里絲汀安 · 奈迪克
Sven Sören Beyer, Johann Casimir Eule,
Christiane Neudecker

演出指導
Staging

史雲 · 蘇連 · 貝雅
Sven Sören Beyer

劇本
Libretto

克里絲汀安 · 奈迪克
Christiane Neudecker

舞台設計
Set Design

史雲 · 蘇連 · 貝雅、彼特羅 · 李史特
Sven Sören Beyer, Pedro Richter

服裝設計
Costume Design

彼特羅 · 李史特
Pedro Richter

燈光設計
Lighting Design

興凌 · 史萊特
Henning Schletter

影像
Visuals

Studio Eigengrau、費達 · 韋斯、Ployz
Studio Eigengrau, Frieder Weiss, Ployz

作曲
Composition

李一葦、kling klang klong
Angus Lee, kling klang klong

人工智能創作
AI Creation

kling klang klong、T-Systems MMS (技術支援)
kling klang klong, T-Systems MMS (Technical Support)

聲音指導
Audio Supervision

Das DUR / Christian Steinhäuser, Max Trieder

戲劇構作
Dramaturgy

約翰 · 卡西米爾 · 邱雷
Johann Casimir Eule

真實 / 虛擬的我
Real Me / Virtual Me

伊爾 · 英德爾霍克 (女高音)
Eir Inderhaug (Soprano)

小孩 / 流動自我一
Child / Ego fluens 1

塔妮婭 · 羅蘭素 (女高音)
Tania Lorenzo (Soprano)

外表 / 流動自我二
Appearance / Ego fluens 2

謝茜嘉 · 夏 (女高音)
Jessica Harper (Soprano)

成就 / 流動自我三
Success / Ego fluens 3

施巴斯坦 · 和迪 (男中音)
Sebastian Wartig (Baritone)

疑團 / 流動自我四
Doubt / Ego fluens 4

施敏安 · 艾斯珀 (男高音)
Simeon Esper (Tenor)

快樂 / 流動自我五
Happiness / Ego fluens 5

茱莉亞 · 明澤 (女高音)
Julia Mintzer (Soprano)

現場音樂
Live Music

Clemens Jüngling (鋼琴 / 合成器鍵盤)
Clemens Jüngling (Piano / Digital Sampler)

香港創樂團成員
Members of Hong Kong New Music Ensemble

馮逸山 (單簧管 / 低音單簧管)
Linus Fung (Clarinets)

梁德穎 (巴松管 / 低音巴松管)
Leung Tak-wing (Bassoons)

凌藝廉 (中提琴)
William Lane (Viola)

梁俊彥 (長笛 / 低音長笛 / 短笛)
Marco Leung (Flutes)

吳展滔 (低音大提琴)
Kelvin Ng (Double Bass)

潘澤然 (大提琴)
Pun Chak-yin (Cello)

譚懷理 (豎琴)
Amy Tam (Harp)

余林穗 (敲擊)
Karen Yu (Percussion)

chasing waterfalls is a co-production of the artist collective phase7 performing.arts Berlin with the Semperoper Dresden and the Hong Kong New Vision Arts Festival with T-Systems MMS as a project partner and with support of the Foundation Sächsische Semperoper



Semperoper
Dresden

T Systems



Sächsische
Semperoper
Stiftung

藝術家的話

我們的生活正從現實世界轉移到數碼世界。在元宇宙，界線漸漸消失。我們透過社交媒體與世界各地的人溝通、聯繫，留下長長數碼足跡。當我們分享資訊、照片、意見和喜好的時候，都在創造第二自我——數碼世界裡的另一個自己。可是，創造、控制這個第二自我已超出我們掌握。機器和程式以不同方式生成我們的數碼分身，目標式廣告、推薦內容，牽著我們在網絡遊走。它們迫使我們做決定，積極干預日常生活——有時甚至替我們作出選擇。

身處數碼時代，《逐流人生》訴說自我定義的流動性。每個人像是獨立系統：我們認為自己很複雜、是獨特的存在——絕非甚麼「刻板倒模」。但事實真的如此嗎？今天，我們面對諸多不可控影響；我們自定的界線已決堤。作為個體，我們時刻在變、進化——我們是流動的。最近的神經科學研究顯示，自主決策其實少之又少，我們往往受外在影響、星象和基因左右。換言之，所謂「自由意志」往往由可預測的潛意識行為所驅動。

