

【了如指掌·人物馆】

总编辑 / 龚鹏程 执行主编 / 安悱



了如指掌

在咖啡馆遇见莫扎特

【英】朱利安·拉什顿 / 著 王昭力 / 译



黑龙江教育出版社

JULIAN RUSHTON

FOREWORD BY SIR JOHN TAVENER

【英】朱利安·拉什顿 / 著 【英】约翰·塔文纳 / 序

王昭力 / 译

COFFEE WITH

MOZART

在 咖 啡 馆 遇 见 莫 扎 特

黑龙江教育出版社

H319.4
L07

图书在版编目(CIP)数据

在咖啡馆遇见莫扎特 / (英) 拉什顿著 ; 王昭力
译. — 哈尔滨 : 黑龙江教育出版社, 2013.1
(咖啡馆系列)
书名原文: Coffee with Mozart
ISBN 978-7-5316-6905-0

I. ①在… II. ①拉… ②王… III. ①莫扎特,
W.A. (1756~1791) —生平事迹 IV. ①K815.76

中国版本图书馆CIP数据核字(2013)第029392号

在咖啡馆遇见莫扎特

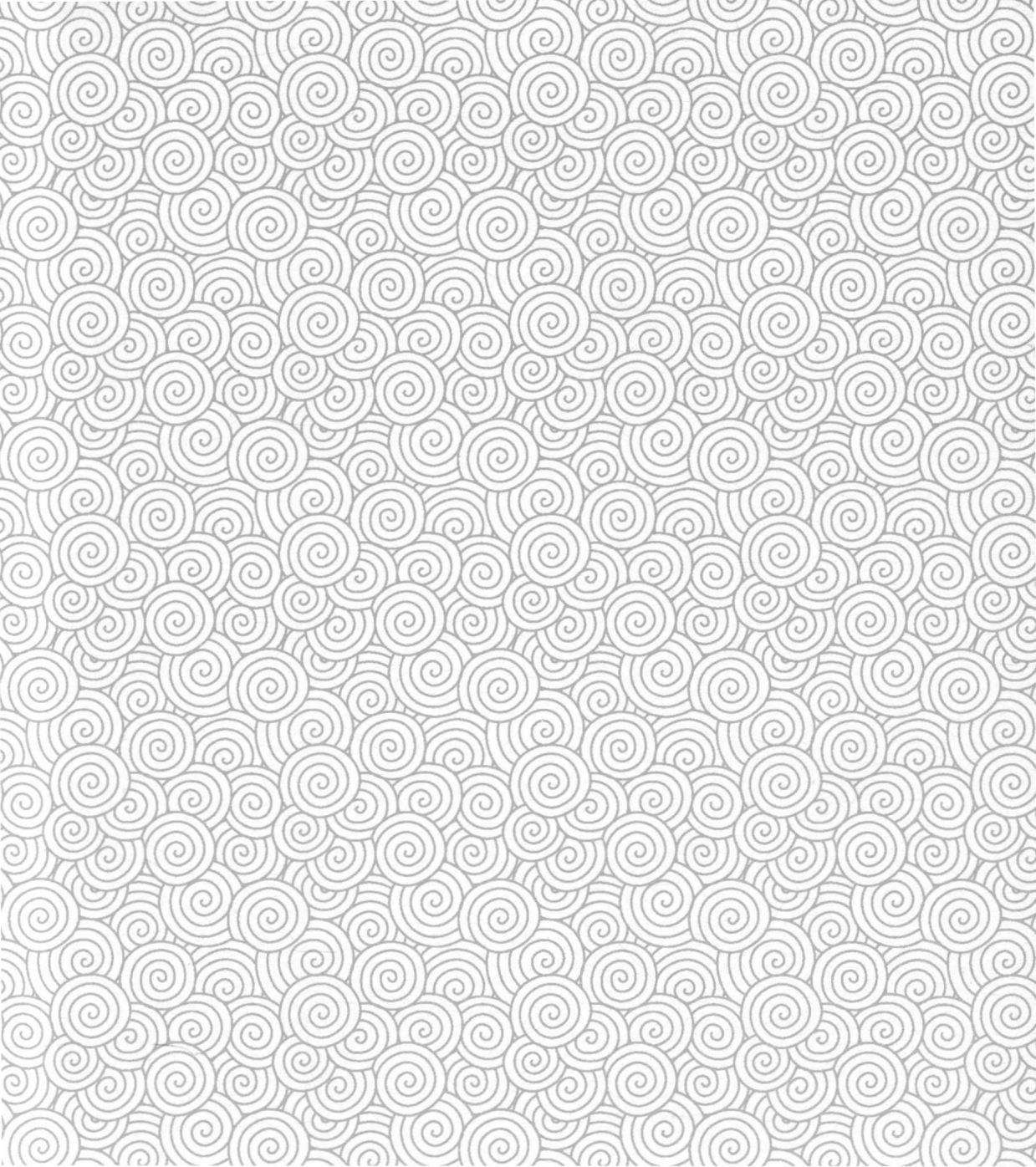
ZAI KAFEIGUAN YUJIAN MOZHATE

【英】朱利安·拉什顿 / 著 【英】约翰·塔文纳 / 序
王昭力 / 译

责任编辑: 宋舒白
特约编辑: 施普越
装帧设计: 了如指掌创意馆

出版: 黑龙江教育出版社
发行: 黑龙江教育出版社
社址: 哈尔滨市南岗区花园街158号
开本: 787mm×1092mm 1/16
印张: 10
字数: 148千字
版次: 2013年6月第1版
印次: 2013年6月第1次印刷
印刷: 北京市通州鑫欣印刷厂
书号: ISBN 978-7-5316-6905-0
定价: 23.80元

