

[春卷]

# 音乐启蒙书



## 音乐中的希望和力量

*The Access to Classic Music*

The Hope and Power in Music

[美] 诺曼·格里兰 / Norman Gilliland ©著 李波©译

中英文对照



中央编译出版社  
CENTRAL COMPILATION & TRANSLATION PRESS

366 个音乐故事，每天讲述一个。谈笑间，数百位大师悠然浮现，音容笑貌，栩栩如生，和您心灵感应，亲密接触。



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## 关于本书

本书由366篇故事组成，讲述音乐家的趣闻轶事，曾在美国各大电台连播，每天一篇，风靡一时。作者以丰富的专业知识、独特的非官方视角、轻松诙谐的笔调和“音乐史上的今天”的方式作为线索，向我们讲述了这些天才们不为人知的一面：爱、恨、希望、力量、亲情、友情、爱情、艰难、尊严、坚毅、沉着、洒脱、幽默、圆满、尊严、无私、自私、背叛、荒谬、傲慢、偏见、名利、虚荣、伪善……透过琐碎而可靠的事件，显露出音乐的魅力和人性的复杂。

本书读者对象：音乐热衷者、英语学习者、故事爱好者。



## 作者简介

诺曼·格里兰是“五月花号”新教徒爱德华·富勒的第12代孙。他生长于佛罗里达州甘斯维尔，并在“WRUF-FM”和“WUFT-FM”电台开始了古典音乐节目广播主持人和制作人的职业生涯。从1983年起，他就一直是威斯康星州公共电台的制作人。他已有三部作品出版：《音乐启蒙书》、《沙地大厦》和《棕榈街谋杀案》。他和他的妻子有两个儿子，现居于威斯康星州麦迪逊。

## 译者简介

李波，祖籍山西，60年代末生于四川。当过文秘、记者、编辑、翻译。现居北京。

已出版主要作品：长篇小说《回头无岸》、《美国处男》、文化专著《吃垮中国——口腔文化的宿命》、杂文集《狗眼看世界》；即将出版社会评论《老板是靠不住的》和长篇小说《破茧记》。

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## Foreword

The purpose of *Grace Notes for a Year* is to shed light on the fragile and perilous process of inspiration, composition, and performance required to create classical music, whether the final product is a masterpiece or a mess.

The more one delves into the stories behind classical music, the more the personalities emerge — the rumbling Beethoven crossing words with his publishers, the headlong lovelorn Berlioz, the free spirited Mozart and his stern father — whom we follow through their quarrelsome letters of 1778, the urbane New Orleans-born virtuoso Louis Moreau Gottschalk, whose journal entries evoke vividly the cultural maelstrom of Civil War America.

In a way, of course, their stories of trial, triumph, and failure are analogous to our own.

For the sake of clarity I've condensed some of the letters and have favored a contemporary American English. I hope that the errors are few and minor in these evocations of fascinating subjects. A contemporary of Beethoven's recalled that the composer could forgive the occasional wrong note in a performance of his music as long as the spirit was right. In that spirit I hope you'll enjoy these little stories and find that they enhance your appreciation of classical music.

Because *Grace Notes for a Year* began as a series of daily radio vignettes, this collection takes the form of a calendar, but it's not a musical almanac emphasizing composers' birthdays or the anniversaries of major musical events. On the other hand, the sequence of the stories does follow the changing seasons and their sometimes amusing effect on music-making.

Along the way you will find, as promised, stories of hope, humor, and hubris from the world of classical music and the lively voices of the men, women, and children who dwell in it.

Norman Gilliland  
Madison, Wisconsin

September 28, 2001

## 前言

《音乐启蒙书：音乐中的希望和力量》的创作目的是为了透视在经典音乐王国的构建中，通过灵感、创作和表演微妙而脆弱的过程——最后呈现的作品是伟大的传世佳作，还是一堆凌乱之物。

将音乐背后的故事挖掘得越深，那些故事中的人物就愈加众相横生，眉目清晰：脾气火爆、和出版商龃龉不断的贝多芬，莽撞而失恋的柏辽兹，天性自由的莫扎特和他严厉的父亲——从他们1778年充满争吵的信件中我们就可窥见，而生于新奥尔良的大师路易斯·莫利·戈特沙尔克 的日志，则栩栩如生地再现了美国内战时期的文化大动乱。

