

LA TRAVIATA

PRODUCTION BY NIC MUNI
MUSIC DIRECTED BY WEI-EN HSU

TAIKOO PLACE



STOP YEARNING
FOR HAPPY HOUR.

SEE NINETY MINUTES
OF INTOXICATING
ITALIAN OPERA.

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團隊

- The performance runs for approximately 90 minutes without intermission.
- For ages sixteen or above.
- The programme is subject to change without prior notice.
- You are invited to stay behind after the performance to meet the cast and crew.

NOTE TO AUDIENCES

- Please set your mobile phone to silent mode and switch off any other beeping and light-emitting devices.
- Eating and smoking are not allowed.
- Unauthorised photography, audio and video recordings during the performance are not allowed.
- Visitors shall not cause a disturbance, nuisance, inconvenience or damage to any person or object at the venue. Staff reserve the right to stop these behaviours and order the visitors concerned to leave immediately.

If you wish to recycle the house programme, please return it to the reception counter after the performance.

- 演出長約90分鐘，不設中場休息。
- 適合16歲或以上人士欣賞。
- 節目如有更改，恕不另行通知。
- 歡迎觀眾在表演後與各演出藝人會面交流。

觀眾須知

- 請將手提電話調校至靜音模式及關掉所有響鬧及發光的裝置。
- 場地內不准進食及吸煙。
- 表演期間未經場地許可不准攝影、錄音及錄影。
- 入場人士不得作出任何可引致混亂、滋擾、不便或危害他人身體或財物的行為。場地職員保留終止任何對其他入場人士造成滋擾的活動，以及要求有關人士立即離開場地之權利。

如欲交還場刊以循環再用，請在表演完結後交回場地接待處。

WELCOME

歡迎辭

Hello, and a very warm welcome to the new ArtisTree.

Over the past decade, the name ArtisTree has become synonymous with world-class events and exhibitions. This is a tradition we are proud to continue with the opening of this exciting new space, which forms part of our ongoing redevelopment of Taikoo Place.

At Swire Properties, we believe that arts and culture are integral components in creating and transforming places into vibrant, sustainable communities. As such, we hope that ArtisTree will become the beating heart of the Taikoo Place community – a place where people of all interests can come together to enjoy new experiences, and where arts and culture can flourish.

Designed as a platform for new ideas and innovative productions, the new ArtisTree will focus on showcasing a range of different art forms, including original works developed by young talents and artists in their mid-career, and productions that have never been staged before in Asia or Hong Kong. This fresh direction is perfectly encapsulated by the four works that comprise our opening programme:

- ***ContempoLion*** – An original work by Hong Kong choreographer Daniel Yeung
- ***La Traviata*** – A 90-minute adaptation of the classic Italian opera, presented by More Than Musical
- ***Animatorium* and *Folk*** – Two Asian premieres by the National Dance Company Wales

These unique, diverse and pioneering productions offer a snapshot of what we have in store at ArtisTree in the months and years ahead.

I hope you enjoy the show.

Don Taylor
Director, Office
Swire Properties

大家好！歡迎蒞臨全面革新的ArtisTree。

過去十年，ArtisTree已經成為舉辦世界級活動和展覽的必然場地，在本地藝壇享負盛譽。我們很榮幸在這個全新開設的空間延續此優良傳統，作為太古坊重建項目的重點項目。

太古地產深信，藝術和文化是營造社區活力，賦予可持續發展條件的必備元素。有見及此，我們希望打造ArtisTree成為太古坊的核心，匯聚興趣各異、喜好不同的人們，在這個空間享受各種嶄新體驗，讓藝術與文化蓬勃發展、綻放異彩。

全新的ArtisTree是讓創新意念和高質素製作發光發亮的平台，專注於呈現不同的藝術形式，發佈由新晉或處於職業生涯中期的藝術家的原創作品，以及首次在亞洲或香港上演的製作。為了慶祝ArtisTree以全新面貌跟觀眾見面，我們精心安排了四齣完美體現上述選材方向的開幕藝術節目：

- 《舞•師》— 香港編舞家楊春江的原創作品
- 《La Traviata》— More Than Musical呈獻經典意大利歌劇的90分鐘改編版本
- 《Animatorium》及《Folk》— 威爾斯國家舞蹈團兩齣於亞洲首演的現代舞劇

這些製作不僅風格獨特、種類多元，更具備前瞻性，代表了ArtisTree即將在未來所呈獻的內容，敬請密切留意。

希望您盡情享受這個表演。

Don Taylor
太古地產董事—辦公樓業務

STOP AND SEE THE NEW ARTISTREE

全新ArtisTree藝術空間



7,000

Total area in sq ft
總面積 (平方呎)



Main event area in sq ft
主要表演場地面積
(平方呎)

3,200

Maximum capacity (at one time)
可同時容納觀眾數目

1,000

aluminium boxes in the
foyer feature wall

大堂特色牆的小鋁盒數目

A gem of the

HK\$15b

redevelopment of Taikoo Place
太古坊150億港元重建計劃重點項目



2

movable and retractable seating
systems manufactured by the
UK's Audience Systems

英國Audience Systems出產的活動
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EFFORTLESS PROFESSIONAL STAGE SETUP

Kinesys motorised truss system for efficient and safe rigging

Sound mixing via portable control panel

Harlequin portable sprung floor units for dance

18 Martin programmable stage lights

10 d&b automatic loudspeakers

Over 400 loose lighting components



預設專業級舞台裝置

方便安全的Kinesys電動桁架

便攜混音控制台

Harlequin便攜彈性跳舞地板

18組Martin可編程式舞台燈光

10組d&b自動擴音器

逾400個散裝燈光元件

"It's an 'open box'
exploring the interior-exterior
dynamic and how the creative
energy within the space can be
communicated to the audience"

Frank Leung, founder and principal of via., designer
of the new ArtisTree

「這是一個互動開放表演概念的場地，
希望可以探索表演空間內外之間的
交流，將空間內的創意及能量
傳達給觀眾。」

全新ArtisTree設計師
via. 創始人兼首席設計師梁以立

THE NEW ARTISTREE OPENING SEASON PROGRAMME

THE OTHER INNOVATIVE PRODUCTIONS IN OUR SPECIAL LAUNCH SERIES

全新ArtisTree開幕藝術節目

精心網羅其他別具創意的製作

ContempoLion

9-10 June

Veteran Hong Kong choreographer Daniel Yeung reinterprets a traditional Chinese art form for the 21st-century. Combining lion dance techniques with aerial arts, contemporary dance, live electronic music, bold costumes and interactive elements, Yeung has created a work that pays tribute to this classic component of Cantonese culture while offering a spectacle that is innovative, exhilarating and thoroughly modern.

ContempoLion draws upon the talents of a diverse cast of artists, each of whom express the spirit of lion dancing in a variety of creative and surprising ways.

