

音乐·情爱·隽永乐章

音乐家的 桃色风暴

毛昭纲 著

不伦恋情与情欲追逐成为音乐家作曲的动力一点儿也不稀奇，人格卑劣与创作天份亦无任何关系。毕竟听音乐不是在票选圣人，不必听其言，观其行，才决定喜欢不喜欢他的音乐创作。确实造福了后世爱乐的我们……可以确定的是，作曲家们因为纠缠痛苦的人生经历，淬炼出一首首隽永悠扬的不朽乐章。



Wagner

Tchaikovsky

Bartók

Schumann

Delussy

中国旅游出版社

PERFORMANCE
RECORDINGS OF THE BASIC REPERTOIRE
G N E R
CHESTRAL MUSIC FROM "THE RING"
OF THE VALKYRIES
THE GODS INTO VALHALLA · SIEGFRIED'S FUNERAL MUSIC
AND SIEGFRIED'S RHINE JOURNEY · FOREST MURMURS
FIRE MUSIC · FINAL SCENE FROM "TWILIGHT OF THE GODS"
SZELL
CLEVELAND
HESTRA



音乐家的桃色风暴

毛昭纳 著

ions in the show. The exhibit celebrates
en from the corset.

to correct with the show.
something in this young woman, and
him with a model for the 20th-century
said. "She wasn't a Parisienne, and
at, she was free of that convention that
Parisian style at the time. She didn't feel
to conform, and there was a synergy
man who wanted to break the rules and
who was his co-conspirator."

lated into radical designs, such as a
of-the-shoulder minidress that Denise
without bust support or corset.
highlights the confluence of classicism,
ism, and Poiret's artistic vein, which
collaborations with Georges Lepape,
and Paul Iribe. "Poiret saw himself as
an artist than a designer. And throughout
his career, he positioned himself as an artist whose
medium of expression was fashion, and he would
collaborate with artists," Bolton said.
Upon entry, visitors find framed pochoirs
and colored stenciled illustrations by
Poiret. The exhibit celebrates Paul Poiret whose vision led to a new silhouette that

style, then deconstruct.
Two facing vignettes highlight Poiret's furniture
and fragrance interests, which he named for his
daughters, Martine and Rosine. Karl Lagerfeld
contributed several decor pieces from his personal
collections.

Another display is dedicated to Poiret's love of
partying, with a striking Persian dress from his
"One-thousand-and-second" fete that famously
had Denise Poiret caged like a bird all night in a
lampshade tunic ensemble.

The most modern piece, a 1912 display, is a
dress from 1912 displayed on a bed. The garment anticipates
ing on a bed. The "One-thousand-and-second" fete that famously
sense of dress in the 20th century. "The didn't continue
forgotten about him," Koda said. "He didn't continue
to advocate his modernity, because he had done it
already. When (Jean) Patou and (Coco) Chanel be-
came advocates of sportswear, he started to advance
this fin de siècle beauty and seemed lost."

Koda said Poiret's tale is also a cautionary one.
In 1924, he sold off his Martine furniture and
Rosine fragrance line. The exhibit celebrates Paul Poiret whose vision led to a new silhouette that

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The shoes
boat shoes for sailors.
made of a similar plastic
style worn by doctors, farmers,
helping them reach the mainstream
trend favouring loud colors.

The German shoe store chain, S.
stocking the shoe in blue, white and
Romika, of Trier, the shoes have sh
Konrad Weissler, of Germany's
each, thinks the shoes are
more than a growing trend.

He said they are more
or accessory that draws stars
A reason for that might be
them on a hot summer day
to an unpleasant feeling
something the manufacturer

The patented material is
rubber, according to Crocs, and
summer, will notice their feet
in the clogs at first. Walking in fo
doesn't feel drastically different.
shoe bed causes a prickly feelin
of the foot and keeps the foot fr
inside the shoe.

