

[English Translation]

The man with a dream of opera

[Appledaily – Hong Kong, 14 Aug 2013] As an amateur opera artist in professional opera performance, Eric knows how to let music lover taste music. He develops an App, which let music lover practice ABRSM Aural test at any time.

Mr. Eric Yung is first honor graduate in Electronic Engineering of Hong Kong University of Science Technology (HKUST). Three professors invited him to co-found Perception Digital (HKEX:01822) when he has not yet graduated. In his secondary school days, he studied at Munsang College. Ricky Wong of Hong Kong TV and Wing Sze Yip, the conductor of Hong Kong Philharmonic were also alumni of Munsang College. Late music teacher, Mr. Paul Tsang who invited Eric to join Choir, found Eric's talent. Mr. Tsang was famous classical musician in the 50th and 60th century. Mr. Tsang taught Eric how to sing classical music during lunchtime and after school. "Land of Hope and Glory, the song to encourage British citizen during war time, is the one taught by Mr. Tsang and I like it very much. It is a very passionate song." Eric said. In his university days, Eric's talent was also found by HKUST Music director and conductor, Mr. Chiang Wai Man. Mr. Chiang also taught him how to sing and gave Eric the first chance of being conductor.

Eric started to learn Piano at 6 and achieved Grade 8 piano performance at 13. He was member of choirs since childhood. Eric was good at all kinds of music works, including composing, conducting, solo. However, all these are the entry ticket for Eric to become opera artist. "When I met friends from music department in university and they know I knew so many knowledge about music, they invite me to participate in opera performance." Eric said. After the start of opera performance, Eric became crazy about it. The period during the studies of master of philosophy in electronic engineering at HKUST was the craziest time. Eric continues, "The pressure during the year 1 of master studies was the lowest. I could participate in two opera productions a year and also participated in choir performance. Besides, I also participated composing competition and got the best composing award. Other participants were all from university music department." The start time of his life in opera performance was 1999 when urban council and regional urban council still existed. They would organize at least one opera performance per year respectively. Eric has participated in the performance of both opera Aida and Die Fledermaus. Even though the organizer only provided a tiny salary for artists, Eric enjoyed the performance very much.

In order to perform in Die Fledermaus, Eric has spent a few weeks to learn waltz. However, Eric still stepped on the dress of his partner during performance. Eric explains, "The dress that my partner was wearing is in palace style. I kept stepping on her dress, no matter how I danced. However, it is easier for a singer to learn dancing, when comparing the difficulties of a dancer to learn singing." In every performance, they must adjust the acting, based on the actual circumstance. During the performance of opera La boheme, the torch of one of the actors was burnt totally. We needed to pretend nothing was happened and continued the performance.

Eric was not full time opera artist but in every performance, all artists needed to practice thirty to forty times after office hours and weekend. The venue might be the backstage of Hong Kong Cultural Center, or church at Central. The rules of the lesson were very tight. Any artist who had missed two practices would not be allowed

to participate in the performance. Eric explains, "We need to understand the literature of the opera, learn Italian and German, together with dancing".

After leaving Perception Digital, Eric has worked at New York. Even though he did not continue the opera performance, he kept visiting Broadway cinema at Manhattan and Lincoln center to watch opera and musical after work. He has watched all famous musical, including Cats, The Phantom of the Opera, Les Miserables and Miss Saigon. "More musical performance can be found at New York. You can find a cinema at every step. You can choose any musical as you wish." The favorite musical of Eric is Les Miserables. "The music of the musical is very impressive. The literature is meaningful. The content is similar to the actual and it is not composed by imagination."

Besides, Eric loves the 17th century Italian Opera. These kinds of operas emphasize the meaning of the literature. The range of the vocal part is wide and is performed by opera vocalists. "The melody of opera is beautiful. Besides, its history is also attractive."

Currently, Eric still helps the composing of musical in some occasion. He has taught music pedagogy in Hong Kong Institution of Education as guest lecture. He has also sponsored the SingFest choral festival last year.