可以说，在某种程度上，这些大师们的磨难、荣耀和挫折的经历与我们所有人别无二致。

为了简捷明了，我将一些信件做了压缩，并且采用了当代美式英语。我希望再现这些迷人的话题时，尽可能趋于完美。正如贝多芬的一个当代传人回忆的那样，只要在表演时能够将作品的灵魂准确诠释出来，偶尔出现几个错误音符，作曲家是能够给予谅解的。在这种精神下，我希望读者欣赏这些小故事，它们将有助于提高你们对古典音乐的鉴赏能力。

由于《音乐启蒙书：音乐中的希望和力量》开始是以系列小品文的方式在电台播出的，所以采用了日历的形式，但它并不是以作曲家生日或音乐史上的事件周年为基础的音乐年鉴；另一方面，故事的发展脉络按季节变更演进，季节变化对音乐创作常常产生有趣的影响。

正如我承诺过的那样，沿着这条路径，你会发现音乐中的希望、幽默和傲慢的故事，以及栖息其中的男人、女人和孩子们悠然浮现的鲜活声音。

诺曼·格里辛  
麦迪逊，威斯康星  
2001年9月28日



# Translator's Introduction for

## *The Access to Classic Music :The Hope and Power in Music*

### 1

Mr. Norman Gilliland's book *Grace Notes for a Year* (Chinese version titled *The Access to Classic Music :The Hope and Power in Music*) is dedicated to three kinds of readers: music devotees, people who want to learn English, and those who enjoy a good story.

As the translator of this amazing book, I must confess that I've been lucky enough to enjoy this book before the release of its Chinese edition. On top of the stories and the great implication inside, I believe this book would enable the readers to kill three birds with one stone.

First, I'd like to speak from my own experience. Just like many other classical music dilettantes, I've been longing to enjoy classical music but have had to wince whenever I try to approach it because we hold the pantheon of classical music virtuosi in such awe. So we are prone to treat these musical masters as idols instead of approaching them and getting to know them as people. So the noble pursuit for refined taste turns into pretentious posturing. We're inclined to use classical music to show off our erudition rather than just allowing ourselves to enjoy it. Ridiculous!

I'd like to confide you here that I once experienced such an embarrassment in public. On a winter day two years ago, treated by a wealthy American friend, I went to the Beijing Grand Assembly Hall to enjoy an expensive orchestra performance from the world-class Cincinnati Symphony Orchestra. My companion for the occasion was Jordan Gilliland, a 25-year-old software engineer—who is Mr. Norman Gilliland's handsome son, a graduate of M.I.T, who is also the model for the hero of my published novel *American Virgin*.

As we strode into the brilliant hall we found that it was jam-packed and charged with excitement. I have to say that both of us thought the performance engaging, even overwhelming, because the audience was so enthusiastic, applauding, waving their hands, stamping on the floor, giving vociferous standing ovations, or blowing kisses. We were caught up and immediately launched into the fever of excitement by imitating them. In a word, we were won over by audience's response rather than by the actual virtuosity of the playing. As the performance went on, however, our enthusiasm gradually faded, and restlessness and fatigue took over.

The most disastrous point came during the soprano's aria. Despite her conscientious exertion of thrilling and wonderful octaves, Jordan and I accompanied her, not musically but with thunderous snoring! It indeed became a sort of duet — a symphony of snores! To make matters worse, Jordan used his neighbor for a pillow! The polished gentleman couldn't help nudging and waking the sleeper, complaining in a loud voice: "Hi—, Sir, don't you think 1000 Yuan is a lot to pay for a three-hour snooze here?" The uproar turned heads all around us. Some people glanced our way and whispered in a dubious way, much to our dismay. We were both too embarrassed to rebuke them for the unwanted attention.

Clearly, that's the most obvious difference between the dilettante and the connoisseur of classical music.

I would've been better off if, instead of attending with a software engineer, I had gone with Mr. Gilliland's other handsome son Ross, a professional bassist who majored classical music. At least, in the theater, his insight and enthusiasm would've prevented me from repeating Jordan's mistake.

Luckily, I have this triply useful book to help me through the classical music maze next time around.

As a professional radio host for classical music broadcasts for more than 30 years, like the famous eighteenth-century British musicologist Charles Burney, Mr. Norman Gilliland has abundant experience that enables him to tell stories and to clear up mysteries concerning historical figures who seem as close to him as his own family. I would even go so far as to say that Norman—

the man from the north—plays a role as a dauntless and necessary voyeur—and I'm sure that you, dear reader, will be glad that he does.