The shoes were originally d
boat shoes for sailors. A close
made of a similar plastic has
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The German shoe store
stocking the shoe

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无歌词女声合唱，暗示了海妖的出现。歌声杳渺、忽远忽近，神秘又媚惑，相当巧妙。希腊神话中的海妖赛伦（Siren），上身为美女，下身是海鸟，喜欢在满布礁石的航道旁歌唱，诱水手，让船只触礁。神秘的歌在月光下、银波上荡漾，伴随海中数不清的节奏发出声响，唤起人们对于童年的记忆。

——《夜曲》第三乐章《海妖》德彪西



历经18年才被人首肯的世界芭蕾舞经典名著。整个乐曲像一首首具有浪漫色彩的抒情诗篇，每一个音符都极出色地完成了对场景的抒写和对戏剧矛盾的推动，以及对各个角色性格和内心的刻画。旋律的优美，形式的均衡，管弦乐法的精巧之后，是作曲家真实、美好和友善的心灵。

——《天鹅湖》柴科夫斯基



这首神经质般浪漫的音乐是舒曼题献给阿贝格伯爵夫人的一首小品。很难有一首乐曲像《阿贝格变奏曲》这样充分地展示舒曼的风格：神经质的浪漫，天真无邪的童欢，少年维特般的烦恼和忧伤，无比优美的旋律，令人回味的沉思……所有这一切，都统统包含在音乐之中——这首只有7分钟长短的音乐之中。

——《阿贝格变奏曲》舒曼



一部在作者17岁那年所作的钢琴四手联弹《仲夏夜之梦》序曲，展现了神话般的幻想、大自然的神秘色彩和诗情画意，体现了那个高贵少年令人惊叹的技巧和卓越的音乐表现力。也许没有任何一首古典乐曲比热情奔放的《婚礼进行曲》更流传、更广为人知了。

——《仲夏夜之梦》序曲 门德尔松



德国人思辨的传统，哲学和艺术的修养可谓令人垂羨。从《尼伯龙根的指环》历经二十余年岁月终于完成的那一刻，一生充满了曲折、失败、破产、颠沛流离、穷困潦倒的瓦格纳真正成为了德国歌剧、德国音乐乃至德国艺术的象征。对腐朽、权欲的诅咒和对英雄的讴歌，可以说，瓦格纳就是德意志精神本身。

——《尼伯龙根的指环》瓦格纳



编辑说明：

本书作者从独特的视角，对音乐家的生平 and 作品进行介绍及评论，有助于读者更具体的了解古典音乐。本书属于个人言论，不代表出版社立场。



“好家伙！”

“好家伙”这是我看到毛昭纲兄第一次采购清单的第一个反应。这家伙的喜好几乎跟我一模一样。如果是过去，我还是个收藏家，且受古典音乐熏陶未久，我们可能会在唱片行里为了同抢一张喜爱的唱片大打出手……

“好险！”这是接下来的反应。现在我是个不折不扣的唱片贩售者了……

我和毛昭纲兄同年；念同一所大学；听古典音乐时间几乎雷同；收藏黑胶唱片也大约在同时。不过他混普洛，我则流连于太孚，也许是因为这样，两人在当年互不相识。不过音乐还是让我们最后变成好友，并且发现彼此对好唱片有共同的态度：哪里有好唱片，五分钟后，我们已经拿着那张唱片欣赏把玩（通常是喘着气的状态）。

严格说来，这是毛昭纲兄的第二本音乐著作。在《学思录》这本著作里，他已经以相同的写作风格介绍不少音乐家（毛兄风格让我联想起英国知名乐评人诺曼·勒布雷希特（Norman Lebrecht）所著《谁杀了古典音乐》一书）。尤其舒曼那段，描绘得十分人性（让我联想起阿玛迪斯电影中，莫扎特的酒鬼颓废画面）。将凡人的七情六欲套在音乐家身上，虽然多少破坏他在众人心目中的完美形象，但也证明其音乐之所以为我们喜爱，正是因为他和我们一般，是可亲近的凡人……

