



## 程氏二重奏 (Cheng2 Duo), 在渥太华国际室内音乐节 (组图)

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【CFC2014年8月11日讯】这天是渥太华国际室内音乐节的第14天，也是音乐节的最后一天。程氏姐弟音乐家Silvie Cheng和Bryan Cheng在Sussex街国家美术馆的演出厅举行程氏二重奏演奏会。我们提前10分钟到了演出现场，看见演出厅门口已经排上了长队，各个年龄的听众等待入场，身旁音乐节的工作人员和志愿者在忙碌。



图：程氏二重奏在渥太华的国际室内音乐节表演。(版权所有，程氏二重奏提供)

3点，演出厅内的灯光渐渐暗下来，只剩下舞台和听众静静在等待。在主持人极简短介绍了渥太华的室内音乐节和今天的演奏家之后，Silvie和Bryan从后台走出，站在舞台中央。Silvie身著一袭荷绿的鱼尾形礼服，美丽优雅成熟，Bryan一身深色礼服，年轻帅气又略带羞涩，两位演奏家向听众深深鞠躬致意。

Silvie来到麦克风前，代表程氏二重奏为演奏会做简短的介绍。一如既往感谢音乐节主办方，资助人，听众及亲朋的支持。然后，Silvie象是唠起了家常，说起近来俩人的演出生活，两人刚去欧洲的比利时和意大利参加演出回来。在意大利Trasimeno音乐节上的演出让他俩尤其难忘。因为在欧洲的大部分的演出在户外，演出不是在具有悠久历史的古堡建筑的中庭，就是在巴西利卡式建筑（即教堂建筑的原型和结构）里举行。那些古老的建筑，泛着亚光的铜质屋顶，沉默无语的大石块，石墙的爬藤植物，典雅，深沉又几分凝重。能在这样的气氛中演出，感觉无与伦比，一切都是完美。



图：程氏二重奏在意大利圣萨维诺的古城庭院内演出。(版权所有，程氏二重奏提供)

Silive突然话锋一转，幽默地拿Bryan开玩笑，把全场听众的注意焦点又引向舞台中间的弟弟，Bryan用手掩住额头，略弯身子象是要藏到大提琴后头，也是引得听众一阵笑。