Although Norman declares solemnly that the purpose of *Grace Notes for a Year* is to shed light on the perilous process of inspiration, composition, and performance required to create classical music, whether the final product is a masterpiece or a mess, he also turns the great figures back into human beings. I'm especially taken with Norman's confirmation that all the great personalities' stories of trial, triumph, and failure are analogous to our own. As the result, those unattainable brilliant souls with mysterious and sacred aura re-emerge from the obscure fog of history, trailing clouds of glory and revealing unknown stories behind it as they come.

Just as the backstage denizen might glimpse actors and actresses as they change out of their costumes, this unofficial classical music history gives a unique “peep” provided by the dutiful “voyeur,” enabling you to see your musical idols as they really were. You can approach them just as you would anyone else.

This collection of vignettes includes most of the outstanding composers and many notable performers of classical music. Each passage contains at least one heroic musician and a few not so heroic. You'll find some top figures—Mozart, Beethoven, Bach, Tchaikovsky, and Liszt, for example—in more than one story.

As far as my own reading experience is concerned, what impress me most is that every talent, just like a coin, has his two sides. Inside you will find a complicated combination of human nature: love, hatred, hardship, friendship, dignity, fortitude, poise, easiness, humor, bliss, dignity, unselfishness, selfishness, betrayal, absurdity, hubris, prejudice, vanity, snobbery, and hypocrisy...in general, the greatness and the ugliness of human being reflected by trivial but dependable incidents.

Through their private correspondence, I'm impressed by the great love between Mozart the prodigy and his stern dad Leopold, which reminds me of my benign father who's been keeping his tranquil, affable eyes on me in Heaven for eight years. I'm attracted by the great love between Schumann and his wife

Clara, as well as that of Wagner and his wife. I'm won over by the short-tempered, candid and benevolent Beethoven, by the humble, dashing Chopin who gave way to desolation and disillusionment in his last days, by the subtle, sentimental and pessimistic Schubert, by the charismatic Liszt and Tchaikovsky with their endless unselfish support for the novices, by the romantic and lovelorn Berlioz, by the brave, down-to-earth Bach and the dauntless Toscanini, Cherubini and Shostakovich confronting dictators. I'm moved by Beethoven's testament full of trauma and disillusionment. I'm baffled by the mysterious murder of poor Leclair and intrigued by the alleged murder of Mozart. I'm excited by the conduct of Albeniz's adventurous child global tour. I respect Dittersdorf for his repentance and salvation from his evading debt and scandal; I also enjoy his awakening from his flirtatious shipboard romance. The fortitude of queen Charlotte in the storm reminds me of the scene of movie in *Titanic*, while *Wagner's Christmas Pledge* reminds me of the touching short story *The Gift of the Magi* by O. Henry. On the surface, the story *Like Son, Like Father* depicts the relationship between senior and junior Strauss, and yet it always reminds me of Norman, Jordan and Ross.

On the other hand, I'm kind of upset with Debussy's love triangle and his snobbery, with Brahms' ingratitude and rudeness, with Handel's stinginess and hypocrisy, with Prokofiev's calculation and sophistication. I especially despise Thomas Arne's merciless desertion of his wife who shared the misery of his difficult times, even though he reconciled with her before one month of his death; and also Bellini's betrayal of his pledge with his poor suicidal finance, leading me to think that his conduct warrants his demise. It's unbearable when I read how Glinka, Balakirev and Sibelius fawned over the Czar.

In addition to the great musicians there are also so many historical giants in this book. No matter how powerful they are, they all have to be subordinate to the musician here. They include Kings Charles I and II, Napoleon, Czar Nicholas I, Hitler, Mussolini, Stalin, Al Capone, Jean-Jacques Rousseau, Pushkin, Goethe, Freud, Nietzsche, Tolstoy, Barnum, etc. Among these figure are some great American presidents: George Washington, Theodore Roosevelt, Woodrow Wilson, Harry Truman, and Ronald Reagan. So through our reading,

we can retrace much of American and European history in which those giants were still perching.

I've enumerated and paraphrased at least several hundred musical terms included, which can hinder an appreciation of classical music.

2

Then come the second and the third "bird". I still would talk something based on my own experience.

Being a Chinese writer and English translator with a major in English, I am also concerned with Chinese who want to learn English. I believe that in the whole world there are no more diligent and painful students of English as a second language than the Chinese. They are just plain crazy to learn English, but the results are not always optimistic.

