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English Series For Art Colleges

艺术院校专业英语系列教程

音乐英语



四川大学出版社

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Music English

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序

随着社会的迅速进步,英语作为一门工具,在各学科中的作用突显益彰。大学英语教学被提升到了较高地位,国家教育部更是提出大学英语教学四年不间断的方针。《音乐英语》即是为响应此方针,针对音乐专业特点而编写的适合大学音乐专业高年级学生使用的英语泛读教材。在大学英语教材的领域内,音乐专业英语类教材的发展相当缓慢。因此编写、开发出一本具有系统性、时代性、趣味性,且规范、严谨的音乐专业英语教材就显得极为迫切和必要。

《音乐英语》的几位编者充分研究了国内各教育层次英语教材的编写原则和特点,以实用型、应用型教学为出发点,在打好语言基础的同时,侧重培养应用能力,特别注重培养在音乐专业范围内实际运用英语的涉外学术交流能力。在加强阅读能力培养的同时,进行说、写、译等语言技能的综合训练,尤其注重口头和书面实用表达能力的训练,以适应对外交往的需要。

《音乐英语》以西方音乐史为线索,着重对各时期不同风格的、具有代表性的作曲家进行介绍,同时让学生完整地、系统地了解自己的专业知识。该书将英语学习同音乐专业知识学习结合起来,相互渗透,为学生们提供崭新的视野,并通过互动效应,促进双学科的知识增长,让学生们觉得学有所用,从而提高他们的学习兴趣。

《音乐英语》所选取的文章观点新颖、语言时代感强、规范且富有文采。补充阅读进一步体现了文章体裁的多样性。

本教材的编写者均系四川音乐学院基础部英语教师。郑玉章从事翻译工作多年,熟悉音乐知识并积累了大量的音乐英语素材,近年来担任本科各级英语教学和研究生专业英语教学工作,教学经验丰富;高玉华多年从事大学英语教学,是《艺苑英语》的编者;张愉从教多年,并一直担任研究生英语教学工作;朱文利多年来一直担任本科各层次的英语教学工作。在编写该书期间,编者向本院教授请教了音乐专业知识,参阅了相关方面的书籍并旁听了《乐理》、《西方音乐史》、《音乐欣赏》等课程,从音乐理论上提高了编写技能。

希望《音乐英语》在使用过程中得到不断的修改和完善,并成为一本优秀的音乐专业英语教材。

敖昌群

2003年9月

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Chapter One

The Era of Baroque Music

"Odd pearl or strained syllogism, Baroque music was to both Pluche and Rousseau bizarre, extravagant, and unnatural."

The Baroque period of European musical history falls between the late Renaissance and early Classical periods, that is, roughly the century-and-a-half between 1600 and 1750. During the Renaissance, Europe had assimilated the humanism and rationalism of Greco-Roman civilization, had undergone the theological and political turmoil of religious reformation, and had, for the first time in the history of our species, begun to outline the contours of that scientific method which was to provide Europe with its technological impetus. During the era of Baroque music, European civilization emerged to a preeminence on the planet which was to endure into the twentieth century.

The era of Baroque music was an age of spectacular progress of knowledge. It was the age of the scientific discoveries of Galileo and Newton, the mathematical advances of Descartes, Newton and Leibnitz, and the philosophical explorations of Descartes, Spinoza and Locke. There was a new and vibrant intellectual, artistic and social atmosphere which in so many ways signaled the birth of modern Europe.

The flourishing of an autonomous European culture also produced a musical language which we hear today as familiar. Music from the Baroque period is the earliest European music which we still generally recognize, whether it be the theme from Masterpiece Theatre (Mouret's Suite de Symphonie), the "Hallelujah Chorus" from Handel's *Messiah*, or any number of other pieces. Most of the Baroque musical instruments and forms which evolved during the Baroque period survive today, particularly as they were embodied in the most familiar European art music, the music of the Classical and Romantic periods of the nineteenth century.