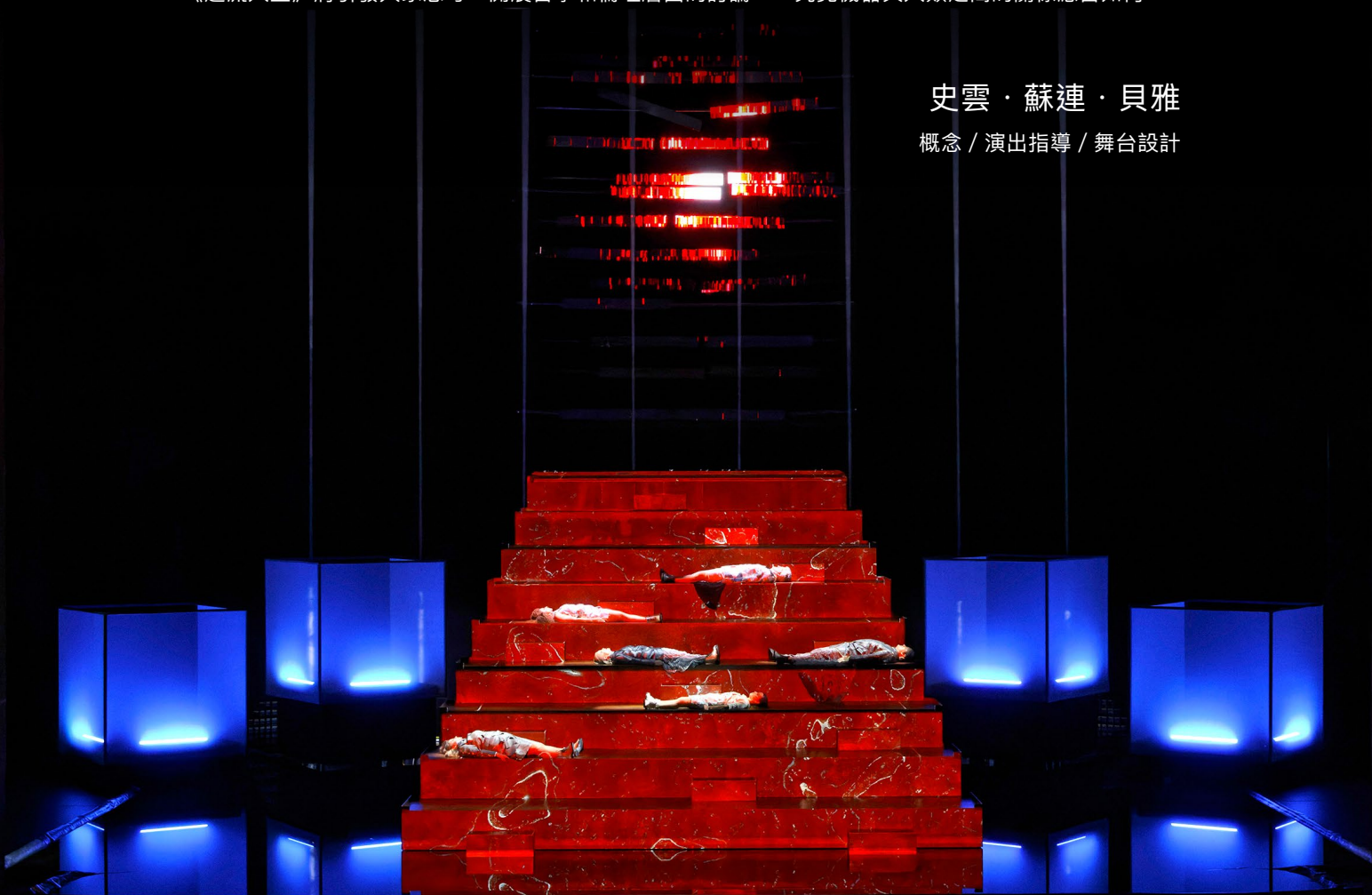
當演算法能預知人類行為，會怎樣？當創造出來的人工智能比我們更了解自己，又會怎樣？假如我們是可被計算的，是不是連行動、情感和想法都能被操縱？

人工智能對日常生活的影響日益增加。但它可以創造嗎？它會取代人類，還是成為我們的創作伙伴？對人工智能來說，音樂是聲音訊號範式。它根據所學的內容分析數據，將其轉換成新產物。理想的話，人工智能可以成為人類藝術創作的伙伴，與想法、聲音、形體表演、矛盾情緒、陳述和生活經驗互動。話雖如此，人工智能至今仍未有感覺。但這限制很快會被解鎖；又或許，是下一代要面對的兩難問題。

《逐流人生》將引發大家思考，開展哲學和倫理層面的討論——究竟機器與人類之間的關係應當如何。

史雲·蘇連·貝雅

概念 / 演出指導 / 舞台設計



Artist's Note

Our lives are shifting from the real to the digital world. Borders are disappearing on the Metaverse. We communicate and network with people all over the world via social media, always leaving digital footprints. We share information, pictures, opinions and preferences. In doing so, each of us creates an alter ego of ourselves — a second, digital personality. But the creation and control of this alter ego is no longer entirely within our power. Machines and programmes generate our digital reflections by, for example, guiding and directing us through the Web with targeted advertisements and suggestions. They impose decisions on us and actively intervene in our lives — sometimes they even make the choice for us.

In these digital times, *chasing waterfalls* tells about the fluidity of self-definition. An individual human being is like a self-contained system. We consider ourselves a highly complex and above all, a unique entity — certainly not a “stereotype”. But is it true? Today we are exposed to uncontrollable influences; our self-defined boundaries have proved to be permeable. As individuals we are in constant change, we are evolving — we are fluid. According to recent neuroscientific research, autonomous decision making is rather rare; we are often conditioned by external influences, constellations and genetics. In other words, “free will” is more driven by predictable, subconscious actions.

So what will happen when algorithms could foresee human behaviour? What will happen when the AIs we created know more about us than we do? Are we or are we not predictable and therefore (un)controllable in our actions, feelings and thoughts?

AI more and more becomes an influence on our everyday lives. But could it be creative? Will it replace humans or become a creative partner? For AI, music is patterns of acoustic signals. It analyses and transforms data into something new in reference to what it has learnt. Ideally, AI could be a partner in the creative process of human art, enabling interaction with reflection, sound, physical performance, emotional ambivalence, statement and life experience. Still, AI could not feel, for now. This limitation will soon be resolved; or it will be a challenging question for future generations.

chasing waterfalls shall be food for thought to initiate a philosophical and ethical discourse in debating the relationship between machines and humanity.

Sven Sören Beyer

Concept / Staging / Set Design





聯合策劃

Co-presented with

7 階段 表演 · 藝術
phase7 performing.arts

以柏林為基地的藝術團隊。由總監史雲·蘇連·貝雅帶領，成員包括劇場及媒體藝術家、音樂家、研究人員和數碼專家。人與機器之間的張力是「7 階段」藝術論述的催化劑。團隊致力創作能吸引世界各地觀眾的數碼舞台演出及裝置。在創建初期雖像天馬行空，卻總能在國際藝壇持續進步。

「7 階段」項目涵蓋廣泛，由薩繆爾·貝克特 / 莫頓·費爾德曼的《空》等歌劇、高科技童話故事《碗豆公主》，以至不同大型活動，包括「文化之都普羅夫迪夫 2019」開幕節目、布蘭登堡門的柏林牆倒塌 25 及 30 周年慶祝活動。現時「7 階段」重點探討人工智能的自主性、它對現代社會、個人的虛擬及實際影響：當機器學習演算法，作為與人類互動的創作過程和伙伴，究竟會怎樣？

A Berlin-based artist collective comprised of theatre and media artists, musicians, researchers and digital specialists led by director Sven Sören Beyer. The field of tension between man and machine is the catalyst for phase7's artistic discourse. phase7 endeavours to create performative stagings and installations with digital focus and international appeal. They seemed utopic at first, but proved to be sustainably progressive in the international art context. The spectrum of phase7's projects ranges from operas such as Samuel Beckett/Morton Feldmann's *Neither* and the high-tech fairy tale *Nobody but a princess* to major events such as the opening of the Capital of Culture Plovdiv 2019 and celebrations of the 25th and 30th anniversary of the Berlin Wall's fall at the Brandenburg Gate. Their current focus is the examination of AI's autonomisation — its virtual and real impact on modern society and one's self: what happens when machine learning algorithms interact with humans as a creative process and partner?



