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НАЦІОНАЛЬНИЙ
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NATIONAL
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НАВЧАЛЬНИЙ ПОСІБНИК
ДЛЯ САМОСТІЙНОЇ РОБОТИ СТУДЕНТІВ
ХНУМ ІМ. І. П. КОТЛЯРЕВСЬКОГО
З ДИСЦИПЛІНИ
«ІНОЗЕМНА МОВА ЗА ПРОФЕСІЙНИМ СПРЯМУВАННЯМ»

Харків
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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
МІНІСТЕРСТВО КУЛЬТУРИ УКРАЇНИ
ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ МИСТЕЦТВ
ІМ. І. П. КОТЛЯРЕВСЬКОГО
Кафедра іноземних мов

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«ІНОЗЕМНА МОВА ЗА ПРОФЕСІЙНИМ СПРЯМУВАННЯМ»

для студентів вищих навчальних
закладів культури і мистецтв

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1 LESSON

THE HEALING SOUND OF A BROKEN ORCHESTRA

<https://www.npr.org/templates/transcript/transcript.php?storyId=567064772>

Questions for the discussion.

1. What does a symphony of broken instruments sound like?
2. Do you remember any of the broken instruments you had to play in elementary school and middle school?
3. What do you think about playing broken instruments?

In a cheerful rehearsal room at Temple University, a few dozen professional musicians inspect the instruments that they'll be playing to debut an audacious piece of music by a Pulitzer Prize-winning composer.

The composition is called "Symphony For a Broken Orchestra" and, fittingly, these instruments are all broken.

Over 1,000 damaged instruments are languishing in what are known as "instrument graveyards" in Philadelphia's public school system, which lacks the funds to fix them. This weekend, 400 of these instruments will be played in performance by musicians ranging from members of the Philadelphia Orchestra to public school children. The goal is to get those broken instruments repaired and back to kids.

Guess the meaning of the following words by reading their definitions.

audacious – showing a willingness to take surprisingly bold risks

fittingly – fitly, suitably, befittingly, appropriately.

languish – (of a person or other living thing) lose or lack vitality; grow weak or feeble.

suffer from being forced to remain in an unpleasant place or situation.

beat-up – (of a thing) worn out by overuse; in a state of disrepair.

mess - a dirty or untidy state of things or of a place.

busted up - broken, split, or burst.

slide - a part of a machine or musical instrument that slides.

glitzy - ostentatiously attractive (often used to suggest superficial glamour). Tasteless.

gaudy, flavorless, insipid, inelegant, glitzy.

heal (of a person or treatment) cause (a wound, injury, or person) to become sound or healthy again.

wound an injury to living tissue caused by a cut, blow, or other impact, typically one in which the skin is cut or broken.

gasp - a convulsive catching of breath. Inhale suddenly with the mouth open, out of pain or astonishment.

cracked - damaged and showing lines on the surface from having split without coming apart.

acclaimed - praised enthusiastically and publicly.

warehouse - a large building where raw materials or manufactured goods may be stored before their export or distribution for sale.

discarded - get rid of (someone or something) as no longer useful or desirable.

epiphany - the manifestation of Christ to the Gentiles as represented by the Magi.

adopt - legally take another's child and bring it up as one's own.

pitched in - set (one's voice or a piece of music) at a particular pitch.

maintenance - the process of maintaining or preserving someone or something, or the state of being maintained.

eventually - in the end, especially after a long delay, dispute, or series of problems.

accomplish - achieve or complete successfully.

regardless of - without paying attention to the present situation; despite the prevailing circumstances

Read the questions before listening and be ready to answer them after listening.

1. This weekend, musicians ranging from schoolkids to members of the Philadelphia Orchestra will play some of the wounded instruments, what is their goal?

2. What instrument is Brent White playing?

3. Who was invited to compose "Symphony For A Broken Orchestra"? What is this piece like for him?

4. Who performs "Symphony For A Broken Orchestra"?

5. What makes this piece work? What are the necessary parts of the score?

6. What does David Lang think about playing broken instruments?

7. Who came up with the broken symphony project?

8. Has the project raised money?

9. Who is helping the musicians nail an especially tricky passage?

10. What is something fundamental about playing music in a group? What lesson are you learning?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

KELLY MCEVERS, HOST:

Here is what a symphony of broken instruments sounds like.

(SOUNDBITE OF BROKEN ORCHESTRA MUSIC)

MCEVERS: The instruments belong to Philadelphia's public school system. It has over a thousand altogether. This weekend, musicians -ranging from schoolkids to members of The Philadelphia Orchestra will play some of them, and the goal is to get the instruments fixed. NPR's Neda Ulaby went to a rehearsal.

NEDA ULABY, BYLINE: The instruments are truly a mess.

BRENT WHITE: (Playing trombone).

ULABY: Brent White got a busted up trombone.

WHITE: Oh, man, this thing is so beat up. It looks like it's been thrown all over the place.

ULABY: It doesn't even have the right slide.

WHITE: This slide is to another trombone, so they took one slide from one trombone and one from the other and they put the two together.

ULABY: That means this horn is a little out of tune all the time. White's a professional jazz musician. He's toured with famous bands, including the Sun Ra Arkestra, but he started off playing music in Philadelphia's public schools.

WHITE: You know, I remember some of the broken instruments I had to play in elementary school and middle school, and it's coming full circle now.

(APPLAUSE)

ULABY: When the composer enters the rehearsal room, everyone breaks into applause.

DAVID LANG: Let's dive in.

ULABY: David Lang has won a Pulitzer. He was invited to compose "Symphony For A Broken Orchestra" the same day he was nominated for an Academy Award. Less glitzy, he says, but...

LANG: I really thought of this whole thing as a kind of healing exercise, and from the very beginning, I made everyone here refer to these instruments as wounded instruments.

ULABY: About 1,500 wounded instruments were catalogued by Lang's assistants. Many were too wounded to play at all. Lang looked for flutes that could still gasp, cracked cellos with a few pluckable strings and horns with broken valves.

LANG: I am trying to make the brokenness kind of the foreground. I don't want to avoid the things that are broken. I don't want to make these instruments sound like we don't notice how changed they are.

(SOUNDBITE OF PHILADELPHIA ORCHESTRA PERFORMANCE OF DAVID LANG'S "SYMPHONY FOR A BROKEN ORCHESTRA")

ULABY: This piece involves a lot of call and response - makes sense when you consider it's getting played by seasoned professionals and young school kids. Only the pros are at this rehearsal. Lang tells them the kids are going to get the best instruments.

LANG: It's probably only fair that you have a worse instrument than they do.

(LAUGHTER)

ULABY: Because the music's hard, and the kids will need all the help they can get.

(SOUNDBITE OF PHILADELPHIA ORCHESTRA PERFORMANCE OF DAVID LANG'S "SYMPHONY FOR A BROKEN ORCHESTRA")

ULABY: David Lang co-founded the acclaimed avant-garde collective Bang on a Can. He likes weird projects. This piece, he says, is like being in a freaky-sounding forest.

(SOUNDBITE OF PHILADELPHIA ORCHESTRA PERFORMANCE OF DAVID LANG'S "SYMPHONY FOR A BROKEN ORCHESTRA")

ULABY: The musicians have to play their wounded instruments in any way they can, and the score allows for problems - like, what if your instrument cannot make the asked-for note?

LANG: It may take them several tries to find a way to get their instrument to deliver that note. And all of those tries and all of those attempts that we hear through the ensemble is what makes this piece work.

ULABY: Creativity, improvisation and chaos are by necessity part of the score.

LANG: If you put your finger where the C is and you get a C, that's great. And if you don't get a C, that's also OK.

ULABY: "Symphony For A Broken Orchestra" was not composer David Lang's idea. The person who came up with it works at Temple University. Robert Blackson runs the contemporary museum at Temple's Tyler School of Art. He's a visual art curator. He's never done a musical project before.

ROBERT BLACKSON: Not at all.

ULABY: Blackson was invited a few years ago to visit a Philadelphia public school being used as a warehouse for discarded school materials. In one room, he had an epiphany.

BLACKSON: It was a gymnasium that was full of broken pianos, and the school district at that time didn't know what to do with them.

ULABY: The broken symphony project came too late for those poor pianos. But on its

website, you can adopt wounded instruments still in the Philadelphia public schools. You can even hear them on the site.

(SOUNDBITE OF BROKEN INSTRUMENT)

ULABY: The project's more than doubled its original fundraising goal. Foundations have pitched in, and now, says Blackson, they're working on a maintenance fund.

BLACKSON: As these instruments eventually may get broken again, there will always be a budget to fix them.

JAYCE OGREN: That was great.

ULABY: Back in the rehearsal room, conductor Jayce Ogren is helping the musicians naïl an especially tricky passage.

OGRÉN: I was sort of thinking a little bit of a phrasing of (vocalizing).

(SOUNDBITE OF PHILADELPHIA ORCHESTRA PERFORMANCE OF DAVID LANG'S "SYMPHONY FOR A BROKEN ORCHESTRA")

ULABY: Composer David Lang says working on this symphony has reminded him of something fundamental about playing music in a group. a belief in something very hard to find in our world right now.

LANG: Which is you have to believe that you are going to accomplish something powerful regardless of the race or nationality or religion or political views of the people next to you.

ULABY: And that's exactly what happens when you play music in the public schools.

LANG: This is the lesson you are learning. You are learning I have a connection to the person next to me, and our connection is based on our ability combined to build something beautiful. And that's something we really need.

ULABY: The day after "Symphony For A Broken Orchestra" is performed, all the instruments will be shipped off to be repaired. Next fall, children in the Philadelphia public schools will open the cases of their flutes and violins and find a note telling how these wounded instruments were healed. Neda Ulaby, NPR News.

(SOUNDBITE OF PHILADELPHIA ORCHESTRA PERFORMANCE OF DAVID LANG'S "SYMPHONY FOR A BROKEN ORCHESTRA")

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Get smth done	The goal is to get the instruments fixed. Liz and Meg are having their hair dyed. Mr. Singer always has his suits made at the tailor's shop. Jake had his groceries delivered two hours ago. We had our house burgled last weekend. Diane has had her printer cartridges refilled. We'd just had our house fumigated. You should have your eyes checked. Jenny will have her ears pierced. I usually get my hair done at Luigi's. Martin got his tonsils removed yesterday. You must get this pipe fixed as soon as possible.
Passive Voice	It's been thrown all over the place. He was invited to compose "Symphony

	<p>For A Broken Orchestra".</p> <p>He was nominated for an Academy Award.</p> <p>About 1,500 wounded instruments were catalogued by Lang's assistants.</p> <p>Many were too wounded to play at all.</p> <p>I don't want to avoid the things that are broken.</p> <p>Our connection is based on our ability to build something beautiful.</p> <p>The day after "Symphony For A Broken Orchestra" is performed, all the instruments will be shipped off to be repaired.</p> <p>Children will open the cases of their flutes and find a note telling how these wounded instruments were healed.</p>
Present Perfect	<p>He's toured with famous bands.</p> <p>David Lang has won a Pulitzer.</p> <p>Foundations have pitched in.</p> <p>Working on this symphony has reminded him of something fundamental about playing music in a group.</p>
Have to	<p>I remember some of the broken instruments I had to play in elementary school.</p> <p>The musicians have to play their wounded instruments in any way they can.</p> <p>You have to believe that you are going to accomplish something powerful.</p>
Continuous Tense	<p>It's coming full circle now.</p> <p>I am trying to make the brokenness kind of the foreground. Now, says Blackson, they're working on a maintenance fund.</p> <p>Conductor Jayce Ogren is helping the musicians nail an especially tricky passage.</p> <p>I was sort of thinking a little bit of a phrasing.</p> <p>This is the lesson you are learning.</p>
Be going to	<p>The kids are going to get the best instruments.</p> <p>You have to believe that you are going to accomplish something powerful.</p>
Make smb do smth	<p>I made everyone here refer to these instruments as wounded instruments.</p> <p>What makes this piece work</p> <p>It may take them several tries to find a way to <i>get their instrument to deliver</i> that note.</p>
Gerund	<p>He started off playing music in Philadelphia's public schools.</p> <p>This piece, he says, is like being in a treaky-sounding forest.</p> <p>Working on this symphony has reminded him of something fundamental about playing music in a group.</p>
Participle I, II	<p>Blackson was invited a few years ago to visit a Philadelphia public school being used as a warehouse for discarded school materials.</p> <p>This weekend, musicians ranging from schoolkids to members of The Philadelphia Orchestra will play some of them.</p>

Next fall, children in the Philadelphia public schools will open the cases of their flutes and violins and find a note telling how these wounded instruments were healed

2 LESSON

PANNING FOR GOLD AND SELF-AWARENESS IN JOHN ADAMS' NEW OPERA

<https://www.npr.org/templates/transcript/transcript.php?storyId=564575110>

Questions for the discussion.

1. What is minimalism in music?
2. Can you name any composers and conductors of classical music and opera with strong roots in minimalism?
3. Where is John Adams' new opera set?
4. What is Gold Rush?

John Adams might be called the "documentarian" among American composers. His works have traced the birth of the atomic bomb, President Nixon's trip to China and the 9-11 attacks. Now, Adams turns to the California Gold Rush. *Girls of the Golden West*, his new opera, received its world premiere Nov. 21 at the San Francisco Opera.

The opera is inspired by the 1851/1852 letters of Louise Amelia Knapp Smith Clappe, who lived for a year and a half in the mining settlement of Rich Bar (now Diamondville, California) during the California Gold Rush. Clappe published the letters under the pen name Dame Shirley. The libretto is also sourced from other literature of the period, including newspaper articles and the writings of Mark Twain. Adams wrote, "To be able to set to music the authentic voices of these people, whether from their letters or their songs or from newspaper accounts from their time, is a great privilege for me."

Guess the meaning of the following words by reading their definitions.

- source - a place, person, or thing from which something comes or can be obtained.
- petticoat - a woman's light, loose undergarment hanging from the shoulders or the waist, worn under a skirt or dress.
- lighthearted - cheerful and carefree.
- scrawl - write (something) in a hurried, careless way.
- detention center - an institution where people are held in detention for short periods, in particular illegal immigrants, refugees, people awaiting trial or sentence, or youthful offenders.
- astute - having or showing an ability to accurately assess situations or people and turn this to one's advantage.
- primeval - of or resembling the earliest ages in the history of the world.
- sierra - a long jagged mountain chain.
- hand in glove / hand and glove (with someone) - в тісному зв'язку, заодно.
- cabin - a small shelter or house, made of wood and situated in a wild or remote area.
- stab - (of a person) thrust a knife or other pointed weapon into (someone) so as to wound or kill.

fugitive – a person who has escaped from a place or is in hiding, especially to avoid arrest or persecution.

freed – release from captivity, confinement, or slavery.

hypocrisy – the practice of claiming to have moral standards or beliefs to which one's own behavior does not conform; pretense.

saturate – cause (something) to become thoroughly soaked with liquid so that no more can be absorbed.

dare – a challenge, especially to prove courage. Have the courage to do something. Defy or challenge (someone) to do something.

Read the questions before listening and be ready to answer them after listening.

1. What does the author and historian Marlene Smith-Baranzini say about America in the mid-1800s?
2. When was "Girls Of The Golden West" premiered?
3. Where is the opera set?
4. Who is directing the opera and wrote the libretto?
5. What are those original sources this opera is based on?
6. What is the real story this opera is based on?
7. What is one of the great rhetorical moments in American history?
8. Which opera has similar title to "Girls Of The Golden West"?
9. What does soprano Julia Bullock say about opera?
10. Why do people need such operas?
11. What other operas inspired by true story or sourced from literature or based on a real person do you know?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

SCOTT SIMON, HOST:

The composer John Adams has written operas about the birth of the atomic bomb. President Nixon's first trip to China, and he's addressed the 9/11 attacks in his music. For his latest opera, John Adams turned to the California Gold Rush. "Girls Of The Golden West" is receiving its world premiere at the San Francisco Opera. And as NPR's Tom Huizenga reports, it's not a lighthearted Western.

TOM HUIZENGA, BYLINE: John Adams' new opera is set in a gritty Gold Rush mining camp.

(SOUNDBITE OF OPERA, "GIRLS OF THE GOLDEN WEST")

UNIDENTIFIED ACTORS: (As characters, singing).

HUIZENGA: In the mid-1800s, people went to California from across America and across the globe to get rich quick, says author and historian Marlene Smith-Baranzini.

MARLENE SMITH-BARANZINI: You know, this isn't Debbie Reynolds singing in her petticoats. This is the tension of different communities coming together. We're still facing this as a nation today.

PETER SELLARS: It's human beings pushed to their limits. And none of that is reflected in the standard treatment of this stuff for entertainment purposes.

HUIZENGA: Peter Sellars is directing the opera and wrote the libretto.

SELLARS: Hollywood was filtering everything through its basically white version of the world. And you want to just say, where are the other voices?

(SOUNDBITE OF OPERA, "GIRLS OF THE GOLDEN WEST")

(HYE JUNG LEE: (As Ah Sing, singing)

HUIZENGA: One of those other voices is the character Ah Sing, a Chinese prostitute who dreams of buying a farm. She's based on a real person whose words were scrawled on the wall of a San Francisco detention center for Chinese immigrants - and preserved by historians.

(SOUNDBITE OF OPERA, "GIRLS OF THE GOLDEN WEST")

LEE: (As Ah Sing, singing).

HUIZENGA: Adams and Sellars tracked down other original sources, including Louise Clappe, who went by the pseudonym Dame Shirley. Adams says she was an astute woman from Massachusetts who lived among the miners for over a year and documented their lives.

JOHN ADAMS: She wrote 24 letters to her sister back East, and she's just got the phenomenal gift for describing the primeval landscape of the California Sierras. So I hardly had to change her texts at all because they fit my music hand-in-glove.

HUIZENGA: Here's what Dame Shirley wrote in a letter November 21, 1851.

(SOUNDBITE OF OPERA, "GIRLS OF THE GOLDEN WEST")

JULIA BULLOCK: (As Dame Shirley) The green and purple beauty of these majestic old mountains looks lovelier than ever. Through its pearl-like...

(Singing) The green and purple beauty of these majestic old mountains is lovelier than ever.

HUIZENGA: Soprano Julia Bullock sings Dame Shirley.

BULLOCK: She serves the role of the observer, which, as Americans, we actually need great observing voices to document our history.

HUIZENGA: Documenting the Gold Rush hits surprisingly close to home for Adams.

ADAMS: The culminating event is a true story, which took place about 15 miles from where I've had a cabin in the Sierras for the past 40 years. And it happened in 1851 on Independence Day.

HUIZENGA: In the mining town of Downieville, a drunken white miner entered the tent of a Mexican woman.

ADAMS: And we don't know exactly what he did, but it appears that he harassed her. And she fought back and stabbed him and killed him.

HUIZENGA: And within 24 hours, she was tried and hanged. On that violent Independence Day, white miners in Downieville attacked anyone of color. In the opera, a fugitive slave named Ned Peters gives a fiery speech. The text, Peter Sellars explains, is by Frederick Douglass.

SELLARS: In 1852, the great freed slave Frederick Douglass gave a speech called "What Does The Fourth Of July Mean To A Slave?". And it is one of the great rhetorical moments in American history.

(SOUNDBITE OF OPERA, "GIRLS OF THE GOLDEN WEST")

DAVONE TINES: (As Ned Peters, singing) The feeling of the nation must be quickend. The conscience of the people must be aroused. The hypocrisy of the nation must be exposed.

HUIZENGA: "Girls Of The Golden West" shares an almost identical title to the 1910

Puccini opera. "The Girl Of The Golden West." But, Sellars says, that's where the similarities end.

SELLARS: The Puccini thing is just pure popcorn saturated in an outstanding level of butter - but, nonetheless, minus the salt.

HUIZENGA: Soprano Julia Bullock says Adams' opera has plenty of salt - salt that still stings the wounds of American society.

BULLOCK: One thing that I'm so proud of John and Peter for doing is actually daring their audience to look at our history to learn about ourselves and learn about each other.

HUIZENGA: And learn, as Dame Shirley did, that we can gain strength in paving attention to and documenting what happens around us.

Tom Huizenga, NPR News.

(SOUNDBITE OF OPERA. "GIRLS OF THE GOLDEN WEST")

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Perfect Tense	The composer John Adams has written operas about the birth of the atomic bomb. He's addressed the 9/11 attacks in his music. This story took place about 15 miles from where I've had a cabin in the Sierras for the past 40 years.
Continuous Tense	"Girls Of The Golden West" is receiving its world premiere at the San Francisco Opera. We're still facing this as a nation today. Peter Sellars is directing the opera. Hollywood was filtering everything through its basically white version of the world
Passive Voice	John Adams' new opera is set in a gritty Gold Rush mining camp. None of that is reflected in the standard treatment of this stuff for entertainment purposes. Her words were scrawled on the wall of a detention center and preserved by historians. She was tried and hanged. The feeling of the nation must be quickened. The conscience of the people must be aroused. The hypocrisy of the nation must be exposed.
Past Simple	In the mid-1800s, people went to California from across the globe to get rich quick. Peter Sellars wrote the libretto. Adams and Sellars tracked down other original sources. She was an astute woman from Massachusetts who lived among the miners for over a year and documented their lives. And it happened in 1851 on Independence Day. A drunken white miner entered the tent of a Mexican woman. She fought back and stabbed him and killed him. On that violent Independence Day, white miners in Downieville.

	<p>attacked anyone of color.</p> <p>In 1852 Frederick Douglass gave a speech called "What Does The Fourth Of July Mean To A Slave?"</p>
Participle I, II	<p>It's human beings pushed to their limits.</p> <p>The Puccini thing is just pure popcorn saturated in an outstanding level of butter.</p> <p>In the opera, a fugitive slave named Ned Peters gives a fiery speech. In 1852 Frederick Douglass gave a speech called "What Does The Fourth Of July Mean To A Slave?"</p> <p>This isn't Debbie Reynolds singing in her <u>petticoats</u></p> <p>This is the <u>tension of different communities coming together.</u></p>
Gerund	<p>Ah Sing dreams of buying a farm.</p> <p>She's got the phenomenal gift for describing the primeval landscape. Documenting the Gold Rush hits surprisingly close to home for Adams.</p> <p>One thing that I'm so proud of John and Peter for doing is actually daring their audience to look at our history to learn about ourselves. We can gain strength in paying attention to and documenting what happens around us.</p>
Have to	<p>I hardly had to change her texts at all.</p>

3 LESSON

CELEBRATING 100 YEARS OF BERNSTEIN WITH GIANANDREA NOSEDA

<https://www.npr.org/templates/transcript/transcript.php?storyId=564048588>

Questions for the discussion.

1. What does a conductor do in a symphony orchestra?
2. What do you know about Leonard Bernstein?

It is an important moment in the life of a symphony orchestra when a new conductor is selected — not just to lead the orchestra, but to create the programs, hire the artists and more. In short, to be the music director.

In Washington, D.C., the choice was made with astounding harmony.

A search committee composed of board members and musicians from the National Symphony Orchestra agreed unanimously on their pick: 53-year-old Italian conductor Gianandrea Noseda, who comes to the job just as the John F. Kennedy Center for Performing Arts is beginning a yearlong celebration for the centennial birthday of one of Noseda's conducting heroes: Leonard Bernstein.

Guess the meaning of the following words by reading their definitions.

unanimously = without opposition; with the agreement of all people involved.

centennial = a hundredth anniversary.

nomadic = roving, wandering, mobile, peregrine.

commit = pledge or bind (a person or an organization) to a certain course or policy. Bring into action.

muse – be absorbed in thought.

prolific – (of a plant, animal, or person) producing much fruit or foliage or many offspring.

mammoth – huge.

hilarious – extremely amusing.

commission – give an order for or authorize the production of (something such as a building, piece of equipment, or work of art).

bump – knock or run into someone or something, typically with a jolt.

confess – admit or state that one has committed a crime or is at fault in some way.

aide – assistant, adjutant, auxiliary.

vindication - justification, excuse, acquittal, defense. When you get vindication, you've been proven right or justified in doing something. Everyone accused of a crime craves vindication.

revolt – an attempt to put an end to the authority of a person or body by rebelling.

upheaval – a violent or sudden change or disruption to something.

eerie – strange in a frightening and mysterious way.

tenderness – gentleness and kindness.

blues scale - refers to several different scales with differing numbers of pitches and related characteristics.

period - belonging to or characteristic of a past historical time, especially in style or design.

Read the questions before listening and be ready to answer them after listening.

1. What does Nina Totenberg, correspondent and music enthusiast, say about the life of a successful conductor?
2. What do you know about Gianandrea Noseda, Washington, D.C.'s new conductor?
3. What does the new musical director of the national symphony orchestra, Gianandrea Noseda say about conducting?
4. Why was Noseda called a radical conductor?
5. What was the audience's reaction at the very first performance of Beethoven's fifth symphony?
6. What is the hilarious back story of how Bernstein's "mass" was commissioned?
7. Why was Bernstein's "mass" controversial?
8. Why was the piece banned?
9. When was Bernstein's ultimate vindication?
10. What is NSO?
11. What does Noseda say about Bernstein's "West Side Story"?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

DAVID GREENE, HOST:

You know, in a lot of symphony orchestras, the conductor does a lot more than conduct. This person creates programs, hires artists. Really, they're the music director. So it's pretty remarkable that Washington, D.C.'s new conductor was chosen with such harmony. A search committee unanimously picked 53-year-old Italian conductor Gianandrea Noseda.

He comes to the job just as the Kennedy Center is celebrating the birthday centennial of one of his conducting heroes, Leonard Bernstein. NPR legal affairs correspondent and avidest music enthusiast Nina Totenberg has more.

(SOUNDBITE OF ORCHESTRA MUSIC)

NINA TOTENBERG, BYLINE: The life of a successful conductor is nomadic. And Nosedà's is no exception. In addition to his position here in Washington, he's music director of the Teatro Regio opera in Turin, Italy, artistic director of the Stresa summer festival, also in Italy. And as if that's not enough, he's also a regular guest conductor for major symphony orchestras in the U.S., Europe and Israel. Nosedà began his professional life not as a conductor but a pianist.

GLIANANDREA NOSEDÀ: I didn't have this vision I would become a conductor. But I started to look at the scores. I was fascinated.

TOTENBERG: At age 27, he began conducting and found it was different.

NOSEDÀ: When you conduct, you don't produce the music yourself. You have to commit other people, to convince them to react to your gestures.

(SOUNDBITE OF ORCHESTRA MUSIC)

TOTENBERG: It turned out he was a natural.

NOSEDÀ: The technique of conducting is pretty easy. But to be a conductor takes a life.

TOTENBERG: Nosedà has been called a radical conductor. He has a reputation for making audiences see old favorites with new eyes. Take Beethoven's Fifth Symphony.

(SOUNDBITE OF VIENNA PHILHARMONIC PERFORMANCE OF BEETHOVEN'S "SYMPHONY NO. 5 IN C MINOR")

NOSEDÀ: You open the first page. And the first impression is, oh, I know it. That is what I try to avoid. I try to think I don't know this music. I go back to the basics - why he composed sol, sol, sol, mi.

TOTENBERG: Dah, dah, dah, dah.

NOSEDÀ: Yeah. That one. You're correct.

(SOUNDBITE OF VIENNA PHILHARMONIC PERFORMANCE OF BEETHOVEN'S "SYMPHONY NO. 5 IN C MINOR")

TOTENBERG: Why, he asks, did Beethoven mark his notes this way on the score? How long is the pause, the rest?

NOSEDÀ: If you start to ask questions, everything starts to sound new in your ears, in your inner ear. The most difficult thing is to try to forget what is in your memory, to reapproach. If this piece doesn't surprise me - how I can surprise the audience.

TOTENBERG: After all, he muses, what was the audience's reaction at the very first performance of Beethoven's Fifth Symphony?

NOSEDÀ: Probably, they thought, oh, this man is mad. What is that? It's not even a melody. That is nothing.

(SOUNDBITE OF VIENNA PHILHARMONIC PERFORMANCE OF BEETHOVEN'S "SYMPHONY NO. 5 IN C MINOR")

TOTENBERG: Beethoven was nowhere to be found on the NSO's opening program. Instead, it was all Bernstein.

(SOUNDBITE OF ORCHESTRA MUSIC)

TOTENBERG: Leonard Bernstein, the wildly prolific composer of the 20th century. Though Bernstein was among the most popular conductors of his era, today, it is his music that is remembered - everything from "West Side Story" to "On The Town." "Candide,"

symphonies, ballets and "MASS," a mammoth symphonic and choral work composed for the opening of the Kennedy Center in 1971.

