

許智仁先生 活在快樂中



浦瑛

認識許先生也有年頭了,至少也有七八年,那時是逛店,他在大 MALL 裏的日本餐館作壽司,因為是東方人,大家就點頭問個好。去年他來找我說要開俱樂部做廣告(宇宙修養中心),我去看了那裏,就對他這:說不容易經營,他說沒有問題,當時我想人家給我廣告費,我還說人家不是,真不應該。

慢慢地我們開始熟悉,他六十年代從臺灣到美國來留學,學的是藝術,畫畫和電影,因為藝術不容易吃飯,他就和他的太太在威斯康新開了一家意大利餐館,生意好得不得了,就許先生說的那時賺錢就象流水一樣,他很旺。在他頂峰的時候,許氏人參的許老板找到他,說我們倆人都姓許,一起合作如何?當是許智仁先生太太不肯幹,說我們現在生活已經是十分單調,接著我們還要去種樹根,不幹。許先生想那麼我們不種樹根去紐約發展,他是畫家,他在時代廣場最熱鬧的地方開了畫廊還是二層樓,這不是鬧着玩,呆在紐約天天看錢被燒,還是趕快來克裏夫蘭和弟弟弟媳一起共同創業,他們到了不久,他的弟弟說中國現在是創業的好機會,他要到中國去開牛排館,許先生紐約一跤還沒有機會,說不去中國了,他的弟弟帶着他的太太和二個小孩和現金二十多萬,全家浩浩蕩蕩去中國了。八十年代末,中國還沒有對

牛排感興趣,他們也在中國折騰二年,全部錢都花完,回美國了,最後還是許先生的小妹在非洲開布店,說歡迎他們去非洲經營布店,許先生的弟弟是很開明的人,雖說丟了這麼多錢,但他感到快樂,說他的洋太太能講一口流利的中文,太高興了,現在全家在非洲賺錢的可以生活,一切平平安安很快樂。而許智仁先生的宇宙修養中心也沒有開成,雖然他沒有他弟弟虧的那麼厲害,但也有四萬美元,他現在早上六點去醫院做清潔,中午去日本餐館作壽司,晚上去旅店做調酒師。但他活的很快樂,在本報四周年來臨之際特寫了鐵板書祝賀本報,他還贈送了他的油畫給我。



許智仁道 恭賀華報四周年

+	×
鐵板快書唱大道	自由光明陽光道
四年華報新喜道	黃道黑道仁義道
華報莊嚴您知道	宏道國道輝煌道
恭賀華報誠意道	國統正道幸福道
-	÷
學位大米博士道	宇宙熱量金錢道
茶道花道素食道	錢道人道阿扁道
辦報簡報有公道	家道國道碰壁道
中報洋報分層道	重誅阿扁您知道



忙裏偷閑的快樂

曉月

祝賀黃雅大律師 開設紐約事務所 事業蓬勃蒸蒸日上 生意興隆財源來

在克里夫蘭,凡是認識黃雅律師的人,都知道她是一個大忙人,是一個擁有全美最著名的移民律師事務所的老闆,一個被稱為全美最具影響力職業女性之一的強者,這樣的人想不忙都不可能。可當你與黃律師接觸,聽她常說的話卻總是:“不忙,不忙,就是好玩。”這不僅是她的謙虛之詞,我想大概也包含了她的一部分人生體驗在其中。

好玩,一個人在忙她所熱愛的事業的時候是充滿激情和樂趣的,這種忙是愉悅的忙,當然好玩。好玩,當一個能幹的事業的強者在把事業當成好玩的時候,其境界之高已是不言而喻了。

“不忙”的黃律師聽說我的朋友魯蘭剛從中國來到克里夫蘭的 Eaton 總部工作,熱情地邀請她和我



飛一樣的談話速度讓

我們把語詞壓縮到不能再濃縮的地步,既有效率又身心暢快。不知不覺,時間在我們身邊溜走,大家又分別要去忙著不同的事情去了,但這樣的忙里偷閑真的令人感覺談話的快樂!