不过这本书却是毛昭纲兄的第一本音乐专论。我收藏的音乐书籍也算汗牛充栋，念过的也不少，本书提供的故事有些是我第一次耳闻。介绍音乐家的书籍中，我时常会推荐朋友研读《纽约时报》知名乐评家哈洛德·荀白克（Harold C. Schonberg）介绍古典作曲家的套书《Lives of the Great Composers》。这些书中，荀白克先生以重点式介绍各作曲家的生平与风格。不过，即使这是荀白克先生最平易近人的作品，对于初次接触音乐的人还是有些吃力。现在我们有毛昭纲兄以其丰富的音乐素养、渊博的学识；并用诙谐幽默的语句为我们还原音乐家的生活与性格。虽然文中大多展现作曲家略带缺陷的一面，但足以成为其作品特出的注脚。令人惊喜的是，毛昭纲兄还为爱乐人推荐必备的曲目；其心仪的版本也都是一时之选，深得我心。对版本说明虽短，但一针见血。特别是这些版本音乐性及音响性都取得平衡，让身为乐迷的我们毫无负担，可以放心地按图索骥。

林耀民 Max Lin

2006/02/09

（资深爱乐者、黑胶唱片收集者、贩售者）

推荐序

作曲家的“外一章”

六年级以前的读者们大概还有印象，在音乐教室的墙面四周，总是挂满了知名作曲家们的画像。小时候总以为这些可以和国家元首照片并排的人物，都像是“神”一样地让人敬畏。

长大以后，有了更多的认识之后，才渐渐领悟到：作曲家也是血肉之躯，也会有七情六欲，他们的处世方法，就和我们平常人并没两样，有时他们的人生经历，甚至还启发了某一首名曲的创作灵感；从此，作曲家不再是高不可攀的“神”，反而是平易近人的“人”。

任何的音乐创作，它的主体不外乎是“人”，“人”所写的音乐，当然是给人听的，这样的音乐，当然也蕴含了丰富的人性。昭纲兄虽然不是音乐从业人员，但他的书中几位作曲家身上所发掘出来的，却不输给专业的传记文学。有趣的是，作者还为某些作曲家冠上了颇具“时尚风味”的别称，让读者与特定人物之间，不再有时空隔阂，更增添了零距离的亲切感。

本书的读者也许来自音乐专业背景，这本论著则提供了更广更深的研究视野；如果您是一位音乐爱好者，书中有许多对于作曲家与作品的详尽分析，绝对让您功力大增；如果您才刚刚入门，请放心，书中并没有艰涩难懂的理论及文字，您可以毫无负担地进入这门领域。

不论是否为音乐从业人员，过去您不知道的、曾经您想知道的、现在您该知道的，透过昭纲兄的带领，您会有满意的收获！

邢子青

（“爱乐电台”资深制作人及主持人）

ound of job-hunting. They are senior students, graduates students returning from abroad, struggling to win a place in China's highly competitive job market. Some studying maps to find routes to job or interviews; others are surfing internet for openings. None has idea how long it will take to find satisfactory job.

on, the apartment empties and the men begins cleaning up. Most tenants won't return until nightfall. They cook and often dine outside.

We do laundry and chat before going to sleep. There is a TV set, but we watch much; we are all tired and looking for a good rest," she said.

plans to stay at the hostel for a while. And so do some of her roommates, who reside in company dorms in the suburbs on workdays and spend weekends at the hostel.

don't feel annoyed living with many people," she said. "We are in our early 20s and have a lot in common. We've formed a temporary community here. And we encourage each other to stick to our dreams."

The hostel where Liu stays is not the only one of its kind in the neighborhood. You can find it on www.jobhostel.com.cn, a website where job seekers can find

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cities where they foresee unpleased career opportunities.

But recent research shows that university senior students spend an average of 3,000 yuan (\$450) on job hunting, which is a huge expense for many. It will cost much more to find a job in this strange city where they have no relatives to rely on. That under such circumstances, students must be badly managed.

Around 200,000 job-seeking students are cost effective after only a few days. Xiao said the best benefit is the first lesson for young men and women.

We stay for a few days, but we can find a job here. We can find a job here. We can find a job here.

