

Collins

柯林斯名人故事集

AMAZING  
PEOPLE  
worldwide

# 了不起的表演家

*Amazing Performers*

〔英〕Jane Rollason 编

3级

英语注释



商务印书馆  
The Commercial Press

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2018年·北京

图书在版编目(CIP)数据

了不起的表演家:英文/(英)简·萝拉森(Jane Rollason)  
编. —北京:商务印书馆, 2018  
(柯林斯名人故事集. 第3级)  
ISBN 978-7-100-13928-1

I. ①了… II. ①简… III. ①艺术家—生平事迹—  
世界—英文 IV. ①K815.7

中国版本图书馆 CIP 数据核字(2017)第 105287 号

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商务印书馆出版

(北京王府井大街36号 邮政编码100710)

商务印书馆发行

北京市十月印刷有限公司印刷

ISBN 978-7-100-13928-1

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2018年1月第1版

开本 850×1168 1/32

2018年1月北京第1次印刷

印张 3¼

定价:19.00元

# 出版前言

商务印书馆自创立以来，始终以“昌明教育，开启民智”为己任，致力于翻译西学、沟通中外，坚持以高质量的出版物促进文化交流，以传播先进思想推动社会进步。近年来更是加大了外语学习读物的出版，如推出“莎翁戏剧经典”丛书、“阿加莎·克里斯蒂经典侦探作品集”系列等，此次引进“柯林斯名人故事集”系列是我馆开发英语学习读物的又一成果。

本系列丛书的英文原书由英国柯林斯出版社按照柯林斯 COBUILD 分级标准，邀请英国语言和文学专家改编而成，每一级均对照欧洲语言教学大纲（CEF）相应级别，是适合初级至中级水平英语学习者的英语读物。

本系列丛书分为四级，每级 5 册，共 20 册，每册集中介绍一个领域的 5—6 个著名人物。正文部分用简明清晰的英文以第一人称讲述人物生平故事，并以脚注形式提供重点词汇的词性和释义；文后附英汉对照的人物生平大事记；书后附英文词汇表，供读者了解本书重点词汇详细的英文释义。

此外，每本书均提供点读笔和二维码音频下载功能。

希望这套“柯林斯名人故事集”丛书能够帮助读者在学习英语的同时了解人类历史上各个领域最杰出、最有影响力的人物，在提高英语能力的同时，走出一条成功的人生之路。

商务印书馆编辑部

2016年9月

# Introduction

## 引 言

“柯林斯名人故事集”包含一系列简短的故事，每册介绍五至六个著名人物的生平，这些人的一生及他们的成就深刻地影响了今天的世界。所有故事都精心分级，以确保读者既可以享受阅读，又能从中受益。

你可以从头至尾阅读本书，也可以直接翻看自己喜欢的人物故事，每一个故事都是完全独立的。

每个故事后面都附有一个简短的年表，集中介绍该人物一生中最重要的事件，年表可以有效地帮助你复习刚才看过的内容。

超过本册阅读水平的单词第一次在每个故事中出现时都标有下画线，该书末尾的词汇表列出了所有画线单词的释义。第1级和第2级的释义来自 *Collins COBUILD Essential English Dictionary*，第3级和第4级的释义来自 *Collins COBUILD Advanced English Dictionary*。

为了给老师和学习者提供支持，以下网站提供了更多资料：[www.collinselt.com/readers](http://www.collinselt.com/readers)。

## The Amazing People Worldwide

“柯林斯名人故事集”根据 The Amazing People Worldwide 出版的原始文本改编而成。The Amazing People Worldwide 是一个教育出版机构，于 2006 年由教育心理学家、管理学家查尔斯·马杰里森博士成立，出版纸质书、电子书、音频书、iBook 图书和视频内容，让读者可以“面对面”接触全世界各领域，如艺术、科学、音乐、政治、医学和商业等领域最鼓舞人心、最有影响力的人。

# The Grading Scheme

## 分级标准

柯林斯 COBUILD 分级标准是根据当下最新语言使用信息设置而成，每一级都有全新的语法和词汇综合框架，确保本系列完全符合读者的英文水平。

		欧洲语言教学大纲 (CEF) 级别	页数	词汇量
第 1 级	初级	A2	64	约 700
第 2 级	中级初阶	A2-B1	80	约 900
第 3 级	中级	B1	96	约 1,100
第 4 级	中级进阶	B2	112	约 1,700