年年舉辦慶祝會 友情事業更上樓

12月3日,黃雅律師事務所所在克里夫蘭舉辦了慶祝年會,與會者400多人,包括克里夫蘭 Jane Campbell, 俄亥俄州眾議員 Dennis Kucinich, Plain Dealer, 前社長 Alex Machaske 和黃雅律師的客戶、事業夥伴、同事、家人及朋友們。

黃雅律師在會上發表了熱情洋溢的歡迎辭,並與會者分享了自己的經驗和感受。同時,有30年移民經驗、這位連續被評為全美最佳律師的黃雅律師向大家宣佈了一個大好消息:為了讓更多的來自不同國家的移民們實現他們的美國夢,繼 Cleveland 總部, Columbus 和 Detroit 兩個分公司之後,黃雅律師事務所所在紐約又創辦了分公司,這個擁有20多個語種進行移民服務的分公司坐落於紐約曼哈頓。12月8日,紐約分公司隆重開業!這無疑會給渴望早日解決移民問題的華人帶來極大的方便,華報在此衷心祝賀黃雅律師事務所事業又上一層樓!黃雅律師事務所紐約分公司的聯繫方式: 401 Broadway, Suite 1620 New York, NY 10013 電話: (212) 226-7011 ; 傳真: (216) 566 1125 紐約分公司預約電話: (216) 566-9908 或 (212) 226 7011.



華裔女鋼琴家張安麟 獲格萊美獎最佳 樂器獨奏提名



美國格萊美獎主辦當局 12月7日宣佈,來自中國台灣家庭的美國華裔女鋼琴家張安麟已獲得2006年格萊美獎最佳樂器獨奏提名。格萊美獎將於明年2月揭曉,如果張安麟獲獎,她將是繼馬友友之後,第二位獲得格萊美殊榮的華裔音樂家。

全球各地重要音樂廳演奏。張安麟曾是華盛頓肯尼迪文化中心聘請的第一位“常駐音樂家”,在擔任常駐音樂家3年期間,定期舉行鋼琴演奏會。她也曾應美國國務院邀請,在國務院艾麗生大禮堂演奏。張安麟曾任教於新澤西州羅格斯大學音樂系。目前是俄亥俄州克里夫蘭大學音樂學院鋼琴系主任。

格萊美獎是美國四個主要音樂獎之一,相當於電影界的奧斯卡獎。格萊美獎每年2月頒發,在公告牌和全美音樂獎後舉行。

【編后語】CSU 教授、鋼琴家張安麟可能已經是伊利華報的讀者所熟悉的名字,本報早在三年前就開始關注這位藝術家,曾多次報道過她的相關活動;張安麟也是本報的熱心讀者和積極的支持者,本報辦活動凡需要她幫忙的,她都是義不容辭。今天張安麟在藝術界又取得了令人矚目的成績,作為生活在克里夫蘭的華人,我們感到十分的自傲。我們衷心祝願張安麟在藝術的道路上走向更大的成功。

張安麟生於印第安納州蒙西市,5歲開始演奏。她是博爾大學音樂學士,印第安納大學音樂碩士,約翰霍布金斯大學音樂藝術博士,主修鋼琴。她也曾在法國巴黎音樂學院受教于作曲家梅西安(Olivier Messiaen),成為梅西安的入門弟子。她的博士論文題目就是“梅西安鳥歌的研究”。



張安麟曾應邀在全

GLORIOUS MUSIC "PIANO AND SONG"

There was an absolutely terrific recital Sunday afternoon in the Six Continents Lounge at the InterContinental Hotel on the campus of the Cleveland Clinic. The three participants were energetic and enthusiastic in their presentations, but each of them are also in possession of immense talent, innate musicianship and great technical facility. Pianists Grace Fong and Hong Xu plus soprano Jung Eun Oh may not yet be household names, but they soon will be. Patrons of the recital were made aware of that fact many times over.

Ms. Fong and Mr. Xu began the program with a spirited performance of the 1st Movement: Allegro, from Mozart's Sonata for Keyboard Duet in C, K521. They sounded as though they'd been playing together for years! Each note—from whichever end of the keyboard—was articulated clearly, despite the awesome tempos, especially in some of the treble parts ably executed by Mr. Xu. The charming piece was never lacking in subtlety, either. There were "oh"s and "ah"s from the knowledgeable audience before the hearty applause began, a sure sign of excellence.

