

35<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
27.2 - 25.3.2007

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埃克森美孚新視野

Zhu Lin 朱琳 與 李嘉齡  
& Colleen Lee

Cello & Piano Duo  
大提琴 與 鋼琴二重奏

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埃克森美孚

ExxonMobil Vision 埃克森美孚新視野

# 朱琳 與 李嘉齡 Zhu Lin & Colleen Lee

大提琴與鋼琴二重奏 Cello & Piano Duo

17.3.2007

香港大會堂音樂廳  
Concert Hall  
Hong Kong City Hall

演出長約 1 小時 45 分鐘，  
包括一節 15 分鐘中場休息

Running time:  
approximately 1 hour and 45 minutes  
with a 15 minute interval



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An interview with Zhu Lin and Colleen Lee

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.



## 朱琳 Zhu Lin

大提琴 Cello

朱琳1980年生於上海，五歲開始學習大提琴，10歲考入上海音樂學院附小，師從大提琴教育家劉美娟教授。15歲獲獎學金赴香港演藝學院進修，師隨王磊。2001年赴美國著名的茱莉亞音樂學院學習，並獲該校全額獎學金，現跟隨世界著名大提琴演奏及教育大師喬爾·克羅斯尼克修讀碩士課程。

朱琳曾於多項國際大賽中獲獎，包括2001年香港亞洲青年音樂家大賽第二名，2003年茱莉亞音樂學院大提琴比賽第一名，以及2004年美國國際藝術家比賽大獎。

朱琳的琴音遍佈亞洲、歐洲和北美。她曾多次在紐約卡內基音樂廳、愛麗絲托利音樂大廳、香港文化中心及斯坦威音樂廳舉行獨奏音樂會。朱琳曾與多個著名樂團合作，包括英國尤斯特交響樂團、布達佩斯交響樂團、茱莉亞交響樂團、中國愛樂樂團、香港管弦樂團、上海交響樂團、廣州交響樂團及曼谷交響樂團等。

Born in Shanghai in 1980, Zhu Lin attended the Shanghai Conservatory of Music for cello studies. Aged 15, she continued her studies at the Hong Kong Academy for Performing Arts on a full scholarship and obtained her Bachelor's degree at the Juilliard School on the Benjamin and Hadassah Michtom Scholarship. She is currently studying with Joel Krosnick for her Master's degree.

Zhu is the recipient of various globally recognised prizes, including 2nd prize at the 2001 International Artist Competition, and 1st prize at the 2003 Juilliard Cello Concerto Competition and the National Cello Competition of China.

As a soloist, Zhu has appeared with several renowned orchestras including the Juilliard Orchestra, China Philharmonic Orchestra, the Hong Kong Philharmonic, the Budapest Symphony Orchestra, the Ulster Symphony Orchestra and the Shanghai Symphony Orchestra. She has performed at the Avery Fisher and Alice Tully Halls at the Lincoln Center, and the Weill Recital Hall at Carnegie Hall. She has also toured with Seattle's Academy Chamber Orchestra to various European countries.

## 李嘉齡 Colleen Lee

鋼琴 Piano

香港出生的李嘉齡，七歲起師隨香港演藝學院黃懿倫老師。2003年獲香港賽馬會音樂及舞蹈獎學金及萬瑞庭獎學金前往德國漢諾威音樂學院深造，於亞里·瓦德門下進修。

2005年，李嘉齡贏取第15屆蕭邦國際鋼琴大賽第六名，是惟一獲獎的女性，同年並取得國際樂府音樂大獎，以及第15屆意大利國際協奏曲比賽季軍及樂評和觀眾獎；以及多個音樂大賽獎項。

李嘉齡經常在香港及海外演出，並曾參與歐洲多個藝術節，以及在歐亞及美洲各地舉行獨奏會。李氏曾與多個著名樂團合作，包括英國廣播公司威爾斯國立交響樂團，以色列愛樂樂團及華沙愛樂樂團。

Born in Hong Kong, Colleen Lee trained locally at the Hong Kong Academy for Performing Arts from the age of seven, under the tutelage of Eleanor Wong. Since 2003, she has been studying with Professor Arie Vardi at the University for Music and Theatre in Hanover, Germany, on scholarships from the Hong Kong Jockey Club Music & Dance Fund and Bernard Van Zuidan.