《舞•獅》

6月9-10日

香港資深編舞家楊春江重新演繹中國傳統藝術，帶來21世紀的舞獅新面貌，極盡視聽之娛。他結合舞獅技巧、空中藝術、現代舞、電子音樂及互動元素，向源於廣東文化的經典民俗技藝致敬，同時提供創意澎湃、令人振奮，而且極具現代的嶄新演出。

《舞•獅》匯聚來自不同領域的表演藝術家，以各式各樣創新及別開生面的方式來充分表現舞獅的精神。

Animatorium and Folk

24-25 June

The award-winning National Dance Company Wales, led by acclaimed choreographer and artistic director Caroline Finn, presents the Asian premieres of two highly original works in an intriguing double bill.

Animatorium is a comic piece with dark undertones, with a central Master character that animates and manipulates a troupe of dancers in a vividly dramatic way.

Folk, which is inspired by 17th- and 18th-century European oil paintings, presents a highly engaging choreographic style, and a mix of surreal and familiar scenes that portray a darkly comic expression of social dynamics.

《Animatorium》和《Folk》

6月24-25日

獲獎無數的威爾斯國家舞蹈團，由享負盛名的編舞家和藝術總監 Caroline Finn 率領，將會接連演出兩齣亞洲首演的原創製作。

《Animatorium》是講述主角如何在幕後操縱劇中其他角色的黑色喜劇，風格輕鬆詼諧。

《Folk》取材自17和18世紀的歐洲油畫，除了呈現極具張力的舞蹈，更將似曾相識的真實場景和超現實的虛幻場景交互呈現，以黑色幽默風格描繪人生百態。



COMING UP AT ARTISTREE

ArtisTree最新動向

ArtisTree

Diversity is at the heart of the new ArtisTree. Over the next year, the arts space will welcome an array of events and shows ranging from art exhibitions to music festivals and dance performances. Our collaborative partners include:

- **July:** City Contemporary Dance Company
- **August:** The Hong Kong International Drummer Festival
- **August-October:** Lévy Gorvy Gallery
- **October-November:** West Kowloon Cultural District Authority
- **November-December:** Hong Kong Contemporary Art Foundation

Watch out for the latest news on the Taikoo Place Facebook page.

www.facebook.com/taikooplacehk

全新ArtisTree支持廣泛類型的藝術文化活動，未來將會與多個本地及海外藝術團隊呈獻一系列創新活動和表演，包括藝術展覽、音樂節及舞蹈演出。ArtisTree未來一年的合作單位包括：

- 7月：城市當代舞蹈團
- 8月：香港國際鼓手節
- 8-10月：Lévy Gorvy畫廊
- 10-11月：西九文化區管理局
- 11-12月：香港當代藝術基金會

請密切留意太古坊Facebook專頁的最新資料。

www.facebook.com/taikooplacehk



INTRODUCING LA TRAVIATA

《LA TRAVIATA》導言

THE WORLD'S MOST POPULAR OPERA, BUT NOT AS YOU KNOW IT

舉世知名的熱門歌劇，有別於您的一貫認知

Have you ever felt intimidated by opera? If so, you are not alone – and More Than Musical may just have the remedy.

Founded in 2016 by opera lovers Rumiko Hasegawa and Lucy Choi with the goal of making the art form more accessible and relevant to Hong Kong audiences, More Than Musical presents classic operas in a refreshingly modern, concise and intimate format. Sheared of the pomp and circumstance often associated with traditional stagings, and condensed to a minimal cast and a lean 90-minute runtime, More Than Musical's productions distil the magic of opera down to its very essence, allowing viewers to appreciate the drama of the arias and the power of the singers' voices at close proximity.

For the company's first full-scale production they have chosen a work that has resonated deeply with audiences for more than 160 years: Giuseppe Verdi's *La Traviata*. Consistently ranked as one of the world's most popular operas, *La Traviata* is the perfect introduction to the genre for novices and a perennial favourite among connoisseurs.

So whether this is your first, 50th or 500th experience of opera, open your mind, set your preconceptions to one side and prepare to experience the kind of unique spectacle that the new ArtisTree was made for.

Music by Giuseppe Verdi
Libretto by Francesco Maria Piave
Based on the play *La Dame aux Camélias* by Alexandre Dumas, fils
Adaptation by Nic Muni

總覺得歌劇難以理解，遙不可及？相信不少人也有同感，但More Than Musical或許會令您改觀。

歌劇愛好者長谷川留美子和蔡婷婷於2016年創立More Than Musical，以現代、精簡而親民的方式，為經典歌劇帶來煥然一新的面貌，藉此減少香港觀眾對歌劇的抗拒，令這種表演藝術變得更親民。劇團放棄傳統歌劇的華麗感和舞台環境，改為採用最精簡的演員人數和縮減至緊湊的90分鐘演出時間，保留歌劇的精華部分，讓觀眾可以近距離欣賞劇中的細節和演出者的動聽嗓音。

劇團選取了威爾第的《La Traviata》為首個大型演出劇目，這個動人的故事上演逾160年來仍然深深打動觀眾，並一直位列全球最受歡迎的歌劇之一。《La Traviata》正是首次接觸歌劇的新手的完美入門之作，也是愛好者永恆不朽之選。

無論這是您的首次、第50次或是第500次欣賞歌劇，不妨敞開心扉，撇開固有的想法，一起欣賞全新ArtisTree為您悉心安排的獨特藝術體驗。

音樂：威爾第
劇本：Francesco Maria Piave
故事：取材自小仲馬的戲劇《La Dame aux Camélias》
編劇：Nic Muni

DIRECTOR'S NOTE

導演之言

WE ARE PROUD to present the very first performances of our adaptation of Verdi's masterpiece, *La Traviata*. In keeping with More Than Musical's goal of making opera more accessible, we have reduced the runtime from the usual two-and-a-half hours to about 90 minutes, with no intermission. This approach mirrors a typical cinema experience in both duration and by eliminating breaks to maintain the momentum. It also leaves you time afterwards to socialise, discuss and reflect on the performance.

Verdi's original was set in "modern" times – 1853, the year of the premiere – as Verdi wanted the audience to relate to the characters without the filter of "a time long past". We, too, have set our production in the present.

La Traviata is a story about social and religious hypocrisy. In 19th-century France, wealthy men were permitted to have mistresses, but insisted on virginal behaviour from women in their family circles. This meant women who were independent, sexually or otherwise, were cast out from respectable society. Violetta is the embodiment of this dilemma: a courtesan who trades physical intimacy for financial gain.

Then, however, she falls in love and gives up her lucrative and licentious lifestyle. But can a person be forgiven for their mistakes, however heinous? And can a *woman* be forgiven? That is the critical question of the piece. Verdi's answer – or rather that of society's as he saw it – is a resounding "no".

Allow yourself to be offended by the behaviour of some of the characters, to sympathise with Violetta's plight, to struggle with Germont's request, to pity Alfredo's rage. By stripping away the veneer of traditional opera productions, by presenting it in an intimate setting, by shortening and focusing the opera itself, it is our hope that you will become deeply involved in the show, whatever way the evening moves you. The important thing is to *allow* yourself to be affected.

