

# 著名旅美鋼琴演奏家唐可印象



## 艾文的專欄

世界文化導演/艾文



【編者按】2017年4月，這次回中國好像帶了一個使命回家，離開美國女兒對我說：“這次回去不要太忙，要陪陪你的媽媽，記住女兒的話：這次回去有六次與母親一起吃飯，還有和我弟弟去了徐溼西墓園看了我的外婆外公。在中國見了許多老朋友，也認識不少新朋友。

就本報上期在16版面全版刊登了在微信上認識世界認可導演艾文：艾文真名王仁忠，他是世界文化導演(Director of world culture and art)上海知名策劃人/學者；世界與中國雜誌副主編，他是社會活動家；自媒體創始人和獨立世界撰稿人。這次回國我在上海有三次零距離與他交流：4月5日在

清大附近一個中國餐廳與艾文第一次見面，我們聊得非常投緣，他的第一句話留給我深刻的印象：“我喜歡追求精神生活”，艾文當晚回家連夜寫了訪問我的文章發表在人民網上；習主席訪美之際與美國《伊利華報》創始人浦瑛一席談。4月9日，我們在上海師範大學觀看唐可音樂會，他又連夜趕寫《著名旅美鋼琴演奏家唐可印象》，4月14日，在我居住



今晚，細雨綿綿，我應美國《伊利華報》總編浦瑛好友及著名旅美鋼琴演奏家唐可博士邀約，出席了這場以“愛之心”為主題的“唐可博士鋼琴演奏音樂分享會”。

我對音樂是外行，但鋼琴曲還是愛聽的。唐可博士作為外籍華人，在海外有一定知名度，這次來滬演奏，早在一個月前浦瑛總編從美國徵信邀約我的，讓我對她作一次訪談，當然也是一次近距離欣賞而又難得機會。

演出現場並不是我想象中那般華麗，台上擺著一架普通的黑色鋼琴，因為是在上海師範大學音樂學院音樂廳，台下的觀眾們坐在有限的單椅上，還有不少聽眾仁立並背後牆面上全神貫注看台上。唐可博士上場穿著一襲黑色中式衣裙，神情飽滿，激情滿滿，每演奏完一曲便離座站起來，微笑向聽眾介紹一下演奏的作品內容，相當和藹可親。她講話的語速頗慢，對演奏作品詮釋相當簡潔明瞭，一看就象一位藝術資歷造詣深厚又十分謙卑的鋼琴藝術家。

每曲完畢，現場都會送上聽眾們由衷掌聲。給我感覺中，唐可博士很幽默，時不時說幾句話，介紹她要彈奏的曲子，然後坐下彈奏。沒有樂隊伴奏，沒有什麼鮮花，而只有經不斷掌聲，這是一場真正樸素無華的鋼琴演奏會。在唐可博士指問下，隨著琴聲起伏變化也使我感受她從藝走來的坎坷及成功經歷，或時而一段歡快明朗悠揚的曲子，則使我聯想起

紅日藍天或白雲下綠茵芳草美麗的小河，那種美如仙景般自然田野風光，潺潺流動的溪水，和煦的春風，鳥兒的啼聲，給人一種藝術聯象空間，思想彷彿在音樂世界中縱橫馳騁……

唐可博士的鋼琴演奏水平很深，以至於我這個鋼琴門外漢也能為她的琴聲所折服不能欲罷，也許這就音樂藝術而產生的偉大魅力。唐可博士演奏完所有曲目後，也有學生上台演奏讓唐可博士點評指教，有些學生提出一些問題，唐可博士總會一一解答，學生們和唐可博士的互動對話，也使我受益匪淺。

今夜雖然雨綿綿，但是唐可博士的琴聲分明也象室外的雨絲是那樣地浪漫、溫馨，也滋潤著我的心。演出完畢，唐可博士在現場愉快的接受我對她的採訪。

美國《伊利華報》總編浦瑛也將該報本期採訪唐可博士和採寫我的文章製作在廣告板上並在現場頒給我

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## 在美國改造自己

### 浦瑛開講

# 尋找人類生命共同體

25年前浦瑛漂洋



25年後陸穎海歸

中國改革30多年，給每一代人創造了機遇；每一代總有不少人能夠抓住機遇，現在中國是互聯網大潮變化的時代，我記憶猶新用過的購物票和糧票，到今天中國人到飯店吃飯只要手機刷一下就可以了。而我們人來到這個世界最多上下一百年，我在中國生活成長了28年，在美國生活改造了25年，時間太快變化太大，我們的心跟得上嗎？有句流行的口號：眼界決定寬度，觀念決定高度，腳步決定速度，思想決定未來，那麼我們的未來是什麼？

