

大学生英语文库

Good Listening

欣赏音乐



上海外语教育出版社

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Good Listening

欣赏音乐

R. D. DARRELL 著

支顺福 注释

上海外语教育出版社

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2000 年 1 月

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PART I

You and Music

1. Lead-In Grooves^[1]

*A man may see how this world goes
with no eyes. Look with thine ears.*

—SHAKESPEARE: *King Lear* [2]

MUSIC, for most people, seems to be a thing of strange delight shrouded in stranger mystery^[3]. Perhaps no other art is worshipped so timidly, even by those most magnetically attracted to it. Certainly no other gives rise to such a sharp contradiction as that between an avid “love” for music and an apologetic confession of musical incapacity^[4], so characteristic of today’s mass audiences.

Great as their enjoyment may be, most listeners nourish a peculiar inferiority complex^[5]. If their self-diagnosis is to be believed, their “appreciation” is almost hopelessly handicapped by some innate deficiency in musical aptitude, or at least by a lack of formal training. But whether these weaknesses are real or imaginary, the patients’ descriptions of their own ills provide a remark-

[1] lead-in grooves 导入槽纹。播放老式胶木唱片时,先要把唱针放到乐曲起首处的凹槽状纹道上。此处喻为音乐知识的入门介绍。

[2] 此引语出自莎士比亚的《李尔王》:“一个人没有眼也能知道这世界是个什么样子。用你的耳朵看。”(梁实秋译本)

[3] shrouded in stranger mystery 裹藏在更为奇异的神秘之中。

[4] an apologetic confession of musical incapacity 颇带惭愧地承认在音乐上不懂行。

[5] nourish a peculiar inferiority complex 形成一种古怪的自卑心理

ably inaccurate index to the actual state of their musical health. For the facts are that more non-professionals listen more regularly nowadays, and listen to more and better music, than ever before in history.

Much of the mystery can be cleared up, I am firmly convinced, simply by recognizing that a music-maker's special skills are by no means essential (however helpful they may be) to a non-professional *listener*; by understanding better the roles played by heredity and environment in everyone's musical life; and by realizing more clearly the changes that have almost miraculously transformed both today's musical world and contemporary listeners' opportunities.

Now, it is extremely unlikely that the natural heritage of a modern baby differs markedly from that of one born in, say, medieval times. Individuals always have varied widely where musical inclinations and aptitudes are concerned^[1]. But no one — not even a young Bach or Mozart — is so gifted at birth that there is nothing left for him to learn. And no one — not even the totally deaf — is born incapable of musical learning. The absence of specialized psychological or physical attributes certainly seems to rule out^[2] a professional musician's career, though even such disadvantages can be and have been overcome. But in the enjoyment — rather than the actual making — of music, no one ever is insuperably handicapped^[3].

No matter what your sense of musical "inferiority," no matter whether or not you can sing or play, you, like everyone else, always can *listen* — even if it is only by "feeling" sound vibrations. And all of us who really want to^[4] can always find something to

[1] where ... are concerned 就人们的音乐喜好倾向和能力范围而言。

[2] rule out 排除……的可能性;使……成为不可能。

[3] is insuperably handicapped 受到不可逾越的阻碍。

[4] who really want to 是定语从句,修饰 all of us; 到后省略了 listen。

listen to — often something that provides not merely momentary enjoyment, but incomparable invigoration and enrichment of our whole lives^[1].

The fundamental difference between the musical world of today and that of the past lies in the revolutionary changes that have taken place *outside* ourselves. Among these are the enormous expansions in both the quantity and the quality of readily available music, the enhanced ease^[2] with which listeners are brought into contact with music-makers, and, perhaps most important of all, the radical shifts in listening locales and conditions — from set programs in public concert halls and opera houses to the music of our own choice, heard at our own convenience, in our own homes.