Jung Eun Oh then sang two arias from Mozart opera, with sensitive accompaniment by Mr. Xu. From The Marriage of Figaro, Susannah's Deh vieni non tardar effectively illustrated her wish to keep her husband's love, while Despina's flirtatious Una Donna Quindia Anni from Cosi fan Tutte clearly explains what every woman over the age of fifteen should know about being in love. They proved to be an excellent showcase for her clear diction and inflection, while still emphasizing the emotion of each selection.

Switching gears (metaphorically, that is) and accompanists—Ms. Fong replacing Mr. Xu on the bench—Ms. Oh then turned to lieder by Schubert: Seligkeit (Bliss), An die Nachtigall (The Nightingale), Die Forelle (The Trout) and Nacht und Trüme (Dreams in the night). These four brief songs express worlds of meaning and emotion, set to poems by different authors. Each of them were treated as the precious entities that they are, with lyricism and musicality. The latter was especially gorgeous, as she seemed hardly to breathe while singing of dreams.

Ms. Fong then demonstrated her formidable technique with three selections by Rachmaninoff: Moment musical Op. 16 no.4 in E minor, and two Preludes from his opus 23—no. 8 in A flat major and no. 2 in B flat major. Rachmaninoff

Another Nightingale this one by Stravinsky brought Ms. Oh back again. Accompanied by Mr. Xu, she gave a beautiful demonstration of why the Chinese emperor wanted one of these singing birds for himself, as well as why she recently won first place in the Leopoldskron vocal competition in Salzburg, Austria.

Mr. Xu then brought the performance to a close with a masterful performance of Stravinsky's Three Movements from Petroushka. This is an intelligent, absolutely formidable young pianist, who took third place in the Honen's International Piano Competition, held last month in Canada. When the composer arranged this suite for the famed pianist Arthur Rubenstein, it was promptly declared to be unplayable. Not so! Mr. Xu proved conclusively that he, at least, can indeed play it. The performance was as needed vigorous, tender and buoyant, with magnificent attention paid to the driving rhythms and syncopation scattered throughout. Pianos are supposed to be inanimate objects, but I'd bet that if this one could talk, it would express gratitude that there weren't four movements! This performance will not soon be forgotten by anyone who was privileged to have heard it.

The recital was preceded by Brunch at the InterContinental Hotel, which included breakfast items as well as hot and cold entrees, and desserts. To be informed of future such events, which create an opportunity for young musicians to play, be heard, and get paid, in a for-profit venue, send an e-mail to fiberart@sbcglobal.net.

After intermission, the two pianists teamed up once again for the Opus 39 Waltzes of Brahms. This time it was Ms. Fong with the upper voice.

Although the 16 miniatures were indeed all waltzes, they were not all danceable. They were, however, all given their full share of wit, lyricism and emotion, including repose at the end. It is amazing how well these two pianists performed the four-hand literature. Awesome, in fact!

Three Movements from Petroushka. This is an intelligent, absolutely formidable young pianist, who took third place in the Honen's International Piano Competition, held last month in Canada. When the composer arranged this suite for the famed pianist Arthur Rubenstein, it was promptly declared to be unplayable. Not so! Mr. Xu proved conclusively that he, at least, can indeed play it. The performance was as needed vigorous, tender and buoyant, with magnificent attention paid to the driving rhythms and syncopation scattered throughout. Pianos are supposed to be inanimate objects, but I'd bet that if this one could talk, it would express gratitude that there weren't four movements! This performance will not soon be forgotten by anyone who was privileged to have heard it.

The recital was preceded by Brunch at the InterContinental Hotel, which included breakfast items as well as hot and cold entrees, and desserts. To be informed of future such events, which create an opportunity for young musicians to play, be heard, and get paid, in a for-profit venue, send an e-mail to fiberart@sbcglobal.net.