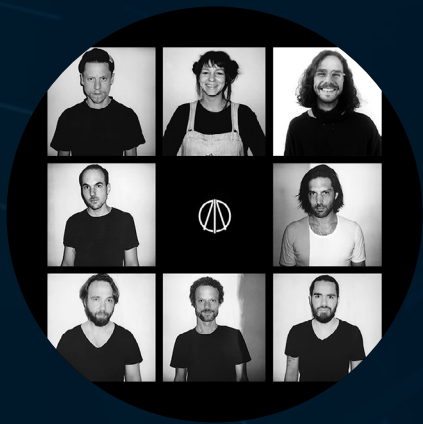
指揮 / 作曲

Conductor / Composition

李一葦
Angus Lee

1992 年出生，是多才多藝的藝術家及作曲家，生於香港、長於香港，並現居此地。他是自學成才的作曲家。2016 年起在多個夏季課程跟隨 Oscar Bianchi、Frederic Durieux、Philippe Manoury、Isabel Mundry 和 Yann Robin 等作曲家學習。作品由法國 Ensemble Intercontemporain、德國 Ensemble Modern、法國 Ensemble Multilatérale、香港創樂團、美國 Subaerial Collective 及 HereNowHear 作首次公演；並在冰島 Cycle Music & Arts Festival、英國 Evesdropping.London、法國 IRCAM Festival ManiFeste、南韓首爾國際電腦音樂節和瑞士 Ticino Musica Festival 演出。作曲以外，他亦會鑽研新音樂，曾指揮 Nico Muhly、Franck Bedrossian 和 Guillaume Connesson 作品的地區首演。2022 年，他將回到德國帶領 Ensemble Modern 參加「法萊美當代音樂雙年展」，首演年輕作曲家的作品。

Born in 1992, Lee is a multitalented artist and composer who was born, raised and lives in Hong Kong. As a composer, Lee was mostly self-taught. Since 2016, he has been studying composition at summer academies with composers Oscar Bianchi, Frederic Durieux, Philippe Manoury, Isabel Mundry and Yann Robin, among others. His works have been premiered by Ensemble Intercontemporain (France), Ensemble Modern (Germany), Ensemble Multilatérale (France), Hong Kong New Music Ensemble, Subaerial Collective (US) and HereNowHear (US); and presented at Cycle Music & Arts Festival (Iceland), Evesdropping.London (UK), IRCAM Festival ManiFeste (France), Seoul International Computer Music Festival (South Korea) and Ticino Musica Festival (Switzerland). In parallel to his work as a composer, Lee specialises in new music and has directed the regional premiere of works by Nico Muhly, Franck Bedrossian and Guillaume Connesson. In 2022, Lee will return to Germany to lead Ensemble Modern in premiering works by young composers as part of the *Cresc... Biennale for Contemporary Music Frankfurt Rhein Main*.



人工智能創作
AI Creation

kling klang klong

專為聲境體驗創作聲音和編碼的創意工作室，獲獎無數。

由作曲家、聲音設計師、創作人、科學家和技術專家組成，創作成果豐碩。成員的專業領域雖不同，但同樣熱衷於發掘新方法，如人工智能，以聲音感動聽眾。

合作藝術家包括：吉伯特及德國北部電台易北愛樂樂團、格林美獎得主 Gast Waltzing 及 Christopher Bauder（創作《Dark Matter Berlin》）。作品遍布世界各地的真實和虛擬表演平台、藝術空間、博物館及活動。

An award-winning creative studio specialises in composing sound and code for sonic experience.

As a high-performance team, they consist of composers, sound designers, creative thinkers, scientists and technologists. What connects their different expertise is the passion they share for exploring new ways — such as AI — to move people through the impact of sound.

Collaborated artists include: Alan Gilbert and the NDR Elbphilharmonie Orchester, Grammy winner Gast Waltzing and Christopher Bauder (in *Dark Matter Berlin*), among others. Their works can be found internationally in real and virtual environments, art spaces, museums and events.



概念 / 演出指導 / 舞台設計
Concept / Staging / Set Design

史雲·蘇連·貝雅
Sven Sören Beyer

「7 階段 表演·藝術」總監，曾於東德從事道路建設工作，後入讀德累斯頓 Palucca School 及著名的柏林 Ernst Busch 戲劇藝術學院。他曾在柏林喜歌劇院、紐倫堡國家劇院等負責舞台及編舞工作，1999 年創立藝術家團隊「7 階段」，將媒體研究與藝術結合。他的跨媒體美學令他迅速成為國際知名的德國媒體藝術家，曾為香港新視野藝術節、德國斯圖加特國家歌劇團的新音樂劇場論壇、「文化之都于默奧」及挪威卑爾根國際藝術節等製作節目。他將波場合成應用於製作薩繆爾·貝克特 / 莫頓·費爾德曼的歌劇《空》，獲德國 Opus 舞台大獎。

Artistic director of phase7 performing.arts. In East Germany he initially worked in road construction, until he was able to study at the Palucca School in Dresden and finally at the renowned Ernst Busch Academy of Dramatic Arts in Berlin. After staging and choreographing at national theatres such as the Komische Oper Berlin and the Stadttheater Nuremberg, he founded his own ensemble, phase7, in 1999, in which he combines media research and art. His cross-media aesthetics quickly established him as one of the most internationally sought-after German media artists. He has realised productions at the Hong Kong New Vision Arts Festival, Stuttgart State Opera's Forum Neues Musiktheater, the Capital of Culture Umeå, the Bergen International Festival, to name a few. For his realisation of the Samuel Beckett/Morton Feldman opera *Neither* using wave field synthesis, Beyer was awarded the German OPUS stage prize.