著作权合同登记 图字: 08-2011-044
版权所有 翻印必究·印装有误 负责调换



👉 了如指掌 | 探寻知识与思维的乐趣……





了如指掌



COFFEE WITH
MOZART

JULIAN RUSHTON

FOREWORD BY SIR JOHN TAVENER

【英】朱利安·拉什顿 / 著 【英】约翰·塔文纳 / 序

王昭力 / 译

COFFEE WITH

MOZART

在 咖 啡 馆 遇 见 莫 扎 特

黑龙江教育出版社

H319.4
L07

Foreword

by SIR JOHN TAVENER

A lifelong love of Mozart began when I was 12 years old. My romantic and aristocratically beautiful godmother took me to see *The Magic Flute* at Glyndebourne. I was overwhelmed by the magic of this work and it has continued to overwhelm me with its beauty all through my life. It has only been recently, however, that I have tried to understand why I love Mozart beyond any other composer.

Mozart belongs to a historical age that does not attract me in the least—an age of superficiality and powdered hair. It seems unlikely that the most “sacred” composer of the West should emerge in that dilapidated era. Using the term “sacred” about Mozart may elicit some surprise, but I truly believe that Mozart’s *Magic Flute* connects to Krishna’s flute, just as his music in general can be compared to that particular kind of sacredness one finds in Persian and Hindu miniature paintings. I am not, of course, saying that Mozart himself was fully spiritually developed. God used this frail man to communicate to the world the eternal vision of childhood, and the divine world of Lila, a Sanskrit term meaning “divine play.”

Mozart was faultlessly crystalline, and he was also the most natural composer that ever lived. His melodies, rhythms and harmonies seem as natural as virgin nature itself. Mozart’s music, one might say, pre-existed. It required man to pluck it out from the spheres. His music is more feminine and more ecstatic than that of any composer I know. He makes the commonplace divine and everything he touches becomes sacred. He hears God everywhere and he sings His ecstasy in every single

序言

我对莫扎特的毕生喜爱始于12岁的时候，我那浪漫的、具有贵族美气质的教母带我去格林德伯恩观看《魔笛》^[1]。我被这部作品的魅力征服了：它的美始终徜徉在我的生命中，我为它倾倒。然而只是到最近，我才明白自己为什么喜爱莫扎特胜过其他作曲家。

莫扎特属于一个对我毫无吸引力的历史时期——那个时代盛行虚浮之风和施粉的发式^[2]。西方最“神圣”的作曲家似乎不大可能出现在那样一个没落的时代。用“神圣”这个词来形容莫扎特或许会引起一些惊讶，可我确实相信，莫扎特的《魔笛》与克利须那^[3]的长笛有关联。同样地，就其神圣性而言，莫扎特的音乐总体上也可以与波斯和印度的细密画相媲美。当然，我并不是说，莫扎特自己在精神上达到了至善至美的境界。上帝利用这个身体虚弱的人，向世界传达着童真般的永恒想象力和莱拉^[4]的神圣世界。——这二者用一个梵语词来表示，意思就是“神圣的游戏”。

莫扎特就像一块清澈透明的水晶，完美得几乎无可挑剔。同样，他也是迄今为止最富有自然风格的作曲家。他的旋律、节奏与和声，就如同大自然本身的原始风貌一般，毫无矫揉造作之感。可以说，莫扎特的音乐是先于我们这个时代而存在的。这就要求人们在欣赏音乐时突破既成范围的限制。与我知道的任何作曲家相比，莫扎特的音乐更加富有阴柔之美，也更加让人心醉神迷。他为普通事物赋予了非凡的品质，在他笔下，一切都变得神圣。他随处可以听见上帝的

one of his operatic characters, from Sarastro to Papageno, to the Countess in *The Marriage of Figaro* and to Don Giovanni himself. He cannot help himself, for like the eternal child that he is, he never ceases to celebrate the ecstatic act of being.

Many pundits love to dwell on the Requiem or the doubtless remarkable entrance of the Commendatore in *Don Giovanni*, probably because these people love the innovatory. But paradoxically, for me, it is not in these moments that I perceive the divine in Mozart, but, for example, in Zerlina's unbearably beautiful "Vedrai Carino" in *Don Giovanni*. This invokes in me all the longing, and all the beauty and all the truth that I know: Zerlina by offering her beating heart to Masetto becomes the heartbeat of God seen through the eyes of a child. I so often play this music, and if you change one single note of it, it falls to pieces. The spacing of every simple and divine chord is so perfectly heard that once again it seems to belong to a celestial harmony.