(SOUNDBITE OF NATIONAL SYMPHONY ORCHESTRA PERFORMANCE OF BERNSTEIN'S "MASS")

YO-YO MA: (Playing cello).

TOTENBERG: Cellist Yo-Yo Ma playing a Meditation from Bernstein's "MASS" at the NSO opening concert. Jamie Bernstein, the composer's oldest daughter, tells the hilarious back story of how the piece was commissioned. It seems that Mrs. Kennedy first asked Bernstein to run the Kennedy Center for the Performing Arts.

JAMIE BERNSTEIN: And my father was not able to say no to Jacqueline Kennedy Onassis. So he said, oh, I'm so honored. Thank you very much. I would love to. And then he hung up the phone and went to my mother and said, oh, my God, what have I done? I can't run the Kennedy Center.

TOTENBERG: And so it was left to Mrs. Bernstein to get him out of it by calling Mrs. Kennedy back with a suggestion that maybe it would be better for Lenny to compose a piece for the opening. In its time, Bernstein's "MASS" was extremely controversial.

(SOUNDBITE OF NATIONAL SYMPHONY ORCHESTRA PERFORMANCE OF BERNSTEIN'S "MASS")

UNIDENTIFIED SINGER #1: (As character, vocalizing).

TOTENBERG: The piece included not just an orchestra and three choruses bumping up against each other but a rock band, a blues band and a brass band, reflecting the conflicts going on in the country at the time.

(SOUNDBITE OF NATIONAL SYMPHONY ORCHESTRA PERFORMANCE OF BERNSTEIN'S "MASS")

UNIDENTIFIED SINGER #2: (As character, singing) If I could, I'd confess good and loud, nice and slow.

TOTENBERG: And then there was the mass itself, an essentially theatrical work.

(SOUNDBITE OF NATIONAL SYMPHONY ORCHESTRA PERFORMANCE OF BERNSTEIN'S "MASS")

UNIDENTIFIED ACTOR: (As Celebrant) In the name of the Father and of the Son and of the Holy Ghost.

NOSEDA: It's an opera. It's an auditorium. It's a mass. But what it is is a piece of the deepest possible spirituality.

TOTENBERG: Some in the church loved it. Others were shocked and had it shut down. The FBI and aides to President Nixon warned that Bernstein had put a secret message in the mass to insult the president.

BERNSTEIN: It finally turned out that what they were worried about was the line - the standard line in the Catholic liturgy - dona nobis pacem.

(SOUNDBITE OF NATIONAL SYMPHONY ORCHESTRA PERFORMANCE OF BERNSTEIN'S "MASS")

UNIDENTIFIED SINGERS: (Singing) Dona nobis pacem.

BERNSTEIN: Give us peace.

(SOUNDBITE OF NATIONAL SYMPHONY ORCHESTRA PERFORMANCE OF BERNSTEIN'S "MASS")

UNIDENTIFIED SINGERS: (Singing) Pacem.

TOTENBERG: Bernstein's ultimate vindication came in 2000, five years after his death.

when Pope John Paul II requested a production of "MASS" at the Vatican. The piece was composed during the Vietnam War at a time of huge protests, generational revolt - the battle for civil rights and women's rights.

NOSEDA: Everything was very tempestoso, like a storm.

TOTENBERG: The upheavals of the 1960s really set the stage for what is going on now. It resonates so appropriately that it's almost eerie.

Indeed, Maestro Noseda sees much of Bernstein's work as capturing the beat of the modern heart. Noseda concluded his opening program with the "Symphonic Dances From West Side Story."

(SOUNDBITE OF NATIONAL SYMPHONY ORCHESTRA PERFORMANCE OF BERNSTEIN'S "SYMPHONIC DANCES FROM WEST SIDE STORY")

NOSEDA: "West Side Story" is a masterpiece, period. The rhythmical patterns are so incredible - the mambo or the fugue with the blues scale. But what I love most are the quiet moments of "Somewhere," "Maria." I think they're the lyrical aspect and the tenderness.

(SOUNDBITE OF ORCHESTRA MUSIC)

TOTENBERG: That's the new musical director of the National Symphony Orchestra, Gianandrea Noseda, reflecting on the work of Leonard Bernstein. The orchestra will be marking the centennial of the late composer's birth throughout the coming year. Nina Totenberg, NPR News, Washington.

(SOUNDBITE OF LEONARD BERNSTEIN'S "COOL")

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Present Simple	The conductor creates programs, hires artists. When you conduct, you don't produce the music yourself. To be a conductor takes a life. I go back to the basics. It resonates so appropriately that it's almost eerie.
Perfect Tense	What have I done? The FBI and aides to President Nixon warned that Bernstein <i>had put</i> a secret message in the mass to insult the president.
Continuous Tense	The Kennedy Center is celebrating the birthday centennial. The upheavals of the 1960s really set the stage for what is going on now. The orchestra will be marking the centennial of the late composer's birth throughout the coming year.
Past Simple	A search committee unanimously picked 53-year-old Italian conductor Gianandrea Noseda. Noseda began his professional life not as a conductor but a pianist. Mrs. Kennedy first asked Bernstein to run the Kennedy Center for the Performing Arts. He hung up the phone and went to my mother But I started to look at the scores. I was fascinated. At age 27, he began conducting and found it was different. It turned out he was a natural.

	<p>Why did Beethoven mark his notes this way on the score? Bernstein's ultimate vindication came in 2000 when Pope John Paul II requested a production of "MASS" at the Vatican. Nosedá concluded his opening program with the "Symphonic Dances From West Side Story."</p>
Future in the Past	<p><i>Talking about the future in the past</i> When I was young I thought that in years to come I would be really tall. When I broke my leg, I thought I would never dance again. I didn't have this vision I would become a conductor.</p>
Conditionals	<p>If you start to ask questions, everything starts to sound new in your ears, in your inner ear. If this piece doesn't surprise me - how I can surprise the audience. If I could, I'd confess good and loud, nice and slow.</p>
Have to	<p>You have to commit other people, to convince them to react to your gestures.</p>
Gerund	<p>The technique of conducting is pretty easy. He has a reputation for making audiences see old favorites with new eyes. It was left to Mrs. Bernstein to get him out of it by calling Mrs. Kennedy back with a suggestion At age 27, he began conducting and found it was different.</p>
Passive voice	<p>Nosedá has been called a radical conductor. The hilarious back story of how the piece was commissioned. D.C.'s new conductor was chosen with such harmony. The piece was composed during the Vietnam War at a time of huge protest.</p>
Participle I, II	<p>A choral work composed for the opening of the Kennedy Center in 1971. Cellist Yo-Yo Ma playing a Meditation from Bernstein's "MASS" at the NSO opening concert. The piece included not just an orchestra and three choruses bumping up against each other but a rock band, a blues band and a brass band, reflecting the conflicts going on in the country at the time. Maestro Nosedá sees much of Bernstein's work as capturing the beat of the modern heart. That's Gianadrea Nosedá, reflecting on the work of Leonard Bernstein.</p>
Would	<p><i>We often use would</i> (or the contracted form 'd) in the main clause of a conditional sentence when we talk about imagined situations: If we went to Chile, we'd have to go to Argentina as well. I'd love to see both. It would be better for Lenny to compose a piece for the opening. We often use would with verbs such as advise, imagine, recommend, say, suggest, think to make what we say less direct.</p>

	<p>I'd advise you to keep working on your grammar. I'd imagine it can't be easy for you.</p> <p>I'd recommend that you try this size. (formal)</p> <p>I'd say you are about 40.</p> <p>We'd suggest that you take this route. It's more scenic. (formal)</p> <p>It's much further than Dublin, I would think.</p>
Have/get smth done	Others were shocked and had it shut down.

4. LESSON

A DEBUT SYMPHONY THAT EMBRACED THE WORLD

<http://www.upr.org/templates/transcript/transcript.php?storyId=300616048>

Questions for the discussion.

1. What do you know about Symphony No. 1 in D major by Gustav Mahler?
2. What is four-movement form?

Conducting Gustav Mahler's First Symphony is an exhilarating and demanding task. Although it's one of his shortest symphonies (at about 55 minutes), it is an epic journey that requires countless hours of analysis and examination of the score. Still, it is a thrilling process to peel back and reassemble the many layers of Mahler's music.

As the re-creator, my challenge is to discover the narrative of the piece and then figure out why Mahler wrote every note, why he chose every musical gesture and how each one fits into the overarching story.

A starting point for me is to try to understand the context of the composer's life, both personal and societal. Mahler's career was coming into full swing at a monumental moment in history — the dawn of the 20th century.

Guess the meaning of the following words by reading their definitions.

exhilarating = making one feel very happy, animated, or elated; thrilling.

demanding = (of a task) requiring much skill or effort.

peel = remove the outer covering or skin from (a fruit, vegetable, or shrimp).

reassemble = (of a group) gather together again.

layer = a sheet, quantity, or thickness of material, typically one of several, covering a surface or body.

overarch = forming an arch over something.

swing = turn, rotation, turning, twist, turnabout.

dawn = the first appearance of light in the sky before sunrise.

coin = invent or devise (a new word or phrase).

belie = (of an appearance) fail to give a true notion or impression of (something);

disguise or contradict. Fail to fulfill or justify (a claim or expectation); betray.

moderately = to a certain extent; quite; fairly.

ginormous = extremely large; enormous.

uproar = a loud and impassioned noise or disturbance.

controversy = disagreement, typically when prolonged, public, and heated.

Dormez-vous? Dormez-vous? – lullaby lyrics:

Are You Sleeping? (Frère Jacques)
Frère Jacques. Frère Jacques,
Dormez-vous? Dormez-vous?
Sonnez les matines, sonnez les matines
Ding ding dong, ding ding dong.

English Version:

Are you sleeping, are you sleeping?
Brother John, Brother John?
Morning bells are ringing, morning bells are ringing
Ding ding dong, ding ding dong.

offended – resentful or annoyed, typically as a result of a perceived insult.

heritage – property that is or may be inherited; an inheritance. A special or individual possession; an allotted portion.

come to terms with – прийти к соглашению с

convert – cause to change in form, character, or function.

Klezmer (*klezmerim* – instruments of music) is a musical tradition of the Ashkenazi Jews of Eastern Europe. Played by professional musicians called *klezmerim* in ensembles known as *kapelye*, the genre originally consisted largely of dance tunes and instrumental display pieces for weddings and other celebrations.

hunker down - to make yourself comfortable in a place or situation, or to prepare to stay in a place or position for a long time, usually in order to achieve something or for protection; to take shelter or refuge;

strap – fasten or secure in a specified place or position with a strap or seat belt.

lull - calm or send to sleep, typically with soothing sounds or movements.

consummate – showing a high degree of skill and flair; complete or perfect.

tame – (of an animal) not dangerous or frightened of people; domesticated.

grasp – a firm hold or grip.

pet – stroke or pat (an animal) affectionately.

caress – touch or stroke gently or lovingly.

gamut – the complete range or scope of something. A complete scale of musical notes; the compass or range of a voice or instrument.

Read the questions before listening and be ready to answer them after listening.

1. How does Marin Alsop, an American conductor and violinist, music director of the Baltimore Symphony Orchestra, describe The Symphony No.1 by Gustav Mahler?
2. What particularly was happening in the world when it was written?
3. What is the first (the second, the last) movement like?
4. What does a dark twist on a children's song mean?
5. What is Mahler's heritage that we can hear later in the movement?
6. What is it like to conduct a piece by a composer who's also on the podium?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

SCOTT SIMON, HOST:

Now some music by Gustav Mahler.

(SOUNDBITE OF SONG, "SYMPHONY NO. 1 IN D MAJOR")

SIMON: This is a recording of Mahler's "Symphony No. 1 in D Major." performed by the Baltimore Symphony Orchestra conducted by Marin Alsop. It's a work the maestro describes as exhilarating, an epic journey. The BSO will perform the piece later this month. And Marin Alsop joins us from the studios of WYPR in Baltimore to talk us through Mahler's "Symphony No. 1." Maestro, thanks so much for being with us.

MARIN ALSOP: Oh, pleasure to be here, Scott.

SIMON: Please put this work in some historical context for us because I guess there's a lot happening every year, but there was particularly a lot happening in Mahler's life in the world when it was written.

ALSOP: Well, you know, what a time to have lived at that turnover from the 19th into the 20th century. I mean, just think of what was going on. Einstein is about to propose his, you know, his original theory of relativity. That's 1905. Or the use of the word automobile is first coined in 1897. The Wright brothers make their first successful flight in 1903, first movies, first subways, and most importantly, plastic and Oreos were invented, you know.

SIMON: I believe in the same cookie, if I'm not mistaken.

ALSOP: Right, there you go. And they never looked back after that.

SIMON: We've been listening to the first movement. Let's hear a little more.

(SOUNDBITE OF SONG, "SYMPHONY NO. 1 IN D MAJOR")

SIMON: This is kind of a walk through the woods, isn't it?

ALSOP: Isn't it nice? It's very pleasant and sunny and sounds like spring time. And, you know, it really exiles the enormity of this piece and what's about to happen and the fact that Mahler even gave it the subtitle - he only used it for the first two performances - but the Titan, modestly, as he always did, of course.

(SOUNDBITE OF SONG, "SYMPHONY NO. 1 IN D MAJOR")

SIMON: Let me ask you about the second movement 'cause when we think of Viennese composers, obviously we often think of - some of us think of famous waltzes. The first symphony plays right into that.

(SOUNDBITE OF SONG, "SYMPHONY NO. 1 IN D MAJOR")

ALSOP: It's so Viennese, isn't it? I mean, you just - you can feel the beer flowing and the coffee going. And you know, for Mahler, popular music of his day, these waltzes and marching band music, things from, you know, outdoors that he would have heard, these really informed every single piece of music he wrote. And he integrated all of this popular music into his enormous symphonies.

SIMON: And there's kind of - he has sort of a dark twist on a children's song?

ALSOP: Yes, well, this is the movement that caused the huge uproar and controversy.

And everyone said when they heard this, this guy is crazy.

(SOUNDBITE OF SONG, "SYMPHONY NO. 1 IN D MAJOR")

SIMON: We're listening for "Frere Jacques" now. Dormez-vous? Dormez-vous?

ALSOP: (Laughing).

SIMON: That is not a cheery version.

ALSOP: It is not at all. And really, people were so offended by this idea of, first of all, you know, darkening this children's song to this degree. But then, you know, using this as the main material for a serious symphony movement was, you know, it was beyond what people could comprehend.

(SOUNDBITE OF SONG, "SYMPHONY NO. 1 IN D MAJOR")

SIMON: Later in the movement. I gather, we hear kind of a suggestion of Mahler's heritage.

ALSOP: Well, Mahler was a Jew living in this time which was quite a, you know - as so often sadly has been, quite a difficult moment in history. And he - you know, he was trying to come to terms, obviously, with his own heritage. And he even converted to Catholicism in an effort to further his own career. Yet that Jewish heritage was present, especially in the music he wrote. You can hear, it almost sounds like a klezmer band at one point in this slow movement.

(SOUNDBITE OF SONG, "SYMPHONY NO. 1 IN D MAJOR")

SIMON: One more movement, and let's just - let's just tell everyone, hunker down. Strap yourselves in for this one.

ALSOP: Yeah, look out. Fasten your seatbelt.

(SOUNDBITE OF SONG, "SYMPHONY NO. 1 IN D MAJOR")

SIMON: Wow, what was the reaction when people heard that?

ALSOP: I know. Crazy, right?

SIMON: Yeah.

ALSOP: Well, of course, you know, people had been lulled a little bit by this "Frere Jacques" march. And when the last movement blasts out like that - he calls for it to scream, he actually writes in the score - apparently there was - it was first performed in Budapest, and there was a woman who apparently just jumped out of her seat and screamed. So it was, I think, exactly the effect that Mahler wanted to have.

(SOUNDBITE OF SONG, "SYMPHONY NO. 1 IN D MAJOR")

SIMON: Marin, Gustav Mahler was a conductor. What is it like to conduct a piece by a composer who's also - who was also on the podium?

ALSOP: Mahler changed the way people looked at conducting. He was the consummate conductor. And I think because he understood what it felt like to be inside the music, the music he writes for us conductors who follow is so thrilling. You know, it's like, I'm trying to think of what it would be - I imagine it would be like being a lion tamer, you know, and you have a dozen wild animals that you have to get under control. And it goes from that kind of crazy, trying to keep everything within your grasp to, you know, walking up to one of your favorite lions and petting it and, you know, caressing it. That's the gamut it runs. I mean, it's always a little bit of danger, though.

SIMON: Marin Alsop will lead the Baltimore Symphony Orchestra in a performance of Mahler's "Symphony No. 1 in D Major" later this month. Maestro, thanks so much.

ALSOP: Pleasure to be here, Scott. Thank you.

(SOUNDBITE OF SONG, "SYMPHONY NO. 1 IN D MAJOR")

SIMON: And you can read an essay by Marin Alsop about Mahler's first symphony and hear her conduct that music on our website, NPRMusic.org. This is WEEKEND EDITION from NPR News. I'm Scott Simon.

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Participle I, II	This is a recording performed by the Baltimore Symphony Orchestra conducted by Marin Alsop. Mahler was a Jew living in this time which was quite a difficult moment in history.
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Gerund	<p>Thanks so much for being with us. Darkening this children's song to this degree. Using this as the main material for a serious symphony movement was beyond what people could comprehend. Trying to keep everything within your grasp to, walking up to one of your favorite lions and petting it and, you know, caressing it. I imagine it would be like being a lion tamer.</p>
Exclamations	<p>What a time to have lived at that turnover from the 19th into the 20th century. What a surprise! - What a big house you've got! - What stupid things you say! - What How nice! - How nice it is! - How tall that tree is! - How big your house is! - How fast! - How fast the train goes! beer!</p>
About to	<p>Einstein is about to propose his original theory of relativity. What's about to happen</p>
Perfect Continuous Tense	<p>We've been listening to the first movement. I have been waiting here for 2 hours! We have been preparing for our exam since morning. I smell tobacco. Have you been smoking? Has she been using my car again? The workers have been trying to move our wardrobe for half an hour, go help them.</p>
Tags	<p>This is kind of a walk through the woods, isn't it? It's so Viennese, isn't it? He is smart, isn't he? Van Gogh was a French painter, wasn't he? You didn't see him at the party, did you? They go to school by bus, don't they? They escaped immediately, didn't they? He comes here every day, doesn't he? I'm sitting next to you, aren't I? Let's go to the beach, shall we? Close the window, will you? Nobody lives in this house, do they? You've never liked me, have you? Nobody asked for me, did they? You have a Ferrari, don't you? You used to work here, didn't you?</p>

Negative questions	<p>Isn't it nice? Aren't you coming? Doesn't he understand? Are you not coming? Does he not understand? Didn't you see Ann yesterday? Wouldn't it be nice to paint that wall green? (More polite than 'It would be nice to paint that wall green.')</p> <p>Hasn't the postman come yet? Wouldn't you like something to drink? Why don't you come and spend the evening with us?</p>
Let smb do smth	<p>Let me ask you about the second movement Let's just - let's just tell everyone, hunker down.</p>
Would+have+been	<p>"I would have been there for your birthday party but I was sick in bed with the flu." (<i>This shows that you intended to be there but something came up that prevented you from going.</i>) For Mahler, popular music of his day, these waltzes and marching band music, things from outdoors that he would have heard, these really informed every single piece of music he wrote. "It would have been better if you had practiced a bit more before your presentation."</p>
Would	<p><i>A hypothesis on a present situation, imagining an impossible or unlikely event.</i> I'm trying to think of what it would be - I imagine it would be like being a lion tamer.</p>
Complex Object (hear smb do/doing smth)	<p>Maria heard him coming up the stairs towards her room, and felt scared (<i>The action was in progress, happening, but not completed.</i>) Я видел, как он читает это письмо. — I saw him reading the letter. Я наблюдал, как они играют в саду. — I watched them playing in the garden. He saw her drive off with a young man in the passenger seat (<i>The speaker observed the whole event.</i>) <i>The -ing form can also emphasise that an action or event is repeated:</i> We watched them running back and forth, loading and unloading the trucks and taking boxes in and out of the building. You can hear her conduct that music on our website.</p>

5 LESSON

POWER AND STRUGGLE IN A SOVIET SYMPHONY

<http://www.npr.org/templates/transcript/transcript.php?storyId=361810167>

Questions for the discussion.

1. What is the doghouse, the gulag?
2. When was the premiere of The Symphony No. 5 by Shostakovich?

Soviet composer Dmitri Shostakovich's once brilliant career took a dive after the

official party paper criticized one of his operas in 1936. Shostakovich responded with his powerful Fifth Symphony.

Shostakovich's Notes for Stalin is a new Symphonic Play by writer and director Didi Balle, the Baltimore Symphony Orchestra's very own playwright-in-residence.

Our goal is to transport our audience to the very moment when Dmitri Shostakovich was writing his Fifth Symphony — to tell the story behind the piece, what inspired and compelled him to write it, and what it all means. Here, I'll turn it over to Didi Balle, who sets the scene of Shostakovich's powerful and perhaps enigmatic, Symphony No. 5

Guess the meaning of the following words by reading their definitions.

"GULAG" is an acronym for the Soviet bureaucratic institution, Glavnoe Upravlenie (pravitel'sno-trudovyykh) LAGerei (Main Administration of Corrective Labor Camps), that operated the Soviet system of forced labor camps in the Stalin era.

take a dive = very suddenly become lower in value.

compel = force or oblige (someone) to do something.

turn over = передать, другому, release, hand over.

in the doghouse = в немилости.

dismis = order or allow to leave: send away.

redeem = compensate for the faults or bad aspects of (something). Gain or regain possession of (something) in exchange for payment.

fateful = having far-reaching and typically disastrous consequences or implications.

revere = feel deep respect or admiration for (something).

outcast = rejected or cast out. A person who has been rejected by society or a social group.

double entendre = a word or phrase open to two interpretations, one of which is usually risqué or indecent.

rouse = exciting; stirring.

envision = imagine as a future possibility; visualize.

jab = a quick, sharp blow, especially with the fist.

tread = walk in a specified way.

stirring = an initial sign of activity, movement, or emotion.

subversion = the undermining of the power and authority of an established system or institution.

apex = the top or highest part of something, especially one forming a point.

plead = the action of making an emotional or earnest appeal to someone.

Plaintiff = someone who makes a legal complaint against someone else in court

sear = extremely hot or intense.

retain = continue to have (something): keep possession of.

Read the questions before listening and be ready to answer them after listening.

1. What was Stalin's reaction to the performance of Shostakovich's new opera?
2. What happened to Shostakovich after that fateful opera performance in front of Stalin?
3. How did Shostakovich manage to be true to himself and yet also write music that somehow appeals to those very narrow minded leaders?
4. Who is Shostakovich referencing?
5. Why was Mahler prohibited?

6. What is really the apex, the emotional apex, of the piece – SYMPHONY NO. 5”?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

LINDA WERTHEIMER, HOST:

Early in 1936, Dmitri Shostakovich was in the doghouse, which in Stalin's Soviet Union, could be just a step from the GULAG. Stalin had dropped in on a performance of the composer's new opera and stormed out. Two days later Pravda, the state newspaper, called the opera noise and dissonance and dismissed Shostakovich as a petty bourgeois composer. Some say Stalin wrote that review himself, and in the USSR, no one else's opinion mattered.

(SOUNDBITE OF COMPOSITION, "SYMPHONY NO. 5")

WERTHEIMER: Against this backdrop, Shostakovich wrote his towering fifth Symphony to try to redeem himself in the eyes of Stalin. This is a recording of the New York Philharmonic, conducted by Leonard Bernstein. And next weekend, Marin Alsop will lead the Baltimore Symphony Orchestra in a performance of the piece. NPR's Scott Simon spoke with the maestra and asked her what happened to Shostakovich after that fateful opera performance in front of Stalin?

MAESTRA MARIN ALSOP: He had gone from being the most revered and, you know, favored composer to being censored and banned and an outcast. His friends wouldn't even speak to him. And he was speaking to a friend saying, you know, what am I going to do? There's nothing I can do to redeem myself. And, you know, he started thinking about how can I be true to myself and yet also write music that will somehow appeal to these very narrow minded leaders? And he brilliantly achieves that because what he does as he's walking this fine line between giving them this patriotic music, you know, with a lot of brass, a lot of percussion, you know, kind of military march-like and also writing music that has a constant double entendre. So below the surface, you know, one's never sure if he's being sarcastic, ironic or completely sincere.

SCOTT SIMON, BYLINE: Let's begin. We heard a bit of the opening, which certainly has notes of distress and conflict. Later in the first movement, as you suggest we hear - not sadly John Philip Sousa, but a rousing military march.

(SOUNDBITE OF COMPOSITION, "SYMPHONY NO. 5")

SIMON: I must say there's a part of me that envisions papa Joe himself, with that bristly mustache and corncob pipe, sitting up during this music and saying finally, that's music.

ALSOP: Right, you can just sense all the authorities, you know, sitting suddenly up at attention and saluting and just almost out of their seats, you know, wanting to march to this music. And, of course, that was Shostakovich's intention. For the Soviet authorities, this was real patriotic music. But for the listeners who were in tune with these subtexts, it was an ironic, almost a jab at the authorities. So he managed to serve both audiences and both purposes simultaneously, which must have been a tortuous line for him to read. Can you imagine?

SIMON: Help us through a section of this, if you could maestra, where we hear this - both the, if you please, the roval pomp and circumstance, the martial stirrings and the notes of subversion.

(SOUNDBITE OF COMPOSITION, "SYMPHONY NO. 5")

AL SOP: Well, of course, this sounds like just a happy go lucky peasant dance in a way, but Shostakovich is referencing Mahler, particularly Mahler in his first symphony - Mahler's approach to the scherzo. And Mahler is a band composer. He's censored, he's prohibited, you know, because his music is subversive. He was Jewish, you know - so many strikes against Mahler. So here is Shostakovich not really quoting Mahler but imitating Mahler's music.

(SOUNDBITE OF COMPOSITION, "SYMPHONY NO. 5")

SIMON: So many different emotions in this piece between despair, the martial music. Let's listen to part of the third movement - different mood altogether.

(SOUNDBITE OF COMPOSITION, "SYMPHONY NO. 5")

AL SOP: For me, this is really the apex, the emotional apex, of the piece. I'm sure for the Soviet authority sitting it was probably a moment for them to rest their eyes, but it is so pleading and plaintiff in tone. Also very personal, very intimate, this third movement and yet, at some moments, the cello just - they're searing, passionately singing out. You know, it goes again from one extreme to the opposite end of the spectrum emotionally and I think the listeners - especially his countrymen who understood what kind of thin line he was treading - I think they would've heard this plea and really related intensely to this movement.

(SOUNDBITE OF COMPOSITION, "SYMPHONY NO. 5")

SIMON: The piece had its premiere in 1937. Did it achieve what Shostakovich hoped for?

AL SOP: Well, I think it did more than achieve what he wanted. This is a landmark piece for Shostakovich and it was much more than a piece of music. This was really a matter of life and death for Shostakovich. And with this piece he manages to really retain his own integrity. He's true to himself and yet at the same time he's able to once again get back into the good graces of the authorities, you know, whether he wanted that or not. It was a matter of survival.

WERTHEIMER: Marin Alsop - speaking with NPR's Scott Simon about the "Symphony No. 5" by Dmitri Shostakovich. The maestro will conduct the Baltimore Symphony Orchestra in performances of the work next weekend. You can read Marin Alsop's essay on Shostakovich and hear more of the fifth symphony at our website nprmusic.org. This is WEEKEND EDITION from NPR News. Scott Simon returns next week. I'm Linda Wertheimer.