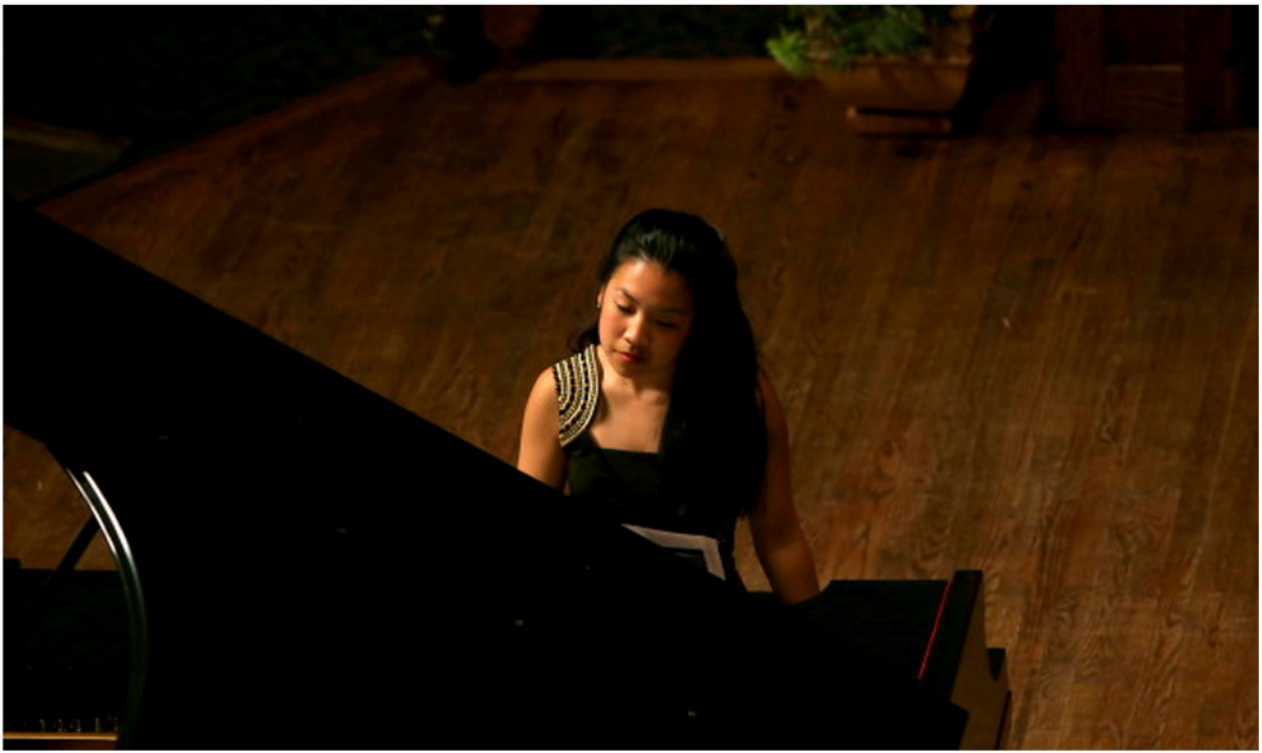
之后，演出正式开始。

演奏会以一个温柔的开头向听众问候，当弗兰兹舒伯特的《天鹅之歌》集子中的《小夜曲》音符响起，我感觉一下子就被柔软的音符包围。第二曲是萨拉萨蒂的《流浪者之歌》。这首相当欢快明朗的曲子，是萨拉萨蒂早年去匈牙利旅行，受到吉普赛舞者的启发吸收创作而成。第三首，熟悉马斯奈的《沉思曲》，曲调清澈，沉静，优美。

除了聆听两位青年音乐家的演绎，程氏姐弟还用多媒体形式的屏幕，呈现给听众他俩的音乐足迹。屏幕上的照片，图片和字幕淡入淡出，让我们在欧洲众多历史古迹，辉煌建筑，音乐家，及音乐小知识中畅游，对这些照片和小知识虽然只是一瞥，但这些视觉资料令这场音乐之旅活泼，立体而丰富起来。

耳边突然曲风一转，响起充满南美风情的《自由探戈》（Libertango）。姐弟俩根据探戈之父之称的阿根廷作曲家阿斯托尔皮亚佐拉（Astor Piazzolla）的手风琴原作，为自己钢琴和大提琴的合奏重新编曲。真没想到大提琴也可以如此热烈奔放，充满挑逗。Bryan用弦隙间，拍打琴弦，击出节奏。探戈收尾之前，奏着钢琴的姐姐微微向台前探身，弟弟在同一时间向姐姐的琴键方向侧脸，灵犀的火花四溅，默契在一刹那凝聚，释放。





图：Silvie Cheng 在Chamberfest 20 周年纪念音乐会表演现场。(版权所有，程氏二重奏提供)

稍作休息后，我们又被领入爵士年代的美国，作曲家乔治·格什温(George Gershwin)三首前奏曲中的第一号降B大调。屏幕里放着作曲家格什温在夜总会钢琴边的黑白场景，些许时尚而怀旧的气氛，弥漫在大厅里。

上世纪20年代的时尚之后，大屏幕里放映起辽阔的蒙古大草原的景色。草原上，朴素的脸朴素的生活，朴素的语言和着神秘动人的马头琴声。稍作休息的演奏家，此时再次回到舞台，演奏中国作曲家黄海怀的《赛马曲》。这首曲子是黄海怀于1964年从内蒙古大草原节获得灵感而创作的。原曲是为二胡所作，姐弟俩也为了钢琴和大提琴的合奏重新改编，在编曲和演奏中充分发挥了自己对东方文化的感受。

再之后，柴可夫斯基的D大调第一号弦乐四重奏中的《如歌的行板》，哀伤优美，最后，演奏会在相对严肃的贝多芬C大调第四号大提琴奏鸣曲中结束。这一次，在演奏贝多芬的这部大作时，Silvie和Bryan回归到没有屏幕背景的传统古典音乐会形式，不仅让热爱古典音乐的内行们饱了耳福，也为刚刚入门的新听众们提供了倾心聆听的机会。

