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走近名人丛书

——乐坛巨人

彭春燕 陈君凡 代名任 编

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前 言

为了提高学生阅读英语的兴趣和能力，在湖南大学出版社的倡导和组织下，我们编选了这套《走近名人丛书》。

名人的概念很不严格，本丛书所选人物以有一定世界声誉为原则，考虑到时代性，又恰逢千禧之年，我们以 20 世纪为各行业名人的入选时限。

按专业分，这套丛书包括文学、音乐、影视三类。

资料全部是从原文编选整理而成，编者只作了一些技术处理，使之能浑然一体。毋庸讳言，人物的选择往往受收集到的资料的限制。好在本书的目的并不是全面地总结 20 世纪各行业的名人及其成就，主要是以名人的事迹为媒介，给学生提供一个阅读英语的载体。

收集的资料基本上以其“正传”为依据，但尽量收集有意义的轶事，以增加趣味性。应特别说明的是，编者对原始资料所持的观点未加任何评论，请读者按“一家之言”对待。相信读者自有辨析能力。

考虑到面对的读者群层次不一，而各篇资料本身的难易有别，我们对原文中较难的词、句、典做了适当的注释。各篇资料均附有参考译文，以帮助读者加深理解。

这套丛书适合有一定基础的英语爱好者作阅读材料。在大力提倡素质教育的今天，本丛书也不失为一种较好的辅助资料，在提高英语水平的时候，对拓宽读者的知识面会有一定的帮助，对提高读者的人文素质水平会有所裨益。

回顾 20 世纪音乐所走过的百年历程，我们欣喜地看到，在音乐这个被誉为人类心灵之声的艺术王国里，出现了前所未有的繁荣景象。其中，以爵士乐、摇滚乐和民歌等为特色的流行音乐首次与以交响乐为主的严肃音乐并驾齐驱，交相辉映，甚至占据了主导地位，成为现代文化和现代生活的象征和重要组成部分。同时，现代科技文化的发展也使源远流长的严肃音乐得到了发扬光大。因此在这两大乐坛上可谓群星荟萃，璀璨夺目。词曲作家、歌唱家、演奏家和指挥家等音乐大师们挥写出一页页辉煌，创造了一个个人间佳话。

本书精选了 20 位享誉 20 世纪的乐坛巨星，大致按年代和专业分类，以英中文方式介

绍给大家。作为一本英语阅读材料,我们在编选时注重了文体的多样性,如评价、综合介绍、采访、传记文体等,也注意了选文的文字难易程度,力求让读者接触“活”的语言材料。

由于时间仓促,资料难觅,更由于水平有限,我们所选录的乐坛名人无论从广泛性和代表性还是从内容深度上看都只能是差强人意,纰漏也在所难免,请专家和读者批评指正。但好在本书并非乐坛大家的权威大典或传记巨作,倘若读者在闲暇乘兴翻阅之时,既能在英文语言上有所习得,又领略了大师们的音乐妙品,还体味到他们那既为名家又为常人,既是完美艺术象征又是奋斗精神化身所特有的酸甜苦辣,则我们心愿足矣。

湖南大学出版社、国防科学技术大学炮兵学院、长沙民政职业技术学院、海口经济职业技术学院、位于湖南的各大学的图书馆和资料室对本丛书的编选工作给予了大力支持,为本丛书的编选提供了宝贵的资料,谨在此表示感谢。

编者

2001年10月

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Claude Debussy

——Master on the Turn of the Century

*“Some people wish above all to conform to the rules,
I wish only to render what I can hear.”*

Some people call Claude Debussy a musical Impressionist⁽¹⁾, comparing his music with the paintings of Monet⁽²⁾ and Renoir⁽³⁾. Others speak of him as a musical Symbolist⁽⁴⁾, using sounds to stir feelings and sensations



in the listener's mind in much the same way as Symbolists poets, such as Baudelaire⁽⁵⁾ and Verlaine⁽⁶⁾, used words and phrases. Regardless of how one interprets Debussy's music, it undeniably has a subtle and a magical power over the imagination.

Claude Debussy was born on August 22, 1862, at St. Germain-en-Laye, France. He had his first piano lesson at the age of 9. In 1873, Debussy entered the Paris Conservatory⁽⁷⁾, where he studied piano with Antoine Francois Marmontel and composition with Ernest Guiraud. Debussy was a brilliant student there, where he won the highest

prizes for composition — including the Prix de Rome for his cantata⁽⁸⁾ *L'Enfant prodigue*. He was also a rebel and would often alarm his professors by sitting at the piano and playing chords that broke every textbook rule. What he was beginning to do was searching for a new musical language, and slowly but surely he found it.