Nic Muni, Stage Director and Production Design

我們很榮幸為大家送上劇團改編自威爾第不朽名著《La Traviata》的首次演出。為了秉承 More Than Musical 令歌劇變得更親民的宗旨，我們把一般長達兩個半小時的演出大大縮減至90分鐘，並不設中場休息，一氣呵成。這兩項改變都是希望能夠令觀眾欣賞時與看電影的體驗相若，讓大家可以在欣賞過後，一起交流，互相討論和評價。

威爾第的原著以「現代」為時間背景，亦即首演的同年，1853年。因為他希望觀眾在欣賞時，不會因為感到「年代久遠」而對角色有疏離感，影響投入程度。我們亦一樣，以當下為劇作的時代背景。

《La Traviata》的故事，揭破了社會和宗教的偽善。遠在19世紀的法國，富商巨賈可以三妻四妾，卻要家族中的女性緊守貞節，意味著獨立、對性存在自由想法的女子，便會被講究崇高道德的社會唾棄。Violetta是以身體換取金錢的高級交際花，正是處於這種雙重標準下的代表人物。

她後來墜入愛河，決定放棄紙醉金迷的風塵生活。但一個人經歷了不堪回首的過去，飽受唾罵和羞辱後，能否重新獲得尊重？一個女子又能否得到別人諒解？這正是整個故事的精髓。威爾第的答案，或許是他根據當時社會風氣的理解，恐怕是斬釘截鐵的「不能」。

您不妨嘗試體會劇中不同角色的處境，接受部分人物的不當行為、同情Violetta的困境、考慮Germont的請求，以及體恤Alfredo的暴怒。我們擺脫傳統歌劇的富麗堂皇，以近距離方式演出，以精簡情節將劇情聚焦並變得緊湊，就是希望讓您全情投入欣賞這次表演，感受觸動心靈的演出。最重要的是，讓自己被劇作打動。

導演及場景設計
Nic Muni



THE SYNOPSIS

THE STORY TAKES PLACE IN AND AROUND PARIS IN THE PRESENT DAY

劇情簡介

故事發生於當今的巴黎及其周遭一帶

A woman of the night known as Violetta Valéry had risen from a simple country girl to Europe's most exclusive escort. Highly sought after by men willing to pay exorbitant sums for an hour of her company, she enjoys a life of extreme luxury and elegance mixed with endless, hedonistic parties.

About a year prior to the start of the opera, she is struck down with tuberculosis. During her yearlong illness, she reflects on her own mortality and the lifestyle that has brought her to the brink of death. She also has a recurring dream of a mysterious man who loves her for who she truly is, not lusting after the escort but devoted to the woman within. It is this dream that gives her the will to live.

During this year of convalescence, a young man named Alfredo visits every day to ask how she is doing, unlike the *demi monde* playboys who quickly abandoned her during her illness. Alfredo loves her, despite never having met her, and his devotion deepens with each passing day. Violetta is told of her visitor and in her delirium comes to believe it is the man of whom she constantly dreams.

But with her money running out, she decides she must get back to work and throws a private party for the wealthiest man in the city, Baron Douphol.

SCENE ONE The Baron has bought Violetta for the evening along with her friend Flora. Dr. Grenvil is providing the party favours and keeping an eye on Violetta's health. He has invited Alfredo, the young man who has been visiting her for a year. In a private moment, Alfredo declares his love for her. His words touch her heart. Should she give up her lifestyle for a real relationship?

SCENE TWO Violetta and Alfredo have escaped to a country villa and fallen deeply in love. When he finds out Violetta has been selling her possessions to afford the villa, he storms off to Paris to set things right. While he is gone, his father arrives unannounced to convince Violetta to break things off with his son because the scandal is putting the wedding of Alfredo's younger sister into jeopardy. Violetta agrees to make the sacrifice. When Alfredo reads the breakup message she sends him, he decides to take his revenge.

SCENE THREE Baron Douphol forces Violetta to attend an all-night rave at Flora's nightclub. Alfredo has tracked her down to confront her about the breakup message but she maintains the lie that she loves the Baron, at which point Alfredo loses control and assaults her.

SCENE FOUR Violetta is now at death's door. She has been clinging to hope based on a letter from Alfredo's father explaining that he has told his son the truth and that they will soon be re-united. But it's too late...

這是一個樸素的農村女孩搖身一變成為歐洲高級交際花的故事。這位交際花名為Violetta Valéry，男人願意付出鉅款，只求跟她歡度一刻。她活在紙醉金迷的生活中，夜夜笙歌。

在歌劇開始的前一年，Violetta不幸患上肺結核，她與頑疾對抗了一年，在病榻上禁不住反思過往的靡爛生活是否導致她走近死亡邊緣。在迷糊的意識下，她常常夢到一個真心愛她的神秘男子。他並不是因為喜歡她的身體，而是喜歡內在那個最真實的她，就是這個美夢，支持她抵抗病魔活下去。

在她養病的那年，那些愛尋花問柳的花花公子一知道她患病就離棄了她。但卻有個名為Alfredo的年輕男子每天登門造訪，問候她的病情。即使他從來沒有真正見上她一面，卻愛上了她，而且愛意與日俱增。當Violetta得悉那位訪客的存在，歡喜若狂，更相信他就是那個常常在她夢中出現的男人。

她發現手頭上的金錢已所餘無幾，決定重返歡場，並為城中最有名的男人Douphol男爵舉辦私人派對。

第一幕 男爵買下Violetta和她的女友Flora一夜，三人一起出席派對。Dr. Grenvil負責安排當晚的餘興節目，並一直留意著Violetta的健康狀態。他同時邀請了過去一年經常探望Violetta的年輕男子Alfredo，Alfredo在與Violetta獨處時向她示愛，其真摯言詞觸動了她。她是否應該為了真愛而放棄自己的生活方式？

第二幕 Violetta與Alfredo雙雙到鄉村的別墅隱居，深深沐浴於愛河之中。當他得悉Violetta賣掉所有家當支付別墅開支時，立即怒氣衝天地到了巴黎希望補救一切。他的爸爸趁著這個時候出奇不意地到訪，責怪她和兒子的醜聞可能會令Alfredo妹妹的婚姻泡湯，希望她能跟他分手。Violetta最後願意犧牲，當Alfredo看過她的分手信息後決定報復。

第三幕 Douphol男爵強迫Violetta參加在Flora的夜店舉行的通宵狂歡晚會，而Alfredo一直追尋她的行蹤，終於找到她正面對質分手信息中所說的一切，她只好堅持說謊，說自己早已移情男爵。Alfredo失去理性，對她出言侮辱。

第四幕 Violetta命懸一線，她收到Alfredo父親的信，信上說他已經跟兒子道明真相，他正在趕到她的身邊。可惜一切已經太遲……

MUSIC FOR THE MASSES: HOW RUMIKO HASEGAWA'S MORE THAN MUSICAL IS REINVENTING OPERA

大眾之音：
長谷川留美子的MORE THAN MUSICAL以全新手法演繹歌劇

GIVEN HER EFFUSIVE enthusiasm for the art form, it's somewhat surprising to learn that banker-turned-patron-of-the-arts Rumiko Hasegawa's first brush with opera was less than memorable. "It wasn't a great experience," recalls the former partner managing director at Goldman Sachs of the evening some 30 years ago. Indeed, although she continued to attend productions with her opera-loving husband, it wasn't until 20 years later that Hasegawa's love of opera would be ignited after a friend suggested she take up classical singing as a hobby. This time around, it was an encounter that would change her life.