In 2005, Lee won 6th prize (the only female laureate) at the 15th Frederick Chopin International Piano Competition. She also received the Pro Musicis International Award as well as the 3rd place and Critic and Audience Prizes at the 15th International Competition for Piano and Orchestra in Cantù, Italy, in the same year.

As a frequent performer in Hong Kong and abroad, Lee has participated in festivals throughout Europe. She has also performed extensively in Asia, Europe and the US. As a soloist, she has collaborated with noted international orchestras including the BBC National Orchestra of Wales, the Israel Philharmonic Orchestra and the Warsaw Philharmonic Orchestra, among others.

**貝多芬** (1772-1827)  
**韓德爾神劇《猶大·馬加比》**  
**G大調12段主題變奏曲，WoO45**

**法朗克** (1822-1890)  
**A大調奏鳴曲**

適度的稍快板  
快板  
宣敘調－幻想曲：中板；甚緩板  
流動的稍快板

－中場休息－

**許明心** (1966- )  
**放逐**

**卡達** (1908- )  
**大提琴與鋼琴奏鳴曲**

中板  
甚輕的極快板  
慢板  
快板

**蕭邦** (1810-1849)  
**C大調大提琴與鋼琴前奏及**  
**華麗波蘭舞曲，作品3，CT148**

**Ludwig van Beethoven** (1770-1827)  
**12 Variations on a Theme from Handel's**  
***Judas Maccabaeus* in G major, WoO45**

**César Franck** (1822-1890)  
**Sonata in A major**

Allegretto ben moderato  
Allegro  
Recitativo-Fantasia: ben moderato; Molto lento  
Allegretto poco mosso

－ interval －

**Melissa Hui** (1966- )  
***Exile***

**Elliott Carter** (1908- )  
**Sonata for cello and piano**

Moderato  
Vivace, molto leggiero  
Adagio  
Allegro

**Fryderyk Chopin** (1810-1849)  
***Introduction and Polonaise Brillante* for**  
**cello and piano in C major, Op 3, CT148**

## 加料節目 Festival Plus

### 演後藝人談

歡迎觀眾音樂會後留步，與朱琳及李嘉齡會面。

### 大師班

朱琳  
18.3.2007  
上午11:00-下午1:00  
香港大會堂高座8樓  
須索取門票  
合辦：香港國際大提琴學會

詳情請瀏覽藝術節網站  
[www.hk.artsfestival.org](http://www.hk.artsfestival.org)

### Meet-the-Artists (Post-Performance)

If you would like to meet Zhu Lin and Colleen Lee, please stay behind in the auditorium after the performance.

### Masterclass

Zhu Lin  
18.3.2007  
11:00am-1:00pm  
8/F, Hong Kong City Hall  
Ticket required  
Co-presented with Hong Kong International Cello Association

For details, please go to the Festival website  
[www.hk.artsfestival.org](http://www.hk.artsfestival.org)



## 貝多芬

韓德爾神劇《猶大·馬加比》

G大調12段主題變奏曲，WoO45

## Ludwig van Beethoven

12 Variations on a Theme from Handel's

*Judas Maccabaeus* in G major, WoO45

貝多芬以作曲家的身份流芳百世，可是在他的年代裏，他卻以鋼琴造詣聞名；雖然他時常演奏自己的作品，但使聽眾留下深刻印象的是，他能以信手拈來的調子不斷即興演奏，這有點像現代的爵士樂手。貝多芬可以利用某個貴族編寫的平平無奇的圓舞調子，演奏長達一個小時的變奏（即我們所熟悉的《迪亞貝里變奏曲》），他的才華能使樂曲主題煥然一新，帶出一種獨特的風格，調子就這樣隨着演奏者的音樂想像，從原作曲家手上蛻變出來。

大提琴也是貝多芬喜愛的樂器，它原先的主要角色是替鋼琴或小提琴伴奏，即所謂的「持續低音」。貝多芬在歐洲的遊歷當中，遇上愛好大提琴的普魯士國王，他聘請了技巧高超的大提琴手杜博，並委約財政緊絀、又喜歡這個演奏組合的貝多芬為大提琴創作，先後寫了兩首奏鳴曲和兩套變奏曲。