(SOUNDBITE OF COMPOSITION, "SYMPHONY NO. 5")

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Participle I, II	This is a recording of the New York Philharmonic, conducted by Leonard Bernstein. I must say there's a part of me that <u>envisions</u> papa Joe himself sitting up during this music and saying finally, that's music. You can just sense all the authorities sitting suddenly up at attention and saluting and just almost out of their seats, you know, wanting to march to this music
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Future Simple	<p>Next weekend, Marin Alsop will lead the Baltimore Symphony Orchestra in a performance of the piece.</p> <p>How can I write music that will somehow <u>appeal to these very narrow minded leaders</u>?</p> <p>The maestro will conduct the Baltimore Symphony Orchestra in performances of the work next weekend</p>
Past Perfect	<p>Stalin had <u>dropped in</u> on a performance of the composer's new opera and <u>stormed out</u>.</p> <p>What happened to Shostakovich after that <u>fateful opera performance</u> in front of Stalin? He had gone from <u>being the most revered</u> and, you know, favored composer.</p>
Gerund	<p>He had gone from <u>being the most revered</u> and, you know, favored composer to <u>being censored and banned</u> and <u>an outcast</u>.</p> <p>He started thinking about how can I <u>be true to myself</u></p> <p>He's <u>walking this fine line</u> between giving them this patriotic music and also writing music that has a constant <u>double entendre</u></p>
Would	<p><i>Habitual actions in the past</i></p> <p>His friends wouldn't even speak to him.</p> <p>I had a friend from Albany, which is about 36 miles away, and we would meet every Thursday morning and she would help us.</p> <p><i>Warning:</i></p> <p><i>We can't use would in this way to talk about states. In these cases, we say used to instead of would:</i></p> <p><i>I used to live in Melbourne when I was a kid.</i></p>
Reported speech	<p>One's never sure if he's being <u>sarcastic</u>, <u>ironic</u> or completely <u>sincere</u>.</p> <p>He's able to once again <u>get back into the good graces of the authorities</u> whether he wanted that or not.</p>
Must+have+ed/III	<p>So he <u>managed to serve</u> both <u>audiences</u> and both <u>purposes simultaneously</u>, which must have been <u>a tortuous line</u> for him to <u>tread</u>.</p> <p>Where is your umbrella? – Oh, I must have left it in the café.</p> <p>Look at her hairstyle. She must have been in the hairdresser.</p> <p>Helen must have been very upset when she heard that terrible news about her fiancée.</p> <p>Our basketball team must have played really very <u>good</u> to win.</p> <p>He must have never known the full truth about the death of your friend.</p> <p>Karen must have never done what I've asked her.</p> <p>George must have never learnt English well, his grammar in his last letter was very poor.</p>
Would+have+ed/III	<p>I think the listeners would've heard this plea and really related intensely to this movement.</p> <p>If I had known that you were there, I would have written you a letter.</p> <p>Had I known that you were there, I would have written you a letter. I would have <u>gone to the party</u>, but I was really busy.</p>

(= I wanted to go to the party, but I didn't because I was busy. If I hadn't been so busy, I would have gone to the party.)
 I would have called you, but I didn't know your number.
 (= I wanted to call you but I didn't know your number, so I didn't call you.)
 A) Nobody volunteered to help us with the fair
 B) I would have helped you. I didn't know you needed help.
 (= If I had known that you needed help, I would have helped you.)

6 LESSON

ROBERT SCHUMANN: MUSIC AMID THE MADNESS

<http://www.npr.org/templates/transcript/transcript.php?storyId=91707206>

Questions for the discussion.

1. Which of creative geniuses, do you remember, have had episodes of madness?
2. Did they succeed despite that, or maybe even because of their mental maladies?

Schumann discovered music a little later in life and came to the conclusion that it held an even greater potential for artistic and spiritual transcendence than that offered by literature. He was basically self-taught as a pianist and composer until he met Friedrich Wieck in Leipzig, becoming his piano student instead of studying for a law degree. This relationship changed the course of Schumann's life. It redirected him to a career in music and introduced him to Clara, who at age 9 was a phenomenal child prodigy, piano virtuoso and composer.

Schumann composed primarily for the piano and combined his passion for music and literature by writing hundreds of songs. But it was not until he was 30 (and married to Clara, then 21) that he began writing symphonies.

Translate the following words by reading their definitions.

bipolar disorder (manic depression) is a mental disorder that causes periods of depression and periods of abnormally elevated mood.

transcendence = existence or experience beyond the normal or physical level.

malady = a disease or ailment.

institutionalize = place or keep (someone) in a residential institution.

asylum = the protection granted by a nation to someone who has left their native country as a political refugee.

burst = a short period of intense activity of a specified kind.

mantra = a short sentence or phrase chosen as encapsulating the beliefs or ideals guiding an individual, family, or institution.

consequential = following as a result or effect.

sequential = forming or following in a logical order or sequence.

vivacious = (especially of a woman) attractively lively and animated.

majesty = impressive stateliness, dignity, or beauty. Royal power.

desolation = a state of complete emptiness or destruction.

deliberate = done consciously and intentionally.

encrypt = convert (information or data) into a cipher or code, especially to prevent

unauthorized access.

formidable – inspiring fear or respect through being impressively large, powerful, intense, or capable.

starve – (of a person or animal) suffer severely or die from hunger.

plaintive – sounding sad and mournful.

yearn – a feeling of intense longing for something.

soundbite - a short extract from a recorded interview, chosen for its pungency or appropriateness

Read the questions before listening and be ready to answer them after listening.

1. What does Marin Alsop, music director of the Baltimore Symphony Orchestra, say about Robert Schumann's "Second Symphony"?
2. What music did Schumann write until he got married at the age of 30 years old?
3. What was Clara Wieck like?
4. Why isn't Robert Schumann's orchestral music so popular?
5. What can you say about Schumann's "Second Symphony"? What is its motto? What set off the "Second Symphony"?
6. What does Dr. Richard Kogan, a psychiatrist, a pianist, a Juilliard-trained pianist, say about the dilemma for psychiatrists?
7. Would this gorgeous music be possible without whatever drove him to the depths? Would the utter majesty, joy of discovery in this music be possible, unless he'd almost suffered for it?
8. What is the idea of coding melodies?
9. What can we hear in the third movement?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

SCOTT SIMON, host:

A great number of creative geniuses have had episodes of madness. Think of Van Gogh, Ezra Pound, or Sylvia Plath. Now, did they succeed despite, or maybe even because of their mental maladies? The German composer Robert Schumann suffered from depression and mental illness most of his adult life. He tried to commit suicide, failed, and was institutionalized. Later died in an asylum at the age of 46.

Marin Alsop, music director of the Baltimore Symphony Orchestra, is with us to talk about Robert Schumann's "Second Symphony," which she says is a musical account of his journey back in an especially severe bout of depression. Thanks so much for being back with us.

Ms. MARIN ALSOP (Music Director, Baltimore Symphony Orchestra): Great to be here, Scott. Thanks.

SIMON: Most people, I think it's fair to say, think of piano music when they think of Schumann.

Ms. ALSOP: They do. I mean that's the majority of music that Schumann wrote until he got married at the age of 30 years old. And he married a virtuoso pianist, Clara Wieck. And she was so supportive of him and encouraged him to expand into broader forms. You know, just experiment. And in his first year of marriage he wrote several symphonies.

First time he had ever written for orchestra, amazingly.

(Soundbite of Schumann's "Second Symphony")

WIKTOR: Talk us through the opening of the Second Symphony.

Ms. ALBOP: In the brass at the beginning, there's a little motto. Like Beethoven's "Fifth." It's a motto of inescapable fate. And of course at this opening it's very quiet. So you really have to listen intently to hear it. And underneath you hear the string doing almost a water, liquid-like chromatic passage. But it's the brass to listen to.

(Soundbite of Schumann's "Second Symphony")

WIKTOR: What got off the "Second Symphony?"

Ms. ALBOP: The Second Symphony was written after Schumann had a very rough depressive episode. And once he got married, he hoped that maybe there would be some kind of relief for him. And this was the worst episode ever. It lasted a long time. And he gradually crawled his way back really through listening to the music of Bach.

You know, the great thing about Bach is it's so incredibly organized and consequential and sequential.

WIKTOR: No, he didn't take Prozac, he listened to Bach.

Ms. ALBOP: Yeah, now there's food for thought. You can almost sense him crawling out of this dark hole. And this slow introduction then leads to this incredibly vivacious allegro section which makes up the majority of this movement.

(Soundbite of Schumann's "Second Symphony")

WIKTOR: Would this gorgeous music be possible without whatever drove him to the dark? Would the utter majesty, joy of discovery in this music be possible, unless he'd almost suffered for it?

Ms. ALBOP: Oh, isn't that the ultimate question? This entire "Second Symphony" is a study of moving from desperation and desolation to triumph.

It's interesting, because I've spoken at length to a psychiatrist, who's also a pianist, a full-time trained pianist named Dr. Richard Kogan. And he says, that's of course the dilemma for psychiatrists, you know, in prescribing drugs that it evens them out so much that they lose that edginess and that excitement and the thrill of creativity in the high lines.

(Soundbite of Schumann's "Second Symphony")

WIKTOR: Are there sections of the "Second Symphony" where you can hear both what we think of as the signature melodic gift of Schumann, but more deliberate style of Bach?

Ms. ALBOP: Well, you know, this piece is fascinating, because Schumann, he was very into the idea of coding his melodies and putting people's names in things. You know, he would encrypt different messages and in one of the movements of this piece, in the scherzo movement, he actually takes Bach's name, he's so grateful to Bach, and he translates it into physics. So B equals B-flat. Then you have A, and then you have Schumann. And H in German is B-natural. And this is a whole section that's based on that four letter, four note motto.

(Soundbite of Schumann's "Second Symphony")

Ms. ALBOP: And you can hear the fuge, little mini-fugues going on underneath.

(Soundbite of Schumann's "Second Symphony")

Ms. ALBOP: Just beautiful music, isn't it?

WIKTOR: Boy it is.

Ms. ALBOP: I mean, not played that often.

SIMON: Why?

Ms. ALSOP: What happens is, you know, we should also mention that Brahms shows up at his doorstep a few years earlier. And Brahms then becomes hugely popular. And Schumann of course is suffering from these depressive states. And he's institutionalized at the age of 44.

SIMON: And of course suicide at the age of 46.

Ms. ALSOP: I mean it's, the story is just horrifying. Because the doctors felt that his wife, Clara, should not visit him, that it unset him too much. So she was forbidden to go to the institution whereas the young Brahms would be there almost daily. And we haven't even talked about the fact that in addition to Clara being this formidable virtuoso, concert pianist, she traveled the world, she made a living, and she also had ten children in the meantime, you know, p.s. on the side. And seven of them survived.

So Clara, I mean can you imagine how heartbroken - I mean, she adored Robert, and believed in him 100 percent. So, there's a thought nowadays that Schumann was basically starving himself to death. I mean he was in utter agony, being separated and isolated as he was. And Clara went to visit him just a day or two before he died. And he probably was so happy in that moment that he might have eaten, and that might have resulted in his death.

SIMON: Yeah. Did Schumann go through periods of greater and lesser interest?

Ms. ALSOP: I have to say in my lifetime I can't recall a real focus on Robert Schumann's orchestral music. His piano music is quite popular, but you know the reason why? Because when he died, Clara Schumann went on for 40 more years of concertizing, and she promoted his music throughout the world. But he didn't have a conductor to do the same.

SIMON: Hey, you can't marry the whole symphony.

Ms. ALSOP: Right, exactly.

SIMON: Let me ask you about the third movement. What do you hear?

Ms. ALSOP: Well, the people that know Schumann's music probably know it for these beautiful songs he wrote and melodies. And this opening of the third movement, to me, it's just all about his love for Clara. I mean it's so beautiful and so emotional and romantic. (Soundbite of Schumann's "Second Symphony")

Ms. ALSOP: Beautiful, isn't it?

SIMON: Yes.

Ms. ALSOP: So plaintive and yearning. And what's fascinating to me is that the way he wraps all of this together to close the symphony out. He brings that motto that we heard at the very opening in the brass. He brings it back, but now it's triumphant. And this is a symphony about his life, telling his listeners I have struggled and I have overcome.

SIMON: Marin, thanks so much.

Ms. ALSOP: Oh, a pleasure to be with you, as always. Thanks, Marin Alsop, musical director of the Baltimore Symphony Orchestra.

(Soundbite of Schumann's "Second Symphony")

SIMON: You can hear a whole performance of Schumann's Second Symphony and read Marin's essay on the music section of npr.org. This is Weekend Edition from NPR News. I'm Scott Simon.

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Perfect Tense	<p>A great number of creative geniuses have had episodes of madness. I've spoken at length to a psychiatrist.</p> <p>We haven't even talked about the fact.</p> <p>I have struggled and I have overcome.</p>
Passive Voice	<p>He's institutionalized at the age of 44.</p> <p>Clara was forbidden to go to the institution.</p> <p>The Second Symphony was written after Schumann had a very rough depressive episode.</p> <p>And this is a whole section that's based on that four letter, four note motif.</p>
Gerund	<p>And he gradually crawled his way back really through listening to the music of Bach.</p> <p>Thanks so much for being back with us.</p> <p>This entire "Second Symphony" is a study of moving from desperation and desolation to triumph.</p> <p>The dilemma for psychiatrists. in prescribing drugs.</p> <p>He was very into the idea of coding his melodies and putting people's names in things.</p>
Past Simple	<p>And he married a virtuoso pianist, Clara Wieck.</p> <p>And she was so supportive of him and encouraged him to expand into broader forms.</p> <p>It lasted a long time.</p> <p>Can you imagine how heartbroken she adored Robert, and believed in him 100 percent.</p> <p>She promoted his music throughout the world.</p> <p>But he didn't have a conductor to do the same.</p>
There is/are	<p>In the brass at the beginning, there's a little motto.</p> <p>Now there's food for thought.</p>
Have to	<p>So you really have to listen intently to hear it.</p> <p>I have to say in my lifetime I can't recall a real focus on Robert Schumann's orchestral music.</p>
Would	<p>And once he got married, he hoped that maybe there would be some kind of relief for him.</p> <p>Would this gorgeous music be possible without whatever drove him to the depths?</p> <p>Would the utter majesty, joy of discovery in this music be possible, unless he'd almost suffered for it?</p> <p>He would encrypt different messages and in one of the movements of this piece, in the scherzo movement, he actually takes Bach's name, he's so grateful to Bach, and he translates it into pitches.</p> <p>She was forbidden to go to the institution whereas the young Brahms would be there almost daily.</p>

Participles	You can almost sense him crawling out of this dark hole. And you can hear the fugue, little mini-fugues going on underneath. And this is a symphony about his life, telling his listeners I have struggled and I have overcome. He was in utter agony, being separated and isolated as he was. In addition to Clara being this formidable virtuoso, she made a living
Tags	Just beautiful music, isn't it?
Negative questions	Oh, isn't that the ultimate question? Didn't she come? Don't you understand? Weren't you surprised? Doesn't she have any friends to help her? Isn't she at home? (Contracted negative question) Isn't it true that she is going out with an old man? Aren't they coming?
Should	Because the doctors felt that his wife, Clara, should not visit him, that it upset him too much.
Might+have+been	Something positive that could have been achieved, but was not: He probably was so happy in that moment that he might have eaten, and that might have resulted in his death. I might have been taking a shower when you called. You might have been killed. How different things might have been, if your father had stayed. With a bit more effort we might have won the match.

7 LESSON

COPLAND: EARLY MUSIC FROM AMERICA'S COMPOSER

<http://www.npr.org/templates/transcript/transcript.php?storyId=98342141>

Questions for the discussion.

1. Why was Copland referred to by his peers and critics as "the Dean of American Composers"?
2. What music do you associate with America?

I grew up thinking of Aaron Copland as the musical voice of America.

Like most everyone, when I hear Copland's music, I see the majesty of the Grand Canyon: I feel my breathing expand and relax with the open skies of Colorado and Montana: I sense the calm of a clear river running through the mountains.

So, how did this kid who grew up in Brooklyn — the son of Russian Jewish immigrants — eventually become the voice of the great American landscape? How does he paint such strong and vivid pictures of America? And what is it about the music that evokes such clear associations?

But I like to remind people that Copland was much more than the voice of the American landscape. He was the quintessential 20th-century composer: versatile, chameleon-like, avant-garde, agile and technologically savvy.

In Copland's incredible ability to constantly adapt, pivot and challenge himself, we

find the spirit of possibility — and the true essence of America.

Translate the following words by reading their definitions.

evolve = bring or recall to the conscious mind.

quintessential = representing the most perfect or typical example of a quality or class.

versatile = able to adapt or be adapted to many different functions or activities.

agile = able to move quickly and easily.

tacit = shrewdness and practical knowledge, especially in politics or business.

emerge = make (something) appear unexpectedly or seemingly from nowhere as if by magic.

implore = implore (someone) to do something.

fit = be of the right shape and size for.

diverse = showing a great deal of variety; very different.

angular = (of an object, outline, or shape) having angles or sharp corners.

conceive = form or devise (a plan or idea) in the mind.

sophisticate = (of a machine, system, or technique) developed to a high degree of complexity.

command = an instruction, command, or duty given to a person or group of people.

dissect = methodically cut up (a body, part, or plant) in order to study its internal parts.

payoff = a payment made to someone, especially as a bribe or reward, or on leaving a job.

visceral = relating to the viscera - the internal organs in the main cavities of the body,

especially those in the abdomen, e.g., the intestines.

devotion = love, loyalty, or enthusiasm for a person, activity, or cause.

appealing = attractive or interesting, (of an expression or tone of voice) showing that one wants help or sympathy.

blend into = accommodate or adapt oneself to.

gleam = a faint or brief light, especially one reflected from something.

convey = transport or carry to a place.

immediacy = the quality of bringing one into direct and instant involvement with something, giving rise to a sense of urgency or excitement.

Read the questions before listening and be ready to answer them after listening.

1. How does Copland picture what America is really like?
2. Where does Copland fit into the great music figures of the 20th century?
3. What's so incredible about Aaron Copland's final symphony?
4. What are the four most important aspects of Copland?
5. What are the other three early symphonies by Copland?
6. When Copland is performed in Europe, and especially in the UK, does the audience there walk out saying, he's so quintessentially American? Or is that something audience have fallen into?
7. What idea is even more quintessentially American than the idea of the big sky landscape?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

SCOTT SIMON, host

There can't be a composer whose name has been more often characterized as quintessentially American than Aaron Copland.

(Soundbite of song "Ballet Rodeo")

SIMON: That's from Copland's "Ballet Rodeo," but the list goes on. "Fan Fair For The Common Man." "Appalachian Spring." "Billy The Kid." Marin Alsop, music director of the Baltimore Symphony Orchestra, has just released a CD of Aaron Copland's music on Naxos, and in April, she will conduct Copland's "Symphony No. 3" with the BSO. Marin Alsop is back with us in our studios. Thanks very much for being with us.

Ms. MARIN ALSOP (Music Director, Baltimore Symphony Orchestra): Great to be here Scott. Thanks.

SIMON: So, how does a kid from Brooklyn, the son of Russian-Jewish immigrants become considered - I'll use the phrase again, you can't avoid it - the quintessentially American composer?

Ms. ALSOP: Yeah, isn't that amazing? I just - I picture, you know, this kid in the apartment in Brooklyn thinking, I wonder what America is really like? And you know, somehow he is able to conjure up this image of big sky, openness, you know, the majesty of landscape, and he does it through very defined compositional techniques. I am thinking "Fanfare for the Common Man." He uses big open intervals, and they're called actually perfect intervals, perfect fourths, perfect fifths, and they're intervals that are quite empty, and I don't mean that in an emotional sense, but they just, they have a lot of space.

(Soundbite of song "Fanfare for the Common Man")

SIMON: Where does Copland fit into the great music figures of the 20th century or perhaps of all time?

Ms. ALSOP: I think he is right up there. The thing that I really want to point out for people, though, is that the Copland we're talking about, you know, the sort of quintessential American sound, is not the full Copland. You know, Copland was an incredibly diverse composer. He wrote serial music, twelve-tone, atonal music which is also spectacular. He wrote music that was very angular and dissonant. He wrote songs. He wrote music for film. He wrote music for all kinds of occasion. You know, he wrote the first opera conceived for television. So, this was a guy who was extraordinarily versatile, and I think we think of him, even though it is a wonderful view of him, I think it is somewhat one-dimensional.

SIMON: You're conducting the "Third Symphony" in the spring.

Ms. ALSOP: Yeah, this is one of my favorite pieces of all time, and you know, it's one of my party pieces. It's so American, you know, as Copland is, but at the same time, it's an extremely sophisticated piece. And what happened was, when he got the commission to write this "Third Symphony", he went back a couple of years to his "Fanfare for the Common Man," which he had written for Cincinnati Symphony, and he takes this three-minute Fanfare, and he manages to dissect it and turn it upside down and inside out and by really sort of looking at it under a microscope and taking it apart, he is able to use that small amount of material to create a 40-minute symphony, which is spectacular, and the Fanfare finally comes in, sort of the pavoff the whole piece, at the last movement.

(Soundbite of song "Fanfare for the Common Man")

Ms. ALSOP: I'm not sure everyone could accurately say that's the "Fanfare for the Common Man," but you know, people respond to it, oh, it's from the Olympics or you know, they have this sort of visceral response.

(Soundbite of laughter)

ALBION: They play it before the luge championships or something.

Ms. ALBION: No, no.

ALBION: Well, but I wonder if because we hear it so much, do we sometimes miss appreciating how remarkable his music is?

Ms. ALBION: Well, you know, I think you're right in that way. And that's what so incredible about this "Third Symphony." It's the unexpected appearance of the "Fanfare." and yet, the whole first three movements have been preparing us for it. You know, that's another important aspect of Copland. His simplicity, his devotion to simplicity, but not simple-minded, you know, it's very sophisticated simplicity.

At the beginning of this symphony, he takes that opening interval of the "Fanfare," and he turns it upside down and gives it to the violins quietly so it's virtually unrecognizable. But this starts setting the stage so that even if you're not a trained musician, there's sort of this organic acceptance of all the material during the first 30 minutes of the piece.

(Soundbite of "Symphony No. 3")

ALBION: Please give out these other symphonies because I gather you've recorded these with the Bournemouth Symphony, your other job.

Ms. ALBION: Yes.

ALBION: Oh Naxos. And why are they not nearly as well known as the third?

Ms. ALBION: Well, I think the element of having the "Fanfare for the Common Man" is very, very appealing about the "Third Symphony." Also, the "Third Symphony" is a major full scale work, you know, it was compared at the time to the works of Mahler, even. The other three symphonies that I recently recorded are symphonies that didn't necessarily start as symphonies. One of them, which is called the "Short Symphony," started as a ballet score to a vampire story. One of the symphonies is called the "Dance Symphony," his, that doesn't really lend itself to the same kind of gravitas, and his first symphony was originally written for an organ soloist with symphony orchestra and then he re-orchestrated it. So, they all have sort of these hybrid histories. And I think that doesn't help with their popularity. Do you know what I mean? People are confused about what they are.

ALBION: But to hear them now, can you hear him experimenting?

Ms. ALBION: Oh, absolutely. That's the most fantastic thing. It's almost like reading a biography in a way. Just listening to these early symphonies, you hear - there's also another element about Copland. It's this very playful quality, you know, it's kind of a gleam in his eye and just a little wink and a nod. You hear him combining instruments like the bassoon and the wood block and (unintelligible) in the strings, meaning you play with the wood. So, there's a playful quality about it.

(Soundbite of music)

Ms. ALBION: And also, in this slow music, there's a yearning that, I think, later becomes part of the American sound and the American spirit that he conveys. You know, this pioneer - you just can see someone out on the plains after a long journey, you know, yearning for home. There's something about it that feels, as an American, feels American to me.

(Soundbite of music)

ALBION: I'm curious. When you performed Copland, let's say in Bournemouth, does the audience there walkout saying, he's so quintessentially American? Or is that something

we've fallen into?

Ms. ALSOP: You know, it's interesting because I've found that in Europe, and especially in the UK, people really - they relate to, I think, the music, particularly as a representation of the ideal of what America is about. It is not just about the landscape. There's another kind of quality to the music. There's a quality of possibility and immediacy, sort of what you see is what you get. And I think this idea of possibility is perhaps even more quintessentially American than the idea of the big sky landscape.

SIMON: Maestro, thank you so much.

Ms. ALSOP: My pleasure. Great to be here.

SIMON: Marin Alsop, musical director of the Baltimore Symphony Orchestra. And to hear more Aaron Copland - for that matter, to hear more of Marin Alsop, go to our Web site. npr.org/music.

(Soundbite of music)

SIMON: This is Weekend Edition. Hope you're having holidays. I'm Scott Simon.

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Passive Voice	Whose name has been more often characterized as quintessentially American than Aaron Copland. They're called actually perfect intervals. The "Third Symphony" was compared at the time to the works of Mahler, even. One of the symphonies is called the "Dance Symphony." His first symphony was <u>originally</u> written for an organ soloist.
Participle I, II	Can you hear him experimenting? You hear him combining instruments. Does the audience there walkout saying, he's so quintessentially American?
Perfect Tense	Music director has just released a CD of Aaron Copland's music. I gather you've recorded these? Is that something we've fallen into? I've found that in Europe. He went back a couple of years to his "Fanfare for the Common Man," which he had written for Cincinnati Symphony.
Reported Speech	I wonder what America is really like? Direct question: "What time does the train leave?" Reported question: He asked what time the train left. Direct question: "Who did you see?" Reported question: She asked me who I'd seen. Direct question: "Where did you go to school?" Reported question: He asked me where I'd gone to school. Direct question: "Why are you crying?" Reported question: She asked him why he was crying. Can you tell me what time the train leaves?

	I'd love to know what he said to her.
Negative Questions	Yeah, isn't that amazing?
Linkers	The thing that I really want to point out for people, though, is that the Copland is not the full Copland. I think we think of him, even though it is a wonderful view of him. I think it is somewhat one-dimensional even if you're not a trained musician.
Continuous Tense	You're conducting the "Third Symphony" in the spring. I am thinking "Fanfare for the Common Man." Hope you're having holidays.
Gerund	Thanks very much for being with us. Do we sometimes miss appreciating how remarkable his music is? This starts setting the stage. I think the element of having the "Fanfare for the Common Man" is very appealing about the "Third Symphony." Just listening to these early symphonies, you hear - there's also another element about Copland. He manages to dissect this three-minute Fanfare by really sort of looking at it under a microscope and taking it apart.
Perfect Continuous Tense	It's the unexpected appearance of the "Fanfare," and yet, the whole first three movements have been preparing us for it. I/ we/ You/ They have been waiting for Sam since 12 o'clock. He/ She/ It has been working for 2 hours. He had been speaking for 10 minutes when we came. By 8 o'clock I'll have been working at this article for 2 hours. Has the child been sleeping since 6 o'clock? Had he been speaking for 10 minutes when we came? Will he have been working at his article for 2 hours by the time I come? The child has not been sleeping since 6 o'clock. Have you been waiting for me for a long time?
There is/are	There's sort of this organic acceptance of all the material during the first 30 minutes of the piece. There's also another element about Copland. There's a playful quality about it. There's a yearning that, I think, later becomes part of the American sound. There's something about it. There's a quality of possibility and immediacy.
As/Like	The "Short Symphony" started as a ballet score to a vampire story. Why are they not nearly as well known as the third? Fore often characterized as quintessentially American than Aaron Copland. It's almost like reading a biography in a way.

You hear him combining instruments like the bassoon and the wood block and (unintelligible) in the strings.
It feels as an American.
People really relate to the music, particularly as a representation of the ideal of what America is about.

8 LESSON CONSUMED BY VIOLENCE, WITH HOPE FOR PEACE: BRITTEN'S 'WAR REQUIEM'

<http://www.npr.org/templates/transcript/transcript.php?storyId=246386046>

Questions for the discussion.

1. When was Britten's War Requiem first performed and what was it commissioned?
2. What is the subject of Britten's War Requiem?
3. What are the words at the top of the score to Britten's War Requiem" Op.66 which includes several of Owen's poems set to music?

As Leonard Bernstein said. "Ben Britten was a man at odds with the world. On the surface his music would seem to be decorative, positive, charming ... and it's so much more than that. When you hear Britten's music — if you really hear it — you become aware of something very dark ... there are gears that are grinding and not quite meshing and they make a great pain."

Discovering Britten through his monumental *War Requiem* has been both easy and complex — a perfect summation of the man himself — but always immensely inspiring.

Translate the following words by reading their definitions.

be at odds – to disagree: be in disagreement.

gears - the clothes and equipment used for a particular purpose.

grind – reduce (something) to small particles or powder by crushing it.

mesh – (of the teeth of a gearwheel) lock together or be engaged with another gearwheel.

summation – the process of adding things together. The summation of numbers of small pieces of evidence.

the process of summing something up.

revere – feel deep respect or admiration for (something).

revive – restore to life or consciousness.

delve – reach inside a receptacle and search for something.

conscientious – (of a person) wishing to do what is right, especially to do one's work or duty well and thoroughly. relating to a person's conscience.

objector – dissenter, protester, contestant, dissident.

charge – a price asked for goods or services. An accusation, typically one formally made against a prisoner brought to trial.

apprehension – anxiety or fear that something bad or unpleasant will happen.

angst-ridden – filled with deep anxiety, especially about oneself or about the nature of existence.

in the scheme of things – по сути дела. по большому счету. при таком раскладе.

dwelt – live in or at a specified place. Think, speak, or write at length about (a particular

subject, especially one that is a source of unhappiness, anxiety, or dissatisfaction).
resolution = a firm decision to do or not to do something. The action of solving a problem.
dispute, or contentious matter.
imminent = giving the impression that something bad or unpleasant is going to happen;
threatening; inauspicious.
intersperse = scatter among or between other things; place here and there.
truce = an agreement made by opposing sides in a war to stop fighting for a certain
time; a truce.
evocative = bringing strong images, memories, or feelings to mind.
homage = special honor or respect shown publicly.
agenda = a list of items to be discussed at a formal meeting.
engrossed = having all one's attention or interest absorbed by someone or something.
compelling = evoking interest, attention, or admiration in a powerfully irresistible way.
orate = breathe out in a deliberate manner.

