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3. The Art of Arts

"Fiction must strenuously aspire to the plasticity of sculpture, to the colour of painting, and to the magic suggestiveness of music - which is the art of arts."
(Joseph Conrad)

1. How familiar are you with musical instruments?

1. What instruments do you recognize in the pictures below?
2. Which make up a string quartet?
3. Which of them are part of a brass band?
4. Which are string instruments (that can be plucked or scraped), wind instruments (that can be blown) and which are percussion ones (that can be hit)?
5. What other traditional instruments can be added? (use dictionaries)



2. Listen to the dialogue between a classical music fan and a "fresh man".

- Write down the names of the people on the platform, members of the orchestra.
- Can you guess the meaning of the words *score*, *baton* and *season ticket*?
- What are the main differences between a concert hall and a theatre hall?

3. **Word Building.** Fill in with the right adjective:

1. She's got a ... voice.	MELODY
2. They need ... workers in building.	SKILL
3. She is a highly ... singer.	GIFT
4. Drama, Music and Dance are the ... arts.	PERFORM
5. Young people like ... music.	RHYTHM
6. I can't stand ... songs.	TUNE
7. Don't be late for the ...	REHEARSE
8. <i>Hamlet</i> is Shakespeare's ...	MASTER
9. Beethoven is the greatest composer of ... music	SYMPHONY
10. Sergiu Celibidache was a virtuoso of ...	CONDUCT

4. You are going to read a text on music and its representatives.

- Identify the main attributes of a composer, of a performer and of a conductor.
- Find the words for the following; they are all in the text.



- Is teamwork important for the success of a musical piece? What may happen if one individual on the platform wants to stick out or to prove originality?
- Translate the underlined groups of words into Romanian.

No one knows how long ago the first music was made. We shall never know what the Stone Age men sang or played, as tunes cannot be dug up. But it is likely that they danced and sang because there is strong evidence that music flourishes among those who are still living a primitive life. And as long as sound and rhythm have existed for millennia, composers have tried to imitate and to suggest them in their music.

The composer writes in the language of music, which can be as clear and concise as the language of words. He can simply sit back and hear in his mind's ear the sounds as they rise and fall. To those who cannot

read the language of music, this may seem like magic. It is a matter of learning and practice deeply rooted in an in-born gift. The resources of a composer are simple and physical as long as all the sounds of a piece of music – high or low, loud or soft, long or short, quick or slow – can be written on paper using notes, clefs, keys, staves, scales and other graphic symbols.

The music a composer creates can't be heard until it is performed. Hence his high dependency on professional singers and players. They get this ability by very hard training (breathing, movement, clear texture) that aims at flawless technique. Yet, technique is no use unless it is combined with musical knowledge and understanding. Great artists are those who are so completely at home in the language of music that they can enjoy performing works written in any century.

Yet, in the realm of musical interpretation, the most profound and demanding great natural gift is the art of modern conducting that has been called the art of talking with one's hands. The whole pantomime of gestures and body attitudes, of gestures and facial expressions, of poses and hard movements has its psychological effect upon the listeners behind, as well as upon the performers before him, be they singers or players, or both, as he silently transmits his individual interpretation of a musical composition. The number of great conductors, either during any single epoch or throughout the whole history of the art, has been understandably limited.



"I am five within one: composer, conductor, violinist, pianist and professor. I most worship the gift of composing music ..."

George Enescu (1881-1955)

5. You are going to read two texts about Enescu. Afterwards answer these questions:

- What are these fragments part of?**
- What was the relationship between Enescu and the narrators?**
- What special traits of Enescu-the man and Enescu-the musician come out of the texts?**
- What do we infer from these texts about Enescu's fame in the 30's?**

A) *"... My memories of Enescu go back to the year 1937. I was ten years old at the time and just preparing to make my unofficial debut with a group of the New York Philharmonic, when I heard that Enescu and*

Yehudi Menuhin were rehearsing in the same building. During the interval I asked Enescu to let me play for him. He listened carefully and when I finished he called the greatest New York impresario and told him to listen to me. As a result I was offered my first professional contract, which marked the beginning of my career ..." (Julius Katchen, American pianist)

B) *"... Actually the first time I saw and heard Enescu play was in San Francisco in about the year 1925 and already then – although I did not have the courage as a child of nine to go around back-stage to greet him – he fired my imagination and caught my fancy, and I knew and buried deep in my mind his image and felt that I should eventually study with him. My first meeting, however, with Enescu did not occur until 1927 in Paris. It was after one of his recitals, when I went backstage. My parents remained outside and I went in to him quite alone and asked him in what I am afraid must have been a very insistent way that he teach me. In his usual kind and chivalrous manner he must also have felt the genuineness of my request and my respect for him, and he immediately made an appointment. From that moment on I was his pupil until 1929... and then again, two years later I returned to him and I remained with him until 1936 ..."* (Yehudi Menuhin, American violinist)