"I realised that singing opera every week and practicing at home, I had so much emotion coming out," remembers Hasegawa. "It was almost like I had the lid on my heart so I could keep running, but once it was lifted, it was like 'wow'. I felt complete and so much comprehension of myself. It was like an emotional outlet, something that I hadn't done for a while."

Suitably galvanised, Hasegawa's appreciation for opera grew rapidly and, after moving to Hong Kong from Tokyo and retiring from banking, she joined the board of Opera Hong Kong, where she chaired the marketing and audience development committee. Through this experience, she became fascinated with the idea of using the power of opera to connect the community, a notion that ultimately inspired her to launch the non profit opera company More Than Musical (MTM), which is performing its debut production at ArtisTree.

Co-founded with classically trained musician and arts administrator Lucy Choi, and drawing on the talents of opera director Nic Muni and artistic director Wei-En Hsu, MTM aims to reduce the intimidation factor that can be associated with the genre, and to attract the kind of people who wouldn't normally go and see an opera – especially a younger audience. To do this, they are staging their productions in more casual and intimate settings, and reducing the often-gargantuan running times to a lean 90 minutes.

從銀行家轉職藝術贊助人的長谷川留美子酷愛藝術，但想不到她首次接觸歌劇時卻毫不享受，也沒有留下深刻印象。這位高盛前合夥人回想30多年前的那個晚上時說：「我在那次觀賞歌劇的時候並沒有樂在其中。」隨後她繼續與鍾情歌劇的丈夫欣賞不同的演出，直到20年後，朋友鼓勵她嘗試學習演唱古典音樂作為業餘興趣，才真正燃起了她對歌劇的熱情。這一個偶然的決定，可說改變了她的一生。

她憶述：「我每星期也引吭高歌，在家也勤於練習，才發覺自己演唱時可以盡情抒發感情。就好像我的心曾經被上了鎖，一旦解開了鎖扣，滿腔熱情便傾瀉而出。我因此完全釋放自己，這是一個宣洩情感的途徑，我已經久未如此敞開心扉。」

Once the lid on my heart was
lifted, it was like 'wow'

一旦解開了鎖扣，滿腔熱情便傾瀉而出

從此長谷川對歌劇漸加留意，更燃起了她的鍾愛之情。當她從東京移居香港，並從銀行業退休後，便加入了香港歌劇院的董事局，統領市場推廣及觀眾拓展委員會。這裡的工作令她發現可以利用歌劇的力量連繫社區，最後更啟發她成立了非牟利歌劇團More Than Musical（下稱MTM），並會於全新ArtisTree演出劇團的首個公開劇目《La Traviata》。

她與自小接受古典音樂訓練的音樂家及藝術行政人員蔡婷婷合辦MTM，並招攬享譽歌劇界的導演Nic Muni及藝術總監徐惟恩合作，旨在減少大眾認為歌劇高不可攀的印象，同時致力吸引甚少接觸歌劇的群眾，特別是年輕一代。因此，劇團的製作均採用較輕鬆的手法和近在眼前的佈景演出，並且大大縮減演出時間至緊湊的90分鐘。

長谷川說：「我們希望與社區分享優雅漂亮的藝術形式，同時把藝術融入社區。這正是表演藝術的精神，是表演者與觀眾共創的交流。」

We wanted to share a beautiful art form with the community, to create some bonding and connectivity,” says Hasegawa. “That’s what performing art can do. It can create a magic moment by the communication between performer and audience.”

Usually employing a cast of between 30 and 50 people, *La Traviata* by MTM will feature only six singers in its all-Asian cast, with just two musicians – a pianist and a violinist – accompanying them. This format gives audiences the opportunity to experience opera at closer quarters and in greater detail, making it more accessible to novices while offering a fresh take on the genre for aficionados. “We don’t work on the spectacle that [opera traditionalists] love to see, but we focus on the drama and the quality of the music is very, very high,” says Hasegawa.

Ultimately, Hasegawa believes that the beauty of opera is something that can be enjoyed by everyone, and she hopes that MTM’s stripped-down productions will change the perception of opera in Hong Kong for the better and help the art form shed its often stuffy, elitist image. Citing the plot of *La Traviata* by way of example, Hasegawa points out that, although it is a story from another time and another place, its themes remain universal. “It’s about love, sacrifice, family, conflict and revealing the hypocrisy of society,” she says. “Everybody has experienced something like that.”

La Traviata is about love, sacrifice,
family and conflict

La Traviata是關於愛、關於犧牲、
關於家庭和衝突



傳統的《La Traviata》表演一般涉及30到50名演員同台演出，但MTM的精華版只有六名全亞裔的演唱家，再加上一名鋼琴師和一名小提琴師，總共才只有八人。這個創新形式，讓觀眾可以近距離體驗歌劇，仔細欣賞當中的細節，令初次接觸者感到平易可親，傳統劇迷亦感覺煥然一新。長谷川說：「我們不會演出傳統歌劇迷喜歡看的場面，反而集中於戲劇性，以及很高、很高水準的音樂。」

長谷川相信歌劇的吸引之處，在於每個人都可以投入其中。她期望MTM的精華版製作，可以改變香港人對歌劇的抗拒感，同時扭轉歌劇刻板的小眾形象。她引用《La Traviata》的劇情為例，雖然這是來自另一時空和地點的故事，但主題世界通行。「這是關於愛、關於犧牲、關於家庭和衝突，並且揭露了社會的偽善。相信這些元素都能引起觀眾的共鳴。」

THE CAST AND CREW

《La Traviata》團隊



NIC MUNI
STAGE DIRECTOR AND PRODUCTION DESIGN
導演及場景設計

Recently appointed artistic director at the A.J. Fletcher Opera Institute at the University of North Carolina School of the Arts, Nic is known as both an educator and one of America's top stage directors/designers. His productions have been seen at San Francisco Opera, New York City Opera, and the Canadian Opera Company in Toronto, among others. In Europe, he has directed for the Prague National Opera, the Kurt Weill International Festival, Stadttheater Giessen and Opera Ireland. His revival of *Jenůfa* at the Canadian Opera Company in 2003 received Canada's prestigious DORA award. Recently, his productions of *Norma* for Florida Grand Opera received the "2016 Best Opera Production Award" from the Miami Cultural Association and *La Tragédie de Carmen* received 1st Place in Division 5 from the National Opera Association.