韓德爾當時被視為守舊派，所以貝多芬採用他的詠嘆調實在是頗為大膽的選擇。但他一直仰慕韓德爾，並稱韓德爾為他最喜歡的作曲家，所以他選了這首來自較為流行的韓德爾神劇《猶大·馬加比》中的英雄式樂曲，變為一套十二首饒有趣味的變奏曲。

須知當時大提琴甚少被用作獨奏樂器，所以原作的主題是寫給鋼琴的，大提琴只提供幾個音形；當樂曲徐徐向前推進，大提琴的角色漸變主導，並添加技巧華麗的修飾，直到最後兩個變奏——美妙的〈慢板〉，和略帶輕佻的〈快板〉，大提琴才以主導的角色出現，完成整個樂曲。

While we recognise Beethoven as an immortal composer, to his peers he was famed as one of the greatest pianists in the world. The fact that he usually played his own compositions was secondary to the fact that — like great jazz musicians of our own day — he could improvise endlessly on any melody. Thus, Beethoven could take an elementary waltz by a nobleman and perform variations for almost an hour (what we now know as the 'Diabelli Variations'). His genius was transforming the theme, giving it a unique character, and in this, the melody would migrate from the hand of the original composer with the musical imagination of the performer.

Add to this his love of cello, an instrument which had previously been used mainly as accompaniment to the piano or violin — what we call the *basso continuo*. So when Beethoven was travelling through Europe, he discovered that the King of Prussia was an amateur cellist, and he had employed a virtuoso cellist, Jean Louis Duport. Beethoven, ever hungry for money (but doubtless inspired) was commissioned to write for the instrument, first two sonatas and then two sets of variations.

Using a Handel aria was rather daring, since the composer then was regarded as an old fogey. But Beethoven always admired Handel (he said that Handel was his favourite composer), so he chose this heroic piece from a relatively popular Handel oratorio, *Judas Maccabaeus*, and turned it into a delicious series of 12 variations.

We must remember again that the cello was rarely used for solos, so the original theme is initially presented for piano, with cello providing a few figurations. Slowly the piece wanders on, the cello taking a more prominent role, with virtuoso embellishments. But it doesn't take a commanding presence until the penultimate variation — a beautiful *adagio* — and a rather skittish *allegro* to finish the work.

## 法朗克 | César Franck

### A大調奏鳴曲 | Sonata in A major

法朗克是一個比利時煤礦工人之子，他在巴黎留學並定居，成為一位受人尊敬的老師和管風琴家；直至53歲之年，他受到風華正茂的愛爾蘭情人所啟發，才開始認真地作曲；他的作品充滿激情，嚴肅而富有靈性，就像法朗克本人一樣。

1886年，他寫了一首小提琴奏鳴曲，送給小提琴家易撒伊作為結婚禮物，雖然布拉姆斯和德國樂派都認為此曲不值一哂，但樂曲卻流行一時。他後來把樂曲分別改寫成大提琴和長笛作品，三個版本都顯示他原創的獨有特色。

首先，奏鳴曲的調性並沒有既定的形式，而是不斷轉變；第二，法朗克從不擅於像莫扎特、布拉姆斯和貝多芬一樣好好地發展一個主題，他的手法是重複主題、加強張力、轉換調式、重複帶出主要的調子以貫通整個作品，他稱之為「循環」作曲法。

第一樂章，如夢的引子掀起序幕，接着大提琴奏出貫通整首作品的主题，在這樂章裏，主題變得狂喜熱情，卻沒有得到發展，只是表現力變得更强。

第二樂章較為狂放，一位樂評曾形容大提琴「與鋼琴會合時就像一葉小舟在狂風巨浪中顫抖」，風浪在中段稍為靜止，重現時不再猛烈，卻顯出澎湃的活力。

接着的是一種對前面主題的冥想，一個音樂的夢。不過，在最後的樂章卻沒有甚麼夢幻可言，曲式像十八世紀的卡農，大提琴和鋼琴不斷自我重複，把調子奏四次，在大調與小調間來回，最後重複整首樂曲第一主題，在毫無保留的熱情中終結。

The son of a Belgian coal-miner, Franck studied in Paris, where he remained throughout his life as an esteemed teacher and organist. Yet he didn't begin serious composition until he was 53 years old, inspired by his young Irish mistress. The results were works passionate, serene and often spiritual, as was Franck himself.

