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## The Lifelong Duet With Music 與音樂同行

# The Lifelong Duet With Music

## 與音樂同行



Thomas Hung  
洪嘉揚



Natalie Lo  
盧彥樺

The musician's path is at its essence a solitary one. But for cellist and Academy alumnus Thomas Hung Ka-yeung as well as Year 3 harpist Natalie Lo Yin-wah, the journey has been accompanied by the inspiration and support of family, teachers and peers. This has fortified their confidence to overcome their own doubts, and to choose music as their permanent companion.

有人說，音樂家背後是一條孤獨的路。對演藝學院校友大提琴手洪嘉揚，以及音樂學院三年級學生盧彥樺來說，在音樂路上從來不是孤單一人，從認識音樂開始，家人、師長、同伴的啟發和支持，令他們更有信心跨越迷惘，選擇音樂為人生夥伴，結伴同行。

Thomas Hung, currently a master's degree student at the Yale School of Music, was born to a family of musicians. His mother Lulu Tung Hiu-lo is the principal gehu for the Hong Kong Chinese Orchestra; his father Hung Lap is a cello teacher.

"My parents never told me which instrument to learn, cello or otherwise," he recalls. "My learning began from habit. I was acquainted with the cello at 5. It was simply a toy that I would have fun with every day. When I got to 7 or 8, I began to enjoy the cello and felt I couldn't do without it."

In Secondary 2, Thomas enrolled in the Academy's Junior Music Programme, and came under the tutelage of Professor Ray Wang, a renowned cellist as well as Head of Strings and Head of the Junior Music Department. Just when it seemed this young man was destined for a music career, other interests intruded. He loved swimming and cycling, and economics fascinated him.

"When confronted with the array of subjects of the Diploma of Secondary Education Exam (DSE), I asked myself how much I loved music, and if I could turn an interest into a profession," he notes. While Thomas was mulling over his choices, his parents said something that led to an epiphany on his part.

"Look at history," they advised. "See how music has always left its mark."

Thomas admits he lacks patience, but his passion for music drives him to seek breakthroughs. "In my continuous quest for challenge, one accomplishment serves as a springboard for the next," he says. "That's how I sustain satisfaction with what I do."

Compared to the decision making over the DSE, Thomas was decisive when it was time to choose a major and a university. He only applied to one programme, to pursue a bachelor's degree in music at the Academy.

"I was around 16 or 17," he says. "I thought to myself, if not now, when?"

### Betting on Himself

At the Academy, Thomas continued his tutelage under Professor Wang. Thomas observes that his teacher is not only well-versed in technique and musical knowledge, but is also an inspiring instructor.

"He would use different examples to guide you, instead of



Thomas was considered a rising star while still a student, giving a solo cello recital at Hong Kong City Hall. 洪嘉揚未畢業已被視為演藝新星，獲邀於香港大會堂舉辦個人大提琴演奏會。

現於美國耶魯大學音樂學院修讀碩士課程的大提琴手洪嘉揚，生於音樂世家，媽媽董曉露是香港中樂團革胡首席，爸爸洪立是大提琴老師。「父母沒有指定我要學大提琴或其他樂器，學習過程由習慣開始，我從五歲開始接觸大提琴，小時候拉琴只當是玩耍，每日練習一會兒，直至七、八歲才真正覺得喜歡，有種離不開的感覺。」

他中二入讀演藝學院青少年音樂課程，師承弦樂系及青少年音樂課程主任、著名大提琴家王磊教授學習大提琴。以為他是命中註定的音樂家，但原來他興趣廣泛，喜歡游泳、踩單車，更加沉迷經濟學。「中學文憑試選科，面對不同科目時，開始思考自己是否百分百喜歡音樂，興趣是否可以變成職業？」在迷惘時期，家人一言驚醒他，「音樂可以在歷史上留下不一樣的煙火，不一樣的墨水。」

他自言做事欠缺耐性，惟有音樂驅使他不斷尋求突破，「今次對自己的滿足，是下次起步的平台，我會不斷尋找下一個挑戰，從中找到新的滿足感。」到大學選科，他的選擇變得堅定，只報讀了演藝學院音樂學院學士課程，「當時我十六、七歲，我想：現在不孤注一擲還要等甚麼時候？」

### 自己跟自己博奕

入學後，他繼續跟隨王磊教授學習，除了拉琴技巧和音樂知識外，更得到很多啟發。「他會用很多不同例子引導你，不會直接說出答案，而是培養你的自學能力，就好像釣魚和買魚，結果可能差不多，但過程載





Thomas performed with Professor Wang at the Academy Cello Festival Opening Concert in July. 洪嘉揚於七月舉行的演藝學院大提琴節開幕音樂會與王磊教授合奏。

Watch the concert 重溫音樂會:



telling you what to do," Thomas notes. "He wants to nurture our capacity for self-learning, which calls to mind the saying, *If you give a hungry man a fish, you feed him for a day, but if you teach him how to fish, you feed him for a lifetime.* The immediate results are the same, but the processes are worlds apart."