Nic是獲獎無數的知名歌劇教育家及美國頂級舞台導演和設計師，最近獲北卡羅來納州藝術學院的A.J. Fletcher歌劇學院任命為藝術總監。他的作品可見於三藩市歌劇團、紐約市歌劇團及多倫多加拿大歌劇團等，又曾為歐洲的布拉格國家劇院、Kurt Weill國際藝術節、德國Stadttheater Giessen歌劇院及愛爾蘭歌劇院擔任導演。他於2003年為加拿大歌劇團重新製作的《Jenůfa》榮獲加拿大德高望重的DORA獎，最近為佛羅里達大歌劇院製作的《Norma》獲邁阿密文化協會頒發2016年最佳歌劇製作大獎，《卡門的悲劇》則獲國家歌劇院協會頒發第五組別冠軍。



WEI-EN HSU 徐惟恩
MUSIC DIRECTOR AND PIANIST 音樂總監及鋼琴演奏

Winner of the 2010 Los Angeles International Franz Liszt Piano Competition, Wei-En Hsu boasts vast experience across the musical spectrum, having previously served as founder/music director of Pocket Opera of New York, executive director of the Metropolitan International Music Festival, a founding board member for Vital Opera, and the artistic director for the Shenzhen Youth Opera Centre. A graduate of the Juilliard School and the Taipei National University of the Arts, and a specialist in Baroque opera and the art of recitative for pianists, Hsu now holds the repetiteur position at the Hong Kong Academy for Performing Arts. Recently, he has been elected the 2017 Associate of the Royal Academy of Music for his contribution to the music profession and community.

徐惟恩是2010年洛杉磯國際李斯特鋼琴大賽得主，在藝術界經驗豐富。他曾是美國Pocket Opera of New York創辦人及音樂總監、大都會國際音樂節行政總裁、Vital歌劇團創團董事局成員及深圳青年歌劇中心藝術總監。他在紐約茱莉亞學院及國立台北藝術大學畢業，現於香港演藝學院聲樂系任教，並專注鑽研巴洛克歌劇及鋼琴家的宣敘調藝術，同時經常穿梭世界各地演出。今年他被英國皇家音樂院推選為皇家音樂院準會員，以肯定其於音樂領域的成就及貢獻。

RUMIKO HASEGAWA 長谷川留美子
FOUNDER & EXECUTIVE DIRECTOR
創辦人及行政總監

A former partner managing director at Goldman Sachs, Rumiko Hasegawa discovered her passion for singing opera arias in her spare time when working on the trading floor in Tokyo, and went on to perform at concert halls such as the city's famed Kioi Hall. After moving to Hong Kong and retiring from the world of finance, Rumiko joined the board of Opera Hong Kong and chaired the marketing and audience development committee, where she was inspired by the idea of connecting the community by "the power of vocal music". This motivated her to co-found More Than Musical to present opera in an intimate and accessible way.

長谷川是高盛的前合夥人，她在東京交易所工作時，公餘學習歌劇詠嘆調，燃起了對歌劇的熱情，開始在會堂表演，如市內知名的紀尾井音樂廳。她移居香港，並從銀行業退休後，便加入了香港歌劇院的董事局，統領市場推廣及觀眾拓展委員會，啟發了她利用「聲樂的力量」連繫社區，聯合創辦了慈善劇團More Than Musical，以近距離及普及化的方式演出歌劇。



LUCY CHOI 蔡婷婷
CO-FOUNDER 聯合創辦人

A classically trained musician, Lucy Choi holds a degree in Music from Hong Kong Baptist University and a master's degree in Arts Administration from Goldsmiths College, University of London, and is currently studying for her MBA at the Hong Kong University of Science and Technology. Drawing on her extensive experience in art administration, and inspired by her passion for opera and classical music, Lucy co-founded More Than Musical with the aim of bringing intimate opera experiences to the general public.

蔡婷婷自小接受古典音樂訓練，於香港浸會大學音樂系畢業後，取得倫敦大學Goldsmiths學院藝術行政碩士學位，現於香港科技大學攻讀工商管理碩士課程。她從事了多年藝術行政工作，加上對歌劇及古典音樂的熱愛，促使她聯合創立了More Than Musical，為普羅大眾呈獻親密大眾化的歌劇體驗。



LEI XU 許蕾 (VIOLETTA)
SOPRANO 女高音

A native of Nantong, Jiangsu Province, China, soprano Lei Xu has earned plaudits from both the western and the eastern opera worlds. Xu graduated with a master's degree from the prestigious Juilliard School and was also a member of The Metropolitan Opera's Lindemann Young Artist Development Program from 2009-2013. She has performed with some of the world's leading artists, including Plácido Domingo, Susan Graham and Mitsuko Uchida. Xu made her Met debut in the 2009-2010 season, and has had leading roles in Peter Brook's production of *Une Flûte Enchantée* at the Théâtre des Bouffes du Nord in Paris and *The Magic Flute* at the Peter Jay Sharp Theater in New York. She made her solo concert debut with the Shanghai Philharmonic Orchestra in 2016.

女高音許蕾生於中國江蘇南通市，其出眾的歌唱技巧迷倒了東西方的歌劇界。在知名的紐約茱莉亞學院獲得碩士學位的她，於2009至2013年成為紐約大都會歌劇院Lindemann青年藝術家發展計劃的成員，其後陸續與世界首屈一指的藝術家同台演出，包括Plácido Domingo、Susan Graham及Mitsuko Uchida。許蕾於2009至2010年季度首次在紐約大都會歌劇院演出，同時在多齣製作中擔任主角，包括在巴黎Théâtre des Bouffes du Nord劇場演出Peter Brook的《魔幻長笛》，以及紐約Peter Jay Sharp劇場的《魔笛》。2016年，她與上海愛樂樂團舉行首次個人演唱會。





JI-MIN PARK 朴智敏
(ALFREDO)
TENOR 男高音

Having trained at the Seoul National University in South Korea and at the Vienna Conservatory in Austria, Ji-Min Park joined the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, being promoted to Principal Young Artist for the 09/10 season. Ji-Min has won many prizes, including first prize at the 5th Klaudia Taev International Music Competition in Estonia. Career highlights include *Romeo (Romeo et Juliette)* for Opéra de Baugé, and *Alfredo (La Traviata)* for Teatro La Fenice.