Read the questions before listening and be ready to answer them after listening.

1. What fantastic new biographies has Marin Alsop (who led the Baltimore Symphony in performances of "War Requiem") discovered in Benjamin Britten?
2. What can you say about The War Requiem?
3. What does interval that we call the tritone mean?
4. What part do the two male soloists sing in a song cycle?
5. How does the first/the second section sounds?
6. What is a signature in this work by Benjamin Britten?
7. What's audience reaction like to crowning choral work from 1962. "War Requiem" that's now half a century old?

I listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

SCOTT SIMON, HOST:

The world celebrated Benjamin Britten's centenary this week. The revered British composer was born November 22, 1913. He's remembered for helping revive British opera with "Peter Grimes," as an inspiration to children with "The Young Person's Guide to the Orchestra" and finally, his crowning choral work from 1962, "War Requiem."
(SOUNDBITE OF "WAR REQUIEM")

SIMON: This is a 1963 recording with the composer himself conducting the Bach Choir, the London Symphony Orchestra and Chorus. His piece was also performed earlier this month by the Baltimore Symphony Orchestra, which of course is led by our friend Marin Alsop. The maestra joins us now from the studios of WYPR in Baltimore. Maestra, thanks so much for being with us again.

MARIN ALSOP: Oh, my pleasure, Scott.

SIMON: You've written a wonderful essay on the "War Requiem." It's posted on our website. And you say even at this point in your career, you've discovered a new hero in Benjamin Britten.

ALSOP: Well, in delving into the "War Requiem" and reading - there's some fantastic new biographies that have come out to celebrate the centenary - and I started understanding

what an incredibly principled human being Britten was. He was a conscientious objector during the Second World War, in the day when that was definitely not in vogue whatsoever. He left England. He had to, of course, come back and face the government on these charges. He was openly gay in a day when that certainly was not accepted. And the crowning characteristic for me is the fact that he wrote the music he felt, at a time when there was pressure to be avant-garde or to do things that were crazy and outside of the box. He stuck to his own principles about art.

SIMON: Take us through this remarkable piece, if you could, the "War Requiem." The first section sounds to be filled with apprehension and worry. So let's listen a bit to that. (SOUNDBITE OF "WAR REQUIEM")

ALSOP: It does feel angst-ridden, and that's because Britten takes an interval. Now, this isn't important to know but everybody feels it. He takes an interval that we call the tritone. In olden days it was called the devil's interval because it's a very - I mean, in the scheme of things, it's the ugliest interval you can have and it requires some kind of resolution. But he dwells on it. When you hear those chimes, they're playing those two notes, the two notes outlining a tritone.

(SOUNDBITE OF "WAR REQUIEM")

ALSOP: And everything - and there's no resolution. No resolution. So, for we human beings, since we're all hotwired to react to this, we feel uncomfortable. And, you know, those bells tolling, the gongs going. So, all of this adds to a sense of an ominous feeling and a sense of dread.

SIMON: Yeah. The tenor soloist then begins to sing. Let's listen.

(SOUNDBITE OF "WAR REQUIEM")

UNIDENTIFIED MAN #1: What passing bells for these who die as cattle? Only the monstrous anger of the guns. Only the stuttering rifles' rapid rattle can patter out their hasty orisons.

ALSOP: Britten has brilliantly set up the structure. He has the sections of the requiem mass, and interspersed between them is essentially a song cycle for two male soloists. And they're singing texts from a poet named Wilfred Owen. And these texts are clearly anti-war. And Wilfred Owen was a decorated soldier in the First World War, whose parents got a letter on Armistice Day saying that he had been killed, 25 years old, and, you know, writing these lines like, you know, their flowers the tenderness of silent minds and each slow dusk a drawing-down of blinds.

(SOUNDBITE OF "WAR REQUIEM")

UNIDENTIFIED MAN #2: And each slow dusk a drawing-down of those blinds...

ALSOP: You know, a requiem, it's almost like a cathedral unto itself. And yet in between these pillars, we have this intimate song cycle that speaks to Britten's devout objection to war.

SIMON: Then the second section has a military brass fanfare. Let's listen to that.

(SOUNDBITE OF "WAR REQUIEM")

ALSOP: That's amazing, isn't it? I mean, it's so powerful and evocative. For me, and I think most people who have heard the Verdi "Requiem," it immediately brings that "Dies Irae" from the Verdi "Requiem" to mind, you know, these shouting brass sort of from the rooftops. But in this case, Britten takes that association and he also adds this element of military fanfares. And then when the chorus sings, he wants there to be some sense of discomfort. So, they're singing in a meter of seven, which is not a comfortable meter for

BJA: Is that a signature in this work by Benjamin Britten, that he's not looking to always comfort the audience, but to lift us out of our seat sometimes?

AL: Yes I think, you know, he's writing music at a time - the 1960s - when, you know, you have people like Boulez and Cage writing these very avant-garde, you know, unconcerned kinds of works. And he's taking a very traditional form and really just kind of banding all of the edges of it. So, he's not only trying to pay homage to everyone who's passed away and honor this new cathedral that - it was commissioned to inaugurate the new cathedral, written right next to the one that had been destroyed in the Second World War. So, he's got all of this agenda but then, of course, he's got his own personal agenda, which is trying to reach out to us and challenge us in terms of our feelings and our vision about humanity and warfare.

MA: And, Maestra, you led the Baltimore Symphony in performances of "War Requiem" earlier this month. I don't know if you ever turned behind to take a look, but what's audience reaction like to this work that's now half a century old?

AL: You know, I didn't have to turn around. I could feel the audience just on the edge of their seat. There was no coughing. There was no movement. There was just, you know, they were completely engaged and engrossed in this compelling music and narrative. And at the end, there was just silence until, you know, everybody exhaled and the applause erupted. It's an amazing piece of music.

MA: Marin Alsop is music director of the Baltimore Symphony Orchestra. Thanks so much for being with us.

AL: My pleasure. Thank you, Scott.

BJA: And you can read the maestra's essay about Benjamin Britten's "War Requiem" at our website, nprmusic.org.

(COURTESY OF "WAR REQUIEM")

UNIDENTIFIED SINGERS: Amen, amen.

Write the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

<p>Passive Voice</p>	<p>He's remembered for helping revive British opera with "Peter Grimes".</p> <p>His piece was also performed earlier this month by the Baltimore Symphony Orchestra.</p> <p>The orchestra is led by Marin Alsop. An essay is posted on our website.</p> <p>That certainly was not accepted.</p> <p>In olden days it was called the devil's interval. Since we're all hotwired to react to this.</p> <p>A letter on Armistice Day saying that he had been killed. It was commissioned to inaugurate the new cathedral.</p> <p>The cathedral that had been destroyed in the Second World War.</p>
<p>Participle I, II</p>	<p>The composer himself conducting the Bach Choir.</p> <p>The two notes outlining a triton. A poet named Wilfred Owen.</p> <p>A letter on Armistice Day saying that he had been killed and writing these lines like...</p>

	People like Boulez and Cage writing these very avant-garde , unexpected kinds of works.
Gerund	Maestra, thanks so much for being with us again. In delving into the "War Requiem" and reading.
Perfect Tense	You've written a wonderful essay on the "War Requiem." You've discovered a new hero in Benjamin Britten. Some fantastic new biographies that have come out. Britten has brilliantly set up the structure. Most people who have heard the Verdi "Requiem." To pay homage to everyone who's passed away.
There is/are	There's some fantastic new biographies There was pressure to be avant-garde. There's no resolution. There was no coughing. There was no movement. There was just silence until.
Have to	He left England. He had to, of course, come back and face the government on these charges. I didn't have to turn around. I could feel the audience.
Continuous Tense	They're playing those two notes. They're singing texts from. He's not looking to always comfort the audience. He's writing music at a time - the 1960s. He's taking a very traditional form and bending all of the edges of it. He's not only trying to pay homage to everyone. His own personal agenda is trying to reach out to us and challenge us.
Tags	That's amazing, isn't it?
Infinitive Constructions	<i>The Complex Object</i> He wants the book to be returned tomorrow. <i>The Complex Subject</i> She is expected to come any minute. <i>For - to - Infinitive Construction</i> It's easy for me to answer this question. He wants there to be some sense of discomfort. The first section sounds to be filled with apprehension and worry. I saw him cross the street. I consider him (to be) a first rate programmer. I find him (to be) pretty. I want you to do it at once. The captain wants the ship unloaded at once. I hate people to be late. The water seems to be boiling. The Delegation is reported to have left London. He is likely to know her address. He is sure to be asked about it. She is said to be very beautiful.

The car was seen to disappear.
It will be very pleasant for us to spend a week in England. There
was nothing else for me to say.
It is for you to decide.

9 LESSON

THE ARTISTRY OF CONDUCTOR JAMES LEVINE

<http://www.npr.org/templates/transcript/transcript.php?storyId=5068756>

Questions for the discussion.

1. What is James Levine primarily known for?
2. Professional Life vs. Personal Life—and What You Need To Do to Find Balance.

The music director of the Boston Symphony Orchestra may be the finest American conductor since Leonard Bernstein. After conducting the Metropolitan Opera for 34 years, James Levine took over the BSO from Seiji Ozawa last year.

When James Levine was appointed music director at the Boston Symphony last year to succeed Seiji Ozawa, one critic likened it to Babe Ruth coming back to Boston. After all, Boston is a city that's sensitive about finishing behind New York. James Levine is widely considered the most accomplished American conductor since Leonard Bernstein. While many of America's leading symphony orchestras struggle with large deficits and declining ticket sales, the Boston Symphony Orchestra thrives. That's why James Levine is here.

Translate the following words by reading their definitions.

Take over = to get control of or responsibility for something (принимать руководство, переходить к н. ч.).

attained = achieve the desired aim or result. take over a throne. inheritance, office, or other position from.

liken = point out the resemblance of someone or something to; say that two people are similar or two things are similar.

accomplished = highly trained or skilled.

thrive = (of a child, animal, or plant) grow or develop well or vigorously.

frizzy = formed of a mass of small, tight curls or tufts.

daring = adventurous courage.

revere = respect and admire.

pun = criticize (someone or something) severely.

endow = give or bequeath an income or property to (a person or institution).

contrarian = someone such as a writer or politician who likes to disagree with other people and express opinions that are unpopular. Disagreed with by most people, or liking to express opinions that most people disagree with.

venerable = accorded a great deal of respect, especially because of age, wisdom, or character.

plot = secretly make plans to carry out (an illegal or harmful action).

despise = do something that one considers to be beneath one's dignity.

grumble = complain or protest about something in a bad-tempered but typically muted

way.

avert – turn away (one's eyes or thoughts).

bar - forbid, prohibit, ban, disable, disallow,

crib – a young child's bed with barred or latticed sides.

stack – a pile of objects, typically one that is neatly arranged.

coherent – (of an argument, theory, or policy) logical and consistent.

impediment – a hindrance or obstruction in doing something.

perceptive – having or showing sensitive insight.

juxtapose – place or deal with close together for contrasting effect.

subtle – (especially of a change or distinction) so delicate or precise as to be difficult to analyze or describe.

discreet – careful and circumspect in one's speech or actions, especially in order to avoid causing offense or to gain an advantage.

obsolete – no longer produced or used; out of date.

discerning – having or showing good judgment.

endure – suffer (something painful or difficult) patiently, remain in existence; last.

ailment – an illness, typically a minor one.

sciatica – pain affecting the back, hip, and outer side of the leg.

intermittent – occurring at irregular intervals; not continuous or steady.

Put sb on the spot – to ask someone a question that is difficult or embarrassing to answer at that time (ставить кого-либо в затруднительное положение).

boorish – rough and bad-mannered; coarse.

Read the questions before listening and be ready to answer them after listening.

1. When did James Levine take over the BSO?
2. What do you learn about James Levine from the text?
3. What does he look like?
4. Why is James Levine considered the most accomplished American conductor since Leonard Bernstein?
5. What is the BSO location?
6. What was the orchestra rehearsing?
7. How does Mr. Levine plan the programs?
8. How does the BSO encourage the audience to give new music a second chance?
9. What did Mr. Levine do when he first arrived?
10. How does James Somerville, a principal horn player, characterize James Levine's conducting?
11. What are the differences between the BSO's previous conductor Seiji Ozawa and current James Levine?
12. What is another reason why James Levine conducts from a chair?
13. What does he say about music in his life?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

SCOTT SIMON, host:

This is WEEKEND EDITION from NPR News. I'm Scott Simon.

When James Levine was appointed music director at the Boston Symphony last year to succeed Seiji Ozawa, one critic likened it to Babe Ruth coming back to Boston. After all, Boston is a city that's sensitive about finishing behind New York. James Levine is widely considered the most accomplished American conductor since Leonard Bernstein. While many of America's leading symphony orchestras struggle with large deficits and declining ticket sales, the Boston Symphony Orchestra thrives. That's why James Levine is here.

On a stage at Boston's Ornatel Symphony Hall(ph), a short man with a large cloud of grey hair settling onto a specially designed conducting chair and raises the baton. It's a three-hour rehearsal that begins with a work the musicians must have played countless times: Gustav Mahler's 4th Symphony.

(Soundbite of music)

514109: This is James Levine's second season at the Boston Symphony. He's considered to have given a jolt of energy and daring to one of the country's oldest and most esteemed orchestras. Richard Dyer is music critic at The Boston Globe.

514109: DR. RICHARD DYER (The Boston Globe): There's no question in anybody's mind that I'm aware of that they are playing more consistently and more--living more dangerously.

514109: The BSO may be able to afford to live a little more dangerously than other orchestras. It has the largest operating budget of any major orchestra in the country. \$74 million, and a \$320 million endowment. The orchestra's managing director, Mark Volpe, finds it fitting that his orchestra sits just across the Charles River from Harvard, the country's best endowed university. He believes that Boston's happy accumulation of capital enables his orchestra to take chances, even challenge its audiences.

514109: MARK VOLPE (Boston Symphony Orchestra's Managing Director): More conservative in a period where a lot of orchestras are getting more conservative. We're saying, no, we're not going to get more conservative. We're going to invest in the content.

514109: James Levine has invested in new content for his venerable old Boston institution by commissioning contemporary composers, including Elliott Carter, Jonathan Gould and Peter Lieberson. The day we visited, the orchestra was rehearsing Mr. Lieberson's "Neruda Songs," a composition inspired by the poetry of Pablo Neruda.

(Soundbite of music)

(Unidentified Woman: (Singing in foreign language))

514109: Mr. Levine has rarely been able to commission a new work during the 34 years he's been conductor of New York's Metropolitan Opera, a position he still holds. The chance to play new music in Boston excites and energizes him.

514109: Mr. JAMES LEVINE (Boston Symphony Orchestra Director): It just seems obvious that people have always written music and continue to write music, and the repertoire is always rehabilitating itself.

514109: When you're plotting a season, is it important to you to have some combination of what I'll deign to call classic works or at least familiar works and those that you see...

514109: Mr. LEVINE: Yes, you see, for me, planning the programs is one of the most important aspects because what one wants is to introduce the audience to new pieces. But, I mean, there are always some people who treat learning about or digesting new art as though it was something very akin to World War III, you know, something--and this always amazes me because I keep thinking surely most people have the spirit to be interested, to give it a chance based on the fact that it can't be absorbed in just one hearing; very little music that's any good can be. I'm always urging audience members to hear the piece again

because if you go a day later or a month later and hear the piece again, certain things strike you that you literally didn't hear the first time.

(Soundbite of music)

Unidentified Woman: (Singing in foreign language)

SIMON: To encourage the audience to give new music a second chance, the BSO offers half-price tickets to hear newer unfamiliar compositions a second time. Boston has long prided itself on being a patron for new talent, but new pieces are also expensive chances for orchestras to take. What if the music is played once, panned and never heard again? And the musicians need more time to learn and rehearse new pieces. When James Levine first arrived, he lengthened the hours of rehearsal so that they could take on new pieces. Many symphony musicians were openly annoyed. They were accustomed to rehearsing every piece on Tuesday and Wednesday, then performing on Thursday. Says Maestro Levine...

Mr. LEVINE: This you just can't do. The orchestra can't get close enough to most significant new pieces without a little advance work.

SIMON: The musicians accepted that argument as musicians more than labor union members. James Somerville is the BSO's principal horn player.

Mr. JAMES SOMERVILLE (Boston Symphony Orchestra): I wouldn't go so far as to say everyone's thrilled about the extra work, but I don't think very many people are really unhappy. I mean, there's a bit of grumbling, but I think the results are what's important, and I think pretty much everyone really feels those results.

SIMON: Levine also makes certain that the clocks on stage and in the concert hall are covered during rehearsal so that the musicians aren't averting their eyes to count down the minutes to the end, though he hasn't barred them from wearing wristwatches. James Levine says he's always looking for new compositions.

Mr. LEVINE: I find them every way. I find them by sitting, having a meeting or a lunch or a drink or something with any one of a number of colleagues, composers, conductors, instrumentalists. And I say to them, 'What have you played lately that was new that you liked or that was interesting?' And I'm always kind of working on new scores just as a matter of course, just to reduce the number of things that I have no knowledge of.

SIMON: Which cannot be many, at least in the world of music. James Levine is now 62 years old. He was born and raised in Cincinnati where he made his debut as a piano soloist with the Cincinnati Symphony Orchestra at the age of 10. He was assistant conductor by the time he was 21, the youngest in the orchestra's history, and also led the Chicago Symphony Orchestra's Ravinia Festival for 20 summers and has guest conducted and made recordings with most of the world's leading orchestras. Music has been in his life, has been his life almost since birth.

I've been told that--What was it?--your parents put a record player near your crib?

Mr. LEVINE: Yeah. Sometimes when they needed peace and quiet in the house after I was born, they put a small record player that I could handle with a stack of records next to it. It was one of many things that they tell me, that I sang melody coherently before I could really talk coherently. I had a speech impediment and my mother was speaking to the pediatrician, and the pediatrician said, 'Well, what's he interested in?' And my mother said, 'Well, he drives us crazy banging on the piano all the time, reaching up to it when he's nearby.' And the doctor said, 'Well, try piano lessons.' Perceptive doctor.

(Soundbite of piano music)

KIMBLE: This is the maestro himself playing Gershwin's "Rhapsody in Blue" at the Chicago Symphony. Another interest he has in Boston is trying to make new links between different composers and musical styles. He's programmed a series of concerts that pair Ludwig van Beethoven with Arnold Schonberg, two German composers who were separated by a century. Mr. Levine believes you can hear a common musical approach beginning with Beethoven's 2nd Symphony.

(Soundbite of music)

MR. LEVINE: People didn't know what to make of a movement like the finale of that piece, with all its stops and starts and all its harmonic permutations and all its jagged energy. And I think most of the German-oriented composers who followed him did not really use that aspect of his writing very much. I think that what happened is years later, Schonberg came along and somehow made an extraordinary contact.

KIMBLE: Mr. Levine has juxtaposed their work in a dozen different ways. In one program, he shows us Mr. Schonberg's Chamber Symphony No. 1...

(Soundbite of music)

KIMBLE: ...alongside Beethoven's 9th.

(Soundbite of music)

MR. LEVINE: I thought, 'Maybe if I put these pieces together a certain way, it would make a little more logical in the ear and the mind of the listener what Schonberg was doing, but it would also light up the Beethoven works in a different way.'

KIMBLE: The BSO's previous conductor Seiji Ozawa was a famously energetic stage performer, jumping and gesturing along with the music. James Levine is, well, quite a contrast, sitting still, moving his baton subtly, fluidly, almost discreetly.

MR. LEVINE: This was a gradual thing for me. I started off fairly gestural, but I've tried to make myself obsolete in the performance. I don't like the audience to have to go through a middle man interpreting what the piece is expressively by his gesture. To take a simple example, if I want the orchestra to come in uniformly loud and sustained, and I make a huge upbeat, maybe the sound when it comes out is more than the audience expected or less than the audience expected. But the point is it's killed either way because the audience captures it because they saw the upbeat.

(Soundbite of music)

KIMBLE: And principal horn player James Somerville says that Mr. Levine's minimal movement can have maximum effect.

MR. SOMERVILLE: He can give one little gesture and it suddenly can be very, very meaningful. I can give an example--this past summer when we played all the Brahms symphonies at Tanglewood. And there's a moment in the finale of the 1st symphony where there's a big horn solo. It's a very dramatic moment in the piece, sun coming out and outpouring in the mountains and it had been fine in rehearsals. And then in the concert, I looked up right before, and he just kind of like his eyes opened a little wider than they had and his hands opened up a little wider than they had. And it was almost without even conceiving it, I played it quite differently, and I think a lot more openly and frankly a little better than I had.

(Soundbite of music)

MR. LEVINE: I give them all the things that they would need to feel the shape from the rehearsal and to deal technically with, say, the people on this end of the pit who can't hear so well, the ones on that end. For this, they need to see. But the school that thinks somehow

that the gesture excites the audience so they can follow visually--that's not the sort of experience that they're supposed to be having. And there are very little oral media left that aren't mixed up now with visual ones. And I fight it because I think everybody has bigger and bigger ears and less eyes and less discerning ears.

(Soundbite of music)

SIMON: But there are other reasons why James Levine conducts from a chair. He's had health problems and has had to take time off from conducting. Back problems have made him begin to conduct a sitting position at the Metropolitan Opera where performances can endure up to five hours.

Mr. LEVINE: I found that if I could sit and stand when I wanted to, then I could spare the back. And it's in a phase now where when I sit down in the chair, I feel my whole conducting mechanism levitates and I feel wonderful; whereas, if I stand, I get eventually preoccupied with trying to relax my legs and the lower back, and it's distracting.

SIMON: I guess I don't have to tell you there are some people who are concerned about your health.

Mr. LEVINE: Yeah.

SIMON: Because it has something to do with your stewardship of this great orchestra. Can we put this plainly how you're feeling?

Mr. LEVINE: Yeah, I'm feeling very well. I mean, I've been working to try to determine what's the best pace, and I love it when I'm really working hard and on diverse projects, but I find the difference is now I can hear a little voice saying, 'I need five days free.' Or I need, you know, not to have to conduct for a week. And I have two chronic ailments that I've had for years. One is this sciatica which comes and goes. The other is I have in my left arm, intermittent tremor, but everyone--all the doctors, etc., all encourage me to conduct like always, but to take the little breaks more often. And this, I think, works. But some days you might see the tremor and other days not. And that's how it's always been.

SIMON: Without putting you on the spot, I've been told you don't have a lot of hobbies, that music is your life.

Mr. LEVINE: Oh, the way I think of it, I guess, is that everything I do goes into ultimately the big main river of my life which is music. I guess there's also learning new music. I mean, I'm always going on vacation with a handful of scores that are not what I have to do right then because for me vacation from music means not having to rehearse or perform. But I wouldn't know what to do with myself all day, day after day, if there weren't some part of the day where I can explore the scores that I have with me.

SIMON: It might seem boorish to speak so openly about something that is personal as a man's health and equilibrium, but the musicians around James Levine do because they all share an investment in his future. They're hoping that Mr. Levine's time in what he's made his conductor's chair in Boston won't be just a brief episode, but an era. Our story was produced by Brigid McCarthy and recorded by Daniel Shuken(ph).

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Gerund	After conducting the Metropolitan Opera for 34 years, James Levine took over the BSO. After all, Boston is a city that's sensitive about finishing behind New York.
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	<p>James Levine has invested in new content for his venerable old Boston institution by commissioning contemporary composers. For me, planning the programs is one of the most important aspects. There are always some people who treat learning about or digesting new art as though it was something very akin to World War III. I keep thinking surely most people have the spirit to... Boston has long prided itself on being a patron for new talent. Many symphony musicians were accustomed to rehearsing every piece on Tuesday, then performing on Thursday. He hasn't barred them from wearing wristwatches. I find new compositions every way by sitting, having a meeting or a lunch or a drink or something with any one of a number of colleagues. Another interest he has in Boston is trying to make new links between different composers and musical styles. If I stand, I get eventually preoccupied with trying to relax my legs and the lower back, and it's distracting. Without putting you on the spot....</p>
<p>Passive Voice</p>	<p>James Levine was appointed music director at the Boston Symphony last year. James Levine is widely considered the most accomplished American conductor. It can't be absorbed in just one hearing. The clocks on stage and in the concert hall are covered during rehearsal. He was raised in Cincinnati. I've been told that your parents put a record player near your crib. I've been told you don't have a lot of hobbies. Two German composers who were separated by a century. But the point is it's killed either way. Oral media left aren't mixed up now with visual ones. Our story was produced by Brigid McCarthy and recorded by Daniel Shuken.</p>
<p>Principle I, II</p>	<p>One critic likened it to Babe Ruth coming back to Boston. A short man with a large cloud of frizzy hair settles onto a specially <u>designed</u> conducting chair. A composition inspired by the poetry of Pablo Neruda. A chance based on the fact that. He drives us crazy banging on the piano all the time, reaching up to it when he's nearby. This is the maestro himself playing Gershwin's "Rhapsody in Blue". Mr. Levine believes you can hear a common musical approach beginning with Beethoven's 2nd Symphony. Seiji Ozawa was a famously energetic stage performer, jumping and gesturing along with the music.</p>

	<p>James Levine is quite a contrast, sitting still, moving his baton subtly, fluidly, almost discreetly.</p> <p>To go through a middle man interpreting what the piece is expressively by his gesture.</p> <p>It's a very dramatic moment in the piece, sun coming out and outpouring in the mountains.</p> <p>Now I can hear a little voice saying, I need five days free.</p>
Linkers	<p>While many of America's leading symphony orchestras struggle with large deficits and declining ticket sales, the Boston Symphony Orchestra thrives.</p> <p>Treat learning about or digesting new art <u>as though</u> it was something very akin to World War III</p> <p>When James Levine first arrived, he lengthened the hours of rehearsal <u>so that</u> they could take on new pieces.</p> <p>The clocks on stage are covered during rehearsal so that the musicians don't count down the minutes to the end, though he hasn't barred them from wearing wristwatches.</p> <p>When I sit down in the chair I feel wonderful; whereas, if I stand, I get eventually preoccupied with trying to relax my legs and the lower back, and it's distracting.</p>
Must+have+ed/III	<p>It's a three-hour rehearsal that begins with a work the musicians must have played countless times:</p>
Infinitive constructions	<p>He's considered to have given a jolt of energy and daring to one of the country's oldest and most esteemed orchestras.</p> <p>I don't like the audience to have to go through a middle man interpreting what the piece is expressively by his gesture.</p> <p>If I want the orchestra to come in uniformly loud and sustained...</p> <p>That's not the sort of experience that they're supposed to be having.</p> <p><i>The Complex Object</i></p> <p>He wants the book to be returned tomorrow.</p> <p>I relied on the postman to deliver the letter on time. I think the problem to be a bit overreacted.</p> <p>I will let him borrow my notes tomorrow. You must ask them to help you.</p> <p>The mother was watching her child playing. I saw them leaving the party.</p> <p><i>The Complex Subject</i></p> <p>She is expected to come any minute. The water seems to be boiling.</p> <p>The Delegation is reported to have left London. He is likely to know her address.</p> <p>He is sure to be asked about it. She is said to be very beautiful. The car was seen to disappear.</p> <p><i>The For - to - Infinitive Construction.</i></p> <p>It's easy for me to answer this question.</p> <p>It will be very pleasant for us to spend a week in England. There was nothing else for me to say.</p>

	<p>It is for you to decide. Here are some books for you to read.</p>
Degree of comparison	<p>One of the country's oldest and most esteemed orchestras. The music director of the Boston Symphony Orchestra may be the finest American conductor. James Levine is the most accomplished American conductor. The BSO may be able to afford to live a little more dangerously than other orchestras. It has the largest operating budget of any major orchestra in the country. His orchestra sits just across the Charles River from Harvard, the country's best endowed university. More contrarian in a period where a lot of orchestras are getting more conservative. For me, planning the programs is one of the most important aspects. If you go a day later or a month later and hear the piece again. And the musicians need more time to learn and rehearse new pieces. The orchestra can't get close enough to most significant new pieces without a little advance work. The musicians accepted that argument as musicians more than labor union members. He was assistant conductor by the time he was 21, the youngest in the orchestra's history. He led the Chicago Symphony Orchestra's Ravinia festival and made recordings with most of the world's leading orchestras. It would make a little more logical in the ear, it would also light up the Beethoven works in a different way. Maybe the sound is more than the audience expected or less than the audience expected. His eyes opened a little wider than they had and his hands opened up a little wider than they had. I think a lot more openly and frankly a little better than I had. I think everybody has bigger and bigger ears and less eyes and less discerning ears. To take the little breaks more often. They are playing more consistently and more-living more dangerously.</p>
Continuum Tense	<p>A lot of orchestras are getting more conservative. We're saying, no, we're not going to get more conservative. The day we visited, the orchestra was rehearsing Mr. Lieberman's "Heruda songs" The repertoire is always revitalizing itself. When you're plotting a season, is it important to ... I'm always urging audience members to hear the piece again. He's always looking for new compositions.</p>

	<p>I'm always kind of working on new scores. I had a speech impediment and my mother was speaking to the pediatrician, and the pediatrician said... I'm really working hard on diverse projects. I'm always going on vacation with a handful of scores.</p>
Perfect Tense	<p>James Levine has invested in new content for his venerable old Boston institution. Mr. Levine has rarely been able to commission a new work during the 34 years he's been conductor of New York's Metropolitan Opera. People have always written music and continue to write music. What have you played lately that was new that you liked or that was interesting? Music has been in his life, has been his life almost since birth. He's programmed a series of concerts that pairs Ludwig van Beethoven with Arnold Schonberg. I've tried to make myself obsolete in the performance. It had been fine in rehearsals. He's had health problems and has had to take time off from conducting. Back problems have made him begin to conduct a sitting position. I have two chronic ailments that I've had for years. I've been working to try to determine what's the best pace. That's how it's always been.</p>
Infinitive clause as subject	<p>To encourage the audience to give new music a second chance, the BSO offers half-price tickets to hear newer unfamiliar compositions a second time. To smoke is harmful. Курить вредно. To obey the laws is everyone's duty. To save money now is practically impossible. To find fault with others is easy. To wait for people who are never punctual makes me angry.</p>
Conditionals	<p>If I put these pieces together a certain way, it would make a little more logical in the ear If I want the orchestra to come in uniformly loud and sustained I make a huge upbeat If I could sit and stand when I wanted to, then I could spare the back. I wouldn't know what to do with myself all day, if there weren't some part of the day where I can explore the scores.</p>
There is/are	<p>There's no question in anybody's mind. There's a bit of grumbling. There's a moment in the finale of the 1st symphony where there's a big horn solo. There are very little oral media left. There are other reasons why James Levine conducts from a chair. There are some people who are concerned about your health.</p>

Have to	<p>I don't have to tell you there are some people who are concerned about your health.</p> <p>What I have to do right.</p> <p>In France, you have to drive on the right.</p> <p>In England, most schoolchildren have to wear a uniform.</p> <p>John has to wear a tie at work.</p>
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10 LESSON

THEASURES IN THE ATTIC: FINDING A JAZZ MASTER'S LOST ORCHESTRAL MUSIC

<http://www.npr.org/templates/transcript/transcript.php?storyId=170864270>

Questions for the discussion.