In 1886, he wrote a violin sonata as a wedding gift for virtuoso Eugène Ysaÿe, and it was so popular at the time (though Brahms and the German musical establishment scorned it), that he later transcribed the work for cello and for flute. In all three versions, it shows his very original unique traits.

First, the keys of the sonata don't show any particular form, but skip around without any preparation. Secondly, Franck never knew how to 'develop' a good theme, unlike Mozart, Brahms and Beethoven. Instead, he repeats his themes, adding tensions, changing keys, and bringing back important melodies throughout a work, what he called 'cyclic' composition.

The first movement begins with a dreamy introduction, followed by the cello playing a theme which is heard throughout the composition. Even in this movement, the theme becomes rhapsodic and passionate. It doesn't change at all, but simply becomes more expressive.

The second movement is more tempestuous, with the cello (said one critic) "joining the piano like a small boat wavering amidst a storm-ridden sea". The storm subsides in the middle but returns, not with violence but sheer physical vitality.

Following this is a kind of meditation on previous themes, a musical dream. Though, nothing is dreamy about the last movement. The form is like an 18th century canon, with cello and piano repeating themselves, playing the tune four times. It goes back and forth from major to minor, and finally with a repeat of the very first theme of the work, Franck finishes with full-blown passion.

— 中場休息 —

— interval —

## 許明心 | Melissa Hui

### 放逐 | *Exile*

《放逐》由香港藝術節委約創作，於2007年首演。作品表現了一種生存條件、內心的渴望、對家的追求，也是對生命在遠方異域找到撫慰的參悟。

Commissioned by the 2007 Hong Kong Arts Festival for its premiere, *Exile* is a condition of being, an expression of longing and a search for home. It is a meditation on the comforts of life which bring solace in strange, faraway lands.

### 作曲家簡歷 Composer Biography

**許明心**香港出生，在加拿大溫哥華長大，獲美國加州藝術學院藝術碩士及耶魯大學音樂藝術博士學位。許明心接觸過非洲矮人和日本雅樂宮廷樂團的音樂後，不但印象深刻，更啟發她對創作優美脫俗、親切抒情及激情澎湃音樂的追求。多個國際著名樂團曾委約及演奏許明心的作品，包括美國卡內基音樂廳的美國作曲家樂團、俄勒岡交響樂團及美國國家藝術中心樂團。

許明心為古根海姆學者獎得主，1994-2004年間任教史丹福大學音樂系，其後移居蒙特利爾。

**Melissa Hui** was born in Hong Kong and raised in Vancouver, Canada. She received her degrees from the California Institute of the Arts and Yale University. Initially inspired by African pygmies and Japanese Gagaku Court Orchestras, she creates personal music of ethereal beauty, intimate lyricism and raucous violence.

Her works have been commissioned and/or performed by international ensembles, including the American Composers Orchestra in Carnegie Hall, Oregon Symphony, National Arts Centre Orchestra, and many more.

The recipient of a Guggenheim Fellowship, Hui was on the composition faculty at Stanford University from 1994-2004 before moving to Montreal where she now resides.



## 卡達

## 大提琴與鋼琴奏鳴曲

## Elliott Carter

## Sonata for cello and piano

年屆98歲的卡達，以其複雜的音樂語言、不斷求新和高度的原創性，仍然是活躍紐約音樂界的中堅份子。他所受的音樂影響可說涵蓋整個二十世紀，由他一度的老師艾菲斯，到荀伯克、史達拉汶斯基，從美國爵士樂到亞洲和非洲的「外來之音」，他都兼收並蓄。即使是這首他在40歲時完成的較早期作品，我們若用心傾聽和思考，仍可體會他怎樣利用他的語言，把這些多元的影響轉化為強韌、內涵豐富的音樂。

卡達在此曲中有重要的突破。受到峇里和印度音樂的柔韌節奏所啟發，他創出「節拍轉移法」，樂曲的流動是利用節奏的變動而非旋律的推移。卡達在作品中加入複雜的調子、和弦和節拍組合，每個樂章完結的音符演變為下一個樂章的開端，保持着作品的連貫。

