

華嚴精舍《慈悲饗宴》陳毓襄獨奏會圓滿成功

Avatamsaka Vihara's Concert for Compassion
— Another Powerful Gwyneth Chen's Piano Recital



華嚴精舍提供 By Avatamsaka Vihara

沙彌尼果荷、易凡 英譯 English Translation by Shramanerika Gwo He and Fan Yi

2016年10月1日、週六下午，法界佛教總會美國東岸分支道場華嚴精舍舉行《慈悲饗宴》陳毓襄獨奏會，鋼琴家精湛的琴藝深深感動了現場四百多位聽眾。這場世界級的高水準演奏會，不僅優美的音樂非常難得，成就的因緣也十分難得。

音樂會開始前幾個小時，會場外已排滿等候入場的人潮；然而，此刻的陳毓襄仍在趕來精舍的途中。原來，紐約機場因為颶風的關係，週五晚取消所有飛往華府的航班。當時人在機場的陳毓襄，讓自己放空，然後開始思考對策，這是她面對各種意外狀況的因應之道。為了不讓音樂愛好者失望而返，她決定週六一早搭乘紐約至大華府的快速火車。

然而更大的挑戰是，前一場演奏會的行頭都已交由航空公司託運，但航空公司卻

The Concert for Compassion, a Gwyneth Chen's piano recital, was held on the afternoon of October 1st, 2016 at Avatamsaka Vihara, a branch monastery of Dharma Realm Buddhist Association in Maryland, United States. Ms. Chen's wonderful skill in piano deeply moved the audience of over four hundred people. This occasion was extremely rare—a combination of world class music and the right conditions for such a gathering.

Several hours before the concert began, there was already a large audience queuing outside Avatamsaka Vihara. But the pianist was still on her way, because New York was hit by a hurricane the day before and all the flights to Washington DC on Friday evening were cancelled. Gwyneth Chen was waiting at the airport and didn't know what to do. However, she knew that she needed to calm down, and once she did, she was able to function again. That has always been her reaction to surprises: Do nothing. Finally, she decided to take the train from New York to Washington, DC on Saturday morning so she would not disappoint her music aficionados.

However, another challenge arose when her concert gown and shoes and all other paraphernalia for the concert had been checked in with the airlines. After the cancellation, the airlines could not find her luggage. So, she went to the

找不到她的行李。於是週六上午八時，到乾洗店領回一件舊禮服，演奏行頭張羅就緒後，上午十時衝進紐約火車站。下午2點15分，終於趕到華嚴精舍，音樂會3點整準時開始。

當家恒哲法師向嘉賓致詞時表示：「古典音樂是西方文化的重要元素，因此要使佛教真正移植到西方，佛教與西方音樂之間的互動是不可或缺的。這次音樂會，可視為佛教與西方音樂的協同作用，尤其讓西方的年輕人更加容易接受、認識佛教。」

致力於西方弘法的恒實法師和恒來法師，以及宗教團結協進會的創始人查爾斯·吉布斯牧師都是會上嘉賓。演奏開始前，吉布斯牧師朗誦一首自創的詩歌「音樂來自何處」，配合恒實法師的吉他演奏，共同抒發對宗教的崇敬之心。

隨後，剛換好演出禮服的陳毓襄精神飽滿地如約站在舞台中央。一整天的舟車勞頓，加上難以平復的緊張心情，對她來說是極大的身心挑戰，但她還是決定冒險給自己更高難度的挑戰，就是臨時改變演奏曲目，挑戰鋼琴演奏家心中的珠穆朗瑪峰（喜馬拉雅山最高峰）——李斯特全本12首《超技練習曲》。而陳毓襄是目前全球僅有的兩位能夠不間斷地完成全本演奏的女鋼琴家之一！

演奏結束後，聽眾對陳毓襄精湛演奏的技巧以及自我挑戰的勇氣，報以熱烈的掌聲，掌聲久久不歇。參加音樂會的駐美國台北經濟文化代表處一位高級官員表示，他曾在歐美與亞洲應邀參加許多的音樂會，此次音樂會是水平最高、令他印象最深刻的一場，從頭到尾都專注於音樂，沒有任何雜念。

音樂會後的招待會上，陳毓襄也說在她超過一千場的公開演出中，她認為這次是她個人最精采的前五場演出之一。她可以感受到現場觀眾的心跟隨著她的演奏，忘掉了自己，與她一起到達心靈最深處。

1993年，陳毓襄以最年輕的參賽者身分，贏得全球獎金最高的波哥瑞利奇國際鋼琴大賽冠軍。次日，即皈依宣公上人座下，並將十萬美元的獎金全數捐出，作為興建萬佛聖城大雄寶殿的經費。宣公上人當時即勉勵她說，藝術之

dry cleaner's to get an old gown at 8 AM on Saturday, rushed to catch a train from New York to DC at 10 AM, and arrived at Avatamsaka Vihara at exactly 2:15 in time for the 3 PM concert.