1. What is Black History Month?
2. What is the stride style of jazz piano?
3. Which pianists bridged the ragtime and jazz eras and catalyzed the evolution of ragtime piano into jazz.

James P. Johnson is one of those great unsung American creators who, for various reasons, led a life under the radar. He suffered several strokes during his lifetime and was a quiet, retiring personality in a field of extroverts. But his talent, both as pianist and as composer, was bigger than life. He essentially invented what we today call stride piano style whereby the pianist's left hand jumps absurd distances to cover the entire lower half of the piano.

Johnson had big aspirations to write "serious" symphonic music and join the ranks of Beethoven. But being African-American in 1930s America meant that you could only compose for popular venues, so Johnson wrote numerous hit shows for black Broadway.

Translate the following words by reading their definitions.

under the radar – another way of saying underground. The opposite of mainstream.

undiscovered – quality referring to an artist or song that is undiscovered.

unsung – not celebrated or praised.

unsung – shy and fond of being on one's own.

underway – having started and in progress; being done or carried out.

ramp – (especially of a child or animal) play roughly and energetically.

unearth – find (something) in the ground by digging.

snob – a person with an exaggerated respect for high social position or wealth who seeks to associate with social superiors and dislikes people or activities regarded as lower-class.

aspire – direct one's hopes or ambitions toward achieving something.

diligently – done in a careful and detailed way

under that auspices – with the help and support of (someone or something).

oracles – a divine or prophetic token.

show up – appear, emerge, turn up, show, arise.

usher – a person who shows people to their seats, especially in a theater or at a wedding.
an assistant teacher.

dexterity – skill in performing tasks, especially with the hands.

a cutting contest was a musical battle between various stride piano players from the 1920s to the 1940s, and to a lesser extent in improvisation contests on other jazz instruments during the swing era.

attic – a space or room just below the roof of a building.

set out - go, set off, depart. set out, set forth.

suspicious – having or showing a cautious distrust of someone or something.

take advantage of someone - to use someone's weakness to improve your situation.

catch on - to become fashionable or popular.

aspiration – a hope or ambition of achieving something.

Read the questions before listening and be ready to answer them after listening.

1. What made a music director of the Baltimore Symphony set off on the search of James P. Johnson's symphonic music, "Harlem Symphony" from 1932?
2. What do you know about "Harlem Symphony"?
3. Point out the crossover between Gershwin and James P. Johnson.
4. What is stride piano-style like?
5. What is the Piano Roll? What is one of the original piano rolls made by James P. Johnson?
6. How did Marin Alsop find formal piano concerto, one that he called "Jazzamine"?
7. Has the missing music caught on?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

SCOTT SIMON, HOST:

As Black History Month gets underway, we'd like to spend some time listening to one of our country's most influential African-American composers: James P. Johnson. His romping tune, "The Charleston," became a soundtrack for the Roaring Twenties. As a pianist, he prepared the way for jazz and influenced everyone from Count Basie to Duke Ellington to Art Tatum. His most famous student was Fats Waller. Now, we're listening to a 1994 recording of James Johnson's music. It's performed by the Concordia Orchestra and led by our friend Marin Alsop. The maestra went on a quest to unearth some of James P. Johnson's lesser-known symphonic music, including his "Harlem Symphony" from 1932.

(SOUNDBITE OF MUSIC, "HARLEM SYMPHONY")

SIMON: Of course, Marin Alsop is now music director of the Baltimore Symphony. And she joins us from the studios of WYPR in Baltimore. Thanks so much for being with us, maestra.

MARIN ALSOP: Great to be here, Scott.

SIMON: And what set you off on this search?

ALSOP: Well, I've always had a love for American jazz and a real curiosity about it. My father, in addition to being concertmaster of the New York City Ballet, he played saxophone in the Fred Waring Band. So, he was always playing swing music as I grew up. And I tried to be a snob about it most of my life, but I eventually fell in love with it. So, I started listening to as much as possible. And one day I was listening to a Gershwin recording and reading the liner notes. And Robert Kimball, who's a Gershwin expert, was

writing about this composer named James P. Johnson and how he had written all this music. But it was played once in Carnegie Hall and then no one knows what happened to it. And that was the first time I had ever heard the name James P. Johnson.

814109: Well, let's listen to another stretch of the "Harlem Symphony", if we could. And this is from the fourth movement. It's called "Baptist Mission."

(190) (MONTAGE OF MUSIC, "BAPTIST MISSION")

814109: Help us understand some of the crossover between Gershwin and James P. Johnson.

AL 810P: Well, of course, historically, being African-American during that time period, the 1930s, '40s, '50s, the avenues that were open to George Gershwin were simply not open to James P. Johnson. He aspired to write music for symphony orchestra, to be a serious composer. He studied diligently with most of the leading composition teachers of the day. And he, like, George Gershwin, ended up being a recording artist making piano rolls for the Aeolian Piano Company, among others. And I think there is a record of them actually having met under that auspices at some point.

814109: Let's listen to one of those piano roll composition. This is James P. Johnson playing one of his most famous pieces, "Carolina Shout."

(190) (MONTAGE OF MUSIC, "CAROLINA SHOUT")

(JAMES P. JOHNSON: (Playing))

814109: So, this is called stride piano-style?

AL 810P: That's right. And Johnson is really known as the father of the stride piano style. The stride style is really that jumping left hand. You know, I imagine that one day his bass player didn't show up, so he had to play all the parts, you know. But it required amazing dexterity, which Johnson had. And he used to participate in what were called at the time playing contests. They were like little piano competitions, you know, in the back room. And he would always win. And he won for years and year until Art Tatum showed up.

814109: Oh, well.

(LAUGHTER)

814109: That's understandable, that's understandable.

AL 810P: As a matter of fact, pianists like Duke Ellington, they learned how to play the piano by showing down the piano rolls of James P. Johnson and sort of feeling their way on the keyboard.

(190) (MONTAGE OF MUSIC, "CAROLINA SHOUT")

(JAMES P. JOHNSON: (Playing))

814109: Johnson's music seems to kind of bridge the ragtime and jazz eras. I gather he grew up on the music of Scott Joplin, but he helped usher in the age of jazz, especially as a pianist, but was less recognized - at least in his lifetime - for the superb composer of orchestral music that he was. What else should we listen to?

AL 810P: Well, he wrote several piano concertos, you know, formal piano concertos, one that he called "Jazzamine," and it's rarely played. So, perhaps we should hear a little bit of that.

814109: Yeah, please.

(190) (MONTAGE OF MUSIC, "JAZZAMINE")

814109: Did you just walk into somebody's attic and there was this sheet music? How did that happen?

AL 810P: Well, the pianist who you hear on this recording, Leslie Stiefelman, my good

friend and I, we set out to try to find this music. And we thought it would be impossible, but we were able to find all of this incredible music in an attic of one of his only surviving children. And the family, I think they were justifiably suspicious of people who, you know - a lot of people had taken advantage of Johnson during his lifetime. But I think after she got to know and realized that we were all about the music, believe it or not, she went up to her attic and brought down boxes and boxes of music. And I opened it up and, you know, I immediately knew that this was the missing music. And a lot of it was not in great shape, but I realized that we could reconstruct most of these pieces. And, I don't know, it was like Christmas times 100 for me.

(SOUNDBITE OF MUSIC)

SIMON: Has the music caught on? Are there orchestras performing it?

ALSOP: Oh, I'm happy to say that many orchestras now perform this music. The Baltimore Symphony has played several of the pieces. And what's nice is it's something to play. You know, you compare it with Gershwin. There are real opportunities to program this music in the great concert halls of the world. And it just makes me feel so great to know that James P. Johnson's aspirations are finally being realized.

SIMON: What do we want to hear going out?

ALSOP: Well, this is a tune - if I put this piece on the concert, no matter what concert it is, the audience goes wild. Maybe I should just play this at the concert and nothing else. This is a tune called "Victory Stride."

(SOUNDBITE OF MUSIC, "VICTORY STRIDE")

SIMON: Marin Alsop is music director of the Baltimore Symphony Orchestra and an accomplished swing musician herself. Maestra, thanks for being with us.

ALSOP: Thank you, Scott.

(SOUNDBITE OF MUSIC, "VICTORY STRIDE")

SIMON: And you can hear more music by James P. Johnson and read an essay by Maestra Alsop about the composer all on our website, nprmusic.org. This is WEEKEND EDITION from NPR News. I'm Scott Simon.

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Modals	<p>What else should we listen to? Perhaps we should hear a little bit of that. Maybe I should just play this at the concert and nothing else.</p>
Past Simple	<p>As a pianist, he prepared the way for jazz and influenced everyone from Count Basie to Duke Ellington to Art Tatum The maestra went on a quest to unearth some of James P. Johnson's lesser-known symphonic music I tried to be a snob about it most of my life, but I eventually fell in love with it. He aspired to write music for symphony orchestra. to be a serious composer. He studied diligently with most of the leading composition teachers of the day. it required amazing dexterity, which Johnson had.</p>

	<p>And he won for years and year until Art Tatum showed up. I gather he grew up on the music of Scott Joplin, but he helped usher in the age of jazz, especially as a pianist he wrote several piano concertos, you know, formal piano concertos, one that he called "Jazzamine."</p> <p>Did you just walk into somebody's attic and there was this sheet music? How did this happen?</p> <p>She went up to her attic and brought down boxes and boxes of music. And I opened it up and, you know, I immediately knew that this was the missing music.</p>
Participle I, II	<p>I think there is a record of them actually having met <u>under that auspices</u> at some point.</p> <p>This is James P. Johnson playing one of his most famous pieces. "Carolina Shout."</p> <p>Are there orchestras performing it?</p> <p>This is a tune called "Victory Stride."</p>
Have to	I imagine that one day his <u>bass player</u> didn't <u>show up</u> , so he had to play all the parts, you know.
Due to	He used to participate in what were called at the time <u>cutting contests</u> . And he would always win.
Future in the Past	We thought it would be impossible, I realized that we could <u>reconstruct most of these pieces</u> .
Conditionals	If I put this piece on the concert, no matter what concert it is, the audience <u>goes wild</u> .

11 LESSON

IN 'CANDIDE,' BERNSTEIN FUSES PHILOSOPHY AND COMEDY

<http://www.npr.org/templates/transcript/transcript.php?storyId=412211924>

Questions for the discussion.

- 1. What was a hallmark of Bernstein both as a person and composer?
- 2. What made Bernstein so much fun to be around and imbued his music with such depth for us?

How many people would even consider turning Voltaire's satirical novella from 1759, *Candide*, into musical theater, let alone jump at the opportunity?

Playwright Lillian Hellman approached Bernstein in 1953 with the concept. They delighted in the idea of drawing parallels between Voltaire's satirical portrayal of the Catholic Church's blatant hypocrisy and violence and the inquisition-like tactics then being implemented by the U.S. government under the House of Representatives' House Un-American Activities Committee.

Voltaire's charges against society in the 1750s — puritanical snobbery, phony patriotism, inquisitorial attacks on the individual — all rang true for Hellman and Bernstein in the 1950s. They set out with zeal to create a show that would capture a

contemporary: Voltaire viewpoint.

Translate the following words by reading their definitions.

blatant – (of bad behavior) done openly and unashamedly.

phony – not genuine; fraudulent.

zeal – great energy or enthusiasm in pursuit of a cause or an objective.

hypocrisy – the practice of claiming to have moral standards or beliefs to which one's own behavior does not conform; pretense.

exhilarate – making one feel very happy, animated, or elated; thrilling.

fare – perform in a specified way in a particular situation or over a particular period of time.

complication – a circumstance that complicates something; a difficulty.

espouse – adopt or support (a cause, belief, or way of life).

premise – a previous statement or proposition from which another is inferred or follows as a conclusion.

take on board - to accept (new ideas, situations, theories, etc)

trial – a formal examination of evidence before a judge, and typically before a jury, in order to decide guilt in a case of criminal or civil proceedings. A test of the performance, qualities, or suitability of someone or something.

ahead of the curve - better than average. At the forefront of or leading in something, such as a developing situation, field of study or business, social development, etc.

mayhem – violent or damaging disorder; chaos.

hang on – hold on, append.

pimple – a small hard inflamed spot on the skin.

homage – special honor or respect shown publicly.

flog – beat (someone) with a whip or stick as punishment or torture.

Hit up 1. To ask someone something. 2. To call someone, contact them. 3. To go somewhere or do something.

torture - the action or practice of inflicting severe pain on someone as a punishment or to force them to do or say something, or for the pleasure of the person inflicting the pain.

hideous – ugly or disgusting to look at.

sinner – a person who transgresses against divine law by committing an immoral act or acts.

angst – a feeling of deep anxiety or dread, typically an unfocused one about the human condition or the state of the world in general.

lament – mourn (a person's loss or death).

A double entendre is a figure of speech or a particular way of wording that is devised to be understood in two ways, having a double meaning. Typically one of the meanings is obvious, given the context, whereas the other may require more thought.

ragtag – a group of people perceived as disreputable or undesirable.

Read the questions before listening and be ready to answer them after listening.

1. Who composed music for the operetta *Candide*?
2. What happened with this original show?
3. What genre is this operetta?
4. What is this operetta about?

Who is Pangloss? What doctrine does he espouse?

Who is an auto-da-fé?

Who is a fictional female character in Voltaire's novel *Candide*? What kind of woman is she?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

(SCENE: BITTE OF SONG, "CANDIDE OVERTURE")

SCOTT SIMON, HOST:

That's exhilarating fanfare that tops one of the most iconic American compositions - Leonard Bernstein's "Candide." The operetta will be performed next weekend by the Baltimore Symphony under the baton of our friend Marin Alsop. She joins us now from the studios of WYPR in Baltimore. Thanks very much for being back with us, maestra.

MARIN ALSOP: Great to be back, Scott, thanks.

SIMON: So this piece was first performed almost 60 years ago. And talk about an all-star cast of creators. We mentioned Leonard Bernstein, of course, but Richard Wilbur the poet and Lillian Hellman worked on the lyrics. There was a revival later that a young Stephen Sondheim worked on the lyrics. But what happened with this original show?

ALSOP: Well, the original show didn't fare so well, but I think it's because there were so many creative minds working on it. And I think it was almost too clever for its own good and way ahead of the curve for what the audience was expecting.

SIMON: It's based on a 1759 satire, of course, by Voltaire. A young man named Candide has a kind of Eliza-Professor Higgins relationship with his mentor, Professor Pangloss. He wants to show him the complications of the real world. What's the story they try to tell?

ALSOP: Well, it's probably the most complicated story and simple story at the same time. In Pangloss's - he espouses this doctrine of philosophical optimism so that all good things happen because we live in the best of all possible worlds. So everything that happens is for the best. That's the premise. And so Candide, who's quite naive in his own way and he schleppheartedly takes this on board, but then he's put to the task. And trial after trial, war and storms, natural disasters, murder - I mean, mayhem. You can't imagine - I mean - and it teaches, of course, the theater of the absurd. And yet, through it all, he hangs on to this concept that everything happens for the best in this best of all possible worlds.

SIMON: Let's listen to some of the music. Leonard Bernstein himself conducting a production with the London Symphony and Chorus. Life is happiness indeed.

(SCENE: BITTE OF SONG, "LIFE IS HAPPINESS INDEED")

(SCENE: UNIDENTIFIED ACTOR #1: (As Maximilian, singing) Life is pleasant. Life is simple. Oh, my God, is that a simple? No, it's just an odd reflection. Life and I are still perfection. I am everything I need. Life is happiness indeed.

(SCENE: UNIDENTIFIED ACTOR #2: (As Cunegonde, singing) Life is happiness indeed.

ALSOP: In this one musical, in this one operetta, Bernstein must touch on every single genre of European music ever written. And yet, he does it in a way that is so distinctively Bernstein, yet it's not really a parody. It's almost an homage to all things European.

SIMON: And I think it's safe to say the best song about flogging I've ever heard.

ALSOP: (Laughter) Yeah, you have to have one of those.

SIMON: (Laughter) Yes, exactly. Well, let's hit this up. Candide and Pangloss are blamed for causing a volcanic eruption, and the grand inquisitor orders them to be tortured.

(SOUNDBITE OF SONG, "AUTO-DA-FE")

UNIDENTIFIED ACTORS: (As characters, singing) What a day, what a day for an auto-da-fe. What a sunny, summer sky. What a day, what a day for an auto-da-fe. It's a lovely day for drinking and for watching people fry.

ALSOP: What a day for an auto-da-fe. It's a lovely day for drinking and for watching people fry. I mean, it's this opera comic approach to these absolutely hideous and terrifying words.

(SOUNDBITE OF SONG, "AUTO-DA-FE")

UNIDENTIFIED ACTORS: (As characters, singing) Shall we let the sinners go or try them? Try them.

ALSOP: So this is what is called the auto-da-fe, which is really the, you know, the test of faith. And for Bernstein this is also drawing a parallel to everything that was going on with the committee on un-American activities. So there's a lot more at play here than just the obvious.

SIMON: Marin, you've conducted this before...

ALSOP: I have.

SIMON: With a smile on your face.

ALSOP: Always with a smile, but I think that people originally just didn't quite - they couldn't comprehend that this was the ultimate parody, the ultimate satire, because the approach is all, you know, happy and jolly and this almost frivolous and yet the message is very, very serious underneath.

SIMON: Let's listen to what might be one of the best-known pieces of music from the operetta - "Glitter And Be Gay."

(SOUNDBITE OF SONG, "GLITTER AND BE GAY")

UNIDENTIFIED ACTOR #2: (As Cunegonde, singing) Glitter and be gay, that's the part I play. Here I am in Paris, France.

ALSOP: Oh, it's just so incredibly melancholic, isn't it?

SIMON: Yeah.

ALSOP: Again, this parody of the bel canto opera, the lamenting and the angst involved in that. And then suddenly you turn the corner and it's - you know, it's a completely different world.

(SOUNDBITE OF SONG, "GLITTER AND BE GAY")

UNIDENTIFIED ACTOR #2: (As Cunegonde, vocalizing).

ALSOP: This is opera for everyone that thinks they don't like opera, you know, because it's fun. It's making fun of itself, and yet, at the same time, it's absolutely original and beautiful music.

(SOUNDBITE OF SONG, "YOU WERE DEAD, YOU KNOW")

UNIDENTIFIED ACTOR #3: (As Candide, singing) Is it true?

UNIDENTIFIED ACTOR #2: (As Cunegonde, singing) Is it you?

UNIDENTIFIED ACTOR #3: (As Candide, singing) Cunegonde.

UNIDENTIFIED ACTOR #2: (As Cunegonde, singing) Candide.

UNIDENTIFIED ACTOR #3: (As Candide, singing) Cunegonde.

UNIDENTIFIED ACTOR #2: (As Cunegonde, singing) Candide.

UNIDENTIFIED ACTOR #3: (As Candide, singing) Cunegonde.

UNIDENTIFIED ACTOR #2: (As Cunegonde, singing) Candide.

AL SOP: Every single musical selection in this piece has a double entendre or a triple or quadruple. And so when we get to this aria, a duet "You Were Dead, You Know," it's a parody - of course, of the operatic tradition of, you know, there - always someone has to be suffering it can't possibly be a great opera. So now here we are singing about how we thought you were dead and you were dead, you now? And so, you know, it takes in so many hysterical meanings.

UNIDENTIFIED OF SONG. "YOU WERE DEAD, YOU KNOW")

UNIDENTIFIED ACTOR #3: (As Candide, singing) Dearest, how can this be so? You were dead, you know. You were shot and bayoneted, too.

UNIDENTIFIED ACTOR #2: (As Cunegonde, singing) That is very true, but love will find a way.

UNIDENTIFIED ACTOR #3: (As Candide, singing) Then what did you do?

UNIDENTIFIED ACTOR #2: (As Cunegonde, singing) We'll go into that another day. Now let's talk of you. You are looking very well.

BARON: And tell us about the last number, "Make Our Garden Grow."

AL SOP: Well, finally in the end, Candide and the love of his life, Cunegonde, plus a sort of a ragtag of their - of characters from the show, they end up together. And they run into a Turk who talks to them about being happy because he has his farm and he has his children and his family, and he grows things. And they look at him and they realize that perhaps this is happiness indeed. And they decide to settle in together as almost an extended family - sort of an odd family of people who live together, who enjoy each other's company and live authentic lives living off the land. And for me, this is truly one of the most beautiful pieces ever written.

UNIDENTIFIED OF SONG. "MAKE OUR GARDEN GROW")

UNIDENTIFIED ACTORS #2 AND #3: (As Candide and Cunegonde, singing in unison) We're neither pure nor wise nor good. We'll do the best we know. We'll build our house and clear our wood and make our garden grow and make our garden grow.

AL SOP: After this entire show, which is so clever and so complicated and so much business going on, finally you end with this beautiful ensemble number that captures I think the essence of what Bernstein truly believed, that ultimately it's all about humanity and living authentic lives.

BARON: Marin Alsop and the Baltimore Symphony Orchestra will perform "Candide" next weekend. Hear it for yourself. Marin, thanks so much for being with us.

AL SOP: Oh, thank you for having me, and I look forward to seeing you at "Candide."

Write the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Neither... nor	We're neither pure nor wise nor good. Neither Kate nor her friend answered the question. We brought neither books nor copy-books. We mustn't neither help, nor lend the money to John. We bought neither old nor new flat.
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Passive Voice	<p>The operetta will be performed next weekend by the Baltimore Symphony under the baton of our friend Marin Alsop.</p> <p>This piece was first performed almost 60 years ago. It's based on a 1759 satire, of course, by Voltaire.</p> <p>Then he's put to the task.</p> <p>Candide and Pangloss are blamed for causing a volcanic eruption, and the grand inquisitor orders them to be tortured.</p> <p>This is what is called the auto-da-fe. You were shot and bayoneted.</p> <p>too.</p>
There is/are	<p>There was a revival later.</p> <p>There were so many creative minds working on it.</p> <p>There's a lot more at play here than just the obvious.</p>
Participle I, II	<p>There were so many creative minds working on it.</p> <p>A young man named Candide has a relationship with his mentor, Leonard Bernstein himself conducting a production with the London Symphony and Chorus.</p> <p>Bernstein must touch on every single genre of European music ever written.</p> <p>Who enjoy each other's company and live authentic lives living off the land.</p> <p>This is truly one of the most beautiful pieces ever written.</p>
Perfect Tense	<p>I think it's safe to say the best song about flogging I've ever heard Marin, you've conducted this before</p>
Exclamations	<p>What a day, what a day for an auto-da-fe. What a sunny, summer sky.</p> <p>What an amazing car!</p> <p>How I love the summer holidays! What an amazing car!</p> <p>How I love the summer holidays!</p>
Gerund	<p>It's a lovely day for drinking and for watching people fry.</p> <p>Candide and Pangloss are blamed for causing a volcanic eruption, For Bernstein this is also drawing a parallel to everything that was going on with the committee on un- American activities.</p> <p>It's safe to say the best song about flogging.</p> <p>They run into a Turk who talks to them about being happy. It's all about humanity and living authentic lives. Marin, thanks so much for being with us.</p> <p>Oh, thank you for having me, and I look forward to seeing you at "Candide."</p>

Context	In this one operetta, Bernstein must touch on every single genre of European music ever written. Let's listen to what might be one of the best-known pieces of music from the operetta.
Topic	It's just so incredibly melancholic, isn't it?
Linkers	It's making fun of itself, and yet, at the same time, it's absolutely original and beautiful music. This was the ultimate parody, the ultimate satire, because the approach is happy and jolly and this almost frivolous and yet the message is very, very serious underneath. Someone has to die otherwise it can't possibly be a great opera.
Continuous Tense	A parallel to everything that was going on with the committee on un-American activities. Now here we are singing about how we thought you were dead and you were dead, you now? You are looking very well.

12 LESSON

'LIKE ELECTRICITY': JASCHA HEIFETZ MADE HIS AMERICAN DEBUT 100 YEARS AGO

<https://www.npr.org/templates/transcript/transcript.php?storyId=559537490>

Directions for the discussion.

1. Who do you think set new standards (for better or worse) for violin playing that will remain in place for ages to come?

It was 100 years ago this week that Russian violinist Jascha Heifetz made his American debut at New York's Carnegie Hall in 1917. Considered by many to be one of the greatest violinists in history, he was just 16 years old at the time. NPR's Rachel Martin spoke with commentator Miles Hoffman about that appearance and the career that followed.

"The technique was stupendous," Hoffman says about Heifetz's appeal. "Nobody had heard about a technique like [his.] And he set a completely new standard for the violin for technical excellence. But he always used this technique with an amazing musical imagination. He had a warmth and a beauty to the sound, a passionate intensity, this unique quality that was like electricity. I was talking the other day that with a former student of Heifetz's and he reminded me of a great quotation by Schopenhauer, the German philosopher. Schopenhauer once said, 'Talent is like the marksman who hits a target that others cannot reach. Genius is like the marksman who hits a target that others cannot even see.' And that was Heifetz on the violin."

Translate the following words by reading their definitions.

- set the stage = to make something possible or likely to happen (створювати сприятливі умови для чогось, підготувати ґрунт).
- abdicate = (of a monarch) renounce one's throne.

meanwhile – in the intervening period of time.

take-off – the time when an aircraft leaves the ground and begins to fly

flabbergasted – extremely surprised.

awe – a feeling of reverential respect mixed with fear or wonder.

precocious – (of a child) having developed certain abilities or proclivities at an earlier age than usual.

claim – an assertion of the truth of something, typically one that is disputed or in doubt

osmosis – the process of gradual or unconscious assimilation of ideas, knowledge, etc.

visiting professor – позаштатний викладач, запрошений професор.