Where once only^[3] musicians, trained amateurs, and a select few of high birth or wealth^[4] had the privilege of listening to music regularly, now almost anyone can listen when and as often as he likes. And where until comparatively recently you were obliged either to make music for yourself or to attend concerts (and the latter normally were necessary if you wanted to hear the best music in performances of professional stature^[5]), music of all kinds, much of it in the finest performances of our times, now is readily accessible in recordings and broadcasts.

Of course, not everything is rosy in our brave new world^[6] of music. Considerable expense still is involved. There is no direct charge for broadcast listening, to be sure, and long-playing records^[7] are remarkably inexpensive in terms of extent and quality

[1] incomparable ... of our whole lives 使我们整个的生命得到无可比拟的充实与丰富。

[2] the enhanced ease 增加了的方便(意即“变得更为容易”)。

[3] Where once only ... 一度仅属于……的范围。

[4] a select few of high birth or wealth 少数出身高贵或富有的上等人。

[5] professional stature 专业水平。

[6] rosy a. 玫瑰色的(此指“美妙的”); brave new world 美好的新世界。

[7] long-playing records 密纹唱片(因播放时间相对较长故有此称,缩写为LP)。

of music per dollar. But any extensive record library represents a very substantial investment, and even adequate reproducing equipment is hardly cheap, while really good equipment makes heavy demands in both money and space.

Probably the greatest environmental handicap, however, is our age's insatiable drain on human energy^[1]. Business and housekeeping may require far less time and effort than they used to, but in our new-found leisure listening must compete desperately with travel, sports, theatergoing, and — right in our own homes — with the rival attractions of reading and conversation, television, news and dramatic broadcasts.

Nevertheless, all these handicaps and counterappeals^[2] obviously are relatively minor problems, at least to anyone genuinely eager to listen to music. They never should blind our realization of the phenomenal advantages^[3] we now can boast in ease of access to more and better music, advantages almost incredibly superior to those enjoyed by even the most favored of our ancestors^[4].

Many of us need only look back at our own youth to highlight^[5] the profound changes that have occurred. When I first began going to symphony concerts, it took two or three years of regular attendance to hear all the Beethoven symphonies, whereas today I should have no difficulty in hearing all nine, some probably in more than one performance, in less than a week of F-M radio listening.^[6] And I was a faithful concertgoer for some years before I heard more than a single Bach choral work — whereas today I can choose in the long-playing-record catalogues among some fifty com-

[1] insatiable drain on human energy 无止境地消耗人的精力。

[2] counterappeals *n.* 对抗性吸引力(指上一段中的 rival attractions)。

[3] our realization ... advantages 我们所意识到的极大优越性。

[4] the most favored of our ancestors 我们的先辈中最有福的人。

[5] highlight *v.* 此处意为:通过对比更清楚地看出。

[6] 此句意为:过去要听全贝多芬的九部交响曲,得在二三年中经常去音乐厅,而今用调频(F-M)收音机在一星期内就可听全,有些还可听到不止一次。

plete cantatas, two Passions, two oratorios, the B minor Mass and D major *Magnificat*, and several short Masses and motets, many of them in more than one recorded edition.^{〔1〕}

But this point surely needs no argument. The contemporary scope of the recorded repertory^{〔2〕} and its public is impressively enough displayed in catalogues and discographies^{〔3〕}, in the advertisements and reviews in magazines and newspapers, in manufacturers' sales-figures and the estimated audiences both for the big networks' concert broadcasts and for independent (particularly F-M) broadcasters' recorded-music programs.

"Canned"^{〔4〕} music, once derided and despised, as indeed canned foods had been only a generation or two earlier, now is accepted almost as matter-of-factly^{〔5〕}.