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informing the warden, and some talk on the phone late at night.

"That is why we need a resident warden who has the authority. We get along well with our neighbors, and no one has ever complained," Liu said.

"Only through good management can job seekers' hostels operate smoothly," said a manager who

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the Kent Center, An...
Lu, Chaoyang
When: 8pm
Admission: 50 yuan
Tel: 139 0113 4745

Music Beijing Nine Gates Jazz Festival



A total of 16 foreign and local acts will perform in this six-day showcase.
Where: Zhongshu Music Hall, inside Zhongshan Park, Dongcheng
When: 7:30pm, until May 30
Admission: 30-280 yuan, 300-600 for six performances
Tel: 6205 1942

...of a mid-...
...a world-weary...
...hail from Shanxi...
...end up in the...
...ea. Although the...
...characters never over-...
...predicaments at

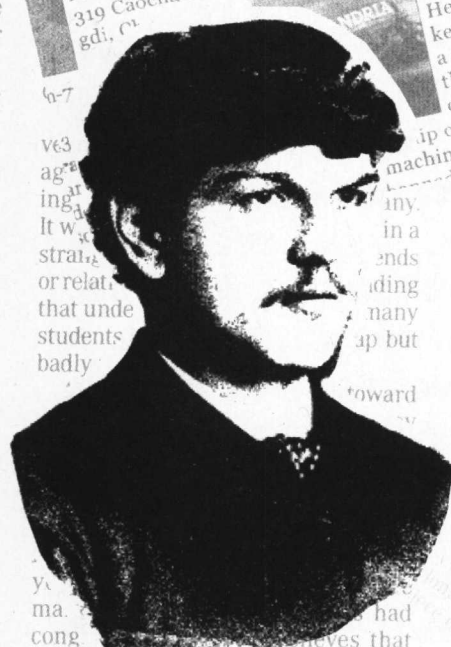
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olo Exhibition
Where:
CourtYard
Gallery, East
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Movie Taxandria



taken...
but qu...
and wanders off to vi...
a nearby lighthouse.
He befriends the
keeper and learns of
a secret world inside
the lamp - the world
of Taxandria, ruled by
the 'eternal present'
of machines, progress, and time



无骨鸡德彪西

Achille-Claude Debussy
(1862 ~ 1918)

我相信音乐是不能够套入一个严密而传统的模式中的，
它应该是由色彩与节奏所构成，
其他的都是虚假造作，
是冷血的白痴骑在大师背上发明出来的！

Osm...
And an...
stay overnight with...
expelled them both.
"If I cave in to their plea...
will observe discipline, and the...
could not remain safe and orderly...
hope they will learn good conduct

When Xiao moved to Beijing, he stayed in a job seekers' hostel he found on the Internet. Many hostels have websites displaying the types of rooms on offer and their prices. Customers can make reservations online or just leave a message, he said.

Joanne Wheater, the wife of a financial executive with a multi-national company, has spent the last 12 years abroad. The New Zealander searched for a Beijing apartment with a community atmosphere, light household items, such as a refrigerator, with her to China...

The hostel is also a place where you can actually make friends and to look at - because information. So you'll be able to broaden their...
...the customized a...
...conclusion, renders...
...Beijing court...
...Working id Sur...
...Province...
...where...
...the Ipany...
...se to pool...
...appear...
...hen t...
...radu...
...courtyards before...
...to make h...

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得一副庞大、突出而畸形的额头，像极了脑水肿患者的德彪西，怎么看也不像日后成为终结浪漫时期的“现代音乐之父”。他的天分完全是由没有正当工作的“老废物”父亲，在巴黎蒙马特区（Monmatre）的黑猫（Chat Noir）咖啡馆消磨光阴时，无意间点燃的。因为“老废物”在那咖啡馆里认识了查尔斯·德·希维（Charles de Sivry），而希维的母亲莫特·德·福洛维尔（Maute de Fleurville）是个社交名流，她是肖邦（Fredric Chopin, 1810 ~ 1849）的学生，且熟识瓦格纳（Rechard Wagner, 1813 ~ 1883），她说：“德彪西一定要成为音乐家，我说了算！”于是德彪西进了巴黎音乐学院。那时音乐学院里的校长是汤玛斯（Ambroise Thomas, 1811 ~ 1896），大名鼎鼎诸如法朗克（Cesar Frank, 1822 ~ 1890，1872年受聘为风琴班教授）、圣桑（Charles Saint-Saens, 1835 ~ 1921）、德利布（Leo Delibes, 1836 ~ 1891）、马斯奈（Juies Massenet, 1842 ~ 1912）、杜巴克（Henri Duparc, 1848 ~ 1933）都是音乐学院里的教授。