在第一樂章，兩件樂器各走各路，然後在中間遇上，最終各自淡化進入它們的片段；你可以聽到鋼琴保持嚴謹的節拍，而大提琴就像自顧自的繼續奏着。

〈極快板〉利用相同的小單元，但節奏則接近歌舒詠式的流行曲和爵士樂，中段變得情緒反覆，並帶有激情，最後的節奏改變帶出不安的感覺。

〈慢板〉由四個部份組成，兩件樂器在每部份都有相反的音色、織體和情緒，大提琴最後的幾個小節，在終樂章裏由鋼琴重複奏出，使四個不同的節奏互相交錯，而前面三個樂章的素材也得到改造；但與樂章開始時不同的是，這次由大提琴把持穩定的節拍，而鋼琴則給人鬆散的感覺，音樂攀上高峰再往下轉，結束時意外地顯得輕柔。

At the ripe young age of 98, Elliott Carter is still a very visible fixture of the New York concert scene, with a language which is complex, ever changing and ever original. His influences encompass the entire 20th century, from his one-time teacher, Charles Ives, to Schönberg, Stravinsky, American jazz, and the 'exotic' music of Asia and Africa. But with Carter, even in this relatively early work composed when he was 40, one can, with an open ear and open mind, begin to understand that his language turned those eclectic influences into tough, intellectually challenging music.

Carter made significant breakthroughs here. He was intrigued by flexible rhythms in Balinese and Indian music. He had discovered 'metric modulation', where rhythms, rather than melody, project the work forward. Carter works here with complex combinations of melody, harmony and tempos. Finally, the work is held together as the ending notes of one movement are changed to the beginning of the next.

The first movement has both instruments going in different directions until they meet in the middle, and then fade way into their individual fragments at the end. You can hear this immediately, where the piano keeps very strict time in 'walking' measures, while the cello seems to go off on its own.

The *Vivace* uses these same cells, but the rhythms are close to Gershwin-style pop and jazz. The central section becomes more moody, impassioned, and the change at the end is unsettling.

The *Adagio* is in four sections, each one giving the two instruments opposing sounds, textures and moods, with the final cello bars echoed by the piano in the last movement. Here, four different rhythms intersect and materials from the first three movements are transformed. Unlike the opening, though, the cello keeps strict time, while the piano has a 'psychological' looseness, rising up to a peak and coming down to an unexpectedly soft landing.

## 蕭邦

C大調大提琴與鋼琴前奏及  
華麗波蘭舞曲，作品3

## Fryderyk Chopin

*Introduction and Polonaise Brillante for  
cello and piano in C major, Op 3*

若你以為蕭邦只創作鋼琴作品，那可錯了；他的鋼琴獨奏的確是他引以為傲的傑作，即使他的協奏曲聽來也像只是加上少量器樂點綴的鋼琴獨奏，但其實蕭邦也寫過幾首美妙的歌曲，還有寥寥數首鋼琴和樂器獨奏作品。

當中較為人注意的是大提琴作品，他的遺作就是一首大提琴和鋼琴奏鳴曲，在他離世前數天曾演奏過；早在19歲，他在拉茲威爾親王的行宮短住期間，曾與親王的女兒溫黛相戀，她彈琴天分極高，蕭邦在家書中寫道：「她年輕又美麗，引導她那輕盈的手指是一大樂事。」由於親王愛好大提琴，蕭邦於是寫了他的第一首波蘭舞曲；後來他卻對此曲不以為然，認為「樂曲只是過眼雲煙，一首滿足女士的沙龍作品。」

故事並未就此結束，兩年後，蕭邦跟傑出的維也納大提琴家麥爾克合作，他寫道：「我多麼的仰慕他，我們一定能好好合作。」所以蕭邦就拿了這首「閃亮」的舞曲，加插一個莊嚴精巧的引子，當然還有不少讓蕭邦自己發揮高超技巧的鋼琴獨奏部份！

這首蕭邦形容為「波蘭風格的」波蘭舞曲（他的出版商則形容為「快活的」），其實並非蕭邦所創，曲式可追溯到十三世紀，且可能是莊嚴的進堂樂曲而非舞曲。蕭邦以神來之筆，把以圓舞節拍寫成的波蘭舞曲，加上切分音的「跳彈」感覺，讓人更容易聞歌起舞。

對此曲得以廣受喜愛，李斯特這樣的解釋：「蕭邦的作品絕不會令你想起矯飾、俗套的舞廳樂隊所奏的波蘭舞曲，卻以充滿生氣的節奏，使人動容，並讓人想起虔誠、機智、豪壯與勇敢的古代波蘭人。」

樂曲介紹：哈爾·羅爾尼克  
中譯：黃家慧

The notion of Chopin as a composer *only* of piano music is not quite true. Yes, his piano solos are his most brilliant works and even the concertos sound like piano solos with a bit of orchestra thrown in. But Chopin also wrote some wonderful songs, and rarely, works for piano and solo instrument.