Baroque musicians served patrons, whether nobles, state or church. It was not until well into the eighteenth century that some musicians, like their twentieth century counterparts, began to work without patronage as independent professionals, earning a living from teaching, composing and performing.

As does all great art, Baroque music speaks to something that transcends time and

place, but it also derives much from the social and cultural context of the world for which it was written. The emerging financial, commercial and professional classes created their own musical experience in the home and at church, and artistic schools flourished portraying their everyday life. Here, the Dutch masters such as Rembrandt and Jan Vermeer were in the forefront. However, by far the greatest number of musicians and artists flourished under the patronage of the church, the state or the aristocracy. This is the domain of such examples of Baroque expression as the luxuriant music of Vivaldi, the exuberant paintings of Peter Paul Rubens, and the flamboyant architecture of Francesco Borromini.

This was also an era of absolute monarchy, where the entire government of a country could be the personal property of an individual. The monarch of the most powerful state then on the European continent was Louis XIV of France. He tersely explained his absolute monarchy with the aphorism, L'...tat, c'est moi—"I am the state"—which he had demonstrated by centralizing the political and artistic life of his nation at his grandiose court in Versailles. There, the unified conception of buildings, gardens and interiors served as a daily reminder of his absolute power. Lavish musical and theatrical spectacles were staged to charm and disarm his aristocratic courtiers and to dazzle and subdue his foreign visitors. Musicians at Versailles, and at the other courts of Europe, were merely a few of the myriad craftsmen whose purpose was to enhance the glory and power of the sovereign.

The Baroque composer thought of himself as a craftsman rather than as an artist. Unlike later European art music, a great deal of Baroque music was written on demand for specific occasions, and musical scores were often treated with the care we would accord to yesterday's newspaper. Despite this disregard for posterity we are still the fortunate inheritors of an enormous and magnificent body of work.

The Baroque Orchestra

The orchestra settled into a recognizable entity of instrumentalists in the 18th century. It was much smaller in scale than the modern orchestra and generally the musical scores were adjusted to accommodate the number of players available. They were mainly, and sometimes exclusively, composed of string players. Woodwinds usually played the same notes as the strings, but occasionally the woodwinds and brass were given short passages for color contrast.

Stylistic Elements of Baroque Music

The two most universal stylistic elements of Baroque music are continuo, also called thorough bass, and ornamentation. Both involve the difference between what the composer wrote down and what the performer played. Both are elements of musical style which derived from Renaissance music and persisted into early Classical music.

The continuo, typically consisting of a harpsichord and a cello, provided the rhythmic and harmonic foundation of Baroque ensemble. It was usually written as a bass line with numbers under each note to designate the harmony, much like a modern jazz chart, and the performers decided how to fill out this "figured bass".

Ornamentation is the embellishment of the musical line, with devices such as trills, mordents and grace notes. Ornaments were rarely written out, and often were not even indicated, but simply left to the taste of the performer. Vibrato was considered an ornamental enhancement of a given note or musical moment, not the ubiquitous element of tone production which it has become today.

The Baroque Musical Aesthetic

Music has always provided emotional enhancement to the expressive powers of verse. During the Renaissance, music theory focused on music as an extension of a text. Using the terms of Greco-Roman communication theory, Renaissance thinkers categorized music as an element of rhetoric, that is, the persuasive, engaging, emotional aspect of discourse. Baroque thinkers also conceived of music as rhetoric, but they added to this a rationalist belief in the objective, scientifically definable nature of the emotions.

In 1649 the French mathematician and philosopher, Renè Descartes (1596—1650), wrote *Les passions de l'ame* (*The Passions of the Soul*), the best statement of that era's understanding of emotions such as of love, hate, joy, sadness, anger, fear, or exaltation. The emotions had an objective nature which was susceptible to rational description, particularly in the language of music. Baroque composers used varied musical descriptions of a given emotion as building blocks of a particular piece.