Read the questions before listening and be ready to answer them after listening.

1. What was the historic backdrop this one night in Carnegie Hall?
2. How is it that a kid, as you call him, 16 years old only, how was he already famous and packing people into Carnegie Hall?
3. What was it in Heifetz's playing that nobody had heard before?
4. What is a great quotation from Schopenhauer that a former student of Heifetz's reminded to Hoffman?
5. Has Miles Hoffman, a classical music commentator, ever met Heifetz?
6. What recording was Hoffman's childhood inspiration?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

RACHEL MARTIN, HOST:

And we are listening to music from one of the greatest violin players in history.

(SOUNDBITE OF JASCHA HEIFETZ PERFORMANCE OF BRUCH'S "VIOLIN CONCERTO NO. 1")

MARTIN: This is a performance by the Russian violinist Jascha Heifetz. It was 100 years ago this week that Heifetz made his American debut at New York's Carnegie Hall. He was just 16 years old at the time. Here to talk about what made that Heifetz performance so remarkable and the career that followed is MORNING EDITION's classical music commentator Miles Hoffman. Hi, Miles.

MILES HOFFMAN, BYLINE: Good morning, Rachel.

MARTIN: Set the stage for us, so to speak, Miles. What was the historic backdrop this one night in Carnegie Hall?

HOFFMAN: Well, the historic background, we're talking late October of 1917. The United States had just entered World War I a little over six months before. And in Russia the Tsar had already abdicated, but there was lots of unrest, and it was about a week away from the Bolshevik revolution. So it was a fairly eventful...

MARTIN: There's things going on, yeah.

HOFFMAN: Yeah. Fairly eventful period. But meanwhile back in New York, every famous musician in the city and everybody else who could get a ticket was on their way to Carnegie Hall to hear a 16-year-old violinist named Jascha Heifetz, this kid.

MARTIN: How is it that a kid, as you call him, 16 years old only, how was he already famous and packing people into Carnegie Hall?

HOFFMAN: He was already - he'd been famous for five or six years before that. He'd

been playing in public since at least the age of 8? He'd made spectacular debuts in Berlin, in Warsaw, in Prague at the age of 11. Nobody had ever heard anybody like him. But it was the Carnegie Hall concert that made his career really take off. It was like a rocket. Amazing reviews, and basically the critics were flabbergasted. And two weeks after the Carnegie Hall debut, he made his first recordings, and everything got started. That was for the Victor Talking Machine Company, as a matter of fact.

(FOUNDBITE OF JASCHA HEIFETZ PERFORMANCE OF WIENIAWSKI'S "SCHERZO-TARANTELLE")

MARTIN: So cool to hear that old recording.

HOFFMAN: Yeah. That's from a 78, of course, and that's a portion of the "Scherzo-Tarantelle" by Henryk Wieniawski. It's from a recording Heifetz made two weeks after his Carnegie Hall debut. He also recorded the Schubert "Ave Maria." Beautiful arrangement. Gorgeous, gorgeous playing.

MARTIN: So you said, Miles, nobody had ever heard anybody play like Heifetz. Why? I mean, what was it in his playing that nobody had heard before? Was it just the awe of his skill, or was it some combination because he was just so dang young?

HOFFMAN: Well, he was precocious, but it was way, way beyond precocity. I mean, people—the word God came up a lot when people were talking about Heifetz. Let me read you, just to give you an idea, a portion of a review that a well-known musician wrote. This was in Berlin after hearing Heifetz in 1913. (Reading) When you see the highest technical and spiritual maturity, and when you see the highest beauty and controlled artistic intensity of the 12-year-old child's creative powers, one must speak not of a phenomenon but of a miracle. Without hesitation, I name Heifetz the greatest artist of our time, and maybe also of all times and all peoples. He's talking about a 12-year-old.

MARTIN: Wow. Of all time? Of all peoples? That's a fairly bold claim.

HOFFMAN: Yeah. It's hyperbole, Rachel, but you can't necessarily say it's wrong. Basically Heifetz, the technique was stupendous. Nobody had heard a technique like this, and he set a completely new standard for excellence on the violin, for technical excellence. But he always used this technique with an amazing musical imagination. He had a warmth and a beauty to the sound and a passionate intensity, this unique quality that was like an electricity. I was talking the other day with a former student of Heifetz's, and he reminded me of a great quotation from Schopenhauer, the German philosopher. Schopenhauer once said talent is like a marksman who hits a target that others cannot reach. Genius is like the marksman who hits a target that others cannot even see. And that was Heifetz on the violin.

(FOUNDBITE OF JASCHA HEIFETZ PERFORMANCE OF BRAHMS' "VIOLIN CONCERTO, MOVEMENT I")

MARTIN: The purity of those notes.

HOFFMAN: That was Heifetz playing a brief section from the first movement of the Brahms "Violin Concerto," Rachel. And it's instantly recognizable. Nobody sounds like Heifetz. Nobody's ever sounded like Heifetz.

MARTIN: So you've met a lot of famous people...

HOFFMAN: (Laughter).

MARTIN: ...In a long career. Did you ever get to meet him?

HOFFMAN: No, I never met Heifetz, Rachel, but I grew up with him. I had started taking violin lessons as a little boy of 6, and I guess starting when I was about 7, I used to go to my every night to a recording of Heifetz playing the Mendelssohn "Violin Concerto."

MARTIN: Did you really?

HOFFMAN: I did, indeed. And it was Heifetz's playing that formed my ideal, really, of musical beauty, and it's remained my ideal. But that just makes me like hundreds of thousands of other musicians, Rachel.

(SOUNDBITE OF JASCHA HEIFETZ PERFORMANCE OF MENDELSSOHN'S "VIOLIN CONCERTO")

HOFFMAN: That's the opening of the Mendelssohn "Violin Concerto," with Jascha Heifetz playing the violin.

MARTIN: Amazing. And that recording was your childhood inspiration so clearly your parents thought that there was something that was going to be transmitted to youth through osmosis.

HOFFMAN: (Laughter). I guess they did, and there certainly was. I mean, I can't tell you how many times I listened to that record. I never listened to the other side of the record (laughter), but - no, I grew up with that, and you can still hear his recordings. All of them are still in print. You know, to have listened to Heifetz, Rachel, for me it's just to experience one of the great marvels of the world. Makes you happy to be on the planet.

MARTIN: And to witness that kind of creative beauty. Miles Hoffman celebrating with us the 100th anniversary of the American debut of the great violinist Jascha Heifetz, many believe the greatest violinist of all time. Miles, thanks so much.

HOFFMAN: Thank you, Rachel.

MARTIN: Miles Hoffman is the founder and violist of the American Chamber Players and a distinguished visiting professor of chamber music at the Schwob School of Music in Columbus, Ga.

(SOUNDBITE OF JASCHA HEIFETZ PERFORMANCE OF MENDELSSOHN'S "VIOLIN CONCERTO, MOVEMENT 3")

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Perfect Tense	<p>The United States had just entered World War I a little over six months before. And in Russia the Tsar had already abdicated, but there was lots of unrest.</p> <p>He was already - he'd been famous for five or six years before that.</p> <p>He'd made spectacular debuts in Berlin, in Warsaw, in Prague at the age of 11.</p> <p>Nobody had ever heard anybody like him.</p> <p>So you said, Miles, nobody had ever heard anybody play like Heifetz.</p> <p>I mean, what was it in his playing that nobody had heard before? Nobody had heard a technique like this, and he set a completely new standard for excellence on the violin, for technical excellence.</p> <p>Nobody's ever sounded like Heifetz. So you've met a lot of famous people...</p> <p>It's remained my ideal</p>
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Linking words	But meanwhile back in New York, every famous musician in the city and everybody else who could get a ticket was on their way to Carnegie Hall
Perfect continuous tense	He'd been playing in public since at least the age of, I don't know, 8?
Participle I, II	That was Heifetz playing a brief section from the first movement of the Brahms "Violin Concerto". That's the opening of the Mendelssohn "Violin Concerto," with Jascha Heifetz playing the violin.
Gerund	This was in Berlin after hearing Heifetz in 1913. I had started taking violin lessons as a little boy of 6
Used to	I used to go to sleep every night to a recording of Heifetz playing the Mendelssohn "Violin Concerto."
To be going to	And that recording was your childhood inspiration so clearly your parents thought that there was something that was going to be transmitted to you through osmosis.
Infinitive forms	You know, to have listened to Heifetz for me it's just to experience one of the great marvels of the world and to witness that kind of creative beauty. To feed homeless animals is a very kind of you. My responsibility is to send and receive emails. We wanted to play in the yard. Mary asked me to help her. He showed his interest to go with us. I called this girl to see if she was really my love. The car needs to be cleaned before you try to sell it. The car needs to have been cleaned before you try to sell it. The mayor likes to be invited to official dinners. The door appears to have been left open all night. He seems to have been given a very good mark. You would be given a good mark, if you worked harder. I'm sorry. I may have been recognised. They are very lucky, they could have been killed.

13 LESSON

'AFTER BACH' OFFERS BRAD MEHLDAU'S WELL-TEMPERED JAZZ

<https://www.npr.org/templates/transcript/transcript.php?storyId=597005452>

Questions for the discussion.

1. Is it possible for a musician to absorb aspects of pop, rock, and classical music into his writing and playing?
2. What made Brad Mehldau one of the most influential jazz artists of his generation?

When Johann Sebastian Bach compiled the first book of the Well-Tempered Clavier in 1722, he wrote that the 24 preludes and fugues were "for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study."

Jazz pianist Brad Mehldau is one of the countless musicians who have since immersed themselves in Bach's work. On his new album *After Bach*, available now, Mehldau interprets sections of *Well-Tempered Clavier*, then uses Bach's melodies and cadences as a starting point to explore.

Translate the following words by reading their definitions.

prophet – a person regarded as an inspired teacher or proclaimer of the will of God.

immerse – involve oneself deeply in a particular activity or interest.

prolific – (of a plant, animal, or person) producing much fruit or foliage or many offspring.

extemporaneous – spoken or done without preparation; composed, performed, or uttered on the spur of the moment.

riff – play musical riffs. Musical term describing the rhythmic substance of a song or musical piece. To be of loud, catchy and energetic nature. Normally achieved through heavy and dominating guitar work.

recur – occur again, periodically, or repeatedly.

brainy – having or showing intelligence.

Elaboration elaborateness, enlargement, refinement, amplification, working out

high-wire-act – балансирующий над пропастью.

weave – form (fabric or a fabric item) by interlacing long threads passing in one direction with others at a right angle to them.

swerve – change or cause to change direction abruptly.

airtight – not allowing air to escape or pass through.

pry – inquire too closely into a person's private affairs. Use force in order to move or open (something) or to separate (something) from something else.

apt. – appropriate or suitable in the circumstances; quick to learn.

order – an authoritative command, direction, or instruction.

infinite – limitless or endless in space, extent, or size; impossible to measure or calculate.

Read the questions before listening and be ready to answer them after listening.

1. Whom did Johann Sebastian Bach address his *The Well-Tempered Clavier*?
2. Which category does Brad Mehldau fit?
3. What do music historians say about Bach?
4. Have you heard anything about Brad Mehldau's latest album "*After Bach*"?
5. Why did Brad Mehldau appeal to Bach?
6. What is Brad Mehldau's approach to music making?
7. What is the cover image of "*After Bach*"?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

(SOUNDBITE OF GLENN GOULD PERFORMANCE OF BACH'S "FUGUE NO. 16 IN G MINOR, BWV 861")

ARI SHAPIRO, HOST:

That's Glenn Gould playing "Fugue No. 16 In G Minor" from the second book of "*The Well-Tempered Clavier*." Johann Sebastian Bach compiled the first book in 1722. At that

time, he wrote that the 24 preludes and fugues in that book were. quote. "for the prophet and use of musical youth desirous of learning and especially for the pastime of those already skilled in this study." Jazz pianist Brad Mehldau fits into the latter category, those already skilled.

(SOUNDBITE OF BRAD MEHLDAU'S "AFTER BACH: OSTINATO")

SHAPIRO: On his new album "After Bach," Mehldau plays pieces from "The Well-Tempered Clavier" followed by original works that were inspired by those pieces. Tom Moon has this review.

TOM MOON, BYLINE: Music historians talk about Bach as dizzyingly prolific, creating thousands of pieces before he died at the age of 65. And not everything was written down. Some of his works began as improvisations. He'd start with a small motif or chord sequence and develop music extemporaneously, doing the baroque version of riffing. It's an approach to music making that a jazz player like Brad Mehldau understands intuitively. (SOUNDBITE OF BRAD MEHLDAU'S "PRELUDE NO. 3 IN C# MAJOR FROM THE WELL-TEMPERED CLAVIER BOOK 1. BWV 848")

MOON: On his new album, Mehldau interprets sections of "The Well-Tempered Clavier" like this prelude as written. Then using Bach's cadences and melodies as a starting point, he goes exploring.

(SOUNDBITE OF BRAD MEHLDAU'S "AFTER BACH: RONDO")

MOON: As in Bach, there are recurring themes and brainy, high-wire-act elaborations. But Mehldau weaves in ear-stretching modulations and sudden swerves that darken the mood.

(SOUNDBITE OF BRAD MEHLDAU'S "AFTER BACH: RONDO")

MOON: It's the air-tight harmonic logic of Bach gently pried apart by a modern musician who's fluent in jazz, the Beatles, electronic music.

(SOUNDBITE OF BRAD MEHLDAU'S "AFTER BACH: DREAM")

MOON: The cover image of "After Bach" is a black-and-white picture of a massive spiral staircase shot from below by the late photographer Peter Marlow. It's an apt image. It captures the supreme order of Bach's music and also its sense of endless, possibly infinite variation, a quality Brad Mehldau celebrates with his originals on this collection. (SOUNDBITE OF BRAD MEHLDAU'S "AFTER BACH: DREAM")

MOON: When you think about it, pretty much everything in modern music comes after Bach. And somehow incredibly, three centuries later, there is still new inspiration to be found inside his long shadow.

(SOUNDBITE OF BRAD MEHLDAU'S "AFTER BACH: FLUX")

SHAPIRO: That was Tom Moon reviewing Brad Mehldau's latest album, "After Bach."

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Simple Tense	Jazz pianist Brad Mehldau fits into the latter category Tom Moon has this review. On his new album, Mehldau interprets sections of "The Well-Tempered Clavier". On his new album "After Bach," Mehldau plays pieces from "The Well-Tempered Clavier". An apt image captures the supreme order of Bach's music.
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	<p>Pretty much everything in modern music comes after Bach. But Mehdau weaves in ear-stretching modulations and sudden swerves that darken the mood.</p> <p>Johann Sebastian Bach compiled the first book in 1722. An apt image captures the supreme order of Bach's music.</p> <p>Some of his works began as improvisations.</p>
Participle I, II	<p>On his new album "After Bach," Mehdau plays pieces from "The Well-Tempered Clavier" followed by original works. Music historians talk about Bach as dizzyingly prolific, creating thousands of pieces before he died at the age of 65.</p> <p>It's the air-tight harmonic logic of Bach gently pried apart by a modern musician.</p> <p>That was Tom Moon reviewing Brad Mehdau's latest album, "After Bach."</p> <p>The cover image of "After Bach" is a black-and-white picture of a massive spiral staircase shot from below by the late photographer Peter Marlow.</p> <p>He'd start with a small motif or chord sequence and develop music extemporaneously, doing the baroque version of riffing. That's Glenn Gould playing "Fugue No. 16 In G Minor" from the second book of "The Well-Tempered Clavier."</p> <p>Then using Bach's cadences and melodies as a starting point, he goes exploring.</p>
Passive Voice	<p>Original works that were inspired by those pieces from "The Well-Tempered Clavier".</p> <p>And not everything was written down.</p>
Would	<p>He'd start with a small motif or chord sequence and develop music extemporaneously, doing the baroque version of riffing.</p>
There is/are	<p>And somehow incredibly, three centuries later, there is still new inspiration to be found inside his long shadow.</p>

14 LESSON

ELGAR'S 'ENIGMA' STILL KEEPS MUSIC DETECTIVES BUSY

<https://www.npr.org/templates/transcript/transcript.php?storyId=593771944>

Questions for the discussion.

1. Which Edward Elgar's orchestral work achieved immediate popularity and established his international reputation.
2. What is the true story about how Elgar's Enigma Variations came about.

English composer Edward Elgar's Variations on an Original Theme, ('Enigma') op. 36 is one of England's most beloved musical works. It's commonly known as the *Enigma Variations*.

It begins with a haunting theme and continues with 14 variations on that theme. One

variation has become a national song of mourning in England, played at Princess Diana's funeral and annually at England's memorial ceremony for fallen soldiers.

When Elgar debuted the work in 1899, the word "Enigma" was written at the top of the score.

Translate the following words by reading their definitions.

riddle – a question or statement intentionally phrased so as to require ingenuity in ascertaining its answer or meaning, typically presented as a game.

hint – suggest or indicate something indirectly or covertly.

hide – put or keep out of sight; conceal from the view or notice of others.

mourn – feel or show deep sorrow or regret for (someone or their death), typically by following conventions such as the wearing of black clothes.

haunt – poignant and evocative; difficult to ignore or forget.

cryptic – having a meaning that is mysterious or obscure.

death – a detective.

of all stripes – of all kinds.

acquaintance – a person's knowledge or experience of something.

convince – cause (someone) to believe firmly in the truth of something.

recount – tell someone about something; give an account of an event or experience.

captivate – capable of attracting and holding interest; charming.

whodunit – a story or play about a murder in which the identity of the murderer is not revealed until the end.

unravel – investigate and solve or explain (something complicated or puzzling).

devout – having or showing deep religious feeling or commitment.

tumble – trip or momentarily lose one's balance; almost fall.

lay – put down, especially gently or carefully. Put down and set in position for use.

embed – fix (an object) firmly and deeply in a surrounding mass.

Read the questions before listening and be ready to answer them after listening.

1. What do you know about Edward Elgar?
2. What music made Edward Elgar famous?
3. What is a riddle hiding in The "Enigma Variations"?
4. What is Bob Padgett's elaborate theory of the "Enigma Variations"?
5. What does Elgar expert Julian Rushton say about Padgett's theory?
6. What is "Dorabella Cipher"?
7. What does musicologist Julian Rushton, an Elgar expert, think about the enigma?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

ARI SHAPIRO, HOST:

Now a musical riddle that's more than a hundred years old. It's buried in a piece by the late English composer Edward Elgar. The piece is "Variations On An Original Theme, Op. 36." Everyone calls it the "Enigma Variations." When Elgar wrote it, he hinted that there was a riddle hiding in the music. Elgar enthusiasts have been trying to solve it ever since. NPR's Daniel Estrin introduces us to one man who says he has.

DANIEL ESTRIN, BYLINE: The "Enigma Variations" made Edward Elgar famous. One of the variations has become a sort of national song of mourning. It was played at Princess Diana's funeral. The composition begins with this haunting theme...
(SOUNDBITE OF PERFORMANCE OF ELGAR'S "VARIATIONS ON AN ORIGINAL THEME. OP. 36")

ESTRIN: ...Followed by 14 variations on that theme. When the work debuted in 1899, the composer wrote this cryptic note.

JULIAN RUSHTON: The enigma I will not explain. Its dark saying must be left unguessed.

ESTRIN: That's the voice of musicologist Julian Rushton, an Elgar expert who reads another clue.

RUSHTON: Over the whole set, another and larger theme goes but is not played.

ESTRIN: Elgar never said what this enigma was. It's believed to be a famous tune that if you played it along with the variations would fit perfectly. For decades, sleuths of all stripes have tried to guess what it is. In the 1950s, a national magazine in the U.S. ran a guessing contest. Over the years, people have suggested tunes like "Twinkle, Twinkle, Little Star" and "Pop Goes The Weasel." The late violinist Yehudi Menuhin thought it was "Rule, Britannia!" The late British musicologist Eric Sams argued for "Auld Lang Syne" in a minor key in this video clip.

(SOUNDBITE OF ARCHIVED RECORDING)

ERIC SAMS: Should old acquaintance (playing piano) becomes a chord on the orchestra like this and then echoes.

(SOUNDBITE OF PERFORMANCE OF ELGAR'S "VARIATIONS ON AN ORIGINAL THEME. OP. 36")

ESTRIN: None of these theories has ever convinced the majority of music scholars. Bob Padgett of Plano, Texas, is not an academic. He used to work in insurance, but he's also a violinist who's played in professional orchestras. The conductor of one recounted the story of the enigma.

BOB PADGETT: He made it sound so captivating kind of like a murder mystery or something, like whodunit. At that point, I decided, you know, this is one of the great mvsteries of classical music. I thought this would be an interesting puzzle to try and unravel.

ESTRIN: In his car, Padgett demonstrates something he used to do over and over.

PADGETT: (Singing) Twinkle, twinkle...

ESTRIN: Listen to a CD of the "Enigma Variations" and hum tunes to see if they'd fit.

PADGETT: Something like that. I wouldn't sing the lyrics, but I would try and see if I could fit it.

ESTRIN: That sounds awful, actually.

PADGETT: It does. There's too many dissonances. It's not a vertical fit. It doesn't work.

ESTRIN: Padgett is a devout Christian, and he says he praved to God for help solving the enigma. That's when he stumbled upon a church hymn he thinks is the answer, Martin Luther's "A Mighty Fortress Is Our God."

(SOUNDBITE OF PERFORMANCE OF LUTHER'S "A MIGHTY FORTRESS IS OUR GOD")

UNIDENTIFIED CHOIR: (Singing in German).

ESTRIN: Padgett's laid out an elaborate theory in more than a hundred blog posts

Involving cryptography and Christian symbols he believes Elgar embedded in the music. He says when you play the hymn with the music, it fits perfectly. You just have to piece together three different versions written by Luther, Bach and Mendelssohn and then play it backwards over Elgar's music, as in this recording Padgett made.

(SOUNDBITE OF MUSIC)

ESTRIN: Padgett presented this theory to Elgar expert Julian Rushton.

RUSHTON: My problem with all this is to do with the way the music was composed in the first place. Do you compose music by working out an elaborate form of symbolism, cryptography? Or do you basically write music as a musician?

ESTRIN: Elgar wasn't just a musician. He was a cryptography nut. The year before he began writing the "Enigma Variations," he wrote a coded letter, what's come to be called the "Dorabella Cipher," to a friend. Codebreakers are still trying to figure it out. Bob Padgett is convinced Elgar did the same thing with the "Enigma Variations."

PADGETT: I believe he wanted someone to decrypt his cipher to prove what the correct answer was. He created a cipher, and ciphers are meant to be broken. He wanted someone to break the cipher in order to validate the correct answer.

ESTRIN: Padgett has fought for recognition, emailing music scholars, trying to get his theory on Wikipedia. British scholar Julian Rushton says there's evidence to suggest the enigma might be a more abstract concept, not a hidden melody.

RUSHTON: We just don't know. In those words, we don't know, lies the chief fascination of the enigma, which is why I personally take more interest in studying the music itself rather than the riddle, which is just what Elgar suggested one should do.

ESTRIN: Composer Edward Elgar said the enigma should be left unguessed. But 119 years later, the guessing game continues. Last May, a policeman in Cleveland said he'd cracked the enigma. Daniel Estrin, NPR News.

(SOUNDBITE OF PERFORMANCE OF ELGAR'S "VARIATIONS ON AN ORIGINAL THEME, OP. 36")

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Passive Voice	A musical riddle is buried in a piece by the late English composer Edward Elgar. It was played at Princess Diana's funeral. Its dark saying must be left unguessed.
Participle I, II	Padgett has fought for recognition, emailing music scholars, trying to get his theory on Wikipedia. When Elgar wrote it, he hinted that there was a riddle hiding in the music. The composition begins with this haunting theme followed by 14 variations on that theme. Padgett's laid out an elaborate theory in more than a hundred blog posts involving cryptography and Christian symbols he believes Elgar embedded in the music.

Passive Voice	Bob Padgett is convinced Elgar did the same thing with the "Enigma Variations." Ciphers are meant to be broken.
Simple Tense	When Elgar wrote it, he hinted that there was a riddle hiding in the music. When the work debuted in 1899, the composer wrote this cryptic note. When you play the hymn with the music, it fits perfectly.
Perfect Continuous Tense	Elgar enthusiasts have been trying to solve it ever since.
Perfect Tense	One of the variations has become a sort of national song of mourning. For decades, sleuths of all stripes have tried to guess what it is. Over the years, people have suggested tunes like "Twinkle, Twinkle, Little Star" and "Pop Goes The Weasel." None of these theories has ever convinced the majority of music scholars. He's also a violinist who's played in professional orchestras. Padgett has <u>fought for recognition, emailing music scholars,</u> trying to get his theory on Wikipedia. Last May, a policeman in Cleveland said he'd cracked the enigma.
Future in the Past	If you played it along with the variations a famous tune would fit perfectly. I thought this would be an interesting puzzle to try and unravel. Composer Edward Elgar said the enigma should be left <u>unguessed.</u>
Gerund	Do you compose music by working out an elaborate form of symbolism, cryptography? The year before he began writing the "Enigma Variations". I personally take more interest in studying the music itself rather than the riddle. Padgett is a <u>devout</u> Christian, and he says he <u>praved to God</u> for help <u>solving the enigma.</u>
Infinitive constructions	It's believed to be a famous tune. I believe he wanted someone to decrypt his cipher to prove what the correct answer was. He wants the book to be returned tomorrow. She is expected to come any minute. The water seems to be boiling. The Delegation is reported to have left London. He is likely to know her address. He is sure to be asked about it. Его, наверняка, об этом спросят. She is said to be very beautiful. The car was seen to <u>disappear.</u>

	They want me to study English. She expects him to buy a present. We think her to pass the exam. We don't want them to come here. She doesn't expect him to call. They don't hope her to begin to work.
Used to	He used to work in insurance. In his car, Padgett demonstrates something he used to do over and over.
There is/are	There's too many dissonances. There's evidence to suggest the enigma might be a more abstract concept, not a hidden melody.
Have to	You just have to piece together three different versions
Continuous Tense	Codebreakers are still trying to figure it out.

15 LESSON

GEORGE LI'S 'SENSIBLE ROUTE' TO PIANO PROMINENCE

<https://www.npr.org/templates/transcript/transcript.php?storyId=581675147>

Questions for the discussion.

1. What do you think a typical young pianist's daily life is like?
2. How do you think a young pianist can earn consistent critical acclaim and enthusiastic audience response worldwide?

George Li is a young pianist on the rise. At age 10, he gave his first public concert and at 15, he won a silver medal at the revered Tchaikovsky Competition in Moscow. Li recently released his debut album on a major label and has been fielding offers, performing with some of the world's great orchestras.

Li is 22 now, and he tells me how his day started out. With a kind of self-confident nonchalance, he sounds like a typical college student.

Translate the following words by reading their definitions.

revere – feel deep respect or admiration for (something).

nonchalance – calm behaviour that suggests you are not interested or do not care; cool indifference or lack of concern; casualness.

keep an ear out (for someone or something) –

to be particularly attentive or prepared to hear something. Быть в курсе, держать ухо востро.

chart the path – to plot or outline the course of life.

dawn – become evident to the mind; be perceived or understood.

cringe – bend one's head and body in fear or in a servile manner.

mesmerize – hold the attention of (someone) to the exclusion of all else or so as to transfix them.

subtle – (especially of a change or distinction) so delicate or precise as to be difficult to analyze or describe.

up-and-coming – (of a person beginning a particular activity or occupation) making good progress and likely to become successful.

Read the questions before listening and be ready to answer them after listening.

1. What do critics say about George Li?
2. What dawned upon him at one point and helped him understand music even deeper?
3. Which music earned Li the top prize at the Cooper Competition at Oberlin Conservatory?
4. Which music transported him in some other reality?
5. What is George Li's background?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

(SOUNDBITE OF GEORGE LI PERFORMANCE OF LISZT'S HUNGARIAN RHAPSODY NO. 2)

STEVE INSKEEP, HOST:

We're hearing a performance by George Li, an artist to keep an ear on. He gave his first public concert at age 10. He received a silver medal in a famed Russian competition at 15. And now the still-young pianist performs with some of the world's great orchestras. Here's NPR's Tom Huizenga.

TOM HUIZENGA, BYLINE: George Li is 22 years old now, and he sounds like a typical college student.

GEORGE LI: I got up, I guess, at around 9 o'clock, and then I went to class. It was an English class on gender and representation.