德彪西自幼家境清寒，十分企慕上流社会富人们的豪华享受，他一生追求物质享受、趋炎附势，却没用对方法，一生疲惫不堪，死前三年（1915）他如梦初醒般地说：“我实在不应该仰赖音乐来供应我的日常生活。”无论对于人生的价值观或对音乐的看法，德彪西与普罗科菲耶夫（Serge Sergevitch Prokofiev, 1890 ~ 1953）都是截然对比！德彪西是典型“猫”的性格，普罗科菲耶夫则是“狗”的性格。德彪西的音乐像“无骨的肉鸡”，普罗科菲耶夫的音乐则是像“钢铁般坚硬”。德彪西拜金，普罗科菲耶夫则是视西方上流社会的一切如粪土；在同胞斯特拉文斯基（Igor Stravinsky, 1882 ~ 1971）当了美国人后，他却

赶在铁幕拉下前，毅然决然于1936年回到祖国。德彪西对异性是吹捧拐骗，普罗科菲耶夫却是不懂得怜香惜玉，管你是宇宙无敌大美女，迟到一分钟他也会发飙，当街把人骂哭……

德彪西水肿的脑袋、臃肿的身驱及疲累的神情，时时说明他的体质及新陈代谢速度奇差，且睡眠质量不佳，他一直以为自己只是神经衰弱，到1909年才发现病灶是肠胃癌！自此，他时而与癌症奋战，时而又气喘妥协，但他终究没把肠胃癌写进他的音乐之中，正如同罗西尼、舒伯特、舒曼、斯美塔那没把“梅毒”写进他们的音乐一样。

他曾对出版商说：“我相信音乐是能够套入一个严密而传统的模式中的，它应该是由色彩与节奏所构成，其他的都是虚假造作，是冷血的白痴骑在大师背上发明出来的！”笔者认为这段话可以盖棺论定他的音乐。也许，你听任何一首贝多芬的曲子，都比德彪西所有的曲子铿锵有力、斗志昂扬，但是你不得不承认“存在就是合理”，“存在”（Dasein）不能用“本质”下定义，存在也不在理性的管辖范围内，音乐它不只是旋律、节奏与和声。德彪西关上“浪漫”的大门，选择另辟蹊径；不“骑在大师背上”、不“虚假造作”，他与他的音乐是怎样的一个“存在”？

■ 离经叛道的坏学生

在学校里，他表现得离经叛道、我行我素、不擅交际、喜欢独处，没办法跟其他同学相安无事地相处，言行总是像只刺猬，在别人眼中是很幼稚的行为，表现自己的高傲，包括用很少的零用钱，买很小的高档甜点，来炫耀他

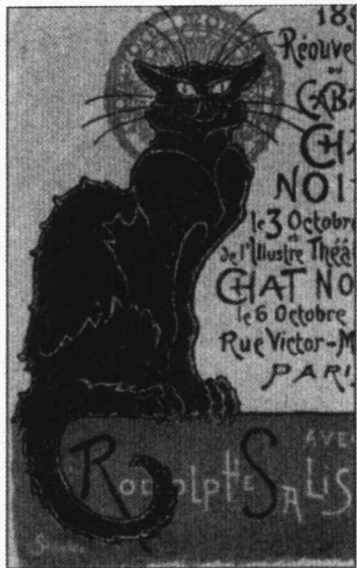


■ 一生丑闻不断

他的牌品差、人格卑劣、以自我为中心，大概只有瓦格纳差可比拟；心不在焉、目中无人的态度也只有拉威尔（Maurice Ravel, 1875 ~ 1937）与之颉颃。他“什么都吃，就是不吃亏”，朋友借他钱都当做是钱丢了。他跟大部分特立独行的艺术创作者一样，没什么朋友。唯一不同的是，他卷纸烟的技巧是行家级，并且……丑闻多了些！