Musicians may not all be sentimental, but it is safe to say they are all sensitive. Thomas describes his decision to choose music as a "gamble". Since the gambler can win or lose, there's plenty of anxiety and self-doubt involved. He is grateful to Professor Wang for always giving positive advice. "Lows are inevitable," he concedes. "The crucial thing is knowing you love what you're doing."

Thomas's favourite class at the Academy was concert practice every Thursday at 2 pm. "It's an excellent learning platform that lets students share their observations after performing," he explains. "The performers aren't the only ones learning; the audience also come away with valuable insights and lessons."

Thomas was considered a rising star even while still a student. He was invited to give a solo cello recital at Hong Kong City Hall. Another noteworthy concert, Cello Duo Concept, was presented together with his mother Lulu Tung. After graduation, he decided to pursue master's studies at Yale University on a full scholarship. He intends to develop his career as a soloist in the United States and Europe, exploring different opportunities for his music.

然不同。」音樂家未必多愁，卻肯定是善感之人，洪嘉揚形容玩音樂是「一場跟自己的博弈」，博弈自然有輸贏，他感恩王教授經常在他感到迷失時提出正面想法：「低迷一定有，重要的是肯定自己真正喜歡這件事！」

說到最愛上的課，他清楚記得是逢星期四下午二時進行的實習演奏，「這是個很好的學習平台，演奏後現場同學會分享意見，即使沒有參與表演，只做座上客已經是很好的學習機會。」

洪嘉揚未畢業已被視為演藝新星，獲邀於香港大會堂舉辦個人大提琴演奏會，亦曾與媽媽合作舉行《大提琴二重奏》。修畢學士課程後，他獲耶魯大學頒發全額獎學金，去年赴美修讀碩士課程，計劃畢業後先到歐美發展個人演出平台，嘗試為自己的音樂發掘更多可能。未來的路有太多未知，但可以肯定的是，大提琴將陪伴他走得更遠，「音樂路上有時讓人感到孤獨，身邊的人未必可以一直跟你一起，但無論何時何地，大提琴一定在身邊！」

### 珍惜成長友伴

在音樂學院主修豎琴的盧彥樺，同樣生於音樂世家，盧媽媽是鋼琴家，也是演藝學校校友。幼承庭訓，她在嬰兒期已接觸鋼琴，四歲正式學習，六歲學長笛，七歲學豎琴。九歲參加法國豎琴大賽，發覺自己非常享受表演和比賽過程，賽後決定專注研習豎琴。「比起鋼琴和長笛，豎琴的難處在於手指會起水泡、結

The future may be uncertain, but cello will surely accompany him every step of the way. "It's a lonely journey sometimes," he admits. "Your loved ones cannot be there for you all the time. But the cello can."

### Precious Partner in Growth

Harp major Natalie Lo was also raised in a musical family – her mother is a pianist and Academy alumna. Natalie was exposed to the piano as an infant, and began learning the instrument at the age of 4. That was followed by flute lessons at 6, and the harp at 7. Her experience as a candidate in the Concours Français de la Harpe, or French Harp Competition, showed her how much she enjoys performance and competition. Immediately after the contest, she chose the harp.

"Harpists get blisters and calluses, which pianists and flautists don't," she says. "When my poor fingers gave me second thoughts, I questioned if I loved the harp. The answer was always affirmative."

Natalie participated in the Academy Junior Music Programme when she was 9. Her instructor was the famous harpist Ann Huang. "Ms. Huang is a musician who likes to experiment with ways of interpretation," Natalie notes. "Likewise, she encourages her students to explore and find our own style."

What kind of harp music, then, does Natalie like? Surprisingly, she says the "rough" kind. But how does an instrument associated with the "music of angels" produce something vigorous, let alone rough?

"The harp is an extraordinary instrument, capable of being both tender and ardent," she points out. "Some pieces require knocking on the body of the instrument; others call for tapping the strings; or sliding a coin on strings to imitate the sound of wind."

