**香港藝術發展局及亞洲協會聯合呈獻**

**Mila北美首演**

**於紐約及三藩市隆重登場**

***探討香港家庭傭工辛酸的室內歌劇***

***時代雜誌：「…奇異、典型的香港，大膽的嘗試」***

(香港，2019 年11月 6日) 室內歌劇 *Mila*去年1月於亞洲協會香港中心首度上演，一連四場的公演全場滿座。這部歌劇展示了香港社會豐富及多元的文化面貌。由亞洲協會及香港藝術發展局(藝發局)聯合呈獻，*Mila*將於今年12月在北美舉行首演。在亞洲協會紐約及三藩市中心的協助下，分別在12月7日紐約市Angel Orensanz Center及12月12日於三藩市Wilsey Center for Opera進行共三場的演出。

Mila是共四幕全長70分鐘的原創室內歌劇，設原創音樂、編劇、現場聲效、音樂演奏。創作團隊匯聚了香港及國際知名的藝術菁英，包括美國出生的作曲家 Eli Marshall(伊淶)、屢獲殊榮的香港著名劇作家莊梅岩、曾獲舞台劇獎的資深導演陳曙曦，以及紐約市 Gotham 室內歌劇院的創辦人、藝術總監及指揮 Neal Goren 作是次音樂總監。 演出成員匯聚香港、菲律賓和美國藝術並將以英語、粵語和他加祿語唱演。

亞洲協會香港中心行政總監孟淑娟表示：「這次原創的室內歌劇貫徹了我們對藝術和文化的使命，為本地菁英提供平台，透過與國際具豐富經驗的藝術家合作，創作出全新和具創意的作品。」她亦補充道：「此劇見證著香港進入菁英雲集發展時期的喜悅，同時也檢視和提升對香港獨有社會議題的關注意識。我們很慶幸能分享這次創作及見證亞洲協會新的一頁。」

藝發局行政總裁周蕙心表示：「香港藝術發展局一直致力培養及支持本地藝術家及本地創作。」周續道：「近年來，我們致力將本地藝術家帶到國際的舞台。我們很高興能與亞洲協會合作，共同將這個以香港文化作中心的原創室內歌劇帶到紐約和三藩市，藉以向美國觀眾和藝術工作者展示香港的優秀人才。」

***Mila*** 以故事的主角命名，劇中探索香港家庭存在的壓力和錯綜複雜的家庭關係——一個美國人的丈夫、一個講廣東話的妻子及他們的兒子，以及他們的菲律賓女傭Mila。雖然這對夫婦的關係緊張，加上對女傭的不信任，但Mila卻仍然堅守崗位，協助這個家庭，但她很快便注意到小主人的情緒不穩，並因而感到困擾，而這個情況也觸及了她的舊傷疤。

是次演出的四位演員，分別為飾演女主人的香港女高音李蕙妍、飾演男主人的紐約低男中音Joseph Beutel，飾演兒子及Rosa的香港女高音邵樂敏，以及由居於馬尼拉的女高音Stefanie Quintin飾演女主角Mila。*Mila*揭示了香港壓力爆滿的社會環境，在這70分鐘的演出顯示出香港的家庭生活和工作環境的緊張狀況，同時也揭示了嚴厲的家庭教育。除此之外，製作此劇初心是為亞洲協會香港中心喬遷至金鐘前域多利軍營軍火庫的六周年作紀念演出。

**創作人員 (只設英文版本)**

**Eli Marshall, composer**

Eli Marshall’s orchestral works have been performed in seven countries, with other works premiered at the German Parliament, South Korea’s Gak-won temple, and the Smithsonian Institution. He moved to China in 2003 on a Fulbright Fellowship and in 2011 relocated to Hong Kong, where he remains a permanent resident. After his *Unde Pendet Aeternitas* for voice and orchestra (written for tenor Warren Mok and the Macau Orchestra) won ASCAP’s 2007 Kaplan Prize, Marshall contributed to the score for Wong Kar-wai’s 2008 *Ashes of Time—Redux* featuring Yo-Yo Ma. His music for Ann Hui’s *The Golden Era* (2014), featuring the London Symphony Orchestra and vocalist and sheng virtuoso Wu Tong, was nominated for Best Original Film Score at the 35th Hong Kong Film Awards. A recipient of the Douglas Moore Fellowship for American Opera, he was the founding artistic director of the Beijing New Music Ensemble and currently holds a visiting faculty position at Cornell University.