He wrote for the piano as no one before him had ever dreamed of: Sometimes the notes were bunched together, while other times they were laced at the ends of the keyboard; and pedals were used to make notes and harmonies shift and blend. He found inspiration in the same images as those that attracted the French Impressionist painters — clouds, rain, wind, water, sunlight, and shadow. The result was a new and magical world of sound that inspired several generations of classical and jazz musicians.

By the time he was 18, during his summer vacations, the young Debussy was much in demand as a pianist at fashionable gatherings. Eventually his name reached the ears of the Russian socialite Madame Nadezhda von Meck, patron of Tchaikovsky⁽⁹⁾, and the talented rebel joined her musical circle for a while.

From 1887 on, Debussy confined his activity to⁽¹⁰⁾ composition, rarely appearing in public as a performer. Although he associated little with musicians, he enjoyed the company of the leading impressionist poets and painters who gathered at the home

of the poet Stephane Mallarme⁽¹¹⁾. Their influence is felt in Debussy's first important orchestral work, *Prelude to the Afternoon of a Faun*(1892 ~ 1894), inspired by Mallarme's poem, *L'Après-midi d'un Faune*. This work established the style of impressionist music and initiated Debussy's most productive period, which lasted nearly 20 years. During that time he composed the orchestral suites⁽¹²⁾ *Nocturnes*(1893 ~ 1899), *La Mer*(1903 ~ 1905), and *Images*(1906 ~ 1909); most of his piano music, including the two books of *Preludes*(1910 ~ 1913); the incidental music⁽¹³⁾ to *The Martyrdom of St. Sebastian*(1911); the ballet *Jeux*(1912); a number of songs and some chamber music⁽¹⁴⁾; and his one completed opera, *Pelleas et Melisande*(1892 ~ 1902), based on Maurice Maeterlinck's⁽¹⁵⁾ drama.

Debussy had a history of stormy relationships with women. In 1889, Debussy had begun a nine-year affair with Gabrielle Dupont. The partnership was punctuated with scandals, including a period when Debussy became engaged to the singer The Roger, as well as a suicide attempt by Gabrielle. Debussy married Lily Texier in 1899, but left her for Emma Bardac, wife of a Parisian banker after five years. As a result, Lily attempted suicide. However, it seems the arrival of Chou-Chou, his daughter with Emma, in 1905, had a settling effect on Debussy. He and Emma married in 1908 and stayed together for the remaining ten years of his life.

Debussy reached his musical maturity during the closing years of the 19th century, when the Late Romantic period of Liszt⁽¹⁶⁾ and Wagner⁽¹⁷⁾ was coming to an end and many composers were looking for new musical paths to take. He took his inspiration

from many artistic sources; Wagner's music, the art and music of the Orient, Impressionist painters such as Degas⁽¹⁸⁾, poetry, and the sinuous lines and pastel shades of contemporary Art Nouveau. From these sources, he forged a musical style that is both original in its harmonies, rhythms, and musical tones, and often quietly beautiful.

Debussy's style was one of the most important influences on 20th-century music. As a student he refused to submit to the rules of traditional musical theory. Later he stated, "There is no theory. You have only to listen. Pleasure is the law." He rejected the overblown forms and the harmonic style of the post-Wagnerians such as Gustav Mahler⁽¹⁹⁾ and Richard Strauss⁽²⁰⁾. He preferred understated effects similar to those achieved by the French impressionist painters and poets. *Pelleas et Melisande*, the most significant impressionist opera, has been called a masterpiece of understatement. He wanted his music to sound improvisatory, as though it had not been written down. Many of his compositions are miniatures, such as the 24 piano preludes, which often have fanciful titles such as *What the West Wind Saw*, *Dead Leaves*, and *Sounds and Scents Revolve in the Evening Air*. Debussy's piano music is the most important since Chopin's⁽²¹⁾. He created a subtle pianistic style that made new demands on performing technique, and the shifting, blurred sonorities⁽²²⁾ of the style were achieved by a new use of the damper pedal⁽²³⁾. His best-known composition is probably *Clair de Lune* (Moonlight) from *Suite Bergamasque* (1890 ~ 1905) for piano.