我小時候在上海弄堂長大，還記得許多往事，老一輩的所作所為，記得外公外婆是窮苦出生，所以許多運動都沒有輪到他們，那個鬥爭年代，外公外婆每天煮一大鍋的飯給“牛鬼蛇神”，那時我年齡太小，不懂事情，對外公外婆說：怎麼可以把飯給壞人吃？外婆說他們都是人，還有外公總是說，他工作的地方，資本家如何善良，對待工人像家人。到了美國以後開始想我們小時候在學校學習的知識，社會主義資本主義共產主義，還加一個帝國主義，如何分辨這些主義，我至今還模糊，以下這10個國家是人們生活起居排列最好的國家：

1. Denmark
2. Norway
3. Switzerland
4. Netherlands
5. Sweden
6. Canada
7. Finland
8. Austria
9. Iceland
10. Australia

(1.丹麥 2.挪威 3.瑞士 4.荷蘭 5.瑞典 6.加拿大 7.芬蘭 8.奧地利 9.冰島 10.澳大利亞地利)那麼這些國家他們是屬於哪一個主義的？

這次回國在上海見到了孫一，他曾經在克里夫蘭音樂學院留學過，他談了他回國的感想：

## 小談中國鋼琴教育

一見眼回國快4年了，從曾經懵懵懂懂的學生成長成了一位帶着40多位學生的老師，心中實在是感慨萬千。2010年從上海音樂學院畢業，之後赴美國克利夫蘭音樂學院深造，我對兩國的音樂教育有了較為深刻的認識，但是回到國內從事鋼琴教育之後，慢慢的發現我們真的還有很長的路要走。

其實教育是一個讓我覺得有些沉重的話題，現在國內很多時候對於教育的理解有很大的偏差。教育：教書育人，而我們似乎教得太多，育得太少。讓我覺得自己非常幸運的是在我求學的過程中，碰到了幾位對我影響非常深遠的老師，第一位便是我的高中語文老師，上海市特級教師，黃玉峰老師。還記得我進入高中的第一節語文課上，黃老師當時就帶着一個字進入了教室：人。他告訴我們要做大寫的人。正是他的這種對待學生，對待教育的態度，深深影響了我現在自己作為一個教師，對於學生的態度。在回國後和他的交流中，他告訴我，教什麼比怎麼教重要，學什麼比怎麼學重要。這看似一句非常平常的話，卻激起了我對於教學的思考。是啊，在鋼琴教學中我們到底在教什麼，又讓孩子在學什麼。

現在大部分的學生學習鋼琴，更多的是培養興趣。我也曾經聽見家長跟我說：老師，我們就是業餘學學玩玩，培養培養興趣。

但是到頭來呢？“老師我們今年能考幾級？我那個朋友家的孩子學的時間比我們短，但是現在彈的比我孩子好。”典型的又要馬兒跑，又要馬兒不吃草心態。確實，從教師的角度出發，我們應該更多的去考慮如何讓孩子更有興趣的學習，但是，這絕對不是家長口中的學着玩玩。如果去問10個學鋼琴的孩子，課外最討厭什麼課，估計最少有9個會回答你，鋼琴課。為什麼？很簡單，因為鋼琴課每天都要練啊。我從來不主張快樂學習，回想一下，誰學習的時候很快樂，情願放棄跟朋友玩耍的時間去學習的？沒有吧？那麼問題又來了，鋼琴學習的興趣究竟在哪裡。