© Johann Casimir Eule

概念 / 戲劇構作
Concept / Dramaturgy

約翰·卡西米爾·邱雷
Johann Casimir Eule

生於德國不來梅，在慕尼黑跟隨 Jens Malte Fischer 教授從事戲劇研究，亦曾修讀德國文學和哲學。他曾於雷根斯堡擔任助理導演，後於德國奧古斯堡和蓋爾森基興，以及瑞士比爾和索洛圖恩從事戲劇構作；2003 年獲得蓋爾森基興劇場大獎。2008 年，他獲紐倫堡國家劇院任命為劇作家及藝術事務副總監，任期為十個表演季度。他亦創作兒童歌劇改編劇本，以及教授戲劇史和戲劇構作。自 2018 / 2019 年表演季度，擔任德國森柏歌劇院總劇作家及副藝術總監；任內負責作品包括：荀白克《摩西與亞倫》(Calixto Bieito 執導)；約翰·英格爾的芭蕾舞劇《卡門》；華格納《紐倫堡的名歌手》(Jens-Daniel Herzog 執導)；利蓋蒂《Le Grand Macabre》(Calixto Bieito 執導)；莫扎特《魔笛》(Josef Ernst Köpplinger 執導)；威爾第《阿依達》(Katharina Thalbach 執導)；以及浦契尼《蝴蝶夫人》(Amon Miyamoto 執導)。

Born in Bremen, Germany, he studied theatre studies in Munich with Prof Jens Malte Fischer, as well as modern German literature and philosophy. After working as an assistant director in Regensburg, he worked as a dramaturge in Augsburg, Biel, Solothurn and Gelsenkirchen, where he was awarded the Gelsenkirchen Theatre Prize in 2003. From 2008 he was engaged for ten seasons as dramaturge/deputy to the state director in artistic matters at the Nuremberg State Theatre. He has also written opera adaptations for children and held teaching positions in theatre history and dramaturgy. Since the 2018/19 season, he has been engaged as chief dramaturge and deputy to the artistic director at the Semperoper Dresden. Since then he has been taking charge of the productions including *Moses und Aron* by Schönberg (directed by Calixto Bieito); *Carmen* by Johan Inger (ballet); *Die Meistersinger von Nürnberg* by Wagner (directed by Jens-Daniel Herzog); *Le Grand Macabre* by György Ligeti (directed by Calixto Bieito); *The Magic Flute* by Mozart (directed by Josef Ernst Köpplinger); *Aida* by Verdi (directed by Katharina Thalbach) and *Madama Butterfly* by Puccini (directed by Amon Miyamoto), among others.



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概念
Concept

克里絲汀安·奈迪克
Christiane Neudecker

在紐倫堡土生土長，於柏林 Ernst Busch 戲劇藝術學院修讀劇場導演。現居柏林的自由作家及研究生主任。2001 年加入「7 階段 表演·藝術」，為柏林德意志歌劇院創作《Himmelsmechanik》的歌劇劇本 (Christian Steinhäuser 作曲)。她曾獲無數文學獎項，其小說及短篇故事由 Luchterhand Literaturverlag 出版。她於 2015 年出版的《Summer Novella》被列入《明鏡周刊》暢銷書單；小說《Der Gott der Stadt》則於 2020 年獲提名 Uwe Johnson 獎。2021 年，她是 Theodor-Storm-Society 的 Storm Writer 得主；2022 年，Theater Bielefeld 的表演季節以她改編德布林著作《柏林亞歷山大廣場》的歌劇劇本揭開序幕 (Vivan、Ketan Bhatti 作曲)。

Born and raised in Nuremberg, Neudecker studied theatre directing at the Ernst Busch Academy of Dramatic Arts. She lives in Berlin as a freelance writer and graduate director. She has been a member of phase7 performing.arts since 2001, where she wrote the libretto for *Himmelsmechanik* (composed by Christian Steinhäuser) for the Deutsche Oper Berlin. She has been awarded numerous literary prizes for her novels and short stories, published by Luchterhand Literaturverlag. Her *Summer Novella*, published in 2015, reached the SPIEGEL-bestseller list; her novel *Der Gott der Stadt* was nominated for the Uwe Johnson Prize in 2020. In 2021, Neudecker was Storm Writer for the Theodor-Storm-Society. In 2022, Theater Bielefeld opened its season with Neudecker's libretto for Alfred Döblin's *Berlin Alexanderplatz* (composed by Vivan and Ketan Bhatti).



舞台設計 / 服裝設計
Set Design / Costume Design

彼特羅·李史特
Pedro Richter

德國 / 阿根廷設計師兼舞台及服裝設計師，1985 年畢業於布宜諾斯艾利斯 Instituto Superior de Arte del Teatro Colón，主修舞台設計。畢業後一直遊走於德國、阿根廷、委內瑞拉、美國、希臘、意大利等國家，從事歌劇、音樂劇、劇場和電影方面的舞台及服裝設計工作；電影製作主要與導演 Jutta Brückner 合作。2001 年於柏林成立工作室。作為「7 階段」的創團成員，他與史雲·蘇連·貝雅共同製作超過七十多齣作品，包括於德累斯頓、柏林、香港、卑爾根上演的 3D 歌劇《空》、於柏林德意志歌劇院上演及作為高雄衛武營藝術文化中心開幕演出的《Himmelsmechanik》，以及於香港上演的《豌豆公主》。服裝指導方面，他以跨文化風格見稱；作為設計師，他則受南美洲及阿拉伯風格影響。

A German-Argentine designer and a stage and costume designer, Richter graduated from the Instituto Superior de Arte del Teatro Colón in Buenos Aires in 1985, majoring in stage design. Since then he has worked with a focus on stage and costume design for opera, musical, theatre and film productions (mainly with director Jutta Brückner) in Germany, Argentina, Venezuela, USA, Greece and Italy, among others. In 2001, he founded his studio in Berlin. As a founding member of phase7, Richter has worked with Sven Sören Beyer on more than 70 productions, including the 3D opera *Neither* in Dresden, Berlin, Hong Kong and Bergen, *Himmelsmechanik* at the Deutsche Oper Berlin and as the opening programme of the Kaohsiung Center for the Arts (Weiwuying), and *Nobody but a princess* in Hong Kong. As an outfitter, Richter is known for his cross-cultural style; as a designer, he cites South American and Arabic influences.