What's wrong? It's well known that we Chinese students are good in grammar and reading comprehension. The scores for the TOEF and GRE in China are so high that American professors would find them suspect. Meanwhile, Chinese become deaf-mutes when they approach foreigners. For example, although I've been studying English for more than twenty years, I seldom spoke it until I went to Beijing weight years ago, especially five years ago, when I moved to the vicinity of the embassy district, where I got to converse with foreigners occasionally.

Yes, in our cramming teaching undue tilt has been focused on vocabulary, grammar and reading due to biased aim for exam score, while its original function of communication as a language itself, oral communication in particular has been ignored. In fact the simple yet vivid daily expressions — consisting of a great deal of idioms, colloquialisms, slang, dialects, jargon, and wise-cracks etc., are much more practical than the genteel written words. No wonder my American friends tell me pretty often that they've been surprised when they met some Chinese youth who spoke out easily a few academic words but stammered or were at a loss for simple expression. As for me, my big words—some from the GRE — and even more sophisticated words such as

“antidisestablishmentarianism” have occasionally startled or stunned my foreign friends, but unfortunately I would be embarrassed by my inability to use simple words fluently. Our way to learn English is, as the old Chinese saying goes: “To get the sesame seed but lose the watermelon.”

For the sake of clarity and of convenience for broadcast, Mr. Norman Gilliland favored a contemporary American English in this book. I would remind dear readers that this book is based on radio stories that include many everyday expressions, especially in the personal letters, which are full of colloquialisms and slang. That's another reason that we insist on publishing this book in a bilingual version.

Because it began as a series of daily radio vignettes, this collection takes the form of a calendar, its 366 vignettes being very suitable for fixed quantitative exercises — one page per day! Make a bit of progress each day.

All in all, I maintain that this three-part offering will enhance your taste for classical music, improve your enjoyment of literature, and help you to upgrade your English.

That's why I say, three birds with one stone — really a good deal!

Finally, I assert that anyone who has ever taken such a job seriously will commiserate with me when I say that a serious translation is a really painstaking job — but a noble one! Therefore, any serious and cogent criticism regarding translation faults will be welcome indeed!

Li Bo

Dec 5th, 2006

Chaoyang, Beijing

## 《音乐启蒙书：音乐中的希望 和力量》译者序

诺曼·格里兰先生的《雅致音符》（中国译本书名为《音乐启蒙书：音乐中的希望和力量》）献给三类读者：音乐爱好者、英语学习者和故事爱好者。

作为这本让人惊喜的作品的翻译者，我必须承认，能够在本书中文版正式发行前一睹为快是很幸运的。而且，我相信本书可以让读者“一石三鸟”。

首先，我想从自己的直接经验来谈谈。正如很多其他的古典音乐爱好者一样，我一直希望能够欣赏这门高雅艺术，但每当我试图靠近这座伟大的艺术殿堂时，对它的敬畏之情却又让我临阵畏缩了。我们很容易将这些音乐大师们尊为偶像膜拜，而不是视为同类去接近去解读；因而对高雅趣味的追逐也就沦为了附庸风雅的作派。古典音乐仅仅被我们用来装点门面，而不是享受音乐本身的乐趣。这太可笑了。

我愿在此向读者朋友透露，本人就曾经在公共场合露过一回马脚。两年前的一个冬天，在一个美国大款朋友的招待下，我到北京人民大会堂去听一场交响乐音乐会，演出者是世界一流的美国辛辛那提交响乐团。陪我去的是25岁的软件工程师卓丹·格里兰——他就是本书作者诺曼·格里兰先生的英俊的长子、麻省理工的高材生，也是我已出版的长篇小说《美国处男》主人公的雏形。

当我们大步流星地走进这座巍峨辉煌的大厅时，我们发现里面座无虚席，气氛热烈。我不得不承认，我们两个人都认为演出引人入胜，甚至说把观众们彻底征服了。因为观众们反应如此热烈，他们鼓掌，挥

手，跺脚，站起来大声欢呼，抛洒飞吻。我们也被点燃了，立即投入到狂热中去，效仿着他们。一言以蔽之，与其说我们是被这些艺术大师们的精湛技艺所陶醉，还不如说我们被观众们的亢奋反应所感染所控制了。然而，随着演出的进行，我们的热情逐渐消逝，不耐烦和疲倦悄然袭来。