Notable was the cello. His very last work was a sonata for cello and piano, and he performed it a few days before his death. Much earlier, though, at 19 years old, he fell in love with Wanda, the daughter of Prince Anton Radziwill while staying on the vast estates of the nobleman. Wanda was a very talented pianist, and Chopin wrote to his family: "She is very young and pretty. It is a joy to guide her dainty fingers".

Since her father was an amateur cellist, Chopin wrote his very first full-scale polonaise here, later dismissing this effort, calling it "nothing but glitter, a salon piece for ladies".

That doesn't end the story. Two years later, Chopin worked with the distinguished Viennese cellist Joseph Merk, and wrote: "We must produce something good, since I admire him so much". So Chopin took the "glittering" polonaise and added this stately elaborate introduction, with much virtuoso work for Chopin the soloist!

The Polonaise (what Chopin called "Alla Polaca", and which his publisher called "The Gaiety") was not invented by Chopin, but dates back to the 13th century, and was probably a stately processional piece rather than a dance.

Under Chopin's genius, the Polonaise was slightly more 'danceable', written in waltz time, but with a syncopated 'bounce'.

Franz Liszt explained its popularity. "Chopin's work never recalls the mincing hackneyed polonaises of ballroom orchestras. Energetic in rhythm, they startle and galvanise us from indifference, calling to mind ancient Poles who were devout, witty, gallant and brave."

Programme Notes by Harry Rolnick



# 朱琳、李嘉齡

## 答客問

### ■ 香港藝術節

朱：朱琳

李：李嘉齡

### ■ 作為獨當一面的年輕音樂家，公開演出和參加比賽對你們的意義是什麼？

朱：演出和比賽對我來說都是很好的鍛鍊方式，可以提高自己的水平。我覺得這個階段我更喜歡演出，因為這對我演奏方面的幫助更大。

李：公開演出對我來說既是練習，也是考驗。舞台上可應用平日所學到的，同時也要求極高的應變能力，所以這是一種享受。另一方面，比賽也是演出的一種，也可提高個人水平和擴闊視野，只不過說不上甚麼享受。

### ■ 你們不但同年，學習音樂的路也很相似，都是自幼習藝，在香港演藝學院畢業後到外國進修，同樣取得驕人成績，你們的成功秘訣是……？

朱：我覺得我離自己的目標還很遠，現在只能說我在朝着目標前進。任何成功都需要自己百分百的努力和一些運氣。我非常感謝香港的老師王磊，沒有他我很難取得現在的成績，還有其他在我學習音樂的道路上扶助我的人。成功需要很多因素，我現在還只是在探索階段。

李：其實先要感謝黃懿倫老師和香港演藝學院。老師給我奠下穩固的根基，讓我學懂欣賞音樂；學院則給我機會和支持。但到目前為止，仍說不上成功，真正的成果還有待我不斷的努力和嘗試。一點點的成績算是鼓勵和動力，日後要走的路還很長。

### ■ 有沒有以某位演奏家為楷模呢？會如何確立自己的演奏風格？

朱：小時候有的。大了以後就很希望有自己的風格。但我卻沒有想過要確立自己一種獨特的風格。我只希望我的演奏在尊重作曲家的基礎上，還有自己對音樂的理解。我覺得好的演奏家是能夠詮釋任何風格的作品，在這個基礎上又能加入自己對作品的理解。我想用我的音樂感動聽眾，因為我在音樂裏找到了最美好的東西，我想把這種東西帶給所有人。