**莊梅岩Candace Chong Mui Ngam, story and libretto**

One of the *South China Morning Post*’s 25 most inspirational and influential women in Hong Kong, playwright Candace Chong is a recipient of the Hong Kong Arts Development Council’s Best Artist Award for Drama in 2010 and a five-time winner of the Hong Kong Drama Awards for Best Script. Following a 12-month stay in the U.S. facilitated by an Asian Cultural Council grant, she became the translator for David Henry Hwang’s 2011 bilingual Broadway comedy *Chinglish* and was featured in the 2013 Contemporary Chinese Playwriting Series co-presented New York’s Signature Theatre and Lark Play Development Center. Her 2012 play *Wild Boar* had its English-language premiere in Chicago in 2017. Chong’s 2005 play *French Kiss* was filmed as *Heaven in the Dark* (2016) starring Jacky Cheung, and she adapted her highly acclaimed 2009 play *Murder in San José* for the screen as *Fatal Visit* (2018) starring Sammi Cheng. Her first opera libretto, for Huang Ruo’s *Dr. Sun Yat-sen* (2011), premiered in Hong Kong and later made its North American premiere in 2014 in a new production by Santa Fe Opera.

**陳曙曦Chu Hei Chan, stage director**

Chu Hei Chan graduated from the School of Drama, Hong Kong Academy for Performing Arts in 1991 with a major in Acting and was awarded the Advanced Diploma (Honours) in Performing Arts. After graduation, he furthered his theater studies at London’s Ecole Philippe Gaulier. In 1993, he co-founded Theatre Ensemble, where he has been a director, playwright and actor. He founded Horizon Theatre Studio in 2004, Theatre Horizon in 2006, and the Hong Kong People's Fringe Association in 2012. Currently Artistic Director of Theatre Horizon and Chief Coordinator of Hong Kong People's Fringe Festival, he has performed in major theatrical productions for various professional troupes in Hong Kong. He has won Best Actor and Best Director (twice) at the Hong Kong Drama Awards, as well as a two-time Best Director for the Hong Kong Theatre Libre. Recent works as director include *The Black and the Blue of a Man (North-East Village Edition), Century-Old Dreams of a Fishing Harbour Trilogy, The Garden Party (North-East Village Version), The Blue Bird, The Lu-Tings, Skylight* and *The Massage King.*

**Neal Goren, music director**

Neal Goren is the founding Artistic Director and Conductor of New York’s Catapult Opera, which opens its inaugural season in 2020–21. Previously, he founded Gotham Chamber Opera, conducting all of the company’s 18 productions including critically acclaimed runs of Haydn’s *Il Mondo della Luna*, Mozart's *Il sogno di Scipione*, Milhaud's *Les Malheurs d’Orphée*, and Purcell's *Dido and Aeneas* (with period instruments). Guest conducting appearances include Respighi’s *La bella dormente nel bosco* for the Lincoln Center Festival and Spoleto Festival USA, Mozart’s *Magic Flute* at New York City Opera, and Britten’s *Turn of the Screw* for France’s Opera de Nantes and Angers. As a recital accompanist, he has collaborated with many of opera’s leading vocalists, including Leontyne Price (as her exclusive musical collaborator), Kathleen Battle, Harolyn Blackwell, Thomas Hampson, Lorraine Hunt Lieberson and Hermann Prey. He has been a member of the faculty of the graduate opera department of New York’s Mannes College of Music since 1992, the Accademia Rossiana in Pesaro, Italy and the Harlem School of the Arts.

**Hong Kong New Music Ensemble (只設英文版本)**

Founded in 2008, the Hong Kong New Music Ensemble (HKNME) has been cited by CNN as “one of Hong Kong’s most progressive groups of musicians.” Widely praised for its innovative programming, the Ensemble’s productions include concerts, educational outreach events, and interdisciplinary collaborations and research projects with artists from different artistic fields. With a core of 15 members, performing in a variety of combinations and settings, the HKNME has performed both modern repertory, contemporary masterworks, and numerous premières by composers from Hong Kong and overseas, including many commissioned by the HKNME itself. In addition to collaborating with such organizations such as Zuni Icosahedron, the Hong Kong Chinese Orchestra, and Guangdong Modern Dance Company, the HKNME has also organized events in partnership with the Hong Kong Arts Centre, West Kowloon Cultural District

Authority, and the Goethe Institute Hongkong. A regular collaborator with music departments in educational institutions across the territory, the HKNME was in residence at the Hong Kong Academy for Performing Arts from 2013 to 2015.