Mozart is for me what the Sufis call a manifestation of the Essence of God. The fact that one can speak in such exalted terms about Mozart puts him in a unique category, and outside the whole canon of Western music. In his essence he has revealed paradise to me.

A handwritten signature in dark ink, reading "John Taverne". The signature is written in a cursive, flowing style. The first letter 'J' is large and loops around the 'o'. The name is underlined with a single horizontal stroke.

声音，他的每一个歌剧人物，从萨拉斯特罗^[5]到帕帕盖诺^[6]，再到《费加罗的婚礼》^[7]中的伯爵夫人和唐·乔瓦尼^[8]，都唱出了上帝的狂喜。他情不自禁，因为他就像一个永远也长不大的孩子，一刻不停地庆祝着生命的狂喜。

很多学者之所以喜欢仔细研究安魂曲，或是《唐·乔瓦尼》^[9]中的大统领不同凡响的出场曲，很可能是由于他们喜爱创新的缘故。但对我而言，感受到莫扎特作品中的神圣色彩并不是在这些时候，例如《唐·乔瓦尼》中泽林娜的那段轻唱“可怜的马赛托”。她的嗓音如此美妙，让人无法抗拒。这激起了我所有的渴望，引发了我对所知的一切真与美的思考：在一个孩子眼中，当泽林娜把她的怦然跳动的心交给马赛托的时候，她也化身为上帝的一声心跳。我经常演奏这支曲子，而且发现，只要改变其中任何一个音符，整支曲子就会支离破碎。每一个简单的间隔和神圣的和弦都是如此完美，再次显示了这首曲子应属天籁之音。

对我而言，莫扎特恰恰表现了苏菲派^[10]所说的“上帝的本质”。用这样的语言来称赞莫扎特，就将他归入了一个独特的类别，游离于西方音乐界的总体标准以外。从本质上讲，莫扎特在我面前展现了一片天堂。

约翰·塔文纳

-
- [1] 莫扎特三部最杰出的歌剧之一，取材于诗人维兰德的童话集《金尼斯坦》中一篇名为“璐璐的魔笛”的童话，后来由希卡内德改编成歌剧脚本，其中融入了多元化的歌剧元素。——译注
- [2] 18世纪欧洲流行的一种发式。男性一般佩戴施粉的假发，女性则直接在真头发上施粉和添加各种头饰。所施的发粉用磨细的淀粉制成，再配上橘子花、薰衣草或鸢尾草的熏香；颜色以灰白色为主，也有紫色、蓝色、粉色和黄色。——译注
- [3] 印度教的神祇。——译注
- [4] 犹太教传说中的天使，职责是掌管妊娠和夜间。——译注
- [5] 《魔笛》中的大祭司，男低音。——译注
- [6] 《魔笛》中王子的随从捕鸟人，男中音。——译注
- [7] 莫扎特最杰出的三部歌剧之一，于1786年完成。该剧揭示了贵族的腐朽和没落，体现了反封建的时代特色，其喜剧效果通过生动的情节和幽默的语言风格凸现出来。——译注
- [8] 莫扎特的歌剧《唐·乔瓦尼》（另译作《唐·璜》）中的主人公，具有玩世不恭的性格特点，是个矛盾复杂的人物。——译注
- [9] 莫扎特的喜歌剧，创作于1787年。该剧对人物心理的刻画较为细腻，具有很强的哲理性。——译注
- [10] 伊斯兰教的神秘主义派别，主张通过苦行和禁欲来修行。——译注



INTRODUCTION

Celebrations of the 250th anniversary of Mozart's birth have confirmed the composer's cultural prominence, matched among musicians only by J.S. Bach, Beethoven, and Wagner. Mozart is not the earliest composer still admired today, but no other has had so many works in the permanent core of the repertoire for so long. Among his operas, *Figaro* is the yardstick for realistic comedy, *Don Giovanni* the inspiration of the Romantic movement, and *The Magic Flute* the foundation stone of German opera. Of his instrumental works, the concertos are central to the performance aspirations of violinists, wind players, and, above all, pianists. The quartets, quintets, and serenades are indispensable to the repertoire of smaller ensembles, while orchestras continually turn to the symphonies, especially the last two, in G minor and C major (the "Jupiter").

Mozart is a "classical" composer both in the broadest sense and also because he worked within the "classical" period (the late 18th and early 19th centuries). But "classical" does not imply coldness or austerity: Mozart's music bubbles with life. Comparison with his contemporaries, who used the same musical language, highlights Mozart's inventiveness in rhythm, melody, and harmony, and his skill in combining parts in counterpoint. His orchestral colors, too, are more varied and vivid.

Mozart did not have an easy life. He had to work hard and constantly at composition, but even his hackwork bears the stamp of his genius. His exceptional musical facility, evident from an unusually early age, emerged in performance, too. He was also a teacher and adviser to colleagues and fledgling musicians. His