容志偉的辦公室內不但有電子琴，更自設一個錄音角落(音響指示)，好讓他工作之餘閒時也可自娛一番。



歌劇夢裏人



容志偉與嘉華國際執行董事團在舞台上表演，容志偉(前排左二)為了這一幕便花了多個星期練習。



容志偉早在十年前已在《阿依達》(Aida)演出，前年再重演，但只能入去捧場。「今次他們唱的時候，我心裏亦跟著唱」。



容志偉亦曾演出法國歌劇《浮士德》(Faust)，內容主要圍繞年老的浮士德博士，把靈魂賣給魔鬼，以換得青春，變成一個高貴英俊的年輕人。



兩年前創辦 PlayNote 的容志偉，如今在台上只是參與演說活動，再沒有時間演歌劇。



嘉華國際執行董事呂慧瑜為了學唱歌劇，拜上海音樂學院倪承豐為師。教育統籌委員會主席鄭慕智、女童軍副會長蔡穎琴都是歌劇迷。幻音歌碼(1822)聯合創辦人及前執行董事容志偉，以業餘歌劇演出者的身份參與過專業的演出。他最知道怎樣為音樂廳止癢，一手創立的電子軟件，就將英國皇家音樂學院的音樂試，設計成 Apps 讓音樂人隨時練習。

記者：冉蕓莉 攝影：黃偉傑 程志遠 部份相片由受訪者提供

容志偉是科大電子工程系一般榮譽生，未畢業已獲三位教授邀請，合作成立幻音歌碼。他中學時代就讀民生書院，被已故音樂老師莊表康發掘參加合唱團。跟香港電台主席維基、香港管弦樂團指揮葉詠詩，可說是同門師兄弟。莊表康是五、六十年代當紅的古典音樂家，平時中午和放學後，都私下教他唱樂術歌。「就像美國戰時為了鼓勵英國人的《希望與榮耀的土地》(Land of Hope and Glory)，我最記得就是這首歌，很有鼓勵性，又夠激昂。」到大學時期，他又得到科大音樂總監兼指揮羅謙民的賞識，親自教他唱歌及給他第一次指揮的機會。

他心儀學琴，15歲考獲八級，由細到大都是合唱團成員，無論作曲、指揮、樂唱，樣樣通曉，但這些都只是容志偉唱歌劇的「人場券」。「當時遇到一班正統音樂系的朋友，知道我樣樣都識，便邀請我去唱歌劇。」一唱就一發不可收拾，在科大研究院修讀電子工程碩士，亦是他最瘋狂的時期。「讀研究院第一年最難捱，我一年便唱了兩套歌劇，又參加合唱團。作曲比賽，更奪得最佳歌曲獎，其他參賽者都是音樂系出身。」剛開始唱歌劇正是1999年，當時香港仍有市政局及區區市政局兩個管轄樂隊事務的部門，每年個個都有一套歌劇表演，分別是《阿依達》(Aida)及《蝙蝠》(Die Fledermaus)，他都有份參與其中，即使只有車馬費補貼也在其中。

既學外語 又學跳舞

為了參與《蝙蝠》，他花了多個星期練習跳舞兩齣，但笑言最後還是跳不到舞伴的裙腳。「我的舞伴穿著哥廷式綢緞紗裙，令我怎樣也跳不到她，但請一個識唱歌的人去學跳舞，總比叫跳舞的人學唱歌好，唱歌的功力真的不能呢。」每一場表演，他都要臨場「執生」，最記得有次演出《波希米亞生涯》(La Bohème)時，拿著火把的同伴不慎讓整支火把燒着了，結果一班人又要故作鎮定在台上繼續表演。

容志偉並非全職歌劇團的成員，但每年演出前，他們放工或周日，都要抽時間練習至少三、四十次，有時躲在中區文藝中心的後台，有時在中區的教堂，課堂更趨度嚴謹，即使缺課兩次，便會被取消資格。「我們要先了解劇本內容，又請來老師教意大利文和德文，還要學跳舞。」

離開幻音歌碼後，他曾飛往紐約工作，雖然停了唱歌劇，但年多以來，他一有時間，便會跑到紐約曼哈頓區百老匯劇院，以及林肯中心一帶，觀看音樂劇及歌劇。被列為音樂劇歷史上的四大名劇，包括《貓》(Cats)、《歌劇魅影》(The Phantom of the Opera)、《西貢小姐》(Les Misérables)及《西貢小姐》(Miss Saigon)，他都沒有錯過。「這裏比較多音樂劇，基本上你每行一步便有一家劇院，看到哪一套想去看便去。」而他最喜歡便是看《捉鼠記》。「整套音樂聽起來都很有趣，內容又有意義，相對比較實在，而非幻想出來的。」