In 2020, Natalie won a gold medal at the 5<sup>th</sup> Hong Kong International Harp Competition. Her outstanding performance landed her a guest-performance invitation from the USA International Harp Competition.

"I felt extremely honoured because the participants are top musicians," she says. "I hope to be one of them someday. The experience was truly memorable. The locals were so friendly that I was able to keep my stage fright to a minimum and complete my performance with a light and happy heart."



Natalie performing in the Stars of Tomorrow concert at the prestigious USA International Harp Competition. 盧彥樺獲邀到美國擔任國際豎琴比賽Stars of Tomorrow 音樂會的表演嘉賓。(Photo by 拍攝: Chris Howell)

繭，有時怕痛不想練琴，會問自己是否真心喜歡豎琴，每次結果都是肯定的。」

她自九歲開始參加演藝青少年音樂課程，跟隨知名豎琴演奏家黃士倫老師學習，「老師自己經常發掘不同的音樂演繹方式，對學生亦一樣，讓我們自行探索，幫助我們去發掘自我風格。」談及喜歡的曲風，她竟以「粗魯」來形容，豎琴向來被稱為天使的聲音，如何變出豪邁感？「豎琴是一種很特別的樂器，可以浪漫也可以激情，有些曲目彈奏時需要大力敲琴，有時又會拍打弦線營造走路的聲效，或以硬幣刮弦線，製造風聲。」

2020年，盧彥樺在第五屆香港國際豎琴比賽中奪金，由於表現突出，今年暑假獲邀到美國擔任國際豎琴比賽的表演嘉賓。「參賽者全是豎琴界最優秀的樂手，我感到非常榮幸，亦希望將來有機會參賽。那是難得的體驗，樂手站在台上通常覺得緊張，但當地人很友善，令我在輕鬆的狀態下完成表演。」

她坦言以往不時怯場，但演藝學院的實習演奏機會幫助她克服了不少心理障礙。「學院的課程令我有很大得着，例如在技巧課上，可以學到法式和美式豎琴技巧，令我擴闊了眼界和知識。」主修豎琴的學生不多，連盧彥樺在內，去年有四位，今年有六位。「大家學習同一樂器，初時曾擔心會有很大競爭，但學院的團隊氣氛很濃，我們各有不同風格，大家互相啟發。」去年同學們聯手舉辦豎琴音樂會，今年再接再厲，盧彥樺更邀請黃士倫老師合奏。

問到與豎琴的關係，她指豎琴是成長的友伴，「我七歲開始學琴，對豎琴的感情愈來愈深厚，有不同情緒

Natalie admits she used to be very susceptible to stage fright. But the concert-practice opportunities offered by the Academy helped her to overcome her nerves.

"I gained a lot from the programme," she says. "For example, learning both American and French techniques has truly broadened my perspective, and enriched my knowledge."

Harp majors are few and far between at the Academy. There were only four in the last academic year, including Natalie, and six this year. "I was worried the atmosphere would be very competitive," she says. "Instead, the Academy's contagious teamwork atmosphere has encouraged us to use our different playing styles to inspire each other." Last year, the harp majors held a joint concert. This year, Natalie even invited Ann Huang, the principal harp with the Hong Kong Sinfonietta, to play with them.

Natalie describes the harp as a partner who has grown up with her, and who continues to grow with her. "I was only 7 when I began learning the harp," she notes. "The relationship has deepened all these years. I play to celebrate, I play to vent, I play whatever mood I'm in."

In all intimate relationships, though, partners need personal space. Natalie practises six or seven hours a day, and devotes the rest of her time to other hobbies such as graphic design, interior design and cooking. "If I focus 100% on the harp, I would not have the mood and freedom to create music," she says. "I would be lost. I value work-life balance. You need to know when to sit back in order to improve." 🌟



Natalie won the first prize at the Concours Français de la Harpe 2013 competition. 盧彥樺於2013年法國國際豎琴比賽中獲得第一名。



Natalie performed as a duo with Ms. Ann Huang in the Academy Harp Concert. 盧彥樺與黃士倫老師於演藝學院豎琴音樂會中演奏。

都會彈琴，開心時彈琴慶祝，憤怒時彈琴發洩。」然而，親密伴侶都需要私人空間，她每日練琴六、七小時，餘下的時間不忘發展其他興趣，「例如平面設計、室內設計、烹飪……如果百分百專注豎琴，沒有足夠的自由空間去創作音樂，容易變得迷失。我重視工作與生活平衡，適當時候抽離一下，才能讓自己不斷進步。」 🌟



