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祿

TIMELESS BEAUTY FROM EAST AND WEST

CHARLIE SIEM BRINGS
BEETHOVEN'S MUSIC TO LIFE
一首貝多芬的小提琴協奏曲
改變了古典小提琴家
查理·西姆的一生

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撥動心弦

查理·西姆是當下全球最著名的小提琴演奏家之一，
將古典藝術視為永恆的追求，
他演奏的古典音樂滋養著自身，
也深深打動著他人。

Strings of the Heart

One of the world's foremost violinists reveals how the classical arts
encapsulate his life and deepen every fibre of his being

English text by J.H. White
Chinese text by Cherry Chen
Edited by Jared Pearman

Photo courtesy of Charlie Siem

「每個人都希望被真誠地打動，
每個人都希望能有強烈的感受，
這是人類本質上的東西，而音樂的抽象性讓它更具有這樣的力量。
如果我演奏貝多芬，那是比我更強大的力量。
當我演奏的好時，我會成為一個連接聽眾的通道，
將這種體驗傳遞給他們。」

十年前，一個英國小男孩在家中玩耍，突然聽到收音機裏傳出了一首樂曲。男孩安靜了下來，在認真傾聽了一會兒之後，他對媽媽說：「我要演奏這個，我要自己演奏出這樣的聲音。」

如今，當年的小男孩早已是一位高大英俊的紳士型男，同時也成為了全球最知名的小提琴家之一——查理·西姆，曾與倫敦交響樂團、莫斯科愛樂樂團、捷克國家交響樂團和皇家愛樂樂團合作。更不出意外地成為了許多時尚大牌的寵兒，阿瑪尼、香奈兒、迪奧、登喜路、雨果波士都曾邀請過他做代言人，這恐怕是許多時尚界超級名模都難望其項背的成績。

命中註定的相遇

查理三歲時從收音機裏聽到的樂曲，是貝多芬的《D大調小提琴協奏曲》，作於1806年，是貝多芬唯一的小提琴協奏曲作品。這首樂曲旋律柔美、格調高雅、規模宏大，被譽為小提琴協奏曲之王。當年查理的媽媽在吃驚之餘，很快帶他去見了一位音樂治療師。「一位老太太住在一个老式公寓裏，她有一個有趣的客廳。」查理回憶說，地板上隨意擺放著各種樂器，他一個一個地去嘗試，鼓、鈸、長笛，還有小提琴。「我反應最強烈的絕對是小提琴。」

這一切彷彿是命中註定，後來查理長大了，得知自己挪威父親的先祖就曾是一位十九世紀的傳奇小提琴演奏家，名字叫做Ole Bull。「Ole Bull是一位真

正的特立獨行者，他自學了小提琴並創造了自己的演奏方式。他是位即興演奏家，絕對是個傳奇人物。」

當年，這位「維京人」音樂家乘坐著自己的訂製的馬車周遊世界，馬車上裝飾著各種王室貴族們贈予他的珍寶。查理延續了先祖的榮耀，他曾在Ole Bull位於挪威海岸畔童話般的城堡裏舉辦過音樂會，以此紀念他的家族和故鄉挪威的文化遺產。「我欣賞那些活在當下並對生活充滿熱情的人。」查理自豪又感慨地說。

做自己的導師

從三歲到如今，三十多年來，查理一直將不斷攀升自己的小提琴技藝當成生活中唯一的重點。他曾就讀過伊頓公學、劍橋大學等名校，又進入倫敦皇家音樂學院深造。「我很幸運，能在很小的時候就接觸古典音樂，並深入鑽研。事實上，這是我的生活方式——日復一日地努力練習，磨練我的技藝。這讓我能登上世界各地的舞臺，這種生活帶給我深切的體會和意義，我別無所求了。」這個過程對天賦傑出的查理來說，也是艱辛的。

查理認為小提琴和其它古典藝術都需要一直堅持與付出，正如每天勤耕不輟的雕刻家、畫家和莎士比亞戲劇演員。「這都像是在構建一座軍械庫，讓自己迎接舞臺上的挑戰。」查理強調他演奏中的內在元素，那是對他毅力的真正考驗，像是一種精神修行。「生活取決於你的經歷，以及你在其

查理俊朗的外形，古典優雅的氣質，讓他成為許多奢侈品牌的寵兒，阿瑪尼、香奈兒都曾邀請他做代言人。



Photo by Gilles-Marie

Siem has travelled the world, playing with many of the world's finest orchestras and chamber ensembles, including the Bergen Philharmonic, Camerata Salzburg, Czech National Symphony, Israel Philharmonic, London Symphony, Moscow Philharmonic, Oslo Philharmonic, Rotterdam Philharmonic, and the Royal Philharmonic Orchestra.



Photo by Uwe Ariens

為了紀念今年貝多芬誕辰二百五十週年，查理將在全球各地演奏貝多芬的小提琴協奏曲，正是這首曲子讓三歲的他與小提琴結緣。

For Ludwig van Beethoven's 250th birthday anniversary, Siem has been performing internationally the maestro's Violin Concerto, the music that inspired him to pick up the instrument at 3 years old.