这一场演奏，程氏姐弟带领我们从欧洲的音乐故乡奥地利出发，途经西班牙，法国，来到南美的阿根廷，美国纽约，再去到亚洲的蒙古草原，最后又回到欧洲的奥地利，贝多芬渡过大半生的地方，也是他去世后的栖息之地。

年龄尚年轻的这对姐弟，在音乐感悟上表现出比同龄人更多的成熟。两人畅游在古典音乐的海洋里，驾驭音乐大师们的作品，把自己的理解和感受，转换成对音乐的领悟，不断练习，付出，学习，演出，成长。随着他俩的年龄和演奏经历的增长，他们将继续汲取养分，积累，沉淀，恣意创作，表达他们对音乐全部的爱。

Bryan手指下的这把意大利古琴，年龄远远超过在场所有人，已经260岁。这把提琴给予他无限灵感。最后一曲结束时，Bryan说，他依然记得当年10岁时听大师课时老师的话，“演奏贝多芬就是凡人在向上帝诉说”。当初听的时候，他还是懵懂，“但现在，”Bryan顿了顿，加重语气，“经过漫长的6年人生经历后，我明白很多。”席间听众又是一阵热烈的掌声，和会意的笑。

想起上次见到程氏姐弟的时候，他们告诉我他们有多希望能够将听众和音乐，听众和演奏者之间的距离能够拉近一些。说起总在古典音乐会中多看到白发的老年听众，Bryan总有些遗憾。Silvie, Bryan, 象今天这样，你们的演奏，你们的演出形式和风格，不是已经吸引到了来自不同年龄的听众吗？别担心，你们已经做到，有年轻人因为而你们喜欢古典音乐，你们付出一定能盛开花朵，而且，我们都相信，你们会继续努力，继续播种，养护着这些音乐之花。



图：程氏姐弟在意大利的音乐节后游玩意大利的阿马尔菲海岸。(版权所有，程氏二重奏提供)

English Translation:

## **Cheng<sup>2</sup> Duo at Ottawa's International Chamber Music Festival**

[CFC August 11, 2014] It is the 14th and last day of the Ottawa International Chamber Music Festival. Musicians Silvie and Bryan Cheng are performing a recital at the National Gallery of Canada Auditorium on Sussex Drive as the Cheng<sup>2</sup> Duo. We arrived at the venue 10 minutes early and saw that there was already a long line in the lobby, audiences of all ages waiting to enter the auditorium with busy festival volunteers and staff beside them.

At 3 o'clock, the auditorium lights gradually dimmed, with only the stage and the audience waiting quietly. After the emcee briefly introduced the Ottawa International Chamber Music Festival and today's performers, Silvie and Bryan walked out from backstage to centre stage. Silvie was dressed in a green mermaid dress, beautiful, sophisticated and mature; Bryan in a dark suit, young, handsome, and slightly shy. The two performers took a deep bow towards the audience.

Silvie went to the microphone and gave a brief introduction on behalf of the Cheng<sup>2</sup> Duo and thanked the festival organizers and sponsors, audiences, friends, and relatives. Then, as if at home, she began to speak about their recent concert lives, the duo having just returned from performing in Europe, in Belgium and Italy. Their concert at Italy's Trasimeno Music Festival was especially memorable because many of Europe's concerts are outdoors, not held in auditoriums, but in the courtyards of ancient castles and basilicas (a building with a church's prototype and structure). These historical buildings, with a matte bronze roof, large, silent stones, and stone-climbing vines, are elegant, deep, and dignified. To be able to perform in this kind of atmosphere is unbeatable; everything is perfect.

Silvie suddenly turned her head and joked with Bryan in a humorous way, bringing the attention of the audience to her brother who was in the middle of the stage. Bryan covered his forehead with his hand and bent his body like he wanted to hide behind the cello, which also made the audience laugh.