Dharma Master Heng Je, manager of Avatamsaka Vihara, said to the honorable guests that classical music remains a dominant cultural factor in the West. Therefore, interaction between Buddhism and Western music is both inevitable and necessary for a real transplant of Buddhism to take place in the United States. She hoped that the Concert for Compassion could find some synergy between Buddhism and western music as part of the effort to translate Buddhism into easier terms for young people to comprehend.

Two senior Dharma Masters, Rev. Heng Sure and Dharma Master Heng Lai, have promoted Buddhadharma in the West for decades. They and Reverend Charles Gibbs, founder of United Religions Initiative, were among the audience. Charles Gibbs recited his poem "Where Music Comes From" accompanied by Rev. Heng Sure on guitar before the recital began to express their respect for different world religions.

Then Gwhyneth Chen, in full zest, stood at the center of the stage in her concert gown. It was challenging for her because she was travel-worn and nervous, but she wanted to give herself an even more challenging task: to replace the program with "Liszt 12 Etudes D'execution Transcendante," which is considered to be the Mount Everest for pianists. Gwhyneth is one of the two female pianists in the entire world who can play this program.

Her consummate piano skills and self-challenging courage won her long-lasting rounds of applause at the end of the concert. One high-ranking official, from the Taipei Economic and Culture Office in the United States, said that he had been invited to many concerts in Europe, North America and Asia, but he was most impressed by Ms. Chen's performance and felt that it was of the highest level. He was



路永無止境，希望她在琴藝上繼續努力，而不是忙於爭取名利，無暇練琴。

陳毓襄謹記師訓，至今仍每天練琴六至八小時。她表示，鋼琴獨奏家在演奏中不能看譜，因此演出的兩大挑戰就是：不緊張、不忘譜；前者需要勇氣，後者需要定力。而她培養勇氣與定力的方式就是：每天固定做功課，包括持誦〈楞嚴咒〉、〈大悲咒〉、禮拜《法華經》等。她並發揮背譜的功夫，將〈楞嚴咒〉等功課都背熟，目前正在背《法華經》。陳毓襄笑說：「背熟以後，就算行李遺失，也還是能做功課。」當父母身體不適時，她會唸〈大悲



咒〉，祈求觀音菩薩加持水成大悲水給父母服用，讓老人家恢復健康。

身為25年的素食者，陳毓襄在飲食上有許多禁忌，因而被取笑為「餓肚子的音樂家」。但她認為持戒所獲的利益，沒人能拿走的。這次演出的前一個月，行程十分緊湊，每天都在旅途中度過，不時遇到飛機誤點或取消，乃至旅館訂房也出狀況。這次演出的前一晚，更是整晚未眠。但她覺得，考驗到一定程度後，所有的困難都化作力量的泉源。她打趣說：「我覺得我有足夠的精力，跳過長城都不成問題。」

陳毓襄自1994年在宣公上人壽筵中演奏至今，已在法界佛教總會數座分支道場，包括萬佛聖城、柏克萊寺、法界聖城、金輪寺等地義務演出十餘場，以優美的琴音供養諸佛菩薩與眾生。這次在華嚴精舍的圓滿演出後，2017年9月將於加拿大卡加利華嚴寺的新佛殿開光典禮中再度演出。❀

fully immersed in the music without any extraneous thought.

During the reception that followed, Ms. Chen said that this concert was one of her top five performances among her one thousand concerts. She could feel that the audience's hearts followed her music to the point that they forgot about themselves and together they reached the deepest recesses of the mind along with her.

In 1993, as the youngest contestant at the Ivo Pogorelich International Piano Competition, Gwhyneth Chen won the biggest cash prize in the history of piano competitions. She took refuge with Venerable Master Hua the following day and donated the cash prize of \$100,000 to the City of Ten Thousand Buddhas' new Buddha Hall construction fund. Master Hua told her to improve her skills in piano because there is no end for arts. He also exhorted her not to get busy with seeking fame or money so that she could have time for honing her skill in playing piano.