“If I'm playing Beethoven, that's a force that's bigger than me. To channel that and let it pass through me to an audience is a transcendental experience when it's done well.”

“Everyone's trying to be moved in a sincere way,” says Charlie Siem, one of the most talented young violinists in Europe today. “Everyone wants to feel intensely, something that is essentially human. Music is the most effective way of doing that because of its abstract nature.”

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Virtuoso musicians like Siem can, at the height of their technical mastery, morph from mere performers into guides for deep internal journeys and experiences that connect audiences with something beyond the mundane.

Siem grew up in the United Kingdom and was trained at Eton, Cambridge, and London. Surprisingly though, it wasn't his many European appearances and solos that earned him acclaim as “the most exciting young violinist in the contemporary music world,” it was an extraordinary performance at Beijing Concert Hall, and he's continued to touch the hearts of audiences around the globe season after season.

He's played with the London Symphony, Moscow Philharmonic, Czech National Symphony, and the Royal Philharmonic Orchestra, amongst scores of fine classical orchestras around the world. He's also crossed the chasm from classical into popular culture as the face of fashion brands such as Armani, Chanel, Dior, Dunhill, and Hugo Boss. But at his core, Siem is dedicated to the art of the violin—an instrument you could say he was destined to master.

An Uncanny Connection

When Siem was 3 years old, he vividly remembers hearing a radio broadcast of Beethoven's Violin Concerto. He turned to his mom and told her,

“I want to play this. I want to make this sound myself.”

His mother took the young Siem to a music therapist, “an old lady with a funny living room in an old-fashioned apartment,” he recalls. Different instruments were scattered across the floor. One by one, the 3-year-old tried them all—drums, cymbals, flutes ... and a violin.

“The one that I most responded to was definitely the violin,” Siem says.

Beyond Siem's own inexplicable resonance with the stringed instrument, virtuoso violinists were in his blood. Siem's father is Norwegian; on that side of his heritage is the 19th-century legendary violin player, Ole Bull.

“Ole Bull was a real maverick. He taught himself the violin and established his own way of playing. He was a big improviser. He was certainly a larger-than-life character,” Siem says.

The “Viking-like” musician travelled the world in a custom-built carriage he made for himself, adorned with jewels gifted to him by various royals. Siem continues to honour his family's legacy and his Norwegian heritage, playing concerts at Ole Bull's fairytale-like castle off the coast of Norway.

“I admire people who live for the moment and have a passionate approach to how they live their lives,” Siem says.

Art of Refinement

For over three decades, Siem has channeled his own passion into the singular focus of perfecting the violin. Keep in mind, however, that he started at age 3, so after so many years of study, he is just coming into his own as a young virtuoso and man of his own time.

“I'm just very lucky that I discovered the classical arts early enough to be able to pursue them in a

「它是如此有力、動人、充滿英雄主義，悲喜交集。」

它呈現了我全部的生活，我的經歷，
所有我人生中能想象的全部都在這一首曲子中了。」

中的成長。長期堅持做一件事是一種很好的精神修行，讓你知道你是誰，你的極限和如何打破這些極限。」

需要這種努力與堅韌的根本原因是，「古典藝術有著悠久的歷史，它有非常嚴格的要求，如果想達到一定的水平，是沒有捷徑的。」查理曾師從小提琴大師什洛莫·敏茨，但他認為自己和先祖Ole Bull一樣。「我從來沒有真正的導師，我從很多人那裏汲取靈感。但從本質上講，我覺得我的學習過程只是在觀摩。我就像海綿一樣，可以從自己所處的環境中獲取最大的收益。」在觀摩別人的同時，查理也在不停地審視著自己，同時不斷質疑自己、挑戰自己。「你必須深入自己的內心，在實現目標的過程中，必須奮鬥，非常努力並且承受很多痛苦。」

期待已久的重逢

今年是偉大音樂家貝多芬誕辰250週年，查理將在世界各地，如：土耳其、挪威和黎巴嫩等地演奏貝多芬的《小提琴協奏曲》，正是這首曲子讓當年三歲的他拿起了小提琴，並再也沒有放下。不過，如果你認為小查理真的兌現了自己的話，一直在演奏這首協奏曲，那結果恐怕會讓你大跌眼鏡。在查理的音樂生涯中，他一直都在迴避演奏這首協奏曲。「它對我來說太純潔和重要了，我覺得我真的應付不來。我不想做不好，讓自己寄予的厚望破滅。」

然而就在今年，查理決定突破這層心障，因為他意識到自己可能永遠都不會達到自己所認為的準備好的狀態。「你永遠不可能對任何事做好萬全的準備，你只需全心投入去做，就可以達成。」貝多芬的《D大調小提琴協奏曲》以交響樂開篇，定義了第一樂章，在僅僅演奏了四個

音符之後，「一剎那，像是一股電流通過我的全身，我進入了不同的思想世界，不同的維度。當我終於開始演奏這首曲子時，那種與它產生的共鳴幾乎是壓倒性的，我從未如此全身心地感受到一首樂曲。」