此外，容志偉亦甚喜歡來自17世紀、主要意大利文演譯的歌劇。這類歌劇特別注重劇本詮釋，音域亦比較寬，並由歌劇演唱家所唱。「歌劇始終在旋律上，聽起來比較入耳，而且比有逾百年歷史，相對經典。」

他偶爾會為音樂劇作幕後作曲，又在香港教育學院以客席講師身份，演講音樂教學，去年更贊助香港樂壇合唱團。



名人學唱歌劇

嘉華國際執行董事 呂慧瑜

受父親呂志和的薰陶，呂慧瑜從小在大學一邊做功課，一邊聽著父親種的流行曲、古典音樂及粵曲。自10歲起，她開始學鋼琴，在拔萃女書院讀中六時，更成為合唱團成員。兩父女經常往外國看歌劇，曾到東京看《蝴蝶夫人》(Madama Butterfly)，又到英國看《費加洛的婚禮》(Le nozze di Figaro)。十多歲前，她更前往上海音樂學院邀請倪承豐教授其聲樂，十年來不離不棄，更於2003年出錢出力贊助創辦香港歌劇院，亦不時請教藝術總監吳華倫。



女童軍副會長 蔡穎琴

從大學時代已先後修習聲樂，曾經跟隨香港著名女聲樂家丘曉秋、江權及畢大琴等，學習女高音。為了唱意大利歌劇，她更特意學習意大利文、法文及德文。雖然近年因要照顧五名子女而分身不暇，但仍間中與丈夫蔡新華集團主席蔡冠深欣賞歌劇，更染蔡冠深深開時與她在家中合唱《歌聲魅影》內的歌曲。



教育統籌委員會主席 鄭慕智

於基督教家庭長大的他，6歲開始唱詩歌，就讀聖保羅男女中學校時，亦是合唱團團員。在港大攻讀法律系期間，更與郵政署前署長陳瑞琦及亞洲電視前主席張永霖，一同加入合唱團並參與歌劇演出，但畢業後因律政工作忙碌而停演。後來在創立香港歌劇院後，曾擔任主席四年，他又開始重拾興趣並參與《杜蘭朵》(Turandot)飾演國王，更獲演藝學院頒發榮譽博士。



一生不能錯過的歌劇

《卡門 Carmen》

源自於法國作曲家梅里美(P. Merimee)的小說，故事發生在1820年的西班牙塞維亞(Sevilla)。駝車匠Jose遇到吉普賽女郎Carmen，被她深深吸引，更為她拋離軍職。Carmen後來卻為男性氣概的鬥牛士Escamillo移情別戀，Jose氣憤下，於鬥牛場上將Carmen刺死，故事便以悲劇收場。《卡門》於1875年在巴黎首演時曾叫好不響，但後來因為其通俗的旋律和真實的劇情，成為史上最受歡迎的歌劇之一。

《阿依達 Aida》

意大利作曲家威爾第(G. Verdi)於1871年創作《阿依達》，並在埃及開羅意大利劇院首次公演，而劇目的有傳是1869年為了慶祝蘇彝士運河通航，亦有傳是埃及法老胡夫15萬法郎邀請威爾第作曲。這齣充滿異國情調的歌劇，圍繞著一段三角戀，講述埃塞俄比亞公主Aida，被俘虜到埃及為奴，後來遇上埃及軍官Radames，而埃及公主Amneris亦同時愛上Radames等錯綜複雜的關係。整套歌劇曲調優美，並能掀起強烈的情感。

《杜蘭朵 Turandot》

於1926年在米蘭斯卡拉歌劇院首演的《杜蘭朵》，是意大利歌劇大師普契尼(G. Puccini)的最後遺作。故事講及一個中國公主——杜蘭朵公開徵婚，但凡想娶她的人，都必須回答三個謎題。一個愛國王子卡卡富在北京遇見杜蘭朵時，被她深深吸引，後來更傾對所有謎題。豈料公主反悔，王子反提出一個謎題，要她猜出他的名字，幾經波折，公主發現原來王子的名字就叫「愛」。