HUIZENGA: Wait a minute - an English class when you've got a career as a concert pianist? George Li, who studies at Harvard, likes to chart his own path.

LI: At one point, it kind of dawned upon me how close music and literature are together. And so it's kind of helped me understand music even deeper.

(SOUNDBITE OF GEORGE LI PERFORMANCE OF CHOPIN'S PIANO SONATA NO. 2 IN B-FLAT MINOR)

HUIZENGA: From George Li's debut album, that's a sonata by Chopin, a composer close to Li's heart. It was Chopin's music that earned Li the top prize at the Cooper Competition at Oberlin Conservatory when he was just 14. I surprised him with a little tape from that final round victory performance.

LI: I can't even find that performance myself (laughter).

(SOUNDBITE OF GEORGE LI PERFORMANCE OF CHOPIN'S PIANO SONATA NO. 2 IN B-FLAT MINOR)

LI: (Laughter).

(APPLAUSE)

LI: Yeah. I mean, it definitely was a very energetic performance. I definitely feel differently how I approach the piece now.

HUIZENGA: How would you approach it differently now?

LI: Probably more refined if I played it now (laughter). And for me, I just had, like, a couple minutes of cringing just now. But it was good.

HUIZENGA: But there's no cringing from critics when they hear George Li play. They're

calling him a major talent. One thing that sets him apart is that for all of his, quote, "mesmerizing technique," he's not just an empty showman. His mind, they note, is well-attuned to the nuances of the score. Li's album, released last fall, opens with a sonata by Haydn, and his subtle touch makes the music sparkle.

(SOUNDBITE OF GEORGE LI PERFORMANCE OF HAYDN'S PIANO SONATA IN B MINOR. HOB. XVI:32)

LI: Imagine, like, the image of champagne bubbles or just that sound when, like, champagne pours into the glass like that.

(SOUNDBITE OF GEORGE LI PERFORMANCE OF HAYDN'S PIANO SONATA IN B MINOR. HOB. XVI:32)

HUIZENGA: George Li was born near Boston. His parents came to the U.S. from China in the 1980s. They had few opportunities to hear classical music growing up in the Cultural Revolution. Li began playing the piano at age 4 and thought of it only as a hobby. But one day when he was 11, a Beethoven piano concerto changed everything.

LI: All of a sudden, like, in the middle of the performance, I felt different. I was kind of transported in some other reality. And I felt all these emotions within the piece and within myself.

(SOUNDBITE OF GEORGE LI PERFORMANCE OF BEETHOVEN'S PIANO SONATA NO. 6 IN F MAJOR)

LI: After that moment, I was like - wanted to do this for the rest of my life.

HUIZENGA: And fortunately for George Li fans, that's likely to be a very long time.

Tom Huizenga, NPR News.

(SOUNDBITE OF GEORGE LI PERFORMANCE OF LISZT'S HUNGARIAN RHAPSODY NO. 2)

INSKEEP: NPR Music is featuring exceptional up-and-coming artists for a feature called Slingshot, and George Li is one of them. Learn more about Slingshot artists at nprmusic.org.

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Continuous Tense	We're hearing a performance by George Li. They're calling him a major talent. NPR Music is featuring exceptional up-and-coming artists for a feature called Slingshot.
Modals	I can't even find that performance myself.
Complex subject	That's likely to be a very long time. He is likely to arrive soon. She is likely to succeed. The bag is not likely to have been stolen. - We are certain to meet them. He seems to be sleeping. He is said to know six languages. He was said to know six languages. He is said to have gone to London. He was said to have gone to London. He is said to know how to fix door locks. It is said that he is a good doctor / He is said to be a good doctor.

Would	How would you approach it differently now? If I played this piece now I would approach it differently.
There is/are	But there's no cringing from critics when they hear George Li play.
Participle I, II	Li's album, released last fall, opens with a sonata by Haydn. They had few opportunities to hear classical music growing up in the Cultural Revolution.
Make smb do smth	His subtle touch makes the music sparkle.
Gerund	Li began playing the piano at age 4.
As/like	He thought of it only as a hobby. He sounds like a typical college student. You've got a career as a concert pianist.

16 LESSON

JOHN CORIGLIANO ON COMPOSING AT 80: 'AN ADAGIO IS WHAT I LOOK FOR'

<https://www.npr.org/templates/transcript/transcript.php?storyId=586380029>

Questions for the discussion.

1. What is stage fright or performance anxiety?
2. Have you ever experienced stage fright performing in front of an unknown audience?

John Corigliano is one of America's most acclaimed composers. He's won a Pulitzer, an Oscar and five Grammys, and he's still hard at work, having turned 80 on Feb. 16.

Corigliano grew up with stage fright, even when he wasn't the one taking the stage. His father, violinist John Corigliano Sr., spent 26 years as the concertmaster of the New York Philharmonic. Corigliano remembers he didn't dare sit the the hall when his father played a solo with the Philharmonic. Instead, he listened while hunched over a speaker backstage in the green room.

Translate the following words by reading their definitions.

acclaim – praise enthusiastically and publicly. celebrated. admired, highly rated. lionized. honored. esteemed. exalted. well-thought-of, well received, acknowledged. eminent, great. renowned. distinguished. prestigious, illustrious, preeminent

hunch – raise (one's shoulders) and bend the top of one's body forward.

Immediate - direct, spontaneous, proximate. unaffected, on-the-spot.

urgent – (of a state or situation) requiring immediate action or attention.

berate – scold or criticize (someone) angrily.

program - provide (a computer or other machine) with coded instructions for the automatic performance of a particular task.

AIDS – a disease in which there is a severe loss of the body's cellular immunity, greatly lowering the resistance to infection and malignancy.

hyper- – hyperactive or unusually energetic.

pigeonhole - classify, categorize, sort, class, rank, pigeonhole.

Read the questions before listening and be ready to answer them after listening.

1. What is John Corigliano's background?
2. What is his anxiety?
3. What does Corigliano say about his anxiety?
4. What does Justin Davidson, classical music critic for New York magazine, say about John Corigliano's music?
5. What did Ken Russell, film director, do after hearing Corigliano's clarinet concerto?
6. Who became a champion of Corigliano's work and programs it often?
7. What does Slatkin say about Corigliano's work?
8. Who was John Corigliano's "Symphony No. 1" dedicated to?
9. What is the title of the symphony's first movement?
10. What do we know about John Corigliano's comic opera?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

LULU GARCIA-NAVARRO, HOST:

John Corigliano is one of today's most acclaimed American composers. He's won a Pulitzer, an Oscar and five Grammys. He's also just turned 80, and he's still hard at work, as Naomi Lewin reports.

NAOMI LEWIN, BYLINE: John Corigliano grew up with stage fright. His father, John Corigliano Sr., was a violinist who spent 26 years as concertmaster of the New York Philharmonic. The composer remembers listening to his father practice feverishly before a performance.

JOHN CORIGLIANO: And then go to the Philharmonic when he played solo and sit in the green room because I was too nervous that he might make mistakes because I knew every note of the piece. And I hear the concert on the speaker, hunched over. And when the difficult spots were coming, I would hunch further.

LEWIN: His anxiety didn't go away as he got older.

CORIGLIANO: For many years, for, like, 20 years of my own composing life. I wouldn't be in the hall for the concert. I would be backstage or outside the hall. I just couldn't stand listening to my own piece.

(SOUNDBITE OF JOHN CORIGLIANO'S "SONATA FOR VIOLIN AND PIANO")

LEWIN: Corigliano's mother was also a musician, and his parents were convinced he'd never make it as a composer. So they did all they could to stop him. When he wrote a violin sonata for his father, Corigliano Sr. refused to play it until it won a prestigious competition.

CORIGLIANO: And then my father had to take it out of the closet where he put it because he didn't want to see any of my music and practice it and give it the New York premiere. And he loved it. He played it for the rest of his life.

(SOUNDBITE OF JOHN CORIGLIANO'S "SONATA FOR VIOLIN AND PIANO")

JUSTIN DAVIDSON: His best music, like the best music in any style, is immediate. It's urgent.

LEWIN: Justin Davidson is classical music critic for New York magazine.

DAVIDSON: People respond to it with a kind of physicality. It's got a visceral ability to connect.

(SOUNDBITE OF JOHN CORIGLIANO'S "CONCERTO FOR CLARINET AND ORCHESTRA")

LEWIN: Film director Ken Russell felt that connection. After hearing Corigliano's clarinet concerto, he invited the composer to step out of the concert hall and into a Hollywood studio to write the score for the sci-fi horror film Russell was shooting. "Altered States."

CORIGLIANO: He wanted me to be wild, so I experimented with a lot. I learned a lot. There, I had this incredibly good orchestra. These orchestras there are some of the best in the world. And I was able to do anything.

(SOUNDBITE OF JOHN CORIGLIANO'S "HALLUCINATION")

LEWIN: Not all members of the orchestra were pleased with his experiments.

LEONARD SLATKIN: The first cellist on that score was my mother, who berated him right and left.

LEWIN: But conductor Leonard Slatkin became a champion of Corigliano's work and programs it often.

SLATKIN: John is not afraid to use many styles in his writing. He also is a colorist. He's able to use whatever instruments and vocal forces he has at hand to create new sound worlds.

(SOUNDBITE OF JOHN CORIGLIANO'S "SYMPHONY NO. 1")

LEWIN: Slatkin conducted a Grammy-winning recording of Corigliano's First Symphony, the composer's response to the AIDS epidemic of the 1980s.

CORIGLIANO: That was a very painful piece to write. I was composing a piece because my best friend, Sheldon Shkolnik, a pianist who lived in Chicago, was diagnosed with pneumocystis pneumonia. That meant he had AIDS, and that meant in those days that he was going to die within two years. And he did. I realized I had lost so many friends to this horrible, horrible plague that I had over a hundred people in my address book that died.

(SOUNDBITE OF JOHN CORIGLIANO'S "SYMPHONY NO. 1")

LEWIN: Even as Corigliano was pouring out his "Rage And Remembrance", the title of the symphony's first movement, he was putting the finishing touches on something completely different, his comic opera, "The Ghosts Of Versailles."

(SOUNDBITE OF OPERA, "THE GHOSTS OF VERSAILLES")

UNIDENTIFIED SINGER #1: (As Figaro) Oh, no. Here we go again.

UNIDENTIFIED SINGERS: (As characters) Stop.

UNIDENTIFIED SINGER #2: (As Muscovite Traders) You owe me money. Stop.

UNIDENTIFIED SINGER #3: (As Old Man on Ladder) You thief. You stole my daughter.

UNIDENTIFIED SINGER #4: (As Other Man in Room) My wife.

LEWIN: Corigliano went on to win the 1999 Academy Award for his score to the movie "The Red Violin."

(SOUNDBITE OF JOHN CORIGLIANO'S "CREMONA")

LEWIN: Corigliano's music can't be pigeonholed. He's written a song cycle on Bob Dylan's lyrics. He's currently working on a saxophone concerto and another opera with a libretto by his husband Mark Adamo. At 80, Corigliano still loves to compose. It just takes a little longer.

CORIGLIANO: When I was writing my early pieces, composing was such a nerve-racking thing to do. It still is. It made me so nervous that I was kind of very hyper. And I could never write those pieces now. First of all, I'm too old to write that fast. Now the whole note is my friend. An adagio is what I look for. And when I have to write a fast

movement, I say, oh, my God. What am I going to do here?

LEWIN: The anxiety may still be there, but John Corigliano has managed to prove his parents wrong. For NPR News, I'm Naomi Lewin.

(SOUNDBITE OF THE LOUISVILLE ORCHESTRA PERFORMANCE OF JOHN CORIGLIANO'S "PROMENADE OVERTURE")

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Perfect Tense	He's won a Pulitzer, an Oscar and five Grammys. He's also just turned 80. He's written a song cycle on Bob Dylan's lyrics. John Corigliano has managed to prove his parents wrong. I realized I had lost so many friends to this horrible, horrible plague
Would	For many years, for, like, 20 years of my own composing life, I wouldn't be in the hall for the concert. I would be backstage or outside the hall. When the <u>difficult spots</u> were coming, I would hunch further. His parents were convinced he'd never make it as a composer.
Modals	I was too nervous that he <u>might make mistakes</u> . Corigliano's music can't be <u>pigeonholed</u> . I could never write those pieces now. First of all, I'm too old to write that fast
Have to	My father had to take a violin sonata out of the closet where he put it. When I <u>have to</u> write a fast movement, I say, oh, my God.
Gerund	I just couldn't stand listening to my own piece. After hearing Corigliano's clarinet concerto, he invited the composer to write the score for the sci-fi horror film. Composing was such a nerve-racking thing to do. The composer <u>remembers listening</u> to his father practice <u>feverishly</u> before a performance.
Dare as a modal verb	As a modal verb, dare has forms as follows: Dare I do it? Dare he do it? Daren't he do it? Dare I ask how the project's going? Dare I suggest that we have a rota system? I daren't tell him the truth; he'll go crazy. He need only ask and I will tell him. No sensible driver dare risk that chance
Continuous Tense	I was composing a piece because my best friend was diagnosed with pneumocystis pneumonia. Even as Corigliano was pouring out his "Rage And Remembrance," he was putting the finishing touches on his comic opera "The Ghosts Of Versailles." He's currently working on a saxophone concerto and another opera with a libretto by his husband Mark Adamo.

Complex Object	<p>He wanted me to be wild.</p> <p>I want you to go to the shop.</p> <p>I would like you to play with the child. I saw him cross the street.</p> <p>Mother wants me to get good marks at school. We know him to speak Spanish well.</p> <p>Would you like me to help you with Math?</p> <p>The teacher expected the students to hand in the tests at once. I'd like you to smile.</p> <p>I would prefer you to return home by taxi. It's late.</p>
Be going to	<p>He was going to die within two years.</p> <p>What am I going to do here?</p>

17 LESSON

CLASSICAL MUSIC'S GREATEST LOVE STORIES, ON AND OFFSTAGE

<https://www.npr.org/templates/transcript/transcript.php?storyId=585121135>

Questions for the discussion.

1. What classical couples who gave us lovely music do you know?
2. Would it be really convenient to go into business with your partner, especially if your business is music?

Classical music has plenty of infamous fictional couples: Dido and Aeneas, Mimi and Rodolfo, and of course, Romeo and Juliet.

"The thing about fictional love stories in music is that, especially in opera, most of them end very badly, you know, with the lovers singing heartrending arias just before they die." says Miles Hoffman, the American Chamber Players founder and violinist and professor at the Schwob School of Music. "But in real life, there have been tons of musical couples who've fallen in love and lived happily ever after — or at least happily for a long while."

Translate the following words by reading their definitions.

fictional – of or relating to fiction; invented for the purposes of fiction; fiction – literature in the form of prose, especially short stories and novels, that describes imaginary events and people.

overture – an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition.

heart-rending – (of a story or event) causing great sadness or distress.

rapture – a feeling of intense pleasure or joy.

by all accounts - за загальними відгуками.

dedication – the quality of being dedicated or committed to a task or purpose.

snippet – a small piece or brief extract.

seduce – attract (someone) to a belief or into a course of action that is inadvisable or foolhardy.

mournful – feeling, expressing, or inducing sadness, regret, or grief.

visiting professor – a professor on a short-term contract to teach at a college or university other than the one that mainly employs them.

putting it mildly – м'яко кажучи.

requiem – (especially in the Roman Catholic Church) a Mass for the repose of the souls of the dead.

recital – the performance of a program of music by a solo instrumentalist or singer or by a small group.

visiting professor – a professor on a short-term contract to teach at a college or university other than the one that mainly employs them.

for variety's sake – заради різноманітності.

Read the questions before listening and be ready to answer them after listening.

1. What is the best, most beautiful musical love story, non-fictional, real-life love stories from the world of classical music you can think of?
2. What song did Robert Schumann write as a wedding present for his wife Clara?
3. Clara herself was a talented musician. Right?
4. Did their story have a happy ending?
5. Just for variety's sake, is there a famous musical couple whose story may have had a happier love story?
6. What was composed by Benjamin Britten for tenor voice and piano?
7. Who was the next musical couple mentioned for Valentine's Day celebration?
8. Did they ever play together?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

RACHEL MARTIN, HOST:

Classical music is filled with great love stories, including this one.

(SOUNDBITE OF TCHAIKOVSKY'S "ROMEO AND JULIET")

MARTIN: This is the "Romeo And Juliet" overture by Tchaikovsky. Their romance was fictional. But for Valentine's Day we have asked music commentator Miles Hoffman to tell us about some real-life love stories from the world of classical music.

Good morning, Miles.

MILES HOFFMAN, BYLINE: Good morning, Rachel.

MARTIN: All right. So what is the best, most beautiful musical love story you can think of? No pressure.

HOFFMAN: (Laughter) No pressure. It's a tough choice. There are so many. You know, the thing about fictional love stories in music is that - especially in opera - most of them very badly, you know, with the lovers singing heart-rending arias just before they die. But in...

MARTIN: Right. Someone takes poison. Someone kills himself.

HOFFMAN: Yeah, yeah. And then they sing...

MARTIN: (Laughter).

HOFFMAN: But in real life...

(LAUGHTER)

HOFFMAN: But in real life, there have been tons of musical couples who have fallen in love and lived happily ever after - at least happily for a long while. I suppose my No. 1 couple, historically, would have to be Robert and Clara Schumann.

(SOUNDBITE OF SONG, "WIDMUNG")

DIETRICH FISCHER-DIESKAU: (Singing in German).

HOFFMAN: "You, my soul - you, my heart - you, my rapture - oh, you, my pain. You, my world in which I live - my heaven, you, to which I aspire."

That was Dietrich Fischer-Dieskau singing the song "Widmung," or "Dedication", which is one of a set of songs that Robert Schumann wrote as a wedding present for his wife Clara.

MARTIN: That was pretty good - pretty good present. Did it stop after the honeymoon, or did he keep writing inspired by her?

HOFFMAN: No, no, no, no. First of all, in that year, the year they were married, Robert Schumann wrote over 130 songs, almost all of them inspired by his feelings for Clara.

MARTIN: We should note - Clara herself was a talented musician. Right?

HOFFMAN: She was a great musician. She was, by all accounts, one of the greatest pianists of the 19th century. She was also a first-rate composer. And when she wasn't on tour, playing lots and lots of concerts, she managed to have eight children and to take care of all the family business and financial matters. So she was kind of a superwoman. Rachel.

MARTIN: Right.

HOFFMAN: The bad news, I'm afraid, is that the Schumanns didn't live happily ever after. Robert had suffered attacks of mental illness for many years. And after he attempted suicide in 1854, he was committed to a mental institution, and that's where he stayed for the last two years of his life.

MARTIN: OK - So not exactly a happy ending. But just for variety's sake, is there a famous musical couple whose story you could share - some folks who may have had a happier love story?

HOFFMAN: I - yeah. The composer Benjamin Britten and the great English tenor Peter Pears met in 1937, and they remained life partners and musical partners for almost 40 years, until Britten's death in 1976.

(SOUNDBITE OF SONG, "SEVEN SONNETS OF MICHELANGELO OP. 22 - SONETTO XXXII")

PETER PEARS: (Singing in Italian).

HOFFMAN: That's an excerpt from a set of songs called the "Michelangelo Sonnets" (ph). Benjamin Britten wrote the songs in 1940 for his partner Peter Pears, and that was Pears we just heard singing...

MARTIN: Oh.

HOFFMAN: ...With Britten at the piano in fact, yeah.

MARTIN: And did Britten write other music for him - for Pears?

HOFFMAN: That would be putting it mildly (laughter). Peter Pears was Britten's great love, but he was also his great inspiration. Britten wrote many songs for Pears, and he wrote leading roles for Peter Pears in at least 10 of his operas, including "Peter Grimes," "Death In Venice," "Albert Herring," "Billy Budd," and on and on. It was also for Pears that Britten wrote the tenor part in one of - what I think is one of his most moving works, and that was the great "War Requiem."

MARTIN: So this amazing personal love story and also a musical partnership.

HOFFMAN: Yeah. And the Britten "War Requiem" - that piece actually provides a thread running through our conversation today.

MARTIN: OK. How so?

HOFFMAN: Britten wrote the tenor part in the "War Requiem" for Peter Pears. He wrote

the baritone part in the requiem for Dietrich Fischer-Dieskau, whom we heard singing the Schumann song a few moments ago.

MARTIN: Oh, OK.

HOFFMAN: He wrote the soprano part for the Russian soprano Galina Vishnevskaya. And Vishnevskaya is one half of the next musical couple I was going to mention for our Valentine's Day celebration...

MARTIN: Oh, well, look at you, Miles, with the throughline.

HOFFMAN: (Laughter).

MARTIN: All right. Let's listen.

(SOUNDBITE OF SONG, "WAR REQUIEM")

GALINA VISHNEVSKAYA: (Singing in Latin).

HOFFMAN: That's Galina Vishnevskaya - just a brief snippet from Benjamin Britten's "War Requiem."

MARTIN: Is there a love story there? Who was the great love of Vishnevskaya's life?

HOFFMAN: That would be the great Russian cellist Mstislav Rostropovich, my old boss. Rostropovich and Vishnevskaya met in 1955 when Vishnevskaya was a star with the Bolshoi Theatre, which was the top opera company in the Soviet Union. Four days after they met, Rachel, they got married.

MARTIN: Whoa.

HOFFMAN: And they stayed married - yeah. Vishnevskaya said that Rostropovich tried to seduce her for four days endlessly and that he was successful.

MARTIN: And she caved after four days? Wow.

HOFFMAN: (Laughter).

MARTIN: Some serious...

HOFFMAN: They stayed married for 52 years. They had two children, and they stayed married until Rostropovich died in 2007. And I can tell you from personal observation that it wasn't always the calmest or the most peaceful of marriages, but I don't think they could live without each other.

MARTIN: So theirs was a personal love story, obviously. Did they ever play together?

Did they ever make music together?

HOFFMAN: They did. Let's listen.

(SOUNDBITE OF SONG, "NIGHT IS MOURNFUL")

VISHNEVSKAYA: (Singing in Russian).

MARTIN: Great love stories that turned into great music.

HOFFMAN: Yeah. That's Galina Vishnevskaya singing the music of Sergei Rachmaninoff. "Mournful Waters" (ph) and the pianist in the recording is her husband Mstislav Rostropovich. Rostropovich may have been the world's greatest cellist, but he was also a wonderful pianist. And he accompanied Vishnevskaya in countless recitals over the years. They were quite a couple.

MARTIN: Miles Hoffman is the founder and violist of the American Chamber Players and the distinguished visiting professor of chamber music at the Schwob School of Music in Columbus, Ga.

Miles, thanks as always.

HOFFMAN: Thank you, Rachel.

(SOUNDBITE OF MSTISLAV ROSTROPOVICH, BERLIN PHILHARMONIC ORCHESTRA AND HERBERT VON KARAJAN PERFORMANCE OF DVORAK'S

CELLO CONCERTO IN B MINOR, OP. 104, B. 191 - 1. ALLEGRO)

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Passive voice	Classical music is <u>filled</u> with great love stories, including this one. And after he attempted suicide in 1854, he was committed to a mental institution.
Perfect Tense	But for Valentine's Day we have asked music <u>commentator</u> Miles Hoffman to tell us about some real-life love stories from the world of classical music. There have been tons of musical couples who have fallen in love and lived happily ever after. Robert had suffered attacks of mental illness for many years.
There is/are	Is there a famous musical couple who may have had a happier love story? But in real life, there have been tons of musical couples who have fallen in love and lived happily ever after - at least happily for a long while.
Would	I suppose my No. 1 couple, historically, would have to be Robert and Clara Schumann. That would be putting it mildly. Would you mind opening the door? I wouldn't call this story nice.
Participle I, II	That was Dietrich Fischer-Dieskau singing the song "Widmung," or "Dedication". That's Galina Vishnevskaya singing the music of Sergei Rachmaninoff. "Mournful Waters". When she wasn't on tour, playing lots and lots of concerts, she managed to have eight children. He wrote leading roles for Peter Pears in at least 10 of his operas, including "Peter Grimes". That piece actually provides a thread running through our conversation today. That was Pears we just heard singing... Robert Schumann wrote over 130 songs, almost all of them inspired by his feelings for Clara. Did he keep writing inspired by her?
Comparison of adjectives	So what is the best, most beautiful musical love story you can think of? It wasn't always the calmest or the most peaceful of marriages, but I don't think they could live without each other. She was, by all accounts, one of the greatest pianists of the 19th century some folks who may have had a happier love story? what I think is one of his most moving works Rostropovich may have been the world's greatest cellist.

Gerund	Did he <u>keep writing inspired by</u> her?
Modal+have +v.ed/III	Is there a famous musical couple who may have had a happier love story? Rostropovich may have been the world's greatest cellist, but he was also a wonderful pianist. If he'd paid attention, he might have learnt more. "A rabbit might have eaten all my flowers." "My neighbour could have stolen the flowers" "The wind might have blown them all away." You must have already finished your work. He must have sent me this letter. They must have been sleeping. They were very sleepy. You must have been listening to music when I was calling you. He can't have seen me there. She couldn't have been sleeping at 10 o'clock as she was at the party. Who could have sent this letter? She could have written this letter. They may have forgotten to call us. He might have been waiting for you.
To be going to	Vishnevskaya is one half of the next <u>musical couple I was going to</u> mention for our Valentine's Day celebration...

18 LESSON
READ 'EM AND WEEP: CELEBRATING 35 YEARS OF OPERA
SUPERTITLES

<https://www.npr.org/templates/transcript/transcript.php?storyId=578663092>

Questions for the discussion.

1. What is surtitles (also known as supertitles)?
2. Do opera or other musical performances need translated or transcribed lyrics/dialogue projected above a stage or displayed on a screen?

In 1983, the Canadian Opera Company in Toronto tried a grand experiment. While the singers performed Elektra in German onstage, simultaneous translations in English were projected above the stage. These "supertitles," as they've come to be known, were quickly adopted at opera houses and are now an expected part of the opera-going experience.

The idea came from the company's artistic director, the late Lotfi Mansouri, who recalled in a 2010 National Endowment for the Arts interview that not everyone thought his idea was a good one.

"I got blasted," Mansouri said. "They called it the 'plague from Canada.' I had vulgarized opera, but I didn't give a damn because all of a sudden, the audience was involved."

Translate the following words by reading their definitions.

supertitle – a caption projected on a screen above the stage in an opera, translating the text being sung.

employee – a person employed for wages or salary, especially at nonexecutive level.

nonprofit – not making or conducted primarily to make a profit.
beforehand – before an action or event; in advance.
determination – firmness of purpose; resoluteness.
broadcast – a radio or television program or transmission.
endowment – something that you have from birth, often a quality: natural capacity, power, or ability;
blasted – used to express annoyance.
give/care a damn – to care at all about someone or something —used in negative statements (наплевать).
glorified – (especially of something or someone ordinary or unexceptional) represented in such a way as to appear more elevated or special.
ditch – get rid of; give up.
synopsis – a brief summary or general survey of something.
libretto – the text of an opera or other long vocal work.
compromise – to expose to suspicion, discredit, or mischief; to make a shameful or disreputable concession; accept standards that are lower than is desirable; settle a dispute by mutual concession.
recall – bring (a fact, event, or situation) back into one's mind, especially so as to recount it to others; remember.
relent – abandon or mitigate a harsh intention or cruel treatment.
Appeal to – to arouse a sympathetic response
explosion – a violent and destructive shattering or blowing apart of something, as is caused by a bomb.
resist – withstand the action or effect of.

Read the questions before listening and be ready to answer them after listening.

1. How did the Canadian Opera Company in Toronto change the way audiences experience opera?
2. Why is it one of the best things that could have happened to opera?
3. What does Marc Scorca, the president of Opera America, a nonprofit support organization say about supertitles?
4. How was the innovation accepted?
5. One of those who saw supertitles was American diva Beverly Sills. What was her reaction?
6. What do Dreifelds and Friedman say about slide projecting?
7. Which company resisted titles for more than a decade?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

LULU GARCIA-NAVARRO, HOST:

Thirty-five years ago tonight, the Canadian Opera Company in Toronto changed the way audiences experience opera. While the singers performed in German on stage, simultaneous translations in English were projected above the stage. These supertitles, as they've come to be known, are now an expected part of the opera-going experience. Jeff Lunden has the story.

JEFF LUNDEN, BYLINE: Jackie Vick is the executive director of tiny Intermountain Opera in Bozeman, Mont. She's one of three full-time employees. And she says supertitles are one reason some people drive 400 miles to see the company's productions.

JACKIE VICK: I think it's one of the best things that could have happened to opera because it opened the door to everyone. It broke down what people considered a language barrier, so people don't have to feel like they need to know it before they come. They can enjoy the show while it's happening.