Natalie and other harp majors held a joint concert – Les Six Harpistes in September. 盧彥樺與其他主修豎琴的音樂學院學生於九月舉辦了豎琴音樂會。

Watch the concert 重溫音樂會:



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The Hong Kong Academy  
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香港演藝學院

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NOV 12 2022 (SAT)

interstage  
2022

Academy Rita Tong Liu Drama Theatre 香港演藝學院廖湯慧靄戲劇院  
8:00 PM \$200 \$120

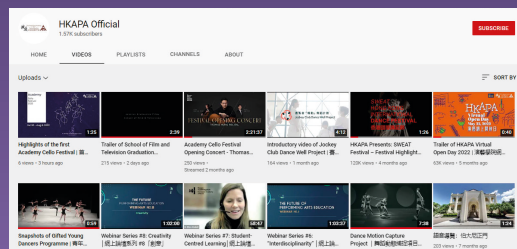
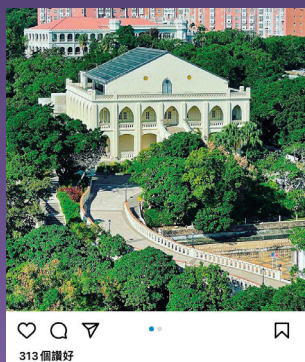
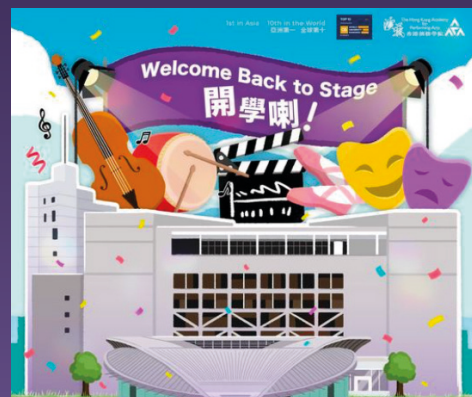
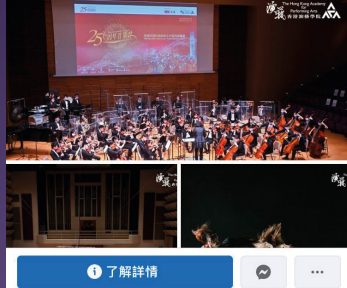
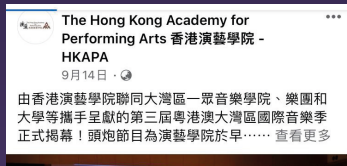
Inspired by Concert Producer Hong Ka-Chun, students of the School of TEA explore a thriving musical journey with Vivian Chan

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## 11 ACADEMY EVENTS IN NOVEMBER 月演藝學院製作節目表

MUSIC  
音樂

- 2 **WED | 6:30PM | AR**  
**Academy Chinese Music Concert**  
演藝中樂音樂會  
Free event 免費節目 (#) ● (♾)
- 4 **FRI | 6:30PM | AR**  
**Academy Piano Concert**  
演藝鋼琴音樂會  
Free event 免費節目 (#) ● (♾)
- 10 **THU | 7:00PM | AR**  
**Academy Composition Concert**  
演藝作曲系音樂會  
Free event 免費節目 (#) ● (♾)
- 10 **THU | 7:30PM | AH**  
**Academy Vocal Concert**  
演藝聲樂音樂會  
Free event 免費節目 (#) ● (♾)
- 11 **FRI | 6:30PM | AR**  
**Academy Piano Concert**  
演藝鋼琴音樂會  
Free event 免費節目 (#) ● (♾)

- 11 **FRI | 7:00PM | AH**  
**Academy Composition Concert**  
演藝作曲系音樂會  
Free event 免費節目 (#) ● (♾)
- 12 **SAT | 8:00PM | AD**  
**Academy Production: Interstage 2022 Piu4**  
演藝製作：Interstage 2022 靚  
\$200, \$120 ● (♾)
- 18 **FRI | 6:30PM | AR**  
**Academy Piano Concert**  
演藝鋼琴音樂會  
Free event 免費節目 (#) ● (♾)
- 18 **FRI | 7:00PM | AH**  
**Academy Woodwind and Brass Concert**  
演藝木管及銅管音樂會  
Free event 免費節目 (#) ● (♾)
- 24 **THU | 7:30PM | AH**  
**Academy Vocal Concert**  
演藝聲樂音樂會  
Free event 免費節目 (#) ● (♾)