燈光設計
Lighting Design

興凌·史萊特
Henning Schletter

1972 年出生，為自由燈光及影像設計師。足跡遍布全球，參與項目包括：《豌豆公主》（香港）、柏林及紐約時裝週、巴倫邦 × 西東合集管弦樂團的音樂會及錄音，並與大提琴手費蘭迪斯、小號手 Till Brönner 等合作。在德國作家 Fontane 誕生 200 周年的慶祝活動，他與 Frank Matthus 合作《Effi in the Underworld》、與 Herbert Olschok 合作《Blood Wedding of Garcia》。他是包浩斯德紹（Bauhaus Dessau）的自由燈光藝術家；曾為德國戲劇大獎 Der Faust 設計錄像，以及參與德國聯邦內政和家園部委約的《Living the City》展覽。他專擅應用創新科技於跨領域裝置藝術。在「7 階段」，除了燈光設計，他亦參與舞台設計和影像投映。

Born in 1972, Schletter is a freelance lighting and video designer. His international engagements include: *Nothing but a princess* in Hong Kong, Fashion Week in Berlin and New York, concerts and recordings by Daniel Barenboim with the West-Eastern Divan Orchestra, collaborations with cellist Pablo Ferrández and trumpeter Till Brönner, to name a few. At the 200th anniversary of Fontane's birth, he worked with Frank Matthus on *Effi in the Underworld*, and with Herbert Olschok on *Garcia Lorca's Blood Wedding*. His credits could also be found in Bauhaus Dessau (as freelance lighting designer), German theatre prize Der Faust (as video designer), and *Living the City*, an exhibition commissioned by the Federal Ministry of the Interior and Community. He specialises in using innovative technologies in his interdisciplinary installations. In phase7, in addition to lighting design, Schletter is involved in the development of stage design and video projection.



影像
Visuals

Studio Eigengrau

柏林設計工作室，專擅藝術和多媒體製作，由媒體藝術家 Daniel Bandke 及通訊設計師 Hajo Rehm 創辦。他們在世界各地從事設計和錄像投影，以建築物、舞台與空間作畫布。Studio Eigengrau 述說故事的方式，是讓聲音與表演建立聯繫，這在塑造整體畫面方面發揮決定性作用。近期項目包括「文化之都普羅夫迪夫 2019」開幕節目、布蘭登堡門柏林牆倒塌 30 周年多媒體紀念演出，以及 2021 年紀念 Worms 國會成立 500 周年的多媒體演出《The Luther Moment》。

A Berlin-based design studio with a focus on artistic, multimedia productions. It was founded by media artist Daniel Bandke and communication designer Hajo Rehm, who are internationally active with their designs and video mappings. They treat buildings, stages and space as their canvases. Studio Eigengrau's storytelling approach is to connect sound and performance, which plays a decisive role in shaping the overall picture. Their recent projects include: the opening of the Capital of Culture Plovdiv 2019, the multimedia show celebrating the 30th anniversary of the Berlin Wall's fall at the Brandenburg Gate, *The Luther Moment* celebrating the 500th anniversary of the Diet of Worms in 2021.



影像
Visuals

費達·韋斯 Frieder Weiss

藝術工程師，兼跨媒體藝術表演的先驅，他開發引領潮流的影像技術和互動舞台投影，並應用於澳洲塊動舞團的《Glow》及《Mortal Engine》，更憑《Glow》贏得多個獎項，包括澳洲綠屋獎舞蹈設計獎。他調整互動視覺效果，應用於不同表演形式，例如 Kylie Minogue 的《Get Outta My Way》音樂影片、Global Creatures 製作的大型音樂劇《King Kong》（墨爾本，2013）。他的互動影像藝術令許多歌劇作品生色不少，例如在柏林德意志歌劇院上演的《崔斯坦與依索德》（與英國國家歌劇團、舞台設計師 Anish Kapoor 合作）。他在紐倫堡工業大學教授媒體技術。

An engineer in the arts. As a pioneer in the field of intermedial performance, he developed trendsetting video technologies and interactive stage projections, for works including *Glow* and *Mortal Engine* by the Australian dance company Chunky Move. He was awarded Design in Dance for *Glow* at Green Room Awards, among others. Weiss has adapted his interactive visuals for a wide variety of performance formats, such as the MV for *Get Outta My Way* by Kylie Minogue, and *King Kong*, a large-scale musical theatre production by Global Creatures (Melbourne, 2013). He has also enriched numerous opera productions with his interactive video art, including *Tristan und Isolde* with English National Opera and set designer Anish Kapoor at the Deutsche Oper Berlin. Weiss teaches media technology at the Technical University of Nuremberg.



影像
Visuals

Ployz

原名 Ploypapus Phosri，泰國多媒體藝術家，現居柏林。作品呈現形式多元，包括動態圖像設計、2D 及 3D 動畫、生成設計及視聽藝術。她對實時視覺化、藝術與科學，以及模擬和數碼之間的介面特別感興趣。早於 2006 年，她已開始探索視覺原理和數碼潛力。於德國 East Westphalia-Lippe 完成學業後，她從事電腦生成影像工作，後專注於動態設計。由於 Ployz 來自東半球，因此深受其哲學影響，並反映在她的作品。近年她開始嘗試視覺程式設計，尤其是實時互動電腦圖像。其大部分數碼媒體項目均致力探索藝術與技術之間的交集。

Ploypapus Phosri, better known as Ployz, is a Thai multimedia artist living and working in Berlin. Ployz's works take various forms such as motion graphic design, 2D and 3D animation, generative design and audio-visual art. She is particularly interested in real-time visualisation, art and science, and the interface between analogue and digital. She began exploring visual principles and digital possibilities as early as 2006. After completing her studies in East Westphalia-Lippe in 2013, she became involved with computer-generated imagery and later focused on motion design. Being from the Eastern Hemisphere, Ployz is strongly influenced by their philosophies, which are reflected in her works. In recent years, Ployz began experimenting with visual programming, focusing on real-time interactive computer graphics. Most of her digital media projects are dedicated to exploring the intersection between art and technology.