Baroque musicians were not concerned with expressing their own feelings and emotions, rather they sought to describe with objectivity, feelings and emotions which were distinct from what they actually felt. One result of the musicians' distancing themselves from the emotions they depicted was a certain emotional detachment. Some critics have, as a result, found Baroque music to be somewhat cold. However, this

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evaluation ignores the ultimate goal of Baroque music, a goal attained then as now when Baroque music is properly performed. Composers' and performers' skillful and accurate musical depictions of objectively described emotions did and still do evoke emotional, feeling responses in its listeners. Baroque music stirs "the passions of the soul".

A distinctive feature of Baroque music is that each piece (or single movement within a multi-movement piece) limits itself to only one of the emotions. Baroque thematic development is thus quite different from the later Classical thematic development which juxtaposed themes of contrasting emotional content in the same piece. The particular emotion being described in a given piece is called that piece's affect. Notice how the poem *A Song for St. Cecelia's Day*—St. Cecelia being patron saint of music—associates a given emotion with each of the instruments: the trumpet with bellicosity, the flute with melancholy, the lute with sorrow, and so forth. Dryden is ascribing a single given affect to each instrument, just as a Baroque musician generally elicits a single given affect in each piece of music.

Words to Watch

contour ['kɒntʊə] <i>n.</i> / <i>vt.</i>	an outline, esp. representing the shape or form of sth. 轮廓; mark with contour lines 画……的轮廓
impetus ['ɪmpetəs] <i>n.</i>	a driving force, impulse 动力, 原动力
preeminence [pri:'eminəns] <i>n.</i>	outstanding; distinguished in some quality 卓越
exuberant [ig'zju:bərənt] <i>a.</i>	(of a plant, etc.) prolific; (of a person) lively, high-spirited; (of a speech) lavish 茂盛; 精力充沛的; 华而不实的
flamboyant [flæm'boiənt] <i>a.</i>	showy; gorgeously colored 艳丽的; 浮夸的
monarch ['mɒnək] <i>n.</i>	a supreme ruler 君主
monarchy ['mɒnəki] <i>n.</i>	a form of government with a monarch at the head 君主政体
tersely ['tɜ:slɪ] <i>adv.</i>	(of language) briefly; concisely 精炼地; 简洁地
aphorism ['æfərizəm] <i>n.</i>	a brief statement of a principle 格言, 警句
grandiose ['grændiəs] <i>a.</i>	producing or meant to produce an imposing effect 宏伟的, 壮观的
lavish ['lævɪʃ] <i>a.</i>	profuse, over-abundant 丰富的, 过度的
courtier ['kɔ:tiə] <i>n.</i>	a person who attends or frequents a sovereign's court 奉承者
dazzle ['dæzl] <i>v.</i>	impress or overpower (a person) with

subdue [sʌb'dju:] <i>vt.</i>	knowledge, ability or any brilliant display or prospect 炫耀, 迷惑
myriad ['miriəd] <i>n.</i>	conquer or tame (an enemy, nature or one's emotions) 征服
sovereign ['sɒvəri:n] <i>n.</i>	an indefinitely great number 无数, 大量
entity ['intiti] <i>n.</i>	a supreme ruler, esp. a monarch 国王, 统治者
accommodate [ə'kɒmədeɪt] <i>vt.</i>	a thing's essential nature 统一体, 存在
designate ['deziɡneɪt] <i>vt.</i>	adapt, harmonize, reconcile 使……适应
embellishment [im'belɪʃmənt] <i>n.</i>	specify or particularize 指明, 标明
ubiquitous [ju'bikwɪtəs] <i>a.</i>	beautifying, add interest to with fictitious additions 装饰, 修饰
rhetoric ['retərɪk] <i>n.</i>	present everywhere in several places simultaneously 无处不在的
discourse [dis'kɔ:s] <i>n.</i>	the art of effective speaking or writing 修辞学
exhalation [ɪkʃhə'leɪʃən] <i>n.</i>	a dissertation or treatise on an academic subject 论文, 演讲
susceptible [sʌs'septəbl] <i>a.</i>	an expiration of air 发泄
juxtapose ['dʒʌkstəpəʊz] <i>vt.</i>	sensitive; easily moved by emotions 易受影响的; 敏感的
bellicosity [bəli'kɒsɪti] <i>n.</i>	place side by side 使……并列
ascribe [ə'skraɪb] <i>vt.</i>	eagerness to fight 好战(斗)
elicit [ɪ'lɪsɪt] <i>vt.</i>	attribute; regard as belonging 把……归于
	draw out, evoke (an admission, response, etc.); draw forth (what is latent) 得出, 引出