我試過一週，我問了我所有的學生，為什麼上鋼琴課。感覺我提出問題的那一刻，學生都懵了。之後我慢慢去引導他們，從為什麼學鋼琴開始。我們學習鋼琴最開始的時候是因為覺得鋼琴好聽，但是我們似乎在上鋼琴課，包括自己練習的時候，好聽這件事從來不在我們的考慮範疇。學生只是覺得我只要把每個音彈出來就好了，老師上課只是在不停的跟學生說這里節奏錯了，那里音錯了。有沒有想過要把音樂彈好聽呢？只有把鋼琴彈好聽了，學生才會有繼續學的動力，這也就是鋼琴學習的興趣所在。但是怎麼才能彈好聽呢？必須經歷一個痛苦的認識過程，正所謂沒有付出就沒有得到。甚至我覺得在英語中這句話更對：no pain, no gain. 要真的有所收穫，可能經歷的不僅是付出，更是pain。

當今的國內教育，特別是藝術教育，各種層出不窮五花八門的機構個人都在做，但是三教九流什么人都有。我甚至聽到過有的鋼琴老師根本不彈琴，原來是一個家庭主婦，因為陪着自己的孩子學了一兩年琴，然後就自己出來教學生了，這豈不是誤人子弟？過快的經濟發展的速度，造就大家過于浮躁的心態，什麼都要快，都要速成，但是教育真的快得起來嗎？學生想很快考出十級，甚至不考慮自己本身是否有這個水平。教師想很快有很多學生，參加個培訓班，3天培訓5天上崗，可能我並不能改變什麼，但是我會堅持自己，讓正確的教育理念和方式慢慢去傳播，我相信有一天，我們的教育會變得更好。

我和孫一想得一樣，中國教育一定會變得更好，需要時間，決定改變的是人，事情是“人”做出來的，我突然想到，現在的人到底缺少什麼？善良。那麼如何讓人善良，信仰宗教很重要，人不計較不比較，什麼都可以信，因為善良和大愛是人的根本，這樣才能找到我們靈魂的歸宿。

我們每個人尋找幸福快樂，幸福快樂就是經營好自己的心靈，人總在一瞬間長大，是因為付出了無數次傷痛的代價，經歷了那么多的掙扎，無論你遇到任何挫折，不要遺忘善良，世界上最貴的就是心善良，我們活在這珍貴的人間，歲月可能會讓我們經歷很多，只有心靈沒有負累，身體才不會感到有所負累，就拿生活在丹麥的華人藝術家水蘭說的一句話：我生活在最好的國家，這個國家沒有窮人和富人，因為富人交很多稅給政府，政府拿錢補助窮人，他說他願意做富人，因為它可以奉獻給他人，這樣活得快樂。

## My 30 years of friendship with Shui Lan



once in a while. I was already in my mid-50's in those days when I embarked on my 4th degree. I told him that I must make all A's and B's in order to stay on the Dean's List and enjoy full scholarship. Duke is expensive! For the following seven semesters, Lan faithfully sent me \$3000 per semester to help with my tuition! Is the slate clean? Did he pay me back all that I had supported him during his years in Boston? No one knows because we did not keep record.

The year was 1984. And it was summertime in Beijing. Those were the days not so far from the end of the Cultural Revolution and China was very different from today. It was my second concert tour of my home country. The first time was in 1981 when I met pianist Liu Shi-kun. He arranged for the Central Broadcasting Symphony Orchestra to accompany me in Beethoven's 4th Piano Concerto that summer of 1984 and personally coached me many hours without pay. The venue of the concert was at that time the largest hall in Beijing, The Cultural Palace. In the audience was an outstanding 3rd year conducting student of Central Conservatory of Music. His name was Shui Lan. We were introduced by the daughter of composer Tin Shan De. I was very impressed with this bright boy with shining eyes. He asked me if I would collaborate with him in a few weeks' time in Hangzhou, his home town and where he has been invited to conduct two concerts with the Hangzhou Song and Dance Troupe. He wanted to direct me in the same Beethoven Concerto No. 4 there. I agreed and stayed with his parents in their home near the West Lake. I became instantly fast friends with all his family. And in the course of 15 years visited his home and his family at least that many times. We discovered that Shui Lan shared the same lunar calendar birthday with me, being 16 years my junior. His directing of the Beethoven 4th Piano Concerto was excellent. I still have a tape of that performance. I recall he also did a Brahms Symphony –quite a feat with such a small ensemble. I knew immediately that he would one day carve an important niche in the annals of conducting—at least of the stature of Ozawa of Boston Symphony! Shui Lan would have been an excellent violinist but an accident while playing soccer (football) damaged his hand so that he turned from violin to conducting. That was perhaps a very fortunate decision! The world might have lost a virtuoso violinist but gained a great maestro! In the summer of 1986, I again give concerts in Beijing and Shanghai. Shui Lan by then has graduated from Central Conservatory and was the conductor of Beijing Symphony Orchestra. He asked me to help him to come to the U.S. for graduate studies. I became his financial sponsor and personally accompany him to the U.S. Consulate. The consul refused to grant him visa saying that someone of his caliber would never return to China but would stay in the U.S. I had to beg and beg the consul who finally agreed to let him come to the U.S. for his Master's degree in Boston. I tried to help him as much as I can financially for several years, which he never forgot. Although neither of us kept a record as to how much money I gave him, there is a record of gratitude in his heart. Even while he was a graduate student in the U.S. he entered international conducting competitions. The first one was Besamcon in France which he took second place. He also went to Japan and another European international competition and placed highly in both. We always kept in touch with each other no matter where we were and sometimes met in New York or Boston and once he drove all the way down to North Carolina where I lived to visit me. After he graduated, he became the assistant conductor of Baltimore Symphony and then the Associate conductor of Detroit Symphony. Eventually he landed the main conductorship of Singapore Symphony and has been in that position for 20 years. During these years he was also engaged to conduct in many European countries. The last time we met was when he came to Greensboro, N.C. for the Eastern Music Festival and conducted the summer orchestra in 1997.