But by a familiar paradox, the abundance of music brings with it new problems, particularly those of possible oversupply^{〔6〕} and of consumer education. Music literally is "in the air"^{〔7〕} today. Dulled sensibilities and overstimulated appetites have become disturbing factors, as has that of actual aural fatigue.^{〔8〕} And of even more direct concern to most listeners (who seldom are conscious of the risk of sheer tonal surfeit^{〔9〕}) are the bewildering, practical

〔1〕 此句中列举了德国古典作曲家巴赫的若干合唱作品(choral work): cantata (大合唱;音译“康塔塔”), Passion(耶稣受难曲), oratorio(清唱剧), B minor Mass (B小调弥撒曲), D major *Magnificat* (D大调圣母颂), motet(经文歌); recorded edition 录音版本。

〔2〕 repertory *n.* 全部曲目。

〔3〕 discography *n.* 唱片目录。

〔4〕 "canned" *a.* 喻指“录制的”、“非现场演奏的”。

〔5〕 matter-of-factly *adv.* 实事求是地。

〔6〕 oversupply *n.* 供过于求。

〔7〕 "in the air" 此语双关,可指“令人无所适从”,而字面义为“在空中”,可指空气中到处弥漫着各种音乐。

〔8〕 dulled sensibilities 变迟钝的感受力; overstimulated appetite 受过度刺激的胃口(音乐兴趣); as has ... 正如……已变为……; aural fatigue 听觉疲劳。

〔9〕 tonal surfeit 乐音的过量。

problems of *selection* and *orientation*.

Obviously, we can't buy everything unless we have unlimited pocketbooks^[1], and we couldn't hear it all even if we had unlimited leisure. Without previous musical training, how are we to know what is the "best" music — or how to "appreciate" it even if it is authoritatively preselected? Lacking both background and perspective^[2], how are we to locate ourselves in the whole world of music or chart the paths^[3] by which we can venture most easily from familiar into entirely strange territories?

If you happen to be one of the rapidly multiplying amateur experts in such matters, a musical connoisseur or "phonophile," say, you'll have your own pat^[4] answers to these questions. Any I advance will afford you only the satisfaction of confirmation or disputation.^[5] I'm writing here, however, primarily for those who lack either knowledge or confidence, and especially for the admittedly non-expert — the novice general listeners.

Music, for such listeners, isn't the most important thing in the world, but it has come to play an increasingly significant part in their lives. While they may feel the familiar term "music-lover" faintly distasteful or inexact, they are seriously interested in music — at least to the extent of wanting to hear more and to get more out of what they hear. They have begun (probably quite recently) to buy and enjoy music on records, or to listen regularly to broadcasts of mostly recorded music. Or their record and broadcast listening has been developing more or less haphazardly to the point where they now realize that a more systematic approach and wider background knowledge are demanded for any further intensification

[1] unlimited pocketbooks 用之不竭的钱包。

[2] background *n.* 指音乐上的训练, perspective *n.* 指欣赏的眼光。

[3] chart the paths (在地图上)标出路线。

[4] connoisseur or "phonophile" 鉴赏家或“音响迷”; pat *a.* 习以为常的。

[5] 此句意为:我所提出的任何(答案)将只能供你用于(对此)作出确定或争辩。

and expansion of their enjoyment.

Yet whatever these listeners may lack in specialized knowledge, they feel themselves to possess at least normal intelligence. They don't hanker to be impressed (or confused) by any display of erudition, or to be talked down to like rather backward school-boys.^[1] What they want most is specific, practical help — direct help in making the dollars they spend on records bring better returns, long-term help in making the time they spend in listening to or in reading about music contribute more richly to their experience.

This little book is planned to meet as fully and as clearly as possible some of the most pressing needs of such listener readers. It assumes that their main listening medium will be records, heard either on a home phonograph or on a broadcast receiver. But because attention is focused on content rather than medium, musical works are discussed in the text usually without reference to specific recordings.

Shaping the text material to the patterns of growth most characteristic of the current listening public, I begin with the novice's normal, seemingly haphazard, personal approaches to music. And I endeavor to show how his instinctive tastes are by no means entirely arbitrary, but are rooted in (and even predictable from) his individual temperament and earlier experience.