Debussy's works was abundant. Wagner's influence is evident in the cantata *La mademoiselle Elue* (1888) and the *Cinq*

Poèmes de Baudelaire (1889) but other songs of the period, notably the settings⁽²⁴⁾ of Verlaine are in a more capricious style, as are parts of *Minor String Quartet* (1893); in that work he used not only the Phrygian mode⁽²⁵⁾ but also less standard modes, notably the whole-tone mode, to create the floating harmony he discovered through the work of contemporary writers: Mallarmé in the orchestral *Prélude à "L'Après-midi d'un Faune"* (1894) and Maeterlinck in the opera *Pelléas et Mélisande*, dating in large part from 1893 ~ 1895 but not completed until 1902. These works also brought forward a fluidity of rhythm and colour quite new to Western music.

Pelléas, with its rule of understatement and deceptively simple declamation, also brought an entirely new tone to opera—but an unrepeatable one. Debussy worked on other opera projects and left substantial sketches for two pieces after tales by Edgar Allan Poe⁽²⁶⁾, but nothing was completed. Instead the main works were orchestral pieces, piano sets and songs.

The orchestral works include the three *Nocturnes* (1899), characteristic studies⁽²⁷⁾ of veiled harmony and texture *Nuages*, exuberant cross-cutting *Fêtes* and seductive whole-tone drift *Sirènes*. *La Mer* (1905) essays a more symphonic form, with a finale⁽²⁸⁾ that works themes from the first movement⁽²⁹⁾, though the centrepiece *Jeux de Vagues* proceeds much less directly and with more variety of colour. The three *Images* (1912) are more loosely linked, and the biggest, *Ibéria*, is itself a triptych⁽³⁰⁾, a medley⁽³¹⁾ of Spanish allusions. Finally the ballet *Jeux* (1913) contains some of Debussy's strangest harmony and texture in a form that moves freely over its own field of its motivic⁽³²⁾ connection. Other late stage works,

including the ballets *Khamma* (1912) and *La Boîte à Joujoux* (1913) and the mystery play *Le Martyre de St. Sébastien* (1911), were not completely orchestrated⁽³³⁾ by Debussy, though *St. Sébastien* is remarkable in sustaining an antique⁽³⁴⁾ modal atmosphere that otherwise was touched only in relatively short piano pieces.

The important piano music begins with works which, Verlaine fashion⁽³⁵⁾, look back at rococo decorousness⁽³⁶⁾ with a modern cynicism and puzzlement (*Suite Bergamasque*, 1890; *Pour le Piano*, 1901). But then, as in the orchestral pieces, Debussy began to associate his music with visual impressions of the East, Spain, landscapes etc., in a sequence of sets of short pieces. His last volume of *Etudes* (1915) interprets similar varieties of style and texture purely as pianistic exercises and includes pieces that develop irregular form to an extreme as well as others influenced by the young Stravinsky⁽³⁷⁾ (a presence too in the suite *En Blanc et Noir* for two pianos, 1915). The rarefaction of these works is a feature of the last set of songs, the *Trois Poèmes de Mallarmé* (1913), and of the Sonata for flute, viola and harp⁽³⁸⁾ (1915), though the sonata and its companions also recapture⁽³⁹⁾ the inquisitive Verlainian classicism⁽⁴⁰⁾.

About 1910 Debussy developed cancer, which sapped⁽⁴¹⁾ his strength during his last years. His sadness during World War I hastened the deterioration of his health. Many projects were planned, such as an opera based on Edgar Allan Poe's *The Fall of the House of Usher*, but few were completed. He died during the bombardment of Paris by German artillery in Paris on March 25, 1918, at the age of 56.

Debussy's influence on the music of the 20th century, from

the concert hall and opera house to the world of jazz, has been immense. His finest works, including his orchestral masterpiece *La Mer* and many of his piano pieces, sound as original and effective today as they did a century ago.

Notes:

- (1) Impressionist: 印象派画家(或作曲家、作家等)。
- (2) Monet: 莫奈(Claude, 1840 ~ 1926), 法国画家, 印象派创始人和主要代表人物, 常在户外作画, 探索光、色与空气的表现效果, 代表作品有:《睡莲》《鲁昂大教堂》《帆船》等。
- (3) Renoir: 雷诺阿(Pierre Auguste, 1841 ~ 1919), 法国印象派画家, 创作题材广泛, 尤以人物画见长, 主要作品有《包厢》《游船上的午餐》《浴女》等。
- (4) Symbolist: 象征主义者, 象征主义作家(或画家、艺术家)。 Symbolism: 象征主义, 19 世纪末法国反现实主义文艺思潮的主要流派之一。
- (5) Baudelaire: 波德莱尔(Charles, 1821 ~ 1867), 法国诗人, 法国象征派诗歌的先驱, 现代主义的创始人之一, 主要作品为《恶之花》。
- (6) Verlaine: 魏尔兰(Paul, 1844 ~ 1896), 法国诗人, 象征主义诗歌的代表之一, 诗作富于音乐性, 强调“明朗与朦胧相结合”, 主要作品有《感伤集》《无题浪漫曲》《高慧集》等。
- (7) conservatory: conservatoire (常指欧洲大陆的) 音乐(或艺术)学校; 音乐学院。
- (8) cantata: 康塔塔, 大合唱。
- (9) Tchaikovsky: 柴可夫斯基(Peter Ilyich, 1840 ~ 1893), 俄国作曲家, 曾任教于莫斯科音乐学院(1866 ~ 1877), 主要作品有《第六悲怆交响曲》、芭蕾舞剧《天鹅湖》

《睡美人》及歌剧《叶甫根尼·奥涅金》《黑桃皇后》等。

- (10) confine...to...: 使……局限于……
- (11) Stephane Mallarme: 斯特凡·马拉美(1842~1898), 法国诗人, 象征派代表, 追求在诗中表现“绝对世界”, 对法国现代诗有深远影响, 主要作品有诗篇《牧神午后》、诗剧片断《埃罗提亚德》等。
- (12) orchestral suites: suite, 组曲(17~18世纪流行的舞蹈组曲及现代多乐章器乐曲); orchestral suites, 管弦乐组曲。
- (13) incidental music: (戏剧、电影等的)配乐。
- (14) chamber music: 室内乐。
- (15) Maurice Maeterlinck: 毛里斯·梅特林克(1862~1949), 比利时法语诗人和剧作家、象征派戏剧的代表作家, 重要作品有剧作《普莱雅斯和梅丽桑德》《青鸟》等, 获1911年诺贝尔文学奖。
- (16) Liszt: 李斯特(Franz, 1811~1886), 匈牙利作曲家、钢琴家, 首创交响诗体裁, 革新钢琴演奏技巧, 在和声上亦有创新, 主要作品有交响诗10余首, 交响曲《浮士德》《但丁》, 钢琴曲《匈牙利狂想曲》等。
- (17) Wagner: 瓦格纳(Richard, 1813~1883), 德国作曲家, 毕生致力于歌剧(自称“乐剧”)的改革与创新, 作品有歌剧《漂泊的荷兰人》《纽伦堡的名歌手》及四联剧《尼伯龙根的指环》等。
- (18) Degas: 德加(Edgar, 1834~1917), 法国画家, 早年为古典派, 后转向印象派, 作历史画与肖像, 兼长色粉画, 擅长描绘人物瞬间的动态, 主要作品有《芭蕾舞女》《洗衣妇》等。

- (19) Gustav Mahler: 马勒(1860~1911),奥地利作曲家、指挥家,被认为是20世纪作曲技法的先驱,主要作品有《降E大调第八交响曲》(即《千人交响曲》)及采用德译中国诗人李白、王维等古诗作歌词的《大地之歌》等。
- (20) Richard Strauss: 理查·施特劳斯(1864~1949),德国作曲家、指挥家,曾任慕尼黑歌剧院指挥、柏林宫廷剧院指导。主要作品有交响诗《唐·璜》、歌剧《蔷薇骑士》《莎乐美》《厄勒克特拉》等。
- (21) Chopin: 肖邦(Frederic Francois, 1810~1849),波兰作曲家、钢琴家,1831年定居法国,作品具有浪漫主义的本质和古典主义的特点,表现本人及其祖国的悲剧性经历。
- (22) sonority: 响亮度,声音。
- (23) damper pedal: 制音器踏板,减音器踏板。
- (24) settings: setting, 为诗、歌词等谱的或为某种乐器作的曲。
- (25) Phrygian mode: (古希腊音乐的)弗里吉亚调式。
- (26) Edgar Allan Poe: 爱德加·爱伦·坡(1809~1849),美国诗人、小说家、文艺评论家、现代侦探小说的创始人,主要作品有诗歌《乌鸦》、恐怖小说《莉盖亚》、侦探小说《莫格街凶杀案》等。
- (27) study: 练习曲。
- (28) finale: 终曲,末乐章。
- (29) movement: (奏鸣曲、交响曲、协奏曲等的)乐章。
- (30) triptych: 三件相联的艺术作品。
- (31) medley: 集成曲。
- (32) motivic: 动机的,乐旨的。