朴智敏於南韓首爾國立大學及奧地利維也納音樂學院接受聲樂訓練，之後加入倫敦柯芬園皇家歌劇院的Jette Parker青年藝術家計劃，於09/10季度晉升為首席青年藝術家。朴智敏多年來獲獎無數，包括愛沙尼亞第五屆Klaudia Taev國際聲樂比賽冠軍。他曾演出法國Baugé歌劇院《羅密歐與茱麗葉》的羅密歐、威尼斯鳳凰劇院《La Traviata》的Alfredo。



SEUNGWOOK SEONG
成承昱 (GERMONT)
BARITONE 男中音

Korean baritone Seungwook Seong began his musical training at Yonsei University in Seoul, where he graduated with a first-class degree. He then won a prestigious scholarship to the Royal Academy of Music (RAM), London, and has since received a long list of awards and prizes including the Richard Lewis – Jean Shanks Award. His many operatic credits include *Don Alfonso (Cosi fan tutte)*, *Leporello (Don Giovanni)*, and *Sprecher (The Magic Flute)* for RAM, and *Don Giovanni (Don Giovanni)* for the Amersham Festival of Music.

韓國男中音成承昱於首爾延世大學修讀聲樂，以一級榮譽畢業，其後獲得極為競爭激烈的入學獎學金入讀倫敦皇家音樂學院，自此屢奪獎項，包括Richard Lewis/Jean Shanks大獎。他演出的歌劇包括《女人皆如此》的Don Alfonso、《唐•喬望尼》的Leporello、倫敦皇家音樂學院《魔笛》的Sprecher、阿默舍姆音樂節《唐•喬望尼》的Don Giovanni。



APOLLO WONG 黃日珩
(DR. GRENVIL)
BASS-BARITONE 低男中音

Bass-baritone and conductor Apollo Wong was the winner of the Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship. Wong has sung operatic and musical roles such as *Roméo et Juliette* (Frere Laurent) and *La Bohème* (Colline). As a conductor, Wong has worked with the Hong Kong Philharmonic Orchestra and has prepared choruses for conductors Lorin Maazel, Helmuth Rilling and Edo de Waart. He is currently Music Director of The Learners Chorus and The Learners Orchestra.

黃日珩是低男中音及指揮，曾贏得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎學金。他曾演出多個歌劇和音樂劇角色，包括《羅密歐與茱麗葉》的羅倫斯神父及《波希米亞生涯》的柯林尼。指揮方面，他曾與香港管弦樂團合作，亦曾擔任大師馬捷爾、瑞林和迪華特的合唱團指導。他現為學士合唱團和學士管弦樂團的音樂總監。



ETTA FUNG 馮曉楓
(FLORA/ANNINA)
SOPRANO 女高音

Coloratura soprano Etta Fung has performed numerous operatic roles in Europe and the U.S. with critical acclaim. The Hong Kong native's credits include *Gretel (Hänsel und Gretel)* at the Neue Eutiner Festspiele in Germany, and *Susanna (The Marriage of Figaro)* at the Trentino Music Festival in Italy, after her apprenticeship with the Lyric Opera of Kansas City in Missouri. In addition, Etta was a winner of the Metropolitan Opera District Auditions. Etta holds a doctoral degree in vocal performance from the University of Kansas.

香港花腔女高音馮曉楓曾於歐洲及美國演出多個歌劇角色，令她聲名大噪。她完成密蘇里州堪薩斯歌劇院的實習後，先後參演了德國Neue Eutiner Festspiele《糖果屋》的Gretel和意大利Trentino音樂節《費加羅的婚禮》的Susanna。Etta曾勝出都會歌劇院地區試音，並擁有堪薩斯大學的聲樂表演博士學位。

ZHENGHUAN YU 余政奧
(BARON DOUPHOL)
BARITONE 男中音

Zhenghuan Yu graduated from Xinghai Conservatory of Music in 2012 and has garnered a clutch of honours, including third place at the New York Lyric Opera Theater competition, first place at the National Association of Teachers of Singing Competition (Category 12) and first place at Ball State University School of Music Vocal Competition. His recent credits include Frank in *Die Fledermaus* (2016), Colline in *La Bohème* (2015) and Escamillo in *La Tragédie de Carmen* (2014).

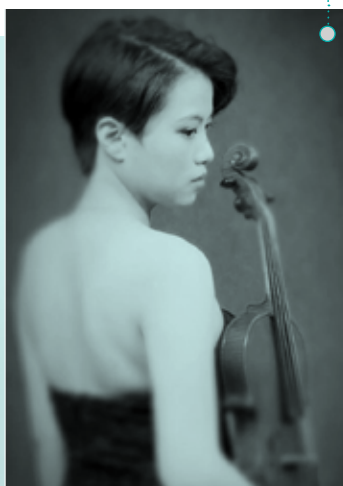
余政奧在2012年於星海音樂學院畢業，屢獲殊榮，包括紐約New York Lyric Opera Theater大賽季軍、National Association of Teachers of Singing Competition（第12組別）第一名及美國Ball State University School of Music Vocal Competition大賽第一名。他最近飾演過多個角色，當中包括《蝙蝠》的Frank（2016年）、《波希米亞生涯》的Colline（2015年），以及《卡門的悲劇》的Escamillo（2014年）。



NINA WONG SIN I 王倩兒
VIOLINIST 小提琴手

Nina Wong Sin I won first prize at the 28th Macao Young Musicians Competition in 2010, in Violin Solo – Advanced Level, String Concerto and Chamber Music for String; she was also the winner of the Cultural Affairs Bureau Prize. She was admitted to the Bachelor of Music degree programme at the Hong Kong Academy for Performing Arts (HKAPA) and graduated in 2016. Wong is currently studying for a master's degree in Music and has performed in Lisbon, Italy, Berlin, Prague, Shanghai, Beijing, Shenzhen and Hong Kong, among other places.

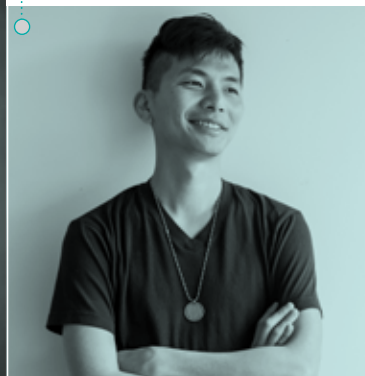
王倩兒於2010年第28屆澳門青年音樂比賽中的小提琴獨奏高級組、協奏曲組及弦樂四重奏組別勇奪第一名，同時亦是澳門青年音樂比賽文化局大獎得主。她於2016年在香港演藝學院修畢音樂學士學位，現時正攻讀音樂碩士學位。她曾於里斯本、意大利、柏林、布拉格、上海、北京、深圳和香港等地表演。



ANSHEL MA 馬肇麟
BARTENDER 酒保

Baritone Anshel Ma is a graduate of the Trinity Laban Conservatoire of Music and Dance and has performed in various roles over the years, including Enjolras in *Les Misérables*, the Narrator in Stephen Sondheim's *Into the Woods*, Don Curzio in Mozart's *The Marriage of Figaro* and Mercury in Henry Purcell's *Dido and Aeneas*. As an accomplished chorister, he was a member of the National Youth Choir of Great Britain, performing in the Royal Albert Hall, St. Paul's Cathedral and Westminster Abbey. He is also a member of the Opera Hong Kong Chorus.