In Part II it is assumed that on reaching some degree of familiarity with the best-known composers the maturing listener will be eager to plan his record library on a more systematic basis, and to extend his acquaintanceship to composers of various historical eras.

Finally, in Part III, I attempt to reconcile these personal and historical approaches, first in locating the specialized repertory where one is most likely to feel musically at home^[2]; then in expanding the

[1] hanker v. 巴望; display of erudition 兜售高深学问; be talked down to 被当作幼稚无知者来教导。

[2] at home 熟悉。

scope of one's experience along the natural grain^[1] of one's own temperament and in learning to listen *participatively*^[2].

It should hardly be necessary to add that no reader can be expected to listen to — much less^[3] to buy — all the works discussed in these pages. Because it is impossible to know any reader's exact tastes and experience, I have to suggest as many enjoyment possibilities as I can, in the hope that everyone who explores them, however gingerly^[4], will be sure of making at least an optimum number of rewarding discoveries.

But some readers may welcome fair warning of certain unorthodox^[5], perhaps negative features of this book. It is *not* a textbook in music “appreciation,” history, or theory. The concern here is with the direct impact of music on your ears and mind, in leading you *to* works you are likely to enjoy — not in trying to tell you how they were composed or what they mean. My general subject is what usually is called (for lack of better terms) great, classical, or “art” music, but while popular, jazz, and folk works mostly are excluded, that is for brevity only and not on the basis of any arbitrary standards of what is or isn't “good” music.

I believe (fanatically^[6], perhaps) that our record libraries are best chosen to fit our own personal, often highly idiosyncratic^[7] musical needs. The last thing I want to do^[8] is to make hairsplitting^[9] distinctions among what is good, better, and best by my — or any other — standards. Instead, I hope to present a broad

[1] grain *n.* 气质, 特性。

[2] *participatively adv.* 参与性地。

[3] much less ... 更不用说……。

[4] *gingerly adv.* 小心翼翼地, 颇为拘束地。

[5] *unorthodox a.* 非正统的。

[6] *fanatically adv.* 入迷地。

[7] *idiosyncratic a.* 按个人喜好的。

[8] The last thing ... to do 我最不愿做的。

[9] *hairsplitting a.* 过分细致的。

range of implicit values — leaving it to you to compare and contrast them in your own minds. If your sensibilities are alert and educable^[1], you aren't likely to stray too far or long from generally accepted evaluations, and when you do, your range of enjoyment well may be all the wider for your personal departures from orthodox discrimination.

The most important thing in listening, I'm convinced, is not the formation of respectful attitudes toward the accepted masterpieces, or the hearing of any kind of music with only lukewarm enthusiasm. It is the vital response to the decisive moments of *revelation* — moments that shock our personalities into full self-awareness and often incandescently^[2] illuminate our lives outside as well as in music.

The individual significance of such experiences sometimes may seem out of all proportion to^[3] their actual stimuli, which may be music of comparatively negligible artistic worth or the most hackneyed of concert warhorses^[4]. More often, perhaps, it is music of supreme stature that acts as the trigger to release forces that have been building up^[5] within you, awaiting only the right moment and touch to explode. But in either case the prime value lies in the intensity of the reaction itself. For when you experience such revelations, you will know for yourself what appreciation truly means, and you will realize at last just how good “good listening” can be at its very best.

[1] alert and educable 敏感而善于领会的。

[2] incandescently *adv.* 炽热地。

[3] out of all proportion to ... 与……完全不成比例。

[4] the most hackneyed of concert warhorses 音乐会上熟得最令人发腻的曲目。

[5] build up 积聚。

2. Bandwagon Perambulators^[1]

All things in their beginning are good for something.

—GEORGE HERBERT^[2];
Outlandish Proverbs

JUST where your musical life begins is a matter of chance^[3]. How you start out in the world of tone may color your later experience, but is unlikely to shape your whole destiny. All you need reckon with at first is the simple fact of your existence — as a listener — in a particular time and place.