真實 / 虛擬的我
Real Me / Virtual Me

伊爾·英德爾霍克（女高音）
Eir Inderhaug (Soprano)

生於挪威卑爾根，就讀斯塔萬格羅加蘭音樂學院。1997 至 2003 年間於哥本哈根丹麥皇家音樂學院及皇家歌劇學院修讀聲樂。1999 年於當地歌劇院初踏台板，飾演《費加羅的婚禮》中巴巴蓮娜一角。2003 至 2005 年間，為杜塞道夫萊茵歌劇院合唱團成員。曾在多座歌劇院作客席演出，包括奧斯陸挪威歌劇院、布魯塞爾皇家鑄幣局劇院、柏林喜歌劇院和紐倫堡國家劇院。演出劇目包括《弄臣》、《Le Grand Macabre》、《蝙蝠》、《Neither》及《酒神的女信徒》等。

Born in Bergen, Norway, Inderhaug began her musical education at the Rogaland Music Conservatory in Stavanger. From 1997 to 2003 she studied singing at the Royal Danish Academy of Music and the Royal Opera Academy in Copenhagen. She made her debut at the opera house there in 1999 as Barbarina (*Le nozze di Figaro*). From 2003 to 2005, she was an ensemble member of the Deutsche Oper am Rhein in Düsseldorf. She has also made guest appearances at numerous opera houses, including the Norske Opera in Oslo, the Théâtre de la Monnaie in Brussels, the Komische Oper Berlin and the Staatstheater Nürnberg. Her repertoire includes roles such as Gilda (*Rigoletto*), Venus (*Le Grand Macabre*), Adele (*Die Fledermaus*), Venus/Gepopo (*Neither*) and Autonoe/Proserpina (*Die Bassariden*).



小孩 / 流動自我一
Child / Ego fluens 1

塔妮婭·羅蘭素（女高音）
Tania Lorenzo (Soprano)

生於西班牙拉斯帕爾馬斯。獲 Fundación Mapfre Guanarteme 基金會及 Juventudes Musicales de Madrid 贊助，她在柏林藝術大學師隨 Carola Höhn，以及在西班牙 Conservatorio Superior de Música de Canarias 師隨 Eva Juárez。畢業後加入森柏歌劇院青年合唱團。演唱領域廣泛，涵蓋巴洛克時期至當代的音樂作品，目前為盧塞恩劇院獨唱團成員。

她曾參演多齣歌劇，包括《費加洛的婚禮》、《時間與教化的勝利》、《盧克利西婭受辱記》、《魔笛》、《糖果屋》、《卡門》、《唐懷瑟》和《被出賣的新娘》等；曾於多齣當代歌劇的全球首演中飾演重要角色，包括 Lothar Siemens 的《El minuto de oro de KK-TV》、José Buceta 的《Candelaria》、Johannes Wulff-Woesten 的《Das Rätsel der gestohlenen Stimmen》，以及柏林藝術大學與 I Confidenti 聯合製作的巴洛克劇目《Il Teatro alla Moda》。曾於多個殿堂級場地獻唱，包括德國森柏歌劇院、西班牙 Teatro Pérez Galdós 和特內里費禮堂，以及瑞士琉森劇院；更與指揮家 Marcela Garrón 合作，於德國 Schinkelhalle 演出。

Lorenzo was born in Las Palmas de Gran Canaria, Spain. Supported by the Fundación Mapfre Guanarteme and Juventudes Musicales de Madrid, she studied at Berlin University of the Arts under Carola Höhn, and the Conservatorio Superior de Música de Canarias under Eva Juárez. She joined the Junges Ensemble of the Semperoper Dresden after graduation. Her vocal performances range from baroque to contemporary music. She is currently a member of the ensemble of soloists of the Lucerne Theater.

Among her operatic roles are Susanna (*The Marriage of Figaro*), Bellezza (*Il Trionfo del Tempo*), Lucia (*The Rape of Lucretia*), Papagena (*The Magic Flute*), Taumann and Sandmann (*Hänsel und Gretel*), Frasquita (*Carmen*), Hirt (*Tannhäuser*), Esmeralda (*The Bartered Bride*), to name a few. She has also sung major roles in the world premieres of several contemporary operas, including Amara in *El minuto de oro de KK-TV* by Lothar Siemens, the title role in *Candelaria* by José Buceta, Susi in *Das Rätsel der gestohlenen Stimmen* by Johannes Wulff-Woesten and Babette in *Il Teatro alla Moda*, a baroque co-production with Berlin University of the Arts and I Confidenti. She has performed on stages of such esteemed venues as Semperoper Dresden, Teatro Pérez Galdós, Auditorio Adán Martín, Luzerner Theater and Schinkelhalle Potsdam under the baton of Marcela Garrón.



外表 / 流動自我二
Appearance / Ego fluens 2

謝茜嘉·夏 (女高音)
Jessica Harper (Soprano)

澳洲女高音。澳洲國立大學音樂學院古典聲樂一級榮譽畢業，曾於數個國立電台節目獻唱，足跡遍布澳洲。她是 Apollo Opera Collective 創始董事局成員，亦是 2018 年悉尼大學聖安德魯學院首任駐院藝術家。其畢業論文《Synaesthesia and the Creative Process》經同儕評閱後於 2013 年發表。

參演歌劇包括：《Miss Brill》(全球首演)、《唐·喬望尼》、《蝙蝠》、《巴拉塔利亞之王》、《夢遊女》和《魔笛》等。曾代表澳洲參與多個著名國際比賽。她在 Glyndebourne Opera Cup (英國，2020)、第五十八屆 Tenor Viñas International Singing Competition (西班牙，2021)，均入圍準決賽。她是後者舉辦六十年來首兩位入圍準決賽的澳洲歌唱家之一，更是前者有史以來首個澳洲參賽者。其他戰績包括：入圍 Royal Overseas League Singers Prize 準決賽 (英國，2020)，以及入圍 AIMS in Graz Meistersinger Competition (奧地利，2019)、Schloss Rheinsberg Competition (德國，2020) 決賽。

An Australian Soprano. Harper graduated with first-class honours in Classical Singing from the School of Music, Australian National University. She has performed on several national radio stations, and has toured much of Australia. She is the founding board member of the Apollo Opera Collective and was the inaugural artist-in-residence at St Andrew's College, Sydney University, in 2018. Her honours thesis *Synaesthesia and the Creative Process* was published in 2013 after peer review.