- 25 **FRI | 6:30PM | AR**  
**Academy Piano Concert**  
演藝鋼琴音樂會  
Free event 免費節目 (#) ● (♾)
- 28 **MON | 6:30PM | AR**  
**Academy Percussion Concert**  
演藝敲擊樂音樂會  
Free event 免費節目 (#) ● (♾)

- 30 **WED | 6:30PM | AR**  
**Academy Chinese Music Concert**  
演藝中樂音樂會  
Free event 免費節目 (#) ● (♾)

Programme arrangements are subject to the Government's latest social distancing measures. Please stay tuned for the latest updates on the Academy website: [www.hkapa.edu/event/upcoming](http://www.hkapa.edu/event/upcoming)

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### VENUE 場地

- AD** Academy Rita Tong Liu Drama Theatre  
演藝學院廖湯慧靄戲院
- AH** Academy Concert Hall  
演藝音樂廳
- AR** Academy Recital Hall  
演藝演奏廳

### KEY 註解

- (♾) The Hong Kong Academy for Performing Arts event  
香港演藝學院節目
- (#) The Academy free event, e-tickets are released for registration half an hour before the start of the performance via the Academy e-Ticketing System (<https://eticket.hkapa.edu/>) on a first-come, first-served basis. 演藝免費節目，電子門票可於演出前半小時在「演藝電子票務系統」登記 (<https://eticket.hkapa.edu/tc/>)，先到先得

### NOTICE 須知

All people entering the Academy premises are required to follow the Academy's prevailing access control measures. For details and the latest updates on arrangements of event and access control measures, please visit: [www.hkapa.edu](http://www.hkapa.edu)

所有進入演藝學院人士必須遵從學院現行的出入管制措施，詳情及最新之節目安排及出入管制措施，請瀏覽：[www.hkapa.edu/tch/](http://www.hkapa.edu/tch/)

### REMARKS 備註

The programme information is correct at the time of going to press but the organiser reserves the right to change programme information or schedule should unavoidable circumstances dictate. Please refer to the latest announcements on the Academy website as final. For further details, please contact the Academy Box Office on 2584 8514 or email [vp@hkapa.edu](mailto:vp@hkapa.edu). 在本刊付印後，如遇特殊情況，主辦機構有權更改節目資料及時間表，一切以演藝學院網頁之最新公布為準。有關詳情亦可致電 2584 8514 或電郵 [vp@hkapa.edu](mailto:vp@hkapa.edu) 向演藝學院票房查詢。



Check the most up-to-date diary online  
於網上查閱最新節目表  
[www.hkapa.edu/event/upcoming](http://www.hkapa.edu/event/upcoming)

Facilities for people with disabilities are available at the Academy by prior arrangement at the time of ticket booking. Please contact our Venue Performance Unit on 2584 8633 or email [vp@hkapa.edu](mailto:vp@hkapa.edu) for further details. 演藝學院設有各項殘疾人士專用設施，請在訂票時提出，以便有關方面作特別安排。詳情請致電 2584 8633 或電郵 [vp@hkapa.edu](mailto:vp@hkapa.edu) 與表演場地管理部查詢。

Due to the pandemic, there may be disruption in the mailing of the printed newsletter. Readers are encouraged to switch their subscription to the e-version. 因應疫情，月刊印刷版的郵遞或有所阻延。學院建議讀者改為訂閱電子版本。

### eNews 電子快訊



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I / My organisation would like to make a donation to support the general development of The Hong Kong Academy for Performing Arts, including the following areas:

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- Internationalisation 國際化項目 (e.g. Master classes, exchange programmes 如：大師班、交流計劃)
- Arts and Technology 藝術與科技 (e.g. Performing arts projects / research 如：表演藝術項目 / 研究)
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- Donation of HK\$5,000 or above will be acknowledged in Academy website while donation of HK\$10,000 or above will also be acknowledged in Academy Annual Report.
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- 捐款港幣100元或以上將獲發收據作扣稅用途。
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For enquiry, please contact Development Office on (852) 2584 8729 or email at dev@hkapa.edu.

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香港演藝學院承諾遵守《個人資料(私隱)條例》，以符合保護個人資料私隱的國際規定。為此，演藝學院會確保員工遵守最嚴格的保安及保密標準。演藝學院將依據《個人資料(私隱)條例》，使用於表格內收集到的個人資料作日後聯絡、籌款、宣傳活動或收集意見等推廣用途。如您希望演藝學院停止使用您的個人資料作上述用途，可電郵至 dev@hkapa.edu。

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