Time and place are the significant influences. They largely determine both the general kind of music we have been exposed to before we begin to listen with true awareness, and the specific kind of music that first jolts^[4] us (like a midwife's slap) into personal musical consciousness.

Not so many years ago the initial stimulus probably would have been one of the great tunes. Any of these almost universally favorite airs might have worked the trick, for they're all much alike (whether they stem from the classics, folk music, or Broadway hit shows) in direct melodic appeal and ease of immediate assimilation.^[5] Once heard, they are completely known and well-nigh unforgettable^[6].

[1] bandwagon *n.* 乐队彩车; perambulator *n.* 漫游者(此处喻指在音乐世界中漫游)。

[2] George Herbert 乔治·赫伯特(1593—1633),英国诗人。

[3] a matter of chance 纯属偶然的事情。

[4] jolt *v.* 震动。

[5] air *n.* 曲调; work the trick 产生这个效果; Broadway hit show 百老汇热门节目; ease of immediate assimilation 迅即而自然地被吸收(的感受)。

[6] well-nigh unforgettable 可谓难以忘怀。

In those days most record collections began with, or soon came to include, operatic highlights (usually starring Caruso)^[1] like “*Celeste Aida*” from *Aida*, “*La donna è mobile*” from *Rigoletto*, “*Vesti la giubba*” from *Pagliacci*, and the Sextet from *Lucia di Lammermoor*.^[2] Or perhaps a piano record of pieces like Paderewski’s Minuet in G, Rachmaninoff’s C-sharp minor Prelude, and Liszt’s *Liebestraum* No. 3.^[3] Or string-instrumental versions of the “Meditation” from *Thaïs*, Saint-Saëns’s *La Cygne*, Schumann’s *Träumerei*, Tchaikovsky’s *Andante Cantabile*, or Bach’s “Air for the G string.”^[4] Either vocal or instrumental versions of Schubert’s *Ave Maria* and *Serenade*, Brahms’s *Wiegenlied*, Handel’s “Largo,” Tchaikovsky’s “None but the lonely heart”, the Prize Song from Wagner’s *Die Meistersinger*, or the *Londonderry Air*.^[5]

Such great tunes as these have lost little of their appeal over the years, though of course new interpreters have risen to stardom^[6]. In recent years records have shared some of the vast broadcast and film audiences entranced by Nelson Eddy, Lily Pons, André Kostelanetz’s orchestra, and Mario Lanza, the last

[1] operatic highlights 歌剧的精彩曲目;starring Caruso 由(意大利男高音)卡鲁索主演。

[2] 此处提到四部意大利歌剧,前三部均由威尔第作曲:《阿伊达》“圣洁的阿伊达”;《弄臣》“女人善变”;《丑角》“穿上戏装”。《拉美摩尔的露契亚》由唐尼采蒂作曲。sextet n. 六重唱;六重奏。

[3] 这几首钢琴曲名是:帕岱莱夫斯基《G大调小步舞曲》;拉赫马尼诺夫《升C小调前奏曲》;李斯特《爱之梦》第3首。

[4] 这几首弦乐曲名是:马斯内(J. Massenet)歌剧《泰伊思》间奏曲改编的《沉思》;圣-桑《天鹅》;舒曼《梦幻曲》;柴科夫斯基《如歌的行板》;巴赫《G弦上的咏叹调》。

[5] 此句意为:声乐或器乐形式的舒伯特的《圣母颂》和《小夜曲》、勃拉姆斯的《摇篮曲》、亨德尔的《广板》、柴科夫斯基的《唯有孤独的心》、瓦格纳(歌剧《纽伦堡的》)名歌手中的《得奖歌》,或《伦敦德里小调》(爱尔兰民歌)。

[6] new interpreters ... to stardom 新的表演家们名扬天下(此处指他们对古典作品注入了新的表现风格)。