**李:** 小時候我總會覺得某些大師很厲害，但卻從未試過去仿效他們，因為我知道就算用了他們的模式，出來的效果必定不自然，自己也未能明白箇中道理。

一個成功的藝術家也必然有自己的演奏風格，但是需要時間磨鍊，各種的人生經驗的累積和不斷的思考。我想音樂若能觸動聽者的心，不管是什麼風格，也會是最好的。

### ■ 對於自己的音樂事業，有什麼發展計劃？

**朱:** 我希望我的音樂事業是多姿多采的，所以我想嘗試不同類型的音樂。獨奏是一種，但不是惟一的一種方式，室內樂對我也非常有吸引力。在美國這些年裏，我接觸了很多現代作品，有很多作品我也非常喜歡，希望以後能演奏更多現代作品。

**李:** 我希望成為一個全面的演奏家，就是能於獨奏和室內樂雙線發展，也希望能多參與現代音樂的演出，因為新的嘗試經常給予我靈感和發揮的空間，而演奏也是創作的一種。

### ■ 這次是你們首度作公開二重奏演出，在選取這次演出的曲目時，有什麼考慮因素？

**朱:** 因為是首次在香港作公開的二重奏演出，所以在曲目的選擇上我們有很多想法。我們希望介紹一些新的作品給香港的聽眾。

**李:** 就是希望觀眾感到新鮮，也想帶給他們一些較另類的作品。

### ■ 合作上有什麼難度或火花嗎？

**朱:** 我和 Colleen 在演藝學院的時候就一直在合作，我們對彼此都很了解。這幾年我們都在國外學習，大家也成長了很多。我對這次合作也非常期待，覺得我們會擦出很多火花。非常感謝香港藝術節給我們這次機會。我們都很期待這次再度合作，希望把最好的東西呈送給香港聽眾。

**李:** 我想合作上並不會有什麼難度，小時候我們經常合作，某程度上會有一定的默契。現在大家的演奏和思想也較從前成熟，再度合作定會擦出火花，也希望藉此帶給觀眾一個奇妙的音樂旅程。

### ■ 合奏跟獨奏你們覺得有什麼不同？是否需要作調整？

**朱:** 室內樂和獨奏有很大的不同。室內樂強調的是合作，是把兩個人對音樂的理解融合在一起。我覺得演奏室內樂需要心靈感應，任何演奏上細微的變化都會影響對方。因為我和 Colleen 以前經常合作，我對這次合作非常有信心。在這個基礎上，我們又可以給對方一些不同的意念。

**李:** 合奏最重要的是心靈的感應和與隊員之間的溝通。獨奏可以讓一個人毫無顧慮地自由演繹，但室內樂卻需要緊密的合作精神，大家可以有不同的想法，但將可行的思想放在一起，出來的效果會更精采。

### ■ 對這次演出有什麼期望？

**朱:** 我期望把最好最新的音樂帶給香港的聽眾。音樂是一種享受，我希望在我和 Colleen 享受這次合作的同時，聽眾也享受我們的音樂；在我和 Colleen 擦出火花的同時，也能和聽眾擦出火花。

**李:** 我希望再次跟朱琳合作能帶給香港觀眾一些驚喜，也呈獻室內樂吸引的一面。衷心感謝香港藝術節給我們這個機會，我對這音樂會也十分期待！

# An interview with Zhu Lin and Colleen Lee

## ■ Hong Kong Arts Festival

Z: Zhu Lin

L: Colleen Lee

## ■ As an up and coming young musician, what does playing on stage or taking part in a competition mean to you?

Z: Performance and competition are, for me, both ways of honing myself; both can help raise my level of competence. I feel that in the present period I prefer performing because it helps me more with regard to my playing.

L: To me, a performance is a test. On stage, I can use what I've been learning every day, while at the same time, I must also draw on my ability to adapt. This means that it is a sort of enjoyment. In a way, a competition is also a performance. It can also serve to improve one's playing and broaden one's vision. The difference is that it can't be described as enjoyable.

## ■ You are both, not only the same age, but have undergone similar learning processes. Both of you began young and both went abroad for further studies after graduating from the Hong Kong Academy for Performing Arts (HKAPA). You have both achieved outstanding results. What is the secret behind your success?

Z: I feel that I am far from achieving my goal. Right now, all I can say is that I am heading in the right direction. Any success requires one hundred percent effort and a bit of luck. I am very grateful to my Hong Kong teacher, Professor Ray Wang, in this respect. Without him, I would have found it difficult to achieve what I have. Also, many people have helped me along the way as I studied music. There are many elements behind any success. At the moment I am only in the stage of exploration.