— Kelly Ferjutz

四次見藝術家 Jodi Kanter

浦瑛



Jodi Kanter在華報做客

說起 Jodi Kanter 這也算本報和她有一段特別的緣分。Jodi Kanter 從 JewishNews 看到寫我的故事,就打電話給我,說要認識我,就這樣我們第一次見面在華報報社。她開門見三地說她認識許多很有才華的亞洲藝術家,她說她近日要為兩位華裔鋼琴國際比賽得獎者舉辦音樂會,一來讓大家可以用欣賞這高水準的演奏會,二來給一個機會讓青年人互相認識,三來節日佳節就要來臨,讓朋友和家人享受這別具一格的音樂會,她對我說她沒有錢做廣告,她做這些事只是因為對音樂家的熱愛,因為她的先生是專業作家,每隔二年全球國際音樂比賽在克里夫蘭舉辦,他先生是評委,讓她有機會接觸許多音樂藝術造詣高的有朝氣的青年藝人。她的熱情打動我,我說華報免費為您提供做廣告宣傳,同時我們也購買了一桌來邀請我們的讀者,她當時好感動地說:“你讓我不知道說什麼好”。我說:現在我們就是朋友了。

第二次我們見面是在張安麟小姐舉辦的音樂會上,她告訴我說,幾年前她就看過張安麟小姐的演出,她告訴我她對音樂十分喜愛,那天她為本報介紹了她的朋友 Keliy Ferjutz, Jodi Kanter 告訴我她的朋友是一位很好的作家,她可以免費為本報寫文章,就這樣 Keliy Ferjutz, 在上期我們在頭版頭條寫了她觀看 MPZART 250TH CELEBRATION 的觀後感。我忽然感受到一個人在幫助別人的時候其實真正得利最多的還是自己,這不認識一個 Jodi Kanter, 接下來又一個 Keliy Ferjutz 出現,本報又多了一位幫手。這就是華報雖然只有四年生命,因為廣結善緣,只要你回饋社會,大家就會伸出援助的手臂扶你一把,那樣再艱難您也會有信心。

12月3日在 Cleveland Clinic 的 Inter Continental Hotel 舉辦的音樂會十分成功 Jodi Kanter 她忙碌多月,四處安排,終於在那天大家的掌聲中肯定她又做了一件好事。而本報記者發現,當天在場的觀眾除了華報所邀請的華裔讀者外,其他幾乎都是美國人。的確,藝術是不分國界和民族的,無論在哪兒,優美的藝術和高超的演技都會有人欣賞,天才都會得到賞識。三位年輕的藝術家的獲獎紀錄,證明瞭他們在藝術界的實力,也表明作為一個少數民族裔,他們已融入美國的主流藝術市場。就象 Jodi Kanter 說得那樣:當



她見到來自武漢的徐洪,十七歲獨生一人到美國,語言上的障礙,文化習俗不同,一點沒有壓倒這位年近十七的徐洪,他熟練的演奏技巧加上他對音樂的理解程度在每一個零件上都能體會到他的熱情。

12月11日,我拜訪了 Jodi Kanter,當我到了她的畫社,看到三台大型的 LOOM,就開玩笑的對她說:您還忙還有時間來組織音樂會,她說當她看到那些杰出的音樂家她就想她要為他們做一點事。她對我講起三年前她第一次為優秀音樂天才舉辦音樂會。Salon Di vuuos 是從蘇聯來美國克里夫蘭參加比賽的選手,那年他捧了金杯。Jodi Kanter 得知這位鋼琴家沒有錢的時候,在一個星期她為他組織了三場音樂會,那時還沒有現在这么好的條件,都是在朋友家裏舉辦,最後 Salon Di Vuuos 在美國克里夫蘭比賽完後還帶了三千元回蘇聯。她說她很高興在做這一切活動,因為她看到別人快樂她就高興。

Jodi Kanter,她爺爺 1900 年從蘇聯到美國,他的父母親到克里夫蘭來創業,他有兄弟姐妹五個,而她生了一個兒子,先生一直在她背後默默支持,她業餘喜愛游泳,鍛煉身體,積極工作,幫助他人,是她日復一日的的生活。