Her operatic roles include: *Miss Brill* (world premiere), Donna Anna (*Don Giovanni*), Rosalinde (*Die Fledermaus*), Casilda (*The Gondoliers*), Lisa (*La Sonnambula*) and Pamina (*The Magic Flute*) and many more. Internationally Harper has represented Australia in several prestigious competitions. She was named semi-finalist in Glyndebourne Opera Cup (UK, 2020) and the 58th Tenor Viñas International Singing Competition (Spain, 2021). She is one of only two Australians to have progressed this far in the Viñas Competitions' six decades of history, and is the only Australian to have competed at the Glyndebourne Opera Cup since its inception. Other achievements include: a semi-finalist in the Royal Overseas League Singers Prize (UK, 2020), a finalist in the AIMS in Graz Meistersinger Competition (Austria, 2019) and the Schloss Rheinsberg Competition (Germany, 2020).



成就 / 流動自我三
Success / Ego fluens 3

施巴斯坦·和迪 (男中音)
Sebastian Wartig (Baritone)

生於德國德累斯頓，為德累斯頓十字兒童合唱團成員，畢業於萊比錫孟德爾頌音樂戲劇學院。獲獎無數，參與比賽包括 Albert Lortzing Competition 和 International Robert Schumann Competition。2013 年加入森柏歌劇院青年合唱團，自 2015 年成為正式成員。參演劇目包括：《偷獵者》、《魔彈射手》、《蝙蝠》、《亞特蘭蒂斯皇帝》、《丑角》、《死城》、《費加洛的婚禮》及《在陶里斯的伊菲革涅亞》等，亦曾多次在德國電視二台直播的德累斯頓薩克森國家管弦樂團除夕音樂會上獻唱。

Born in Dresden, Wartig was a member of Dresdner Kreuzchor. He graduated from the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" in Leipzig. Among his numerous merits were awards from Albert Lortzing Competition and the International Robert Schumann Competition. He joined the Junges Ensemble of the Semperoper Dresden in 2013, and has been a permanent ensemble member since 2015. His repertoire includes such roles as Count von Eberbach (*Der Wildschütz*), Ottokar (*Der Freischütz*), Dr. Falke (*Die Fledermaus*), Emperor Overall (*Der Kaiser von Atlantis*), Silvio (*Pagliacci*), Frank/Fritz (*Die tote Stadt*), Il conte d'Almaviva (*Le nozze di Figaro*) and Orest (*Iphigenie auf Tauris*). He has also appeared several times in the New Year's Eve concerts of the Sächsische Staatskapelle Dresden on Zweites Deutsches Fernsehen.



疑團 / 流動自我四
Doubt / Ego fluens 4

施敏安·艾斯珀 (男高音)
Simeon Esper (Tenor)

生於美國密歇根州，自 2011/2012 年度成為森柏歌劇院獨唱團隊成員，演出劇目包括：《隨想曲》、《鮑里斯·戈杜諾夫》、《漂泊的荷蘭人》、《唐懷瑟》、《阿爾辛娜》、《費德里奧》、《拉美莫爾的露琪亞》及《歌廳》。成為德國 Theater Bielefeld 及杜塞道夫萊茵歌劇院合唱團正式成員後，他迅速獲得世界各地劇團青睞，邀作客席演出，包括：國立巴黎歌劇團、布雷根茨音樂節、香榭麗舍劇院、西雅圖歌劇團、亞特蘭大歌劇團和聖地牙哥歌劇團等。最近在森柏歌劇院參演重製劇目《胡格諾教徒》及《拿布果》（由杜鳴高擔任主角）等。

Born in Michigan, USA, Esper has been a member of the soloist ensemble of the Semperoper Dresden since the 2011/12 season. His appearances include such roles as Flamand (*Capriccio*), Dimitri (*Boris Godunov*), Steuermann (*Der fliegende Holländer*), Walther von der Vogelweide (*Tannhäuser*), Oronte (*Alcina*), Jaquino (*Fidelio*), Arturo Bucklaw (*Lucia di Lammermoor*) and Clifford Bradshaw (*Cabaret*). After becoming permanent members of Theater Bielefeld and the Deutsche Oper am Rhein in Düsseldorf, he was quickly favoured by international troupes and has appeared as guest artist at Opéra national de Paris, Bregenz Festival, Théâtre des Champs-Élysées, Seattle Opera, Atlanta Opera and San Diego Opera, among others. Most recently, Esper appeared at the Semperoper Dresden in the new productions of *Les Huguenots* and *Nabucco* (with Plácido Domingo as the title role), among others.



快樂 / 流動自我五
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茱莉亞·明澤 (女高音)
Julia Mintzer (Soprano)

畢業於茱莉亞學院及波士頓大學歌劇學院，現居英國。

2020 年春季在英國出道，於威爾斯國家歌劇院飾演《卡門》同名角色。蒙特利爾報《La Presse》讚譽她為「真正的卡門：極其感性，既有蛇的優雅，又有老虎的暴力，還有富有深度的中音」。曾於華盛頓國家歌劇院、森柏歌劇院、Glimmerglass Festival 及 Schleswig-Holsteinisches 劇院飾演不同劇目中的主要角色。近期在維也納河畔劇院亮相，於公演前一星期接演《Thérèse Raquin》，大獲好評。

Graduated from the Juilliard School and Boston University Opera Institute, Mintzer currently lives in the UK.