查理說，小提琴協奏曲在很多方面都很能代表貝多芬的特色，直接、收放自如的和音。「它是如此有力、動人、充滿英雄主義，悲喜交集。它呈現了我全部的生活，我的經歷，所有我人生中能想象的全部都在這一首曲子中了。」貝多芬在演奏中以一絲不苟而著稱，他甚至會去注意小提琴演奏者是如何將琴弓放在琴弦上的，需要準確的角度和力度，以及他需要的音量的漸強漸弱。而對查理來說，這種精準度還不是最大的挑戰。「我最大的挑戰就是找到音樂與我個人的聯繫，而不是試圖複製我所聽到的，這是真正讓我產生共鳴的部份。」

「這會是一項終極一生的挑戰，這是一場與他人分享的我個人的內心旅程。」查理繼續說：「每個人都希望有強烈的感受，這是人類本質上的東西，而音樂的抽象性讓它具有了這樣的力量。如果我演奏貝多芬的曲子，它擁有比我更強大的力量，如果我演奏的好，我會成為一個連接聽眾的通道，將這種力量傳遞給他們。」

在走過了三十年之後，查理終於又回到他三歲時與這首樂曲結緣的一刻，所有的過往，所有的感受如洶湧的波濤般向他湧來，再通過他和他手中的小提琴，傳遞給世界各地的觀眾。「在走過這麼多年後，我成了今天的我。突然之間，這就成為了現實，這首樂曲對我來說非常重要。當我在舞臺上演奏它時，我看到了我自己，我一直以來的樣子。」

serious way,” he says. “The fact that I’m able to have that dimension in my life—working day to day in quite an intense way and building my ability to be able to go on stages around the world—it adds a complete depth in meaning that I would never have had otherwise.”

Those deeper, more rewarding dimensions of experience were hard-fought for Siem.

“The classical arts recognize a long tradition before you. ... There’s a very rigorous discipline to what the classical arts represent. There is no shortcut to achieving a certain level,” he says.

Though Siem has studied under maestros such as Shlomo Mintz, he says, “I’ve never really had a mentor. I’ve drawn inspiration from many people. But essentially, I feel my journey has been an observational one. I was like a sponge, taking what I can from every situation that I was in.”

Part of the observational mechanism Siem developed over a lifetime of study has been looking honestly at himself, personally questioning and challenging himself.

“You have to go deep within yourself,” he says. “You have to struggle, work very hard and suffer quite a lot of misery along the way in achieving your goals.”

Siem likens studying the violin to other classical arts, like a sculptor who chips away at a masterpiece every day, or maybe you’re a Shakespearean actor who “builds an arsenal of tools that you’ll be able to use onstage. Then you apply that to your spontaneous way of performing and responding to a moment when you’re onstage.”

Siem emphasizes the internal element of his craft, which tests his inner fortitude almost like a spiritual discipline.

“Life is about how you experience it and what you grow out of it. Having one thing to do for a long period of time is a great exercise in reflecting internally on who you are, what your limitations are, and how you can break those limitations,” he says.

Full Circle

This year marks the 250th anniversary of Ludwig van Beethoven’s birthday. Around the world—including in Turkey, Norway, and Lebanon—Siem has been performing Beethoven’s Violin Concerto, the very music that captivated him

as a 3-year-old. However, it’s not that he’s been playing the piece all this time.

Until now, Siem has actually avoided the concerto his entire career.

“It’s so pure and so essential to me, I didn’t feel I could really deal with it. I didn’t want to do it badly and then disappoint the huge expectations that I have for the music,” he says.

But this year, he realized he will never get to a place where he’ll feel ready to tackle it.

“You’re never ready for anything. You just have to plunge in, and you will get there through the experience of doing it,” he says. “When I finally started playing it, it was almost overwhelming to finally connect with it myself. I had never let myself feel that music fully.”

The Violin Concerto is typical Beethoven in many ways, straightforward, arpeggio scales up and down, he says. “But it’s so powerful, moving and heroic, joyous and tragic. It’s the whole spectrum of life, my experience in life ... everything that I imagine life has to offer is in that piece.”

Beethoven was meticulous in his markings, noting how he wanted the violinist to place the bow on the string, the exact dynamic he wanted, and how he wanted the sound to grow and then diminish.

“The great challenge is finding my own personal connection with the music, not trying to replicate what I’ve heard, but what really resonates within me as an individual,” he says.

“That’s a lifelong challenge because I’m constantly trying to do it in a more effective way. That’s a personal internal journey as much as it is an external sharing with the public.”

The Violin Concerto begins with a symphony playing four notes, defining the motif of the first movement. “Immediately, an electricity bristles within me. I’m able to get into a different frame of mind, a different kind of dimension.”

Through the music, Siem sees his life as a capsule, not as chronological events. While performing it, Siem sees one holistic story, “me evolving to this moment through the years that I’ve been alive. Suddenly it seems to be my reality, because this piece is so important in defining me and the choices that I made. I see my whole existence and identity before me when I’m on the stage playing it.”