男中音馬肇麟畢業於聖三一拉邦音樂及舞蹈學院，多年來飾演過不同角色，當中包括音樂劇《孤星淚》的Enjolras、Stephen Sondheim的音樂劇《Into the Woods》的Narrator、莫扎特的歌劇《費加羅的婚禮》的Don Curzio，以及Henry Purcell的歌劇《Dido and Aeneas》的Mercury。馬肇麟是一位經驗豐富的合唱團成員，曾隸屬於英國國家青年合唱團，並於皇家阿爾伯特音樂廳、聖保羅大教堂及西敏寺獻唱。現時他為香港歌劇院合唱團的成員。



RAY KWOK 郭志偉
PRODUCTION MANAGER
製作監督

An experienced producer, playwright, director, composer and lyricist, Ray Kwok has worked with a wide variety of organisations in Hong Kong, including Chung Ying Theatre Company, Exploration Theatre, Actors' Family and Jumbo Kids Theatre. A graduate of the Hong Kong Academy for Performing Arts (HKAPA) and Hong Kong Baptist University, Ray is also an accomplished actor and singer. His recent directing and production roles include *The Mikado*, *The Gondoliers*, *La Vie Parisienne*, *Don Pasquale* and *L'elisir d'amore*.

郭志偉身兼舞台監製、劇作家、導演、作曲家和填詞人，曾與香港不同類型的機構合作，包括中英劇團、赫壆坊、演戲家族及大細路劇團。他畢業於香港演藝學院及香港浸會大學，也是造詣出眾的演員及歌手。他近年導演及製作多齣經典歌劇，包括江樺合唱團的《日本天皇》及《威尼斯船夫》，都市歌劇團於法國五月節的《巴黎人生》，以及香港教師愛樂合唱團的《唐帕斯夸萊》及《愛情靈藥》等。



5 FASCINATING FACTS ABOUT LA TRAVIATA

《La Traviata》的五大趣味真相

1

From zero to hero

Widely regarded as the world's most successful opera today, *La Traviata* has come a long way since its 1853 debut, when it was considered a huge flop. The negative reception to the first performance was due in part to the casting of rotund soprano Fanny Salvini-Donatelli, who was heavily criticised for being too old and too fat to believably play the young Violetta, who dies of consumption (tuberculosis) – a disease characterised by its propensity for causing sufferers to become painfully thin.

從連環負評到推崇備至

《La Traviata》於1853年首演時，劣評如潮，經過多年來的重覆公演，直到現在才奠定其不朽劇作的地位。首演時選用了Fanny Salvini-Donatelli飾演年輕的Violetta，是負評的原因之一。她不僅被批評為年紀太大，加上豐滿身形有違劇中的女角死於結核病，體重下降暴瘦的病徵，的確欠缺說服力。

2

Even better than the real thing

Verdi based his opera on *La Dame aux Camélias*, the 1852 play adapted from the 1848 novel of the same name by Alexandre Dumas, *filis*. The young Dumas had written his novel based on his own experiences with Marie Duplessis, the most famous French courtesan of her day, with whom he had been romantically involved. Duplessis was mistress to a succession of wealthy and important men in Paris during her short life, including several members of the aristocracy, the composer Franz Liszt and, reportedly, Dumas' own father, author of *The Three Musketeers* and *The Count of Monte Cristo*. Like the character of Violetta in *La Traviata*, she succumbed to consumption aged just 23.

假作真時真亦假

威爾第的劇作以1852年的劇目《La Dame aux Camélias》為創作藍本，而該劇又改編自小仲馬於1848年出版的同名小說。小仲馬的著作，描述了自己與當時的知名法國高級交際花Marie Duplessis的纏綿故事。在Duplessis短暫的一生中，曾是巴黎眾多名流巨賈的情婦，當中包括多名貴族和作曲家李斯特。據說甚至包括小仲馬的父親，撰寫了《三劍俠》和《基度山恩仇記》的大仲馬。Duplessis的命運和劇中的Violetta一樣最終患上了結核病，藥石無靈，終年只有23歲。

3

Popularity contest

La Traviata was the most performed opera worldwide during the 2015/16 season, according to Operabase.com, with a total of 4,190 performances across 869 separate productions. It also topped the charts for most performances globally in 2013/14 and 2014/15.

最受歡迎劇作

根據Operabase.com的統計，《La Traviata》繼2013/14和2014/15季度後，於2015/16季度第三次成為全球演出次數最多的劇作，共有869個不同劇團製作的演出，總共多達4,190場次。

4

Inspired choices

La Traviata has had a rich and varied life beyond the stage, providing the inspiration for several movies and lending its music to many more. In addition to numerous faithful screen adaptations, of which Franco Zeffirelli's 1982 film is the most acclaimed, *La Traviata*'s plot was repurposed in the 1936 Greta Garbo film *Camille*, 1990 Richard Gere/Julia Roberts romantic comedy *Pretty Woman* and Baz Luhrmann's 2001 musical fantasy *Moulin Rouge*. Music from the opera has also featured in films as diverse as *The Godfather*, *In the Line of Fire*, *Brüno*, *Spectre* and *La La Land*, while the *Prelude to Act 1* was sampled by Canadian electronic duo Crystal Castles on the track *Insulin* from their 2012 album (*III*).

靈感女神

在舞台以外，《La Traviata》亦以豐富而各具特色的形式展現風采，包括多齣電影與音樂等。眾多忠於原著的改編電影中，以Franco Zeffirelli於1982年的作品最享負盛名；而歌劇中的情節亦啟發了多套著名電影，包括1936年Greta Garbo主演的電影《Camille》、1990年Richard Gere和Julia Roberts合演的浪漫喜劇《風月俏佳人》和Baz Luhrmann於2001年執導的音樂片《情陷紅磨坊》。原作中的音樂同樣多次被電影引用，如《教父》、《火線狙擊》、《波兒出城之妖壇教祖三點畢露搞硬美國佬》、《007：鬼影帝國》及《星聲夢裡人》。除此以外，流行歌曲亦有被啟發，其中包括加拿大電子雙人組合Crystal Castles的2012年專輯《III》中的歌曲《Insulin》，就是從《La Traviata》中的《第一幕前奏曲》取得靈感。

5

Bottoms up

The opera features many songs that have become famous in their own right, none more so than the high-spirited *Libiamo Ne' Lieti Calici* (*Let's Drink from the Joyful Cups*). Sung by Alfredo and Violetta when they first meet, it is arguably the most famous drinking song – or *brindisi* to give it its proper operatic name – of all time. Cheers!

