



卡城鋼琴音樂會義演記

Piano Benefit Concert in Calgary



(一) 前奏 余親毅/張靄華 文 仁德 中譯

陳毓襄是上人的皈依弟子，了解上人謙虛與節儉的教導；爲了替道場省錢，因此經籌備會安排，她住到了我們家。出乎意料，身爲世界級的鋼琴家，毓襄是這麼友善而容易相處；每天的午、晚餐，跟我們共進普通的素食，她看起來很自在。

毓襄在演奏會九天前抵達卡加利，在機場榮獲政府致贈白帽的貴賓禮遇。此時華嚴聖寺正在禮拜梁皇寶懺。頭幾天，在八小時的練琴和幫忙解決籌備音樂會所遇到的困境之餘，她居然還能抽空去拜懺。卡城氣候非常乾燥，練琴時手指乾裂了；她卻依然練習不輟，以麻木來止痛。演奏會前幾天，指揮由西班牙抵達。除了她自己正常的練習外，她要 and 指揮以及65人的愛樂交響樂團排練，還要接受本地報紙和臺灣自由時報的越洋電話採訪。

(二) 公演 陳朝蕾 文 真如弗 中譯

我瞬間被陳毓襄對普羅高菲夫精巧而最具挑戰性琴曲所具有的力道與清晰所折服；我不敢眨眼睛，深怕錯過了看到她能有多快的來以人類的指頭處理這首難彈之曲。

A. The Prelude BY KIN & EVA YU CHINESE TRANSLATED BY REN DE

Gwhyneth Chen is a disciple who took refuge with Shr Fu. She knows Shr Fu's teaching of being humble and frugal. In order for the temple not to have to pay for a hotel room for her, at her request the Concert Committee arranged for her to stay at our home. To our surprise, despite being a world-famous pianist Gwhyneth is very friendly and easy to get along with. She seemed right at home eating simple vegetarian meals with us.

Nine days before the concert, Gwhyneth arrived at the Calgary airport and was presented a White Hat by government representatives. During this period, the Emperor Liang Repentance was held at Avatamsaka Monastery. For the first few days, besides practicing eight hours a day and helping us resolve some problems in organizing the concert, she went to the monastery to join the repentance session. Due to Calgary's dry climate, her fingertips cracked from practicing, yet she kept practicing until the pain was numbed. The last few days before the concert, the conductor arrived from Spain. Besides her normal piano practices, she had to rehearse with the conductor and the 65-member philharmonic orchestra, as well as being interviewed by the local newspaper and *Taiwan Liberty Times* (through long distance calls).

B. Her Performance BY LOOI TAN CHINESE TRANSLATED BY ZHEN RU FU

What is amazing, other than Gwhyneth's exquisite technique and artistry in Rachmaninoff's concerto, is her focused energy. She was leading the whole orchestra, she carried the performance, and Maestro Colomer matched her tempo and style perfectly. Having only rehearsed together for two days, they manage to reach important cadences and climaxes





她典雅、有力和活潑的詮釋能力，吸引人並令人喜愛。所有既難又快的小曲段是清脆、明白而響亮，使這些不和諧的音段反而聽來很悅耳。

令人驚訝的，除了在拉赫曼尼諾夫協奏曲中表現的精湛技巧與天賦外，是她全神貫注的氣勢。她引領著整個樂團——正確地說，她帶動全場演奏；而指揮考樂默，也天衣無縫地配合著她的速度與風格。僅有兩天排練的時間，他們很有默契地達到了重要的抑揚頓挫與高潮。她看起來輕鬆自在，並能得到指揮者的訊號。我注意到：拍子的速度，到快板的第三樂章就奔放開來；但的確的，速度裏加入了精神和強度，一直到終章。她在拉赫曼尼諾夫協奏曲中的裝飾樂段，真是令人摒息！由前半場演奏開始，她就謹慎地蓄積氣勢，直到拉赫曼尼諾夫的後半場。在整個拉赫曼尼諾夫協奏曲激昂的演繹過程中，我簡直是僅坐在椅子的邊上！

毓襄和其他我聆賞過的演出最大的不同，是她以誠懇和真心來彈琴；她的專注和決心顯而易見。有時演奏者只是作曲家的翻譯人，然而毓襄的演奏卻遠不止於此，她的熱情和誠心遍佈在整個音樂廳裡。總之，我發現這場音樂會不但對我——一名音樂家，非常有啟發；也促成了人們對音樂世界以及佛教敞開心與靈。