(SOUNDBITE OF ARCHIVED RECORDING)

UNIDENTIFIED WOMAN #1: (Singing in Italian).

LUNDEN: Before supertitles, going to the opera required a bit of homework, says Marc Scorca, the president of Opera America, a nonprofit support organization. When he was a kid going to the opera, he had to read a plot synopsis or even a libretto beforehand because most of the works were in foreign languages.

MARC SCORCA: It was quite a confusing experience that required of the audience member an absolute determination to figure it out. And it was clear that there were many people who would not enjoy going to the opera if it was such a mystery and so difficult to figure out what the plot was about.

LUNDEN: In 1983, the late Lotfi Mansouri, who was artistic director of the Canadian Opera Company, saw a subtitled broadcast of the Metropolitan Opera's production of "Elektra."

(SOUNDBITE OF ARCHIVED RECORDING)

UNIDENTIFIED WOMAN #2: (Singing in German).

LUNDEN: He decided to try titles live in the theater. The innovation got mixed reviews, as Mansouri recalled in a 2010 National Endowment for the Arts interview.

(SOUNDBITE OF ARCHIVED RECORDING)

LOTFI MANSOURI: I got blasted. They called it the plague from Canada. I had vulgarized opera. But I didn't give a damn because all of a sudden, the audience was involved.

LUNDEN: The person he hired to get them involved was Sonya Friedman, who'd also done the Met TV broadcast. And one of those who saw Friedman's supertitles was American diva Beverly Sills. At the time, Friedman says, Sills was running New York City Opera.

SONYA FRIEDMAN: And she decided that she was going to have titles for every one of the foreign language operas at New York City Opera. And she called me and hired me for that season. And I had to do a lot of operas.

GUNTA DREIFELDS: Basically, it caused an explosion in the opera world.

LUNDEN: Gunta Dreifelds assisted Friedman on "Elektra" in Toronto and continues to write titles for the Canadian Opera.

DREIFELDS: Within six months, over 100 companies were using some system of projected titles.

LUNDEN: At first it was a kind of primitive system. They used slide projectors.

DREIFELDS: We used 35-mm glass-mounted slides. They had glass-mounted so they wouldn't melt from the lamp and the projectors. It's a glorified home slideshow.

LUNDEN: And Dreifelds and Friedman say they could only use 40 characters because the screen was only so big. So Sonya Freedman says she doesn't translate every word in the libretto.

FRIEDMAN: You figure out the character. And you figure out the plot. And then you figure out the meaning of what these people would want to say. And so I'm very free with the translations. But I'm true to the sense of what the people are singing (SOUNDBITE OF TV SHOW, "LIVE FROM LINCOLN CENTER NEW YORK CITY OPERA: RIGOLETTO")

UNIDENTIFIED MAN: (Singing in Italian).

LUNDEN: Opera companies have long since ditched the slideshow. Supertitles are now basically PowerPoint presentations. It's cheap. It only takes two people to run. But one company resisted for more than a decade.

FRIEDMAN: Well, the Metropolitan Opera didn't want titles. James Levine was the musical director, and he felt that it would very much compromise the stage. And also, he didn't want to look at them.

LUNDEN: A patron donated money to have supertitles screens installed on the back of every seat. And Levine relented. Sonya Friedman is now in her 80s and semi-retired. She still licenses her supertitles to companies across the country. And she says she loves the fact that they appeal to more than just audiences.

FRIEDMAN: The singers absolutely adored them because they were getting a response from the audience to the tragedy, to the comedy. They were getting feedback that they never got before from the audience because the audience, of course, understood.

LUNDEN: Without having to do their homework. For NPR News, I'm Jeff Lunden in New York.

(SOUNDBITE OF TV SHOW, ""LIVE FROM LINCOLN CENTER" NEW YORK CITY OPERA: RIGOLETTO")

UNIDENTIFIED MAN: (Singing in Italian).

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Passive voice	While the singers performed in German on stage, <u>simultaneous translations</u> in English were <u>projected above the stage</u> .
Continuous Tense	They can enjoy the show while it's happening. But I'm true to the sense of what the people are singing Within six months, over 100 companies were using some system of projected titles. The singers absolutely adored them because they were getting a response from the audience to the tragedy, to the comedy. They were getting feedback that they never got before from the audience. At the time, Friedman says, Sills was running New York City Opera.
Would	It was clear that there were many people who would not enjoy going to the opera. They had glass-mounted so they wouldn't melt from the lamp and the projectors. And then you figure out the meaning of what these people would want to say. He felt that it would very much compromise the stage.

Modals+have+ved/III	I think it's one of the best things that could have happened to opera because it opened the door to everyone.
Have to	It <u>broke down</u> what people <u>considered a language barrier</u> , so people don't have to feel like they need to know it before they come. I had to do a lot of operas. When he was a kid going to the opera, he had to read a plot synopsis or even a libretto beforehand.
Gerund	Before supertitles, going to the opera <u>required</u> a bit of homework Without having to do their homework, there were many people who would not enjoy going to the opera.
Participle	When he was a kid going to the opera, he had to read a <u>plot synopsis</u> or even a <u>libretto</u> beforehand.
Have smth done	A patron donated money to have supertitles screens installed on the back of every seat. I had my surgery done in a very good clinic. She had her window repaired after the storm. She had her store robbed last night. We had all our money stolen. When will you get your hair done? I have to pay to get this program installed.
Perfect Tense	I had <u>vulgarized</u> opera. The person he <u>hired</u> was Sonya Friedman, who'd also done the Met TV broadcast.
Be going to	And she decided that she was going to have titles for every one of the foreign language operas at New York City Opera.

19 LESSON

THE TRUE STORY OF A SPANISH ROYAL AND THE VERY HIGH VOICE THAT HEALED HIM

<https://www.npr.org/templates/transcript/transcript.php?storyId=571209570>

Questions for the discussion.

1. Does music have healing powers?
2. What is music therapy?

Several years ago, Claire van Kampen was composing music for a London theater production. During a break, one of the singers asked her if she knew the story of Farnelli, the famous 18th century opera singer.

"You'd really like the bit where he goes to Spain and sings to King Phillippe who has this bipolar disorder. And this poor man found life terribly painful and difficult. With no other medical options, the queen tries a kind of baroque music therapy. She travels to

England to ask Farinelli, an operatic superstar, to sing for the king". That's the subject of van Kampen's new play, *Farinelli And The King*.

Let's speak about a new play on Broadway starring Oscar-and-Tony-Award-winning actor Mark Rylance. It's called "*Farinelli And The King*," and it's set in 18th century Spain. The play tells the story of the unlikely relationship between the king, played by Rylance, and the singer whose music nurses him back to sanity.

Translate the following words by reading their definitions.

unlikely – not likely to happen, be done, or be true; improbable.

sanity – the ability to think and behave in a normal and rational manner; sound mental health

Star – (of a movie, play, or other show) have (someone) as a principal performer.

bipolar disorder – any of several psychological disorders of mood characterized usually by alternating episodes of depression and mania— called also manic depression, manic-depressive illness

enable – give (someone or something) the authority or means to do something.

in terms of – з точки зору.

adoration – deep love and respect.

outlaw – ban; make illegal.

reluctant – unwilling and hesitant; disinclined.

split personality - a dual nature or character.

countertenor – a tenor with an unusually high range (such as an alto range)

throw off – to free oneself from : get rid of; to cast off often in a hurried or vigorous manner.

coup – a notable or successful stroke or move; a contusion caused by contact of the brain with the skull at the point of trauma; a sudden, violent, and illegal seizure of power from a government;

thrill – cause (someone) to have a sudden feeling of excitement and pleasure; (of an emotion or sensation) pass with a nervous tremor.

Read the questions before listening and be ready to answer them after listening.

1. What was the stage name of Carlo Broschi, a celebrated Italian castrato singer of the 18th century and one of the greatest singers in the history of opera?
2. What is clear from the text about Philippe V?
3. Who suggested baroque music therapy to the king?
4. Did the singing of Farinelli help?
5. Why did Farinelli decide to give up his whole career?
6. What did playwright van Kampen do to create that split personality?
7. Who performed the singing voice of Farinelli in *Farinelli and the King* at the Belasco Theatre on Broadway?
8. Who is the composer of *Farinelli and the King*?
9. What can we say about the characters?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

RAY SUAREZ, HOST:

Let's hear about a new play on Broadway starring Oscar-and-Tony-Award-winning actor Mark Rylance. It's called "Farinelli And The King," and it's set in 18th century Spain. The play tells the story of the unlikely relationship between the king, played by Rylance, and the singer whose music nurses him back to sanity. Jeff Lunden reports.

JEFF LUNDEN, BYLINE: Several years ago, Claire van Kampen was composing music for a London theater production. During a break, one of the singers asked her if she knew the story of Farinelli, the famous 18th century opera singer.

CLAIRE VAN KAMPEN: You'd really like the bit where he goes to Spain and sings to King Philippe who has this bipolar disorder. And then I started to think, now that's an interesting story that I haven't heard about. seen.

LUNDEN: The story of Farinelli was the subject of a 1994 film which only lightly touched on his two decades in Spain. He was there to minister to Philippe V, whose grandfather was Louis XIV. He arranged a marriage alliance that would make Philippe king of Spain.

VAN KAMPEN: And this poor man was absolutely unsuited to that job. He really had a brilliant mind for maths and science, and he kind of wanted to be an academic. But he had a very, very severe bipolar disorder, and he found life terribly painful and difficult.

LUNDEN: With no other medical options, Philippe's wife, the queen, tries a kind of baroque music therapy. She travels to England to ask Farinelli, an operatic superstar, to sing for the king.

(SOUNDBITE OF PERFORMANCE OF PLAY, "FARINELLI AND THE KING")

FEISTYN DAVIES: (As Farinelli, singing in foreign language).

LUNDEN: And it helped, says Mark Rylance, who plays Philippe.

MARK RYLANCE: We know historically that the singing of Farinelli had a huge impact on this king and enabled him to return to his functioning self but we don't really know why or how. We also don't know why Farinelli decided to give up his whole career, in my understanding, a career equivalent to Michael Jackson's in terms of fame and fortune and adoration. And he gave it all up really at the height of it to stay and sing this king.

LUNDEN: Farinelli was a castrato, a singer castrated as a child to create an unnaturally high voice. The practice was barbaric. Many died from the operation. Many who survived committed suicide. It was outlawed in the 19th century.

(SOUNDBITE OF PERFORMANCE OF PLAY, "FARINELLI AND THE KING")

RYLANCE: (As Philippe V) Your voice, it's not natural, is it?

UNIDENTIFIED ACTOR: (As Farinelli) No.

RYLANCE: (As Philippe V) Neither is it natural for me to be king, you know that?

UNIDENTIFIED ACTOR: (As Farinelli) No.

RYLANCE: (As Philippe V) Do you dream?

UNIDENTIFIED ACTOR: (As Farinelli) No, or at least, I forget them before I wake up.

RYLANCE: (As Philippe V) All of us dream. Most of us would prefer to forget our dreams. Perhaps you need to forget yours. When were you made a king?

UNIDENTIFIED ACTOR: (As Farinelli) I am not a king.

RYLANCE: (As Philippe V) I'm afraid you are. We were both made kings against our will, I suppose.

LUNDEN: Playwright van Kampen says the reluctant king and the superstar are not all that different.

VAN KAMPEN: Farinelli is a divided person. He's divided from parts of himself physically. But psychologically, I feel he's very divided between this person that has being forced to go on and artificially create a persona of this great opera star, but inside, he's simply Carlo Broschi. That's his name.

LUNDEN: To create that split personality, van Kampen in director John Dove have an actor play Farinelli in the scenes and a countertenor, a male singer with a high voice, sing the part.

JOHN DOVE: We were inventing as we went along what kind of an evening it was because it's not quite a play and it's not quite a musical. It's a hybrid. It's its own thing.

LUNDEN: The singing Farinelli is played by countertenor Iestyn Davies. He says the two men, each uncomfortable with their public persona, become close friends.

DAVIES: They kind of recognize something in each other which throws off the kingship and throws off the stage persona of Farinelli, and they're able to connect on a human level.

LUNDEN: Davies is a major opera star, and van Kampen says it was a coup to get him to commit to a Broadway run from a first-time playwright. It might also seem a coup to get an actor of the caliber of Mark Rylance for the production. except he happens to be the writer's husband.

RYLANCE: I'm just so proud of her and thrilled for her. And she's spent 25 years supporting me and giving me brilliant ideas without anyone realizing it was her. Now for her to be celebrated for the clever artist that she is gives me a great thrill.

LUNDEN: Their collaboration was a success on London's West End, and "Farinelli And The King" is running on Broadway through March. For NPR News, I'm Jeff Lunden in New York.

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Participle I, II	Let's hear about a new play on Broadway starring Oscar-and-Tony-Award-winning actor Mark Rylance. And she's spent 25 years supporting me and giving me brilliant ideas.
	The play tells the story of the unlikely relationship between the king, played by Rylance, and the singer whose music <u>nurses him back to sanity</u> .
Passive Voice	It's called "Farinelli And The King," and it's set in 18th century Spain. It was outlawed in the 19th century. When were you made a king? For her to be celebrated for the clever artist that she is gives me a great thrill.

Either/neither	<p>Your voice. it's not natural, is it? Neither is it natural for me to be king.</p> <p>Lucy likes coffee. So do I.</p> <p>Lucy doesn't like coffee. Neither do I.</p> <p>John's at the office. So am I.</p> <p>John isn't at the office. Neither am I. Luke's going out tonight. So am I.</p> <p>Luke isn't going out tonight. Neither am I. Jill went to the cinema yesterday. So did I.</p> <p>Jill didn't go to the cinema yesterday. Neither did I.</p> <p>She was at the library. So was I.</p> <p>She wasn't at the library. Neither was I.</p> <p>They've been to Colombia. So have I.</p> <p>They haven't been to Colombia. Neither have I.</p> <p>Edward will be at the cafe later. So will I.</p> <p>Edward won't be at the cafe later. Neither will I.</p> <p>He would like a cup of tea. So would I.</p> <p>He wouldn't like a cup of tea. Neither would I.</p> <p>Emma can speak Russian. So can I.</p> <p>Emma can't speak Russian. Neither can I.</p>
Continuous Tense	<p>Claire van Kampen was composing music for a London theater production.</p> <p>"Farinelli And The King" is running on Broadway through March.</p>
Indirect Speech	<p>During a break, one of the singers asked her if she knew the story of Farinelli.</p> <p>He asks me if I like chocolate.</p> <p>He asks me if I have done my homework.</p> <p>He asked me if I spoke English.</p> <p>He asked me if I had written the article.</p> <p>He asked me if I was reading.</p> <p>He asked me if I would go to the theatre.</p>
Perfect Tense	<p>That's an interesting story that I haven't heard about.</p>
Have smb do smth	<p>To get somebody to do something</p> <p>To create that split personality. van Kampen in director John Dove have an actor play Farinelli in the scenes and a countertenor sing the part.</p> <p>Bruno had Icarus check last year's figures.</p> <p>They would have Icarus do all the work himself, if they could. I have the gardener take care of everything.</p> <p>The teacher had us call out seven random words. You should have the doctor look at your ear</p> <p>He had us laughing.</p> <p>I'll have you swimming in a week</p>

Would	<p>You'd really like the bit where he goes to Spain. He arranged a marriage alliance that would make Philippe king of Spain. Most of us would prefer to forget our dreams.</p>
Tags	<p>Your voice, it's not natural, is it? He was crying, wasn't she? He does look like his father, doesn't he? They've waited a long time, haven't they? You're Danish, aren't you? Sorry, I'm late again, aren't I? Phone me this evening, will you? Sam's not very old, is he? No, he's only 24. Turn the TV down, will you? Don't shout, will you? I can hear you perfectly well. Come here a minute, can you? (would, could and won't) Let's have some lunch now, shall we? He hardly ever speaks, does he? They rarely eat in restaurants, do they?</p>
Complex Subject	<p>He happens to be the writer's husband. I happened to be out of town at that time. One day Mary happened to meet Bill. Do you happen to know Mr. Brown? You seem to be excited. What has happened? My prediction turned out to be correct. She is said to speak English fluently. Many people were reported to have become homeless after the flood. The company is expected to make profit this year. The students are supposed to come in time for their lessons. He is sure to come to the meeting. Peter is likely to be appointed to this position.</p>

20 LESSON

JOHN WILLIAMS, CLASSICAL GUITAR'S STANDARD-BEARER, STILL RECORDING IN RETIREMENT

<https://www.npr.org/templates/transcript/transcript.php?storyId=573859143>

Questions for the discussion.

1. Can you name six champions of the classical guitar who have shaped its sound in the last century?
2. How can the classical guitar (also known as the nylon-string guitar or Spanish guitar) be identified?

Classical guitarist John Williams reached millions of ears and even hit the charts when he played the main theme to the Oscar-winning 1978 film *The Deer Hunter*. But by then Williams was already a classical star on a major record label who'd toured the world many

times over.

He released his latest album, *On The Wing*, earlier this year. And although he announced a retirement from touring a few years ago, he's now 76 and still plays every day.

Translate the following words by reading their definitions.

Label - a brand of commercial recordings issued under a usually trademarked name.

catch up on- to learn about (recent events); to do (something) that one could have done earlier.

bias - unfairly prejudiced for or against someone or something.

buzz - make a humming sound; move quickly or busily.

flub - botch or bungle (something); to make a mess of.

determined - having made a firm decision and being resolved not to change it.

lone - having no companions; solitary or single.

loner - a person who prefers not to associate with others.

tutelage - protection of or authority over someone or something; guardianship.

wound up - to bring to a conclusion; to arrive in a place, situation, or condition at the end or as a result of a course of action; aroused.

engagement - emotional involvement or commitment; the action of engaging or being engaged;

take off - to start off or away often suddenly; set out, depart; to leave the surface; begin flight; to spring into wide use or popularity.

convince - cause (someone) to believe firmly in the truth of something.

junta - a military or political group that rules a country after taking power by force.

banished - sent (someone) away from a country or place as an official punishment.

exile - expel and bar (someone) from their native country, typically for political or punitive reasons.

foremost - most prominent in rank, importance, or position

appreciation - the recognition and enjoyment of the good qualities of someone or something.

disdain - consider to be unworthy of one's consideration.

establishment - a group in a society exercising power and influence over matters of policy or taste, and seen as resisting change.

demolish - pull or knock down (a building); destroy, crush, pulverize.

alive - (of a person, animal, or plant) living, not dead; vital, active; animated, lively, full of life, aware of and interested in; responsive to.

plucked - щипковый.

chop - fellow, baby, child

crack - an attempt or opportunity to do something.

slump - undergo a sudden severe or prolonged fall in price, value, or amount.

poach - to take (game or fish) by illegal methods; to appropriate (something) as one's own; to attract (someone, such as an employee or customer) away from a competitor; illegally hunt.

champion - support the cause of; defend.

hand on heart - положи руку на сердце.

upbringing - the treatment and instruction received by a child from its parents throughout

its childhood.

constrict – make narrower, especially by encircling pressure.

Read the questions before listening and be ready to answer them after listening

1. How old is John Williams now? How old was he when he got his first guitar? What guitar does he play?
2. Are there younger players following in his footsteps?
3. Why do critics call his playing clinical?
4. What is Williams's background?
5. Who was Williams's tutor?
6. Is he socially active?
7. What was Williams's greatest impact on the guitar world?
8. What does Williams say about playing the guitar?
9. When/How did Williams begin composing?
10. What was happening with the music business by the mid-2000s?
11. Where does Williams live?

Listen to the dialogue, try to find the information to answer the above questions then read the dialogue and focus on the underlined words (write them down into the vocabulary).

ROBERT SIEGEL, HOST:

Classical guitarist John Williams reached millions of ears when he played the main theme to the Oscar-winning 1978 film "The Deer Hunter."

(SOUNDBITE OF JOHN WILLIAMS PERFORMANCE OF STANLEY MYERS' "CAVATINA")

SIEGEL: By then, Williams was already a star on a major label. He toured the world many times over. He released his latest album this year. NPR's Tom Cole catches us up on John Williams and his music today.

TOM COLE, BYLINE: John Williams got his first guitar when he was 4 in his native Australia. He's now 76, and he still plays and practices every day.

JOHN WILLIAMS: But I love doing it, so it's not a problem.

COLE: And he still loves the sound of the nylon-stringed guitar.

(SOUNDBITE OF JOHN WILLIAMS' "MADRUGADA")

WILLIAMS: The sound itself is the magic of the guitar - probably more magical than any other instrument, although that's a biased view.

COLE: There are several generations of younger players following in his footsteps who'd agree. Jason Vieaux is one of them. His first classical guitar recording was a Williams cassette.

JASON VIEAUX: He's the man, you know (laughter)? I mean, he's Michael Jordan to really a lot, a lot, a lot of players. I mean, if he lived to 100, he could probably play and be playing just great.

(SOUNDBITE OF JOHN WILLIAMS' "ON THE WING")

COLE: John Williams built a reputation for never buzzing a string and never flubbing a note. That led some critics to call his playing clinical. But to be fair, Williams worked hard to get there. He started daily lessons with his father at the age of 6. Len Williams was a working jazz guitarist who was determined to see his son become a classical player.

WILLIAMS: I was an only child who was not very sociable at school. I don't mean I didn't like my friends at school, but because I was playing guitar and not taking part in all the sports and doing what most kids do, I was a bit of a loner.

COLE: Williams wound up under the strict tutelage of the pioneer of 20th-century classical guitar - Andres Segovia. Those lessons began when Williams was 12. He made his professional debut two years later.

(SOUNDBITE OF JOHN WILLIAMS COMPOSITION)

COLE: In addition to the intense focus on music, Williams got a strong sense of social engagement from his parents. Once his career took off, he convinced his label to let him put some of those beliefs on disc, like this one of music by composer Mikis Theodorakis, who was jailed and banished by the Greek junta in the late 1960s...

(SOUNDBITE OF SONG, "3 SONGS: TO GELASTO PAIDI "THE LAUGHING BOY"")

MARIA FARANTOURI: (Singing in foreign language).

COLE: ...Or this one with the exiled Chilean group Inti-Illimani.

(SOUNDBITE OF JOHN WILLIAMS, PACO PENA AND INTI-ILLIMANI'S "DANZA DI CALA LUNA")

COLE: But Williams had perhaps his greatest impact on the guitar world when in 1977 he recorded an entire album of the music of Paraguayan composer Agustin Barrios Mangore.

(SOUNDBITE OF JOHN WILLIAMS' "CHORO DE SAUDADE")

BERTA ROJAS: I will never forget the sensation of listening to these amazing guitarists playing the music of the foremost Paraguayan composer.

COLE: Berta Rojas is a Paraguayan classical guitarist who's recorded a dozen albums of music from the Americas. She points out that before John Williams, few people outside Latin America knew about Agustin Barrios.

ROJAS: The fact that John played this music and the way he did it with the support of a major label was the beginning of this explosion of Barrios' appreciation around the world.

(SOUNDBITE OF JOHN WILLIAMS' "LA CATEDRAL")

COLE: Today, thanks in large part to John Williams, the music of Barrios, once disdained as folk music by the classical establishment, is part of every classical guitarist's repertoire. And that's another of Williams' contributions - demolishing the boundaries between popular and classical, European music and that of the rest of the world.

WILLIAMS: I think, especially on the guitar, we can be alive and respond and love music from different cultures, and we can actually play it on the guitar because of the plucked string, which belongs as a universal sound really.

(SOUNDBITE OF JOHN WILLIAMS AND JOHN ETHERIDGE'S "TOWNSHIP KWELA")

COLE: Throughout his life, John Williams has kept his ears open to the world around him socially, politically and musically. And what he's heard has made its way into his own compositions.

WILLIAMS: I've never thought of myself as a composer. I'll have to say, at all.

COLE: Nevertheless, he began composing in earnest in the mid-1980s while visiting his cousin's farm in Australia.

WILLIAMS: And I was woken up the morning by a bird singing, which turned out to be a honeyeater. Australian honeyeater.

(SOUNDBITE OF AUSTRALIAN HONEYEATER CHIRPING)

WILLIAMS: And it was this little tune. It actually went, you know, (whistling) like that, and I thought that's unusual. And the following day, a script arrived asking me to do the music for a film, and I immediately phoned them up and I said, I'm sorry, you've got the wrong chap, you know. You mean the American John Williams does all the film music, and they said, no, no, no, no, we mean you because we want it mainly sort of guitar music, and we would like you to write something. So I thought, well, why don't I have a crack at it, and I'll use that little tune.

(SOUNDBITE OF FILM, "EMMA'S WAR")

COLE: It became the main theme for the Australian film "Emma's War" and the title tune for the first album released on his own label.

(SOUNDBITE OF JOHN WILLIAMS' "FROM A BIRD")

COLE: Williams had enjoyed more than four decades of success, but by the mid-2000s, the music business was struggling with slumping sales. His label started poaching his back catalogue for short pieces for compilation discs rather than releasing the new music he'd always championed.

WILLIAMS: I mean, I had one request for music to listen to with your pet (laughter). No, really - hand on heart. You know, you get dinner classics, after-breakfast classics. So I just thought, look, I'm sick of all this. So I thought the only answer is I have to make my own. (SOUNDBITE OF JOHN WILLIAMS' "ODD NUMBERS")

COLE: So today, Williams lives in the south of England with his wife and dog, but music remains an essential part of his daily life.

WILLIAMS: I think our experience of life itself is broadened if we - through our music, we can connect outside our own constricted or restricted upbringing or tradition. We can actually learn a lot and adapt a lot and join in.

COLE: John Williams has certainly helped a lot of the rest of us join in too. Tom Cole, NPR News.

Revise the grammar that you come across in the dialogue and add some more examples to the each grammar structure.

Gerund	<p>But I love doing it, so it's not a problem.</p> <p>John Williams built a reputation for never buzzing a string and never flubbing a note.</p> <p>I will never forget the sensation of listening to these amazing guitarists</p> <p>And that's another of Williams' contributions - demolishing the</p>
Perfect Tense	<p>Berta Rojas is a Paraguayan classical guitarist who's recorded a dozen albums of music from the Americas.</p> <p>Throughout his life, John Williams has kept his ears open to the world around him socially, politically and musically.</p> <p>What he's heard has made its way into his own compositions. I've never thought of myself as a composer.</p> <p>John Williams has certainly helped a lot of the rest of us join in too.</p> <p>Williams had enjoyed more than four decades of success.</p>

	<p>boundaries between popular and classical. He began composing in earnest in the mid-1980s while visiting his cousin's farm in Australia. His label started poaching his back catalogue for short pieces for compilation discs rather than releasing the new music he'd always championed.</p>
Linkers	<p>The sound itself is the magic of the guitar - probably more magical than any other instrument, although that's a biased view.</p>
Participle I, II	<p>There are several generations of younger players following in his footsteps who'd agree. The following day, a script arrived asking me to do the music for a film. The music of Barrios, once disdained as folk music by the classical establishment, is part of every classical guitarist's repertoire. It became the title tune for the first album released on his own label.</p>
Conditionals	<p>If he lived to 100, he could probably play and be playing just great. I think our experience of life itself is broadened if we - through our music, we can connect outside our own constricted or restricted upbringing or tradition.</p>
Continuous Tense	<p>Because I was playing guitar and not taking part in all the sports and doing what most kids do, I was a bit of a loner. By the mid-2000s, the music business was struggling with slumping sales.</p>
Let smb do smth	<p>He convinced his label to let him put some of those beliefs on disc. My brother let me ride his new bike. His parents let him hear music all day long. I would not let my children play with toy guns. I do not know if my boss will let me take the day off.</p>
Passive voice	<p>Mikis Theodorakis, who was jailed and banished by the Greek junta in the late 1960s. I was woken up the morning by a bird singing.</p>
Negative questions	<p>Why don't I have a crack at it. Aren't you going to wear your new tie? No, I don't think so. Won't you sit down? Oh, thank you. That's very kind of you. Won't you have something to drink. Oh thank you. I'd like that. Haven't you finished it? No, I couldn't find the figures I needed. Didn't I give you a thumb drive with all of the information? Sorry, I lost it.</p>

Навчальне видання

ЛАПТІНОВА ЮЛІЯ ІВАНІВНА

**НАВЧАЛЬНИЙ ПОСІБНИК
ДЛЯ САМОСТІЙНОЇ РОБОТИ СТУДЕНТІВ
ХНУМ ІМ. І.П. КОТЛЯРЕВСЬКОГО
З ДИСЦИПЛІНИ
«ІНОЗЕМНА МОВА ЗА ПРОФЕСІЙНИМ СПРЯМУВАННЯМ»**

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