最糟糕的情况出现在女高音唱咏叹调的时候。她一个劲地挥洒着她高亢而精彩的高八度音，卓丹和我开始为她伴奏——不是用婉转的音乐或乐器，而是如雷的鼾声！确切地说，还是“鼾声交响乐二重奏”呢！更糟糕的是，卓丹将他的邻座当成了他的枕头。那个衣着光鲜的绅士不胜其扰，用肘部将他弄醒，低声抱怨道：“嗨——！先生，你不觉得花上一千块到这儿来睡上3小时有点奢侈吗？”他的咆哮让周围的观众都转过头来看我们，暧昧的目光，暧昧的窃窃私语。这让我们大为尴尬，窘迫得不知如何才能回报他们的盛情。

很显然，在古典音乐鉴赏方面，这就是半罐水和行家之间的最直观的区别。

如果陪我去欣赏这场音乐会的不是一个软件工程师，而是格里兰先生的另一个帅儿子、主修古典音乐的职业贝司手罗斯，我估计情况会好得多。至少，他的见解和热情会阻止我重蹈卓丹的覆辙。

很幸运，我现在拥有这本一举三得的书，今后欣赏古典音乐时，它能够将从迷津里引导出来。

作为拥有三十多年职业经验的电台音乐主持人，诺曼·格里兰先生就像18世纪英国著名音乐史学家查尔斯·伯利一样，他的丰富经验足以使他将古典音乐世界中的故事如数家珍，娓娓道来，同时为我们揭开一系列音乐史上的谜团。我甚至要说，诺曼——这位来自北方的人，充当了一个无畏而必要的“窥视者”的角色。我确信，对于他的此番行径，亲爱的读者朋友将会乐观其成。

尽管诺曼先生言之凿凿，《音乐启蒙书：音乐中的希望和力量》的创作目的是为了透视在经典音乐王国的构建中，通过灵感、创作和表演微妙而脆弱的过程——最后呈现的作品是伟大的传世佳作，还是一堆凌乱之物，他还是采取了将偶像还原为凡人的方式。我尤其赞赏诺



曼这样一个说法：“所有大师们磨难、荣耀和挫折的经历与我们所有人并无二致。”这样一来，那些隐藏在历史迷雾后面、带着神秘而神圣的光环、遥不可及的巨人们，便拖着他们荣耀的浮云和不为人知的故事，悠然浮现在我们眼前。

就像常去舞台后台的人不经意间瞥见演员卸妆一样，这部“窥视癖”的非官方音乐史为我们提供了一个独特的“窥视角度”，你们会因此而看见你们偶像的原生态。你靠近他们，就像靠近任何一个平常人。

这部小品文集几乎囊括了所有的杰出古典作曲家和表演家。每一篇至少有一个音乐家充当主角，还有几个充当配角。你将会发现，一些最伟大的音乐家——如莫扎特、贝多芬、巴赫、柴可夫斯基、李斯特等人会在多篇文章里和你见面。

就我的阅读体验而言，给我印象最深的是，正如每个钱币都有正反两面一样，每个伟人也有自己的两面性。在本书里，你将会发现爱、恨、艰难、友谊、尊严、坚毅、沉着、洒脱、幽默、圆满、尊严、无私、自私、背叛、荒谬、傲慢、偏见、名利、虚荣、伪善……总之，透过琐碎而可靠的事件显露出来的伟大和丑陋的复杂的人性混合体。通过一些私人信件，我被音乐神童莫扎特和他严厉的父亲里奥帕德之间伟大的父子之情深深打动，它让我想起我的慈父，他在天堂里默默地、慈爱地注视着我，已经整整8年了。我被舒曼和他妻子克拉拉、瓦格纳和他妻子的伟大爱情所吸引。我被脾气火爆、性格耿直、乐善好施的贝多芬所感染。我为谦逊而潇洒的肖邦晚年的落寞和幻灭而深感怜悯。我为敏感悲观的舒伯特而唏嘘动容。我为极有人格魅力、对新人无私呵护的李斯特、柴可夫斯基而折服。我对大情种柏辽兹的恋爱悲剧惺惺相惜。我为勇敢而实在的巴赫而喝彩。我为面对暴君而无所畏惧的托斯卡尼尼、切鲁比尼和肖斯塔科维奇肃然起敬。我为贝多芬那充满巨大内心痛楚和幻灭感的遗嘱潸然泪下。对可怜的勒克莱尔的神秘谋杀案我疑窦重重，莫扎特的所谓死于谋杀引起了我的巨大兴趣。阿尔贝尼兹童年时漂流全世界的举动让我激动不已。我对迪特斯朵夫在他的逃债和丑闻后，能够勇敢地忏悔和救赎深表钦佩，我也对他在年轻时能够及时从一起轻浮的“甲板爱情”中清醒过来而庆幸。皇后