(三) 超越自我 仁德 文/譯

陳毓襄說，彈奏拉赫曼尼諾夫鋼琴協奏曲所需的種種技巧，她在十幾歲就會了；演奏時她自己都可以感覺到這些技巧都在她的血液中流動著；但此次演奏是在音樂廳舉行，又要跟有六十多位團員的大樂團配合，演出成功與否有很多的因素。

通常一般的鋼琴家在演奏會時，只彈奏一首鋼琴曲；而10月1日晚間，陳毓襄為「華嚴聖寺」擴建的義演，賣勁十足的同時獻藝兩首舉世聞名的曲子。它們是具高度挑戰

together. She seemed relaxed and was able to get her cue from the conductor. I found that the tempo started out on the fast side for the 3rd movement, but surely it added to the excitement and intensity of the finale. Her cadenza in the Rachmaninoff's concerto was breathtaking. She carefully built up the energy from the 1st half of the performance to Rachmaninoff's second half. I was practically at the edge of my seat the whole time.

The main difference comparing her performance to other performances that I have attended is that, she played with sincerity and her heart. Her focused concentration and determination was clear. Sometimes the performer is merely a translator for the composer. But Gwhyneth's performance was more than that, her passion and sincerity permeated the entire concert hall. Overall, I found this performance very inspiring, not only to me, as a musician, but in the way it opened people's hearts and soul to the world of music, and to Buddhism.

C. She Surpassed Herself WRITTEN AND TRANSLATED BY REN DE

Miss Gwhyneth Chen said she had all the skills required to play the Rachmaninoff Piano Concerto when she was in her teens and when playing she could feel they were in her blood; however, this performance in a concert hall, accompanied by an orchestra with over sixty members, involved many factors for its successful execution.

Usually in a concert, the soloist plays only one concerto. For this benefit concert on October 1 for the expansion project of the Avatamsaka Monastery, Gwhyneth Chen vigorously performed two world famous pieces: the challenging Prokofieff Piano Concerto No. 3, taking 31 minutes, and the most difficult Rachmaninoff Piano Concerto, lasting 45 minutes. The two concertos require very challenging





性的普羅高菲夫第三鋼琴協奏曲C大調26號作品，需時31分鐘；而最高難度的拉赫曼尼諾夫鋼琴協奏曲，則需時45分鐘。彈奏這兩首琴曲，技巧本身就是高難度了，再要保持清楚的頭腦來表達，根據陳毓襄所述，這不是人力所能及的。

陳毓襄是很有毅力的鋼琴家，每天固定練琴八小時；又是虔誠的佛教徒，在繁忙的生活中，不忘記做自己的功課。在她房間書桌上的念經架，豎著一篇文章，這是上人傳真給她的。內容敘述一位女居士因為都生女兒，所以發願誦一百部《地藏經》求生男兒；醫生在產前多次確定她還是懷女胎，但她憑著信心，堅持圓滿念誦百部，果然產下一男嬰。這篇感應文章，不論在陳毓襄房間裡的哪個角度都可以看得見，對她有莫大的啓示。從今年一月起，她也發願念誦百部，試了五次，因故中斷，每次又從頭計算；第六次，終於從三月份到六月份未間斷地圓滿了百部。在念誦期間，她並未特別求什麼願；但她忽然發現自己的音樂造詣有明顯的進步，頭腦也更加清晰敏銳。

儘管演奏前每日都有練習，可是空前的長時間現場演奏，以她清瘦的身材，實在難以勝任。演出前，她與樂團和指揮只排練兩次；星期六早上最後一次的彩排時，她彈得還是不好，指揮也不穩定，使她很憂心。下午四點半還在住處時，她便跪求宣公上人和所有菩薩能加持她有足夠的體力、賜她音樂上所需要的靈感，並能圓滿她的目標：1) 為華嚴聖寺擴建工程義演；2) 以音樂供養諸佛菩薩；3) 希望所有眾生都能來參加音樂會，捨瞋恚、生歡喜，獲離苦得樂的功德。開場前半小時，她在現場化妝室裡，又再次同樣的跪求上人和菩薩的加持。在精采的前半場表演後，中場休息時，她第三次在化妝室求菩薩和上人，能賜予她有足夠的體力完成演出。

陳毓襄表示，這是她演出以來最成功的一次；原因是當晚的氣氛很神奇，陳毓襄感覺音樂廳內的觀眾、樂團、指揮和她合成一體，完

playing techniques. In addition, the soloist must remain clear-minded to express the music, which, according to Gwhyneth Chen, is a task beyond ordinary human ability.