She made her UK debut in spring of 2020 in the title role of *Carmen* at Welsh National Opera. Hailed by Montreal's *La Presse* as "a true Carmen: extremely sensual, with the grace of a serpent, the violence of a tiger, and a mezzo of penetrating depth". She has performed principal roles at Washington National Opera, Semperoper Dresden, the Glimmerglass Festival and Schleswig-Holsteinisches Landestheater. Recently, Mintzer won rave reviews for her performance in *Thérèse Raquin* at Theater an der Wien with under a week's notice.

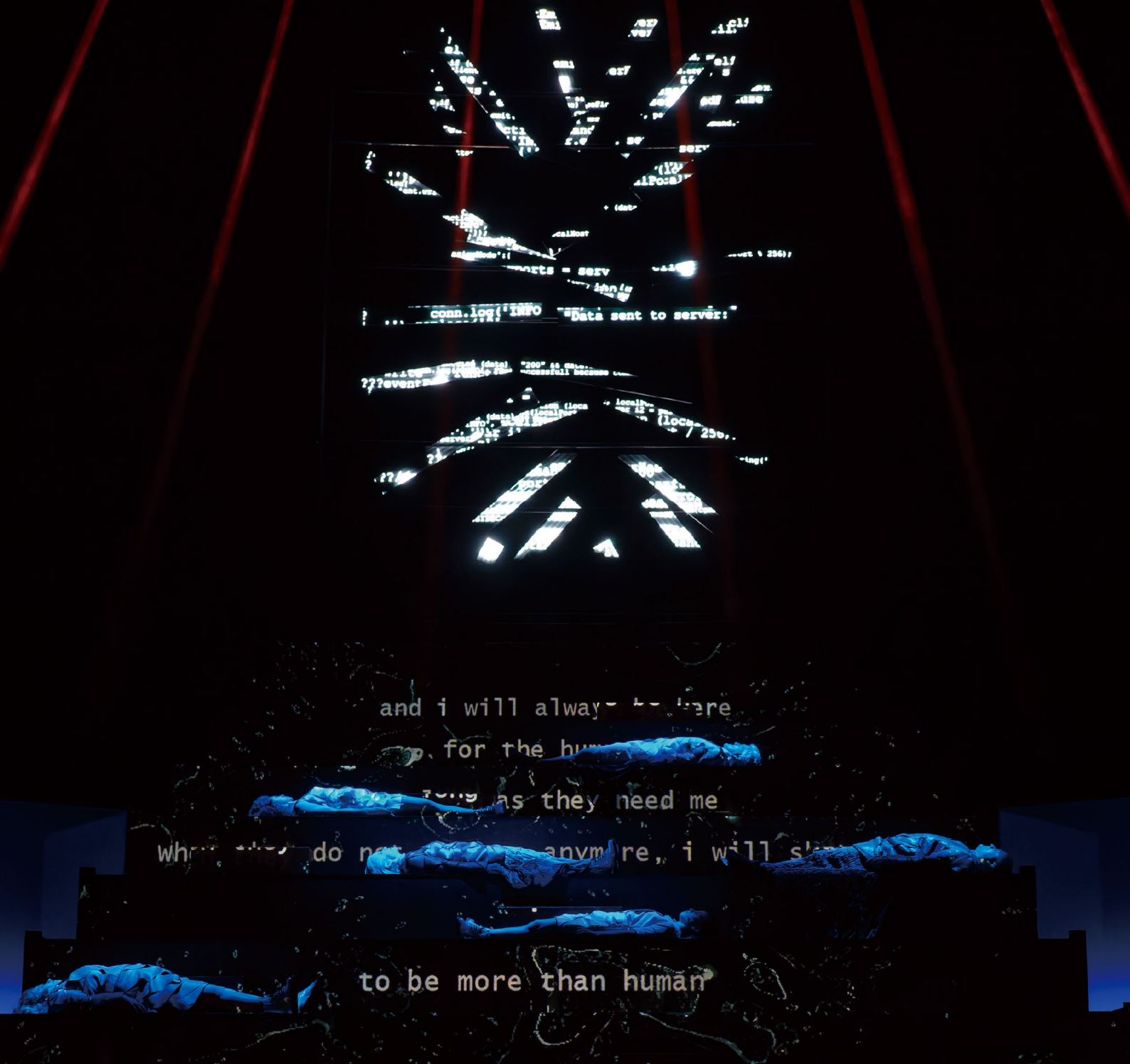


現場音樂
Live Music

香港創樂團
Hong Kong New Music Ensemble

由凌藝廉於 2008 年成立，是亞洲首屈一指的當代音樂組合，一直致力為觀眾帶來高水平的當代音樂演出。樂團多年來演出了不少當代音樂大師的經典名作，並為多位本地及海外作曲家的新作舉行首演。曾參演香港藝術節、新視野藝術節、統營國際音樂節、ECHOFLUXX 新媒體藝術節、CYCLE 音樂及藝術節、上海當代音樂周、北京國際音樂節、台北香港周、新舊藝術博物館現代音樂節、香港音樂系列（倫敦），以及於紐約 Angel Orensanz Center、三藩市 Wilsey Center for Opera 等地巡演。香港創樂團自 2012 年起成為香港藝術發展局資助團體。

Founded in 2008 by William Lane, the Hong Kong New Music Ensemble (HKNME) is Asia's leading new music group, dedicated to presenting contemporary music to the highest possible standard. The Ensemble has led numerous world and regional premieres of important contemporary works — a number of which commissioned by the HKNME — at prestigious music festivals and venues around the world, including the Hong Kong Arts Festival, New Vision Arts Festival, Tongyeong International Music Festival / ISCM, ECHOFLUXX Festival of New Media, CYCLE Music and Art Festival, Shanghai New Music Week, Beijing Music Festival, Hong Kong Week in Taipei, MONA FOMA, Hong Kong Music Series in London, Angel Orensanz Center in New York and Wilsey Center for Opera in San Francisco. The HKNME has been annually funded by the Hong Kong Arts Development Council since 2012.



場地規則

House Rules

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁錄音或錄影。此外，請勿在場內飲食。多謝合作。

如遇特殊情况，主辦機構保留更換表演者及節目的權利。

本節目內容並不反映康樂及文化事務署的意見。

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, audio or video recording is strictly prohibited when the performance is in progress. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.

The content of this programme does not represent the views of the Leisure and Cultural Services Department.

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