- e)** To choose two more examples illustrative of the teacher-pupil relationship in this field: world famous violinist Eugen Sărbu studied with Ion Voicu; Dan Grigore, the renowned pianist, studied with Cella Delavrancea. **In 120-180 words build on the master-disciple relationship and its consequences. Is it possible in other fields as well? What does it depend on?**

6. a) Match the words with the right definition:

<i>impresario</i>	- an official written legal agreement of employment;
<i>symphony</i>	- a wooden rod with strands of horsehair used for playing string instruments;
<i>concerto</i>	- a person who attends classical music concerts;
<i>recital</i>	- a musical composition for one or more solo instruments playing with an orchestra;
<i>debut</i>	- a long complex musical composition for a large orchestra, usually in three or four parts;
<i>back-stage</i>	- a manager or director of a ballet, a concert, a theatre or an opera company;
<i>concert-goer</i>	- a person who performs alone, without accompaniment;
<i>soloist</i>	- a person's first appearance in public as a performer on stage;
<i>contract</i>	- public performance of music or poetry by a single performer or a small group;
<i>bow</i>	- the part behind a stage in a theatre.

b) Fill in the gaps with words derived from the word *music*.

1. I had no idea her daughter was so ...
2. A quintet is made up of five ...
3. We were impressed by the ... of those amateur performers.
4. Unfortunately, she is ... ignorant.
5. His ... in all types of music is remarkable.

c) With the help of dictionaries find out what the following words mean: *music hall, music-centre, musical comedy, music stand, musical chairs*.



Info Box

HARICLEA DARCLÉE (Hariclea Hartulari)
(1860-1939)

Romanian soprano who sang on the great stages of the world, from the Opera House in Paris to the Scala in Milan. She militated for the setting up of a Romanian Opera House. At present, an important yearly festival bearing her name takes place in Brăila, her native town, thanks to the dedicated efforts and support of Mariana Nicolesco, the great opera singer.

7. Here is the story, in brief, of the rise to stardom of one of the greatest Romanian singers.

- a) Skim the text and then give it a title; compare it with your partner's.**
b) Scan it then and match each paragraph with one of the following headings:

1. Cinderella at the midnight ball.
2. A dream come true too late.
3. A *prima donna*.
4. The violin metaphor.
5. Godfather meets godchild.

A. "Can you sing Margaret in *Faust*?"

"Yes." A timid but perceptible yes.

"Your name, madam?"

"Hariclea Hartulari"

"How very unmusical! We need something else Something in A major. What about ... ?"

Charles Gounod, father of so many operas, the man who is revered by all music lovers in Paris, becomes the godfather of a great singer: DARCLÉE.

- B.** Paris is delighted with the young and pure Margaret, passionately in love with Faust, trying to wrench him away from Mephisto, fighting against her tragic destiny. A new name appears on posters and bills all over the world. Darclée – in *Romeo and Juliet*, *La Traviata*, *Othello*. Darclée in Paris, St. Petersburg, Nice, Brussels, Warsaw, Madrid, Barcelona, Milan, Rio de Janeiro, Rome, but not in Bucharest because there is no Romanian Opera House yet.
- C.** She makes a tour to Bucharest accompanied by Ruggiero Leoncavallo, a tour that spells triumph for both. She goes back because Verdi and all the great Italian and French composers of the time want the woman with “a Stradivarius in her throat” (as Gounod said) in their operas.
- D.** Her greatest triumph was still to come. Darclée was to interpret *Floria Tosca* in the opera Giacomo Puccini created for her, for her voice, as a respectful homage to her artistry. At the première the musical world goes into ecstasy. You could have heard a pin drop when *Tosca* appeared on stage. *Tosca*, *Darclée*, *Puccini* triumph in one of the greatest performances the world of opera has ever known.
- E.** However, she is to carry in her heart the unfulfilled dream of singing in Romania, the dream of the modest, sensitive and pure Hariclea Marturari, a Romanian singer with a Stradivarius voice, who had hoped against hope that one day she would sing in the national opera of her own country. In 1953, when George Enescu gave the signal for the beginning of the overture at the inauguration of the Romanian Opera in Bucharest, Darclée, by now an old lady, was among the guests of honour.

1	2	3	4	5

c) Find words in the text meaning:

1. feel deep respect or admiration for
2. pull somebody violently away from
3. a programme of entertainment
4. a tribute to somebody's great qualities
5. the skill of an artist
6. feeling a great state of joy and happiness
7. a piece of music written as an introduction.

d) The complete story is a mixture of professional success and private life failure. How can these two coexist? Do you know other such examples in the world of art? Can they be lessons for us all? Build on this in an essay entitled: *The Tribute of Fame*.