Gwhyneth Chen is a pianist of great determination who practices eight hours a day. She is also a devoted Buddhist who never skips her spiritual practice. In her room, on a bookstand on her desk stands an article faxed to her by the Venerable Master Hua. It tells about a laywoman who always gave birth to girls. She resolved to recite the *Earth Store Sutra* 100 times with the wish of having a boy. Many times her doctor confirmed that she was carrying a girl. She persisted faithfully in reciting the Sutra 100 times, and sure enough a boy was delivered. Gwhyneth Chen has been deeply inspired by this article, and in January of this year she too resolved to recite the Sutra 100 times. If she was interrupted, she would start all over again. After five attempts, from March to June, she finally managed to recite the Sutra 100 times consecutively. During that time, she didn't pray for anything in particular. However, suddenly, to her joy, she found that her musical skills had advanced and her mental clarity had obviously improved!

Even though she did her usual practicing prior to the concert, the unprecedented length of the performance was really beyond the physical condition of such a thin young woman as her. She had just two rehearsals with the Maestro and the orchestra, and in the last rehearsal she wasn't doing well and the Maestro wasn't stable either. Therefore, at 4:30 p.m. in the residence, she knelt down to pray to the Venerable Master Hua and the Bodhisattvas to bless her with enough strength and inspiration, so that her goals could be realized. These goals are: 1) to benefit the expansion project of the Avatamsaka Monastery, 2) to make a musical offering to the Buddhas and Bodhisattvas, and 3) to invite all living beings to attend the concert in the hope that they will renounce their anger and attain bliss. Half an hour before the performance, in the dressing room, she again knelt down to pray for blessings from the Master and Bodhisattvas.

After an outstanding first half of the performance, during the intermission she knelt in the dressing room and prayed for the third time to the Master and Bodhisattvas to giving their blessings so that she would have enough strength to finish the concert.

Gwhyneth Chen said that this has been her most successful performance of all time. In the magical atmosphere that evening, she felt the audience, orchestra, conductor and she had become one entity, which totally followed the melody and the flow of the music. Such a state is impossible to attain through a soloist practicing alone. In that experience, she felt very relaxed and therefore had the control to express all the emotions in a perfect way. According





全隨著樂曲的旋律與氣勢運行；這種境界，絕非音樂家僅憑彈練所能達到的。她感覺非常輕鬆，在表達音樂上所需的感情張力時，靈感泉湧，收放自如，因此能夠表現淋漓盡致。陳毓襄自認若非佛力加持，她不可能完成這麼長節目的演出，也因此幫助她超越了自己以往演奏的水準。

(四) 貝西的心聲 貝西 文 真如弗中譯

在2004年一月，我參加了義演籌辦委員會；當時我弟弟才在六個月前去世，我情緒仍然非常低落，並試圖去找出一些可以幫助他的方法。我決定發個願：我來幫忙組織這次演奏會，假如這演奏會能有任何功德，我將迴向給他。

演奏會透支了大家的心力；許許多多的障礙，導致籌委會不只一次考慮取消演奏會。我撐著來堅持我的願力，但這並不容易！

演奏會當天，我還忙得團團轉，疲倦之至；我壓根兒就不懂音樂，以前也不會聆賞過什麼演奏會。我告訴自己：搞不好我可能在演奏會中睡著，但至少我是參與盛會了！終於，陳毓襄優雅地坐下來，開始她的義演。它真是出人意表的棒！我睡意全消！音樂洩過我的心頭，兩個鐘頭的演奏會，竟變得如此之短暫！

演奏會結束時，恆實法師帶領我們做功德迴向；他所關注的對象，不僅僅是佛教徒，也包括其他宗教的信徒。我把自己的一份迴向給我摯愛的弟弟，我希望：他必然也和我一樣，非常陶醉於此音樂中！

to Gwhyneth, without the blessings of the Buddha, she could not have finished the lengthy program nor would she have been able to surpass her own performing level.

D. Bessie's Turn BY BESSIE CHINESE TRANSLATED BY ZHEN RU FU

I joined the concert committee in January 2004, just six months after my younger brother had passed away. I was still very depressed and trying to find ways to help him out. I vowed to help organize the concert and dedicate any merit from this concert to him.

The organizing of the concert was overwhelming. There were lots of obstacles and several times the committee almost canceled the concert. I managed to hold on to my vow despite its difficulty.

On the day of the concert I still had to run around and was totally exhausted. I knew nothing about music and had never attended a concert before. I told myself I might fall asleep during the concert but at least I did participate. Then Gwhyneth came onstage, sat down gracefully and started her performance. It was terrific! I wasn't sleepy anymore. The music just flowed through my heart. The two-hour concert turned out to be too short.

At the end of the concert Dharma Master Heng Sure led us to dedicate the merit not only to those within Buddhism but also to beings of all other religions. I dedicated mine to my dear brother and I hope he will enjoy the music as much as I did.