Then, the concert officially began. The concert greeted the audience with a gentle beginning, and when Schubert's *Ständchen* from *Schwanengesang* began, we immediately felt enveloped by its soft notes. The second piece was Sarasate's *Zapateado*. This rather cheerful and clear piece was inspired by gypsy dancers from Sarasate's early travels to Hungary. The third piece, Massenet's beloved *Meditation*, had clear, calm, and beautiful tone.

In addition to listening to the two young musicians' interpretations, the Cheng<sup>2</sup> Duo also used a multimedia screen to display the audience's footprints in the musical journey. The photos, maps, and words on the screen faded in and out, showing us historical European monuments, splendid buildings, musicians, and information; although these

photos and facts provided just a small glimpse, these visuals made the musical journey more lively, three-dimensional, and rich.

Suddenly like the whirl of a wind, our ears are full of sounds from South America with *Libertango*. The siblings wrote their own arrangement for cello and piano based on the original accordion version of the Argentinian composer, Astor Piazzolla, the father of Tango. I never thought that the cello could sound so warm and unrestrained, full of teasing. Bryan hit the strings on the fingerboard to beat rhythms. Right before the end of the tango, the piano-playing sister leaned toward the front of the stage, and at the same time, her brother turned his face towards the piano keys, a spark and splash of tacit understanding condensed in a moment, then released.

After a short break, we were brought to the jazz era in the United States with George Gershwin's Prelude No. 1 in B-flat Major. The background screen displayed Gershwin in a black-and-white nightclub scene, permeating the concert hall with a stylish and nostalgic atmosphere.

After the fashion of the 1920s, the screen showed a clip of the vast Mongolian grasslands. On these plains are the simplicity of normal lives, simple language, and the mysterious and moving sound of a horse-head fiddle. After a short break, the performers once again returned to the stage to play the Chinese composer Huang Haihui's "Horse Racing". Huang wrote this piece in 1964, inspired by the spirit of the Mongolian Naadam festival. As the piece was originally written for erhu, the brother-and-sister duo newly arranged it for cello and piano, fully immersing their feelings about Eastern culture into both their arrangement and performance.

Then came Tchaikovsky's *Andante cantabile* from his String Quartet No. 1, which was sorrowful and beautiful, and finally, Beethoven's relatively serious Cello Sonata No. 4 in C Major to close the concert. This time, while performing the Beethoven, Silvie and Bryan returned to the traditional classical concert form without a background screen, to not only satisfy true classical music lovers, but also give new audiences an opportunity to experience listening to it.

During this concert, the Cheng<sup>2</sup> Duo led us on a journey starting from the heart of European classical music, Austria, to Spain, to France; to South America's Argentina, North America's New York; to Asia's Mongolian grasslands; and finally, returning back to Austria, where Beethoven spent more than half his life, and the site of his final resting place.

This young duo shows more passion in their musical sentiments than their peers. The two swim in the ocean of classical music, mastering the works of the music's great masters, turning their understanding and feelings of the music into insight, practising and learning constantly for performances and for their own growth. As their age and performance experience grow, they will continue to absorb and accumulate nutrients, to settle, create, and express their unbridled love for music.

Bryan plays an ancient Italian cello which, at 260 years old, far surpasses the age of all the audience members, and gives him infinite inspiration. After the last piece finished, Bryan said that he still remembers these words from a masterclass he attended when he was 10 years old: "Playing Beethoven is like speaking to God". At the time, he didn't fully understand, "But now" he paused with emphasis, "after 6 more years of life experience, I understand much more." The audience once again burst into a round of applause, laughing.

The last time we met with the Cheng<sup>2</sup> Duo, they told us that they have many hopes to connect listeners with music and close the gap between audiences and performers. When people speak of classical music's generally white-haired elderly audience, Bryan always feels that it's a bit of a shame. Silvie, Bryan, with a concert like today's, with your concert format and style, haven't you already attracted different ages of audiences? Do not worry, you have already achieved this; there are young people attending because you like classical music. You can definitely help bloom these buds into flowers, and we all believe that you will continue to work hard, sow seeds, and maintain the blossoms of this music.