欲知柯林斯 COBUILD 分级标准（包括每一级的完整语法结构）的更多信息，请参见：[www.collinselt.com/readers/gradingscheme](http://www.collinselt.com/readers/gradingscheme)。

在线资料还包括：通过在线测试英语水平，了解自己的分级，测试网站：[www.collinselt.com/readers/levelcheck](http://www.collinselt.com/readers/levelcheck)。



# 目 录

## *Introduction*

引言 .....	1
----------	---

## *The Grading Scheme*

分级标准 .....	3
------------	---

## Pablo Casals

帕布罗·卡萨尔斯 .....	1
----------------	---

## Louis Armstrong

路易斯·阿姆斯特朗 .....	17
-----------------	----

## Frank Sinatra

弗兰克·辛纳屈 .....	33
---------------	----

## Edith Piaf

伊迪丝·琵雅芙 .....	51
---------------	----

## Maria Callas

玛丽亚·卡拉斯 .....	65
---------------	----

## Elvis Presley

“猫王” 埃尔维斯·普雷斯利 .....	81
----------------------	----

## *Glossary*

词汇表 .....	97
-----------	----

# Pablo Casals

## 帕布罗·卡萨尔斯

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1876—1973

the Catalan cello-player

加泰罗尼亚大提琴演奏家



本节朗读音频





**I had two loves in my life – music and Catalonia, the place where I was born. Music was always with me, but I had to leave Catalonia because of war. I was never able to return. So my life is a story of happiness and sadness.**



I was born on 29<sup>th</sup> December 1876 in El Vendrell in Catalonia into a proud<sup>①</sup> Catalan family. Although my mother was born in Puerto Rico, her parents were Catalan too. Let me explain. Catalonia is the north-east region of Spain, with Barcelona as its regional capital. The Catalan people are very independent, and they have their own language and culture. Although they are part of Spain, many of them

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① proud *adj.* 满足的

would like Catalonia to be an independent country.

My family was very musical, and music was always my first language. My father played and sang music in our local church, and he often took me with him. He gave me lessons, too, and by the age of four I could play the piano. Father was a good teacher. I gave my first public performance on the violin when I was six. It was not a completely happy experience, however, as a group of boys laughed at me because I played with my eyes closed.

Some travelling musicians visited El Vendrell one year, and they played some wonderful music. Among their instruments was a cello<sup>①</sup>, which I had never heard before. Although I was only 11 I decided then that the cello was the instrument for me. Now I needed a cello teacher, so my mother took me to the Escola Municipal de Música in Barcelona, about 70 kilometres north of El Vendrell. I studied hard, and in my free<sup>②</sup> time after school and at weekends, I searched the city's music shops for interesting music. I discovered a copy of 'Six Suites for Solo<sup>③</sup> Cello' by J.S. Bach, which was like finding six bars of gold! Every day, I studied the music and played a little bit more, although I did not play Bach's Suites in public until 13 years later.

There was no television at that time, or even radio. If people wanted to hear music, they had to go to a concert hall or a café. I played in cafés every evening, sometimes popular music and sometimes classical, and it was a very important part of my musical education. I earned money, too, which I used to pay for my teaching.

Five years later, I completed my studies at the Escola Municipal in Barcelona, but I didn't know what kind of job I could get. I

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① cello *n.* 大提琴 ② free *adj.* 闲暇的 ③ solo *adj.* 独奏的

continued to play in cafés, and one day a man spoke to me. He told me he had enjoyed my playing very much, and then he introduced himself. He was Isaac Albéniz, a very famous pianist and composer at the time. As he was leaving the café, he gave me a note and told me to take it to the royal palace. The palace was the home of the Queen Maria Cristina, widow of King Alfonso and mother of the future king, who was then only eight years old.

I thought he was joking, but in fact I was invited to play for Queen Maria Cristina, and she loved my music. The letter also introduced me to Count Morphy, who took an interest in my education and taught me art, philosophy and maths. With help from the Queen and the Count, I was able to study composition<sup>①</sup> at the Real Conservatorio de Música y Declamación. I played there with the Quartet Society. That was my first proper job as a musician.