**關於亞洲協會香港中心**

亞洲協會香港中心為一所本地資助且獨立的非政府組織，於 1990 年由一群香港社會領袖所創立。中心附屬於紐約的亞洲協會，該協會由約翰‧洛克菲勒三世於 1956 年創立，致力推動及加強亞洲和美國在環球領域上的相互了解和協作。

亞洲協會香港中心一直致力提供持平的教育平台，以促進各界對相關於香港及亞洲地 區在世界舞台中角色的議題有更深入和透徹的了解。在藝術及文化、教育、商業及政 策等範疇上，尋求為各界提供真知灼見、創新構想和促進協作, 從而解決當前的挑戰， 共創未來。中心會址位於金鐘，前身為舊域多利軍營軍火庫，以私人合約方式從政府 批租土地，經過用心的保育、修復、改建，古蹟於 2012 年正式化身成集文化、藝術及 知識薈萃的交流中心，為公眾提供多元的文化及教育項目。

***Mila***延續了於 2012 年成立的 The Rising Stars of Asia Series (提拔亞洲新星系列) 。 承蒙麥禮賢先生及夫人的慷慨支持，提拔亞洲新星系列為本中心提供了一個推動藝術發展的平台，促進香港及亞洲地區具潛質人才的合作。同時，感謝香港經濟貿易辦事處的支持，讓演出可在紐約及三藩市得以舉行。同時，藉此作品獻給我們已故的亞洲協會前名譽董事兼亞洲協會菲律賓分會創辦人Mr. Washington SyCip，以表揚他支持當初促成及為委約創作留下契機。

**關於香港藝術發展局**

香港藝術發展局(藝發局)於1995年成立，是政府指定全方位發展香港藝術的法定機構。藝發局的角色包括資助、政策及策劃、倡議、推廣及發展、策劃活動等。

藝發局的使命為支持及推廣包括文學、表演藝術、視覺藝術、電影及媒體藝術十個主要藝術界別之發展，促進和改善藝術的參與和教育、鼓勵藝術評論、提升藝術行政之水平及加強政策研究工作，務求藉藝術發展提高社會的生活質素。

藝發局的發展策略包括扶植具潛質的藝術家/藝團，培育卓越發展;推動藝術行政以提升藝團的管理能力；改善藝術環境及提出政策建議;擴闊參與群眾;開拓藝術空間予藝術創作及製作;及締結策略伙伴以凝聚商界資源支持藝術發展。

藝發局通過以下工作去實踐發展策略: 致力提供不同種類的資助計劃，包括年度資助、計劃資助、文化交流資助等；管理及營運藝術空間、提供藝術工作室予藝術家；提供獎學金及實習機會；進行藝術界年度調查；出版藝術年度概述計劃；帶領香港藝術家到不同的國際展覽及藝術節及舉辦全港性的年度項目，例如校園藝術大使及香港藝術發展獎等。

**活動詳情 (美國時間)**

預覽及討論：***Mila***香港室內歌劇

2019年12月2日

晚上：7時 – 8 時

地點：亞洲協會紐約Asia Society, 25 Park Avenue, New York, NY 10021

會員 $15; 學生/長者 $17; 非會員 $20

***Mila (紐約)***

2019年12月7日

下午3 時 – 4時15 分及

晚上7時 – 8時15 分

地點：Angel Orensanz Center, 172 Norfolk Street, New York, NY 10002

會員 US$30; 學生/長者US $40; 非會員 US$50

***Mila (三藩市)***

2019年12月12日

6時30分. – 9時15分

地點：Taube Atrium Theater/ The Diane B. Wilsey Center for Opera

401 Van Ness Avenue, San Francisco

會員 US$50; 非會員 US$100

**傳媒查詢**

亞洲協會:譚嘉怡May Tam/Hong Kong (mediahk@asiasociety.org/ mtam@asiasociety.org)

Joanna Lee/US ([jchlee23@gmail.com](mailto:jchlee23@gmail.com))

香港藝術發展局: 尹芷瑩(Tweety Wan) (hkadc@hkadc.org.hk/ tweety\_wan@hkadc.org.hk)

更多演出資料及購票：<https://asiasociety.org/hong-kong/mila>

支持是次演出：<https://chuffed.org/project/mila-opera-on-tour>

**聯合呈獻**



**贊助**





**參演樂團**

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