● 丑闻之一

早在巴黎音乐院尚未毕业前，他就透过前辈作曲家古诺（Gounod, 1818 ~ 1893）谋得一份钟点兼职，为他的声乐老师莫若·圣提伴奏，因而认识了圣提的学生——法斯尼耶夫人。法斯尼耶夫人当时虽然年少，但已为人妇，法斯尼耶先生是个建筑师。夫妻俩对贫贱的德彪西有一种说不出的亲切感，接济德彪西一家自然不在话下，德彪西还经常往法斯尼耶家跑，把那儿当自己家。法斯尼耶先生甚至让出自己的书房，让德彪西自由阅读，以弥补巨大的知识裂痕，但德彪西却与法斯尼耶夫人私通，大搞不伦恋情，回报法斯尼耶先生。甚至看了他《优雅节庆》歌曲集，令人作呕的题献词：“这些歌曲乃是因她一人而诞生，倘若不是出自这位歌唱仙女的嘴唇，这些歌曲也就失去它们的雅致。”法斯尼耶先生还是对德彪西极其友善，德彪西也依然经常进出法斯尼耶夫妇开放、自由的家庭……继续“作曲”。



▲ 巴黎黑猫咖啡馆的广告

丑闻之二

黑猫咖啡馆是巴黎的艺文圣地，音乐家（如：我们梅克夫人口中的“小法国人”德彪西）、文学家（如：“短篇小说之王”莫泊桑、“意识流”作家普鲁斯特）、印象派画家（如：马奈）及出版商等，每周五都在那儿聚会（就连因同性恋丑闻入狱两年的王尔德出狱后，也到黑猫咖啡馆鬼混，度过他人生的最后一年）。各方的名媛淑女也都去那里，想借机勾搭政商名流，或附庸风雅地与雅士们攀谈消磨时间。

德彪西在这里认识了第一个可以公开的女友——“绿眼嘉比”。两人在“伦敦街上公寓”同居，但德彪西的眼睛还是持续在咖啡馆里游移。很快地，他又搭上了嘉比的朋友——“莉莉”，三个人同时出现在巴黎的每一个角落，当然，后来“绿眼嘉比”出局，莉莉成了德太太，成

▼ 艾玛的肖像



为“伦敦街上公寓”的新女主人。据说当时莉莉的态度是“不可思议的讲理”，但她没多久就知道德彪西是个花心大萝卜，莉莉总是一哭二闹三上吊，还扬言要举枪自尽，每次都是闹得不可开交。

当然，德彪



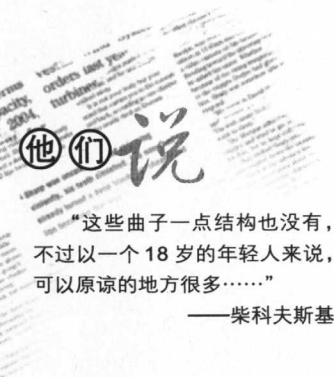
◀ 德彪西和女儿秋秋的合影
(摄于1916年)

西终究还是给了莉莉自我了断的机会——莉莉小姐果然饮弹自戕，躺在医院中休养。德彪西却理都不理她，连堆积如山的医疗账单也不帮她付。

丑闻之三

这事儿是拉威尔爆料的。

德彪西有个坏习惯，他喜欢“借用”别人的作品。例如，他的《夜曲》有穆索斯基（Modest Petrovitch Moussorgsky, 1839~1881）的影子；他的《版画》第二乐章《格林那达之夜》，直接抄袭拉威尔的《哈巴奈拉舞曲》，等等。这些都还是小事！更有甚者的是他搞上佛瑞