Gwhyneth keeps Master Hua's words firmly in mind and she practices six to eight hours daily. She said that piano soloists cannot read the music score on stage; hence, the two major challenges are, not getting stage fright and not forgetting the music scores. The former requires courage and the latter requires focus. Her way to develop courage and focus is to do her spiritual practices on a daily basis, which includes reciting the *Shurangama Mantra*, the *Great Compassion Mantra* and bowing to the *Lotus Sutra* text word by word. She has committed all these mantras to memory as she did her music. She has now memorized the entire *Lotus Sutra*. She said, smiling, "Just in case I lose my 'luggage.'" When her parents fell ill, she recited *Great Compassion Mantra* over water to help them regain health.

As a vegetarian for 25 years, Gwhyneth is dubbed "Starving Musician" by her colleagues because she is strict in her diet. However, she feels that no one can take away the benefits she has obtained from upholding the precepts. One month before this concert, her schedule was tight, and she spent each day on the road without a break, and encountered many obstacles and hardships such as flight delays, cancellations and lodging problem. She didn't even sleep the night before this concert. However, she felt that, at a certain point, all the discomfort turned into energy. She said, jokingly, "I felt like I had enough energy to jump over the Great Wall."

Gwhyneth Chen has given over ten free performances at branch monasteries of Dharma Realm Buddhist Association, including the City of Ten Thousand Buddhas, Berkeley Monastery, City of the Dharma Realm and Gold Wheel Monastery. She wanted to offer her beautiful music to Buddhas, Bodhisattvas and living beings. After the successful performance at Avatamsaka Vihara, she will perform at Avatamsaka Monastery in Calgary, Canada, at their Grand Opening Ceremony in September, 2017. ❀

音樂的作用



The Function of Music

摘錄宣公上人淺釋之《華嚴經》〈入法界品〉
呂明賜 英譯

.....
An Excerpt from Venerable Master Hua's commentary
on the *Chapter on Entering the Dharma Realm, Avatamsaka Sutra*
English translation by Michael Lu

音樂能陶冶人的性情，令人的性情有所變化。可是這種變化，你要是盡聽那個不好的音樂，就由好變壞；你要盡聽這好的音樂，就由壞會變好了。世界的事情，都沒有一定的道理，就看你會用、不會用。會用，不好的也會好；不會用，好的也會不好。

譬如拿藥性來講，砒霜是一個最有毒的東西。但是有的時候生毒瘡，你還必須要用一點這個毒的東西來攻它，才能把這個病治好；可是你要吃它呢，就會死了。多了就會死了，少了可以治病。

鹹鹽，你吃的少，它可以調味，令味道很好，人吃了也歡喜；但是你若完全吃鹽，不吃其它東西，那就會鹹死。雖然鹽是好東西，你要用得過分了，也就不好了；雖然砒霜是一個不好的東西，你要用得相當，它又好了。

所以音樂也是這樣子。你要盡聽那個講道德、說仁義的音樂，一點一點地把你潛移默化，也就變成一個好的了，所謂「近朱者赤，近墨者黑」，「染於蒼則蒼，染於黃則黃」，就是這個道理。

Music can shape our disposition, causing us to experience changing moods. Those mood fluctuations happen because by listening to music that incites a negative outlook, our positive disposition can turn negative, or, by listening to music that inspires a positive outlook, our negative disposition can change to a positive one. Matters in this world are not fixed in principle; it all depends how we make them function. If we make them function well, then we can turn negative potentials into positive ones; If we can't make them function well, then positive potentials can turn into negative ones.

For example, arsenic is an extremely poisonous substance that can prove fatal when consumed. And yet, a small amount of it can be ingested to cure skin sores without endangering life. A large dose will be fatal; a small dose, a healing effect.

Take salt. A little used as seasoning can enhance the flavor of foods so that we enjoy eating them. But if someone were to ingest salt only, the person would die from an overdose of salt. Although the mineral salt has positive qualities, consuming too much causes a negative impact; although the chemical element arsenic can be fatal when ingested, consuming just the right amount can bring a positive result.

Music acts in the same way. Listening to music that promotes morality, benevolence, and righteousness will imperceptibly help us change and become better people. It's said, "Getting too close to vermilion, we will be tainted with red. From frequent dipping in the ink pot, we will be stained black." And another idiom says: "Material turns green when dyed in green and turns yellow when dyed in yellow." That's the principle here.