L: Actually, I must first thank Professor Eleanor Wong and the HKAPA. The Professor laid down a fine foundation for me and taught me an appreciation of music; the HKAPA brought me opportunity and support. Up to now, I can't speak of success because any true results still await continued effort and experiences. Every bit of achievement is counted as encouragement and impetus. There's still a long way to go.

## ■ Have you emulated any other musicians as your model? How would you determine your own performing style?

Z: I did when I was younger. As I grew older, I very much hoped to find my unique style. I only wish to base my performances on a respect for the composer and then inject my own understanding of the music. I feel that a good performer can only interpret the style of any work and then use this as a foundation to add my own understanding of the work. I want to use my music to move the audience because I have found the best in the music and I want to present this best to everyone.

L: In my younger days, I always felt certain master musicians were formidable, but I never tried to imitate them because I knew that even if I took them as models, the results would not necessarily be very natural, nor would I be able to fathom what made them tick.

A successful artist is sure to have his own performing style, but it takes time to bring it out through life experiences and unending thought processes. New experiences always bring room for inspiration and expression to me. I think that any music that can reach out to the listener, whatever the style of the music may be, is bound to be good music.



### ■ What plans do you have for the development of your own career in music?

- Z:** I hope that my music career will be versatile. This is why I want to try out different types of music. Solo recitals are one type, but it's not the one and only type. Chamber music making is also very attractive to me. In the US over the past few years, I have been exposed to all sort of works of music, many of which I liked very much. I hope that in the future I'll be able to play more contemporary works.
- L:** I hope to be an all-round performer; that is, to be able to develop both as a solo player and as a chamber musician. I also hope to perform more contemporary music because new experiences always bring room for inspiration and expression to me. Performing is also one form of the creative process.

### ■ This will be your first performance as a duo. What considerations did you have when you chose the pieces to perform?

- Z:** Because this is the first time for me to play in a duo in Hong Kong, we had many thoughts about the programme choices. We hoped to introduce some new works to the Hong Kong audience.
- L:** We wanted the audience to feel something new, and we wanted to bring to them something different.

### ■ Did you find it difficult to work with each other?

- Z:** Colleen and I worked together when we were at HKAPA, so we understand each other very well. In these past few years, we have both been studying abroad and we've both got older. I very much look forward to the present collaboration knowing we work well together. I am very grateful to the Hong Kong Arts Festival for providing us with this opportunity. We are looking forward to playing together and hope to present Hong Kong with our best.
- L:** I didn't think there would be anything difficult in our cooperation. When we were young, we often worked with each other, and there was always a certain degree of understanding and acceptance. Today, we are more experienced performers with a greater maturity, so I know we can play well together. We also hope to take the audience on a wondrous musical journey.

### ■ What do you feel is different from playing as a duo rather than in solo performance? Do you have to make some adjustments?

- Z:** Playing chamber music is very different from playing a solo recital. Chamber music stresses cooperation; it blends the musical understanding of two individuals. I feel that playing chamber music requires spiritual interaction; the slightest change will affect your partner(s). We have played together so often in the past that I feel very confident about the present partnership. Based on this, we can also give each other different ideas.
- L:** When playing with others, what is most important is to have spiritual interaction and communication with your partner or partners. In a solo performance, one can interpret freely without considering others, but in a chamber group, there must be a spirit of very close cooperation. Each person may have their own concepts, but must work together to achieve the most brilliant results.

### ■ What hopes do you have for this concert?

- Z:** I hope to bring the latest music to the Hong Kong audience. Music is a type of enjoyment and I hope that while Colleen and I are enjoying our collaboration, the audience will also enjoy our music. While Colleen and I are enjoying our performance, I hope this comes across to the audience.
- L:** I hope that this present cooperation with Zhu Lin will bring the Hong Kong audience great pleasure and that we will be able to showcase the attractions of chamber music. I express my deepest gratitude to the Hong Kong Arts Festival for giving us this opportunity. I have great hopes for this concert!

Translated by Pan Shih\*

\*時學班於2007年2月3日辭世，香港藝術節謹此誌念。

Pan Shih passed away on 3 February 2007.

The Festival remembers her with great fondness and appreciation.