“这些曲子一点结构也没有，
不过以一个18岁的年轻人来说，
可以原谅的地方很多……”

——柴科夫斯基

(Gabriel Faure, 1845 ~ 1924) 的情妇艾玛·巴尔达克(一个犹太银行家的老婆)，她之后成为艾玛·德彪西，德彪西唤她“小亲亲”。

当莉莉饮弹自戕，伤重住院时，德彪西正与艾玛浓情蜜意地同游泽西岛，江郎才尽的德彪西在新恋情的催化下，写出极其稀罕的《欢乐岛》《化装舞会》等欢娱的作品，你可以凭音乐想象他俩在度假小岛上，如何追逐嬉戏、放荡冶游……

■ 柴科夫斯基的终结者

因为有个挖矿又早夭的老公，提早成为富孀的梅克(Meck)夫人，曾赞助“看不出活着有什么希望”的柴科夫斯基超过14年。这项赞助动机纯正，纯粹只是梅克夫人有钱又有闲。他俩在相识的14年间未曾谋面，但这项金援活动在柴科夫斯基死前3年(1891)戛然中止，其个中缘由并不是像梅克夫人在信上所说的“家道中落”，是因为德彪西介入的关系。

德彪西早在1880年就认识梅克夫人，梅克夫人曾经将德彪西早期的习作《波希米亚舞曲》寄给柴科夫斯基看，柴科夫斯基说：“这些曲子一点结构也没有，不过以一个18岁的年轻人来说，可以原谅的地方很多……”这段不圆滑的评语让德彪西对柴科夫斯基有了芥蒂。德彪西在毕业前为赚取“家教费”，成为梅克夫人的私人钢琴教师，经常跟梅克夫人在社交场合表演四手联弹，同时也是梅克夫人“私人”三重奏的成员。当然，我跟大家一样看不出来，一位富豪的遗孀到底有什么必要学钢琴。上课当然是幌子！在不上课的时间，梅克夫人带着德彪西出入罗

马上层社交场合，游历欧洲各大城市，与其说德彪西是梅克夫人的家教，倒不如说是游伴。直到他搞上梅克夫人的长女索尼亚，才被梅克夫人扫地出门。

■ 批评萨蒂不遗余力

德彪西与萨蒂（Eric Satie, 1866 ~ 1925）是巴黎音乐学院前后期的学长学弟^{（注一）}。萨蒂年轻的时候也在黑猫咖啡馆当钢琴师，与艺术家同伴们过着狂放奇想的日子，慵懒、颓唐，不以世俗声名为念。于是，钢琴班老师建议他学作曲，而和声班老师则建议他学钢琴，后来他因为酗酒被学校开除，直到40岁才进到比较好混的史卡拉音乐学院中，补修学分。他每天步行3公里，往返住处及弹琴的酒吧，还沿途在街角墙上涂鸦，记下音乐灵感。他不管天气再热，都穿着灯心绒夹克，拿着黑丝绒雨伞。邻居们因为萨蒂的怪异行径而嘲笑他。成名以后，萨蒂仍旧是个争议性很大的人物，有人赞颂他在音乐上的革新，有人则不以为然。

虽然萨蒂与德彪西都是学院里的问题学生，而且萨蒂濒临被退学边缘的次数也绝对不亚于德彪西，但萨蒂没有德彪西那么幸运，他交给学院的作业都很奇怪，诸如：《给狗的柔软真实的前奏曲》《木制大傻蛋的速写及愤怒》《肥树娃娃的素描与戏弄》《吃惊盒子》《宛如牙痛的夜莺》《引不起兴趣的圣咏》《全意捏造的篇章》《矫饰者的三首圆舞曲》《三首逃走的歌》《三首歪斜舞》等，件件都足以让学院教授吹胡子瞪眼。萨蒂的音乐着重在速度和缓均衡及外在气氛上，塑造出音色朦胧阴暗变化的美感，像是没加盐的清汤。初次接触他的音乐时颇令人惊