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① composition *n.* 作曲

I loved playing at the palace, but I knew that I had to go abroad to have a successful career in music. I needed to meet other musicians and conductors<sup>①</sup>, and play with orchestras<sup>②</sup> in different cities. I moved to Paris with my mother. We had very little money, but in 1895, I found a job playing in an orchestra in a musical theatre<sup>③</sup>. I had to learn French quickly. Then an offer came from Barcelona, from the Gran Teatre del Liceu. They were looking for a cellist, and I was happy to return to my home city. I did not stay long, however. The following year I joined the Madrid Symphony Orchestra, and I played solo<sup>④</sup> for Queen Maria Cristina.

I developed my own style<sup>⑤</sup> of playing, which was unlike the style of most other cellists at that time. I tried to express my emotions through the cello. People seemed to like my new style, and I was becoming known outside Spain. I was invited to England, where I played a public concert in London and a private concert for Queen Victoria, at her summer palace on the Isle of Wight. I had invitations to play in Holland, the United States and South America. In 1904, I performed for Theodore Roosevelt, the President of the United States, at the White House in Washington DC.

While I was in America, I was asked to play the piano for an opera singer, called Susan Metcalfe. We soon fell in love, but we had very little time together. We were both performers, and our concerts took us to opposite sides of the world. Because there was no time for a private life together, our relationship sadly seemed to have no future.

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① conductor *n.* 指挥家 ② orchestra *n.* 乐团 ③ musical theatre 音乐剧院 ④ solo *adv.* 独自地 ⑤ style *n.* 风格

Two years later, in 1906, I met a young Portuguese cellist and fell in love again. Her name was Guilhermina Suggia, and she became my student. We had six wonderful musical years together, but slowly our lives began to go separate ways. Not long after my relationship with Guilhermina ended, Susan Metcalfe appeared at my dressing-room door after a performance in Berlin one evening. Susan and I fell in love all over again, and this time we married.

It was 1914, and the First World War started in Europe. The German army were in France and there were terrible battles all over Europe. Susan and I left for the United States. As the war continued, Susan and I played many concerts together in the United States. We loved each other, but we had many arguments.

After the war, our work took us abroad again. I set up the Pablo Casals Orchestra in Barcelona in 1919, and in Paris I formed a musical group with Jacques Thibaud, who played the violin, and Alfred Cortot, who played the piano. The three of us played concerts and made recordings until 1937.

Now Susan and I lived more often in Europe, but she felt that she did not belong among my Catalan friends. She wanted to be in the United States and I wanted to stay in Spain, so we began to spend more time apart. Our marriage ended in 1928.



In 1936, disaster came to Spain. General Franco led an army into Spain from Africa to take control of the government. A terrible civil war<sup>①</sup> followed, and it lasted until 1939, when Franco became Spain's ruler. I had to shut down my Catalan orchestra and leave my home country. I moved to Prades in southern

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① civil war 内战



France, very near to the border with Spain.

Although war in Spain ended in the summer of 1939, another World War was just beginning in the rest of Europe. People in Europe now had to live with the sound of bombs, not music. I refused to play in any country that supported General Franco, or that was controlled by Hitler. I played only a few times during the war in free<sup>①</sup> parts of France, and in Switzerland.

In 1950, five years after the end of the Second World War, I was persuaded to organize a music festival in Prades. It was 200 years since the death of J.S. Bach, and I was well known for playing Bach's cello works. I agreed, as long as the money from the tickets was sent to a hospital in the nearby town of Perpignan. Many excellent musicians came to Prades to play, and the festival was held every year after that. My music career had started again.

A young violinist<sup>②</sup> from my mother's home country of Puerto Rico came to the festival in 1952. Her name was Marta Montañez Martínez, and I was very impressed<sup>③</sup> with her talent<sup>④</sup>. I advised her to study in New York City, with teachers that I knew.

I was now busy with concerts and teaching in different cities, but my personal life was lonely. I had been friends for many years with Francesca Vidal de Capdevila, and I asked her to marry me. Sadly, she died a few months after our wedding, and I was alone again. I worked harder so that I did not have time to feel sad.

In 1956, when I was nearly 80 years old, I was invited to perform at the Casals Festival in Puerto Rico. Some of my mother's family still lived there, and I visited them. I also met Marta Montañez again, who was now 19. We shared our love of

① free *adj.* 解放的, 自由的 ② violinist *n.* 小提琴家 ③ impressed *adj.* 印象深刻的 ④ talent *n.* 天赋, 天资