舉杯暢飲

歌劇中的多首歌曲也大受歡迎，但當中最耳熟能詳的要算是熱情澎湃的《Let's Drink from the Joyful Cups》。這是Alfredo和Violetta首次相遇時高唱的歌曲，相信也是有史以來最廣為人知的祝酒歌。飲勝！

ABOUT ARTISTREE

關於ARTISTREE

As a keen supporter of arts and culture, Swire Properties introduced ArtisTree to Taikoo Place in 2008, making diverse arts and cultural events accessible to local communities. Since its launch, the unique 20,000 sq ft multi-purpose space has made a significant contribution to Hong Kong's arts scene, with landmark events including the inaugural Vivienne Westwood: A Life in Fashion exhibition, Outside the Box | Frank Gehry exhibition as well as Building M+: The Museum and Architecture Collection. Over the years, ArtisTree has hosted over 130 events, attracting more than 800,000 visitors of all ages. To facilitate the ongoing redevelopment of Taikoo Place, ArtisTree has been relocated to its new home in Cambridge House.

Fitted with professional theatre-standard stage lighting and audio-visual technologies, the new 7,000 sq ft multi-purpose venue will allow for an even greater scope of arts programmes, with a particular focus on the performing arts. The new ArtisTree has also been designed as a platform for the emergence of innovative art forms and a diverse range of original works presented for the first time in Asia.

太古地產一向大力支持文化藝術活動，並於2008年在太古坊開設 ArtisTree，作為舉辦視覺和表演藝術活動的場地，為社區帶來豐富多彩的文化藝術活動。自開幕以來，佔地20,000平方呎的ArtisTree對香港藝術界作出卓越貢獻，曾舉辦多項著名活動，包括開幕節目「Vivienne Westwood A Life in Fashion時裝設計展」、「法蘭克•蓋瑞 | 無界為界」展覽，以及「構。建M+：博物館設計方案及建築藏品」等。在過去多年，ArtisTree共主辦了超過130項活動，吸引逾800,000名不同年齡的訪客蒞臨參觀。為配合太古坊重建計劃，ArtisTree現時已遷往康橋大廈，繼續為香港帶來一系列多元化的世界級和獨特的表演藝術節目。

全新的ArtisTree佔地7,000平方呎，音響及照明系統等設備均達專業級水平，可以舉行更廣泛的藝術文化活動，尤其重點支持表演藝術節目。這裡是特別為創新的藝術形式而設的舞台，發佈各種原創作品，當中不乏從未曾於亞洲公演的作品。



THE BEATING HEART OF TAIKOO PLACE

ABOUT TAIKOO PLACE

關於太古坊

Taikoo Place is recognised as one of Hong Kong's best-planned business hubs, managed by Swire Properties. The portfolio offers over five million sq ft of prime commercial space for local and multinational corporations, and is well connected by a comprehensive transportation network and an air-conditioned elevated covered walkway system. The Grade-A office towers at Taikoo Place are known for their energy efficiency and sustainable design, and have been rated "Platinum" by BEAM (Building Environmental Assessment Method). This office hub now houses over 300 multinational companies across a diverse range of professional businesses, including many Fortune 500 corporations and reputable brand names such as J.P. Morgan Chase, Ernst and Young, AIG, IBM, Time Warner, Facebook, Freshfields Bruckhaus Deringer, AllianceBernstein, Accenture, Burberry, LVMH and Gucci. As part of the HK\$15 billion Taikoo Place redevelopment project, two new leading-edge triple Grade-A office towers, each spanning a total of one million sq ft, will be added to the portfolio in the coming years.

A wide range of modern business and leisure amenities are situated within the area, including the 111-suite TAIKOO PLACE APARTMENTS, the Loop, the all-new sustainable development exhibition centre, the new ArtisTree – a 7,000 sq ft multi-purpose venue which will host arts and cultural events year-round, the landscaped garden Taikoo Park and blueprint – a co-working hub that targets small business entrepreneurs as well as corporates looking for flexible workspace.

Tong Chong Street within Taikoo Place is an attractive open-air piazza for alfresco dining, food markets and community street fairs. Within a five-minute walking distance is the 1.1 million sq ft shopping mall Cityplaza and the 345-room lifestyle business hotel EAST, Hong Kong.

太古坊是香港規劃最完善的私人商業區之一，由太古地產發展及管理，為本地及跨國企業提供逾500萬平方呎的總樓面面積。太古坊擁有完善的交通網絡，其室內空調行人走廊連接太古坊各個區域。太古坊的甲級辦公樓一向以節能及可持續發展等優點見稱，更獲得建築環境評估法（BEAM）鉑金級評級，吸引了超過300間來自不同界別的跨國企業進駐，其中包括不少於《財富》世界500強企業榜上有名的。這些企業包括摩根大通、安永會計師事務所、美亞保險、IBM、時代華納、Facebook、富而德律師事務所、香港聯博、埃森哲、Burberry、LVMH及Gucci等。此外，耗資港幣150億元的太古坊重建計劃將提供兩座全新甲級辦公樓，總樓面面積各佔100萬平方呎。

太古坊配備國際化的商務及休閒設施，包括擁有111間套房的太古坊柏舍、全新的可持續發展展覽中心The Loop、佔地7,000平方呎的全新文化藝術及多用途場地ArtisTree，以及園林空間太古公園。創新共用工作空間blueprint亦位於太古坊，為小型企業及初創公司提供靈活的辦公空間。

太古坊毗鄰形形色色的飲食及消閒熱點。位於太古坊的露天廣場糖廠街是享受戶外餐飲及閒遊特色市集的好去處。從太古坊步行5分鐘，即可到達佔地110萬平方呎的購物商場太古城中心，以及擁有345個房間的休閒式商務酒店東隅。

ABOUT SWIRE PROPERTIES

關於太古地產

Swire Properties develops and manages commercial, retail, hotel and residential properties, with a focus on mixed-use developments in prime locations at major mass transportation intersections. Swire Properties' investment portfolio in Hong Kong comprises Taikoo Place, Cityplaza and Pacific Place as well as investments in mainland China, the US and Singapore.

太古地產致力於發展及管理商業、零售、酒店及住宅物業，發展策略集中在主要運輸交匯點的優越地段發展綜合物業項目。太古地產在香港的投資物業組合包括太古坊、太古城中心及太古廣場，於中國內地、美國及新加坡亦有投資。

THE TEAM

團隊

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Founder & Principal 創始人兼首席設計師

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Senior Architectural Designer 高級建築設計師

LIGHTING DESIGNER 燈光設計師:

SPECTRUM DESIGN & ASSOCIATES

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SWIRE PROPERTIES

LA TRAVIATA

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MUSIC DIRECTOR AND PIANIST

音樂總監及鋼琴演奏: **Wei-En Hsu** 徐惟恩

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Etta Fung 馮曉楓 (Annina & Flora Bervoix)

Apollo Wong 黃日珩 (Doctor Grenvil)

Zhenghuan Yu 余政奐 (Baron Douphol)

Ji-Min Park 朴智敏 (Alfredo Germont)

Seungwook Seong 成承昱 (Germont)

Nina Wong Sin I 王倩兒 (Violinist 小提琴手)

Anshel Ma 馬肇麟 (Bartender 酒保)

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