But all these years we never lost touch. There would be an e-mail or a phone call. Many times Lan invited me to wherever he is conducting to hear him. The first time was in the winter of 1995 at his inaugural concert with Detroit Symphony. He did a super job! Then, as I mentioned, I heard him again in Greensboro, N.C. 1997. Since then he has invited me many times but I always had to decline. My husband was elderly and required my care so I could not get away easily. Now he has gone to heaven. When Shui Lan e-mailed me at the beginning of this year, informing me that he will be guest conducting Shanghai Symphony and would I come to the concert. He will take care of my plane ticket. I really could not say "no" anymore especially since some one arranged for me to have accommodations with a lovely lady and also for me to have a concert myself in Shanghai Normal University.

So on April 5th, Lan and I had a wonderful reunion in the new Shanghai Symphony Hall in the conductor's room! That morning I came to hear him rehearse. The years rolled away. It seemed just like yesterday that I heard him conduct a summer orchestra for the Eastern Music Festival in North Carolina. Now he is a mature artist, a maestro with finesse and control. The orchestra is a willing instrument under his baton. On April 8th the night of his concert I stepped into the new Symphony Hall (new to me because I have not performed in Shanghai for exactly 10 years!). The last time I played in Shanghai was in the old Symphony Hall.

I know how hard Lan has worked-- the thousands of hours of preparing the score. The concert was magical. The sound of the orchestra was so much improved from the rehearsal that I heard. I was particularly impressed with the performance of the second half: the almost hour long Tchaikowsky Symphony No. 1 which Shui Lan conducted from memory. He has total control of the orchestra. One

can tell every member in the orchestra was following his direction -- the sound was incredible! So much improved from just a few days ago at rehearsals! Each movement got better than the one before, which seemed impossible because how do you improve on perfection!? Shui Lan has total control of the music and the orchestra. He is indeed a master! I cannot describe the pride that filled my heart. If I didn't do anything else right except giving a genius like Lan a helping hand when he needed it—I have fulfilled my purpose in life. I can still recall my selling an antique jade ring given to me by Mrs. Alexander Tcherempin (Lee Hsien Ming—the first woman graduate of Shanghai Conservatory, who was my teacher, mentor, and godmother) because Lan as a student needed dental work. I am particularly gratified because success has not changed Lan as a person. He is still so pleasant and humble and do not put on airs. I have always believed that to be a great musician you must first be a great human being. For we play what we are, said the most famous teacher of Juilliard, Madame Lhevinne. Beautiful music only pours forth from a noble soul.

When I bought my 7' Fazioli grand piano 10 years ago, a hand-made piano that cost a lot of money, I had to borrow \$20,000 from Lan. Of course I paid him back within a year or two. But between us there is a bond of friendship and no favor is too big to ask.

When one made a good investment in realty or other material things, it is a good feeling. But what can surpass the true joy and satisfaction of investing in a worthwhile person?