Notes

Rene Decartes (1596—1650): French philosopher, physicist, mathematician. He was the founder of analytic geometry.

Harmensz van Rijn Rembrandt (1606—1669): a well-known Dutch painter.

Cottfried Wilhelm Leibnitz (1646—1716): German naturalist, mathematician and philosopher. He and Newton were considered the founders of infinitesimal calculus.

Galileo (1564—1642): Italian astronomer and physicist.

Baruch Spinoza (1632—1677): Dutch philosopher.

John Locke (1632—1704): British philosopher.

Reading Comprehension

The following questions are based on the text:

1. What does Baroque mean/ When was the Baroque era?
2. What factors may have contributed to the rise of Baroque music?
3. Were the Baroque musicians professionals or did they serve patrons or organizations?
4. Who was the most powerful monarch in this era?
5. Give a brief account of the Baroque musical aesthetic.
6. Why were the Baroque composers not concerned with expressing their own feelings and emotions?
7. Was the orchestra big or small in scale compared to the modern orchestra?
8. List some of the stylistic elements of Baroque music.

Topics for Discussion

1. Did eunuch singers contribute to the rise of Baroque music?
2. Who were entitled the "Three Pillars of Baroque Music"? Give your reasons.

Translation

Baroque musicians were not concerned with expressing their own feelings and emotions, rather they sought to describe with objectivity, feelings and emotions which were distinct from what they actually felt. One result of the musicians' distancing themselves from the emotions they depicted was a certain emotional detachment. Some critics have, as a result, found Baroque music to be somewhat cold. However, this evaluation ignores the ultimate goal of Baroque music, a goal attained then as now when Baroque music is properly performed. Composers' and performers' skillful and accurate musical depictions of objectively described emotions did and still do evoke emotional, feeling responses in its listeners. Baroque music stirs "the passions of the soul".

Unit One

Island of Freedom: Johann Sebastian Bach

There's nothing remarkable about it. All one has to do is hit the right keys at the right time and the instrument plays itself.

—Johann Sebastian Bach

Johann Sebastian Bach, one of the greatest composers in Western musical history, created masterpieces of choral and instrumental music, both sacred and secular. More than 1000 of his compositions survive, including works in virtually every musical form and genre in use in 18th century Germany. During his lifetime he enjoyed greater renown as an organist than as a composer, and although such later composers as Mozart and Beethoven held his work in great esteem, it was not until nearly a century after his death that the broader musical public came to appreciate the level of craftsmanship his works embody. Bach's music is now regarded as the high point of the Baroque era, which lasted from 1600 to 1750, the year of his death.

Bach was born in Eisenach, Germany, on Mar 21, 1685, into a family of musicians. His parents died when he was nine years old, and in 1695 he went to live with his brother Johann Christoph, who was an organist at Ohrdruf. He remained there until 1700, learning the fundamentals of the keyboard from his brother and studying composition on his own, using works of older composers as models.

In 1703 he took an orchestral post in Weimar and after six months was appointed organist at the Neukirche in Arnstadt, where he composed his earliest surviving organ works. In 1705 he went to Lubeck to hear Dietrich Buxtehude, one of the great northern German organist-composers. His Arnstadt tenure lasted two more years and was marked by clashes with the authorities about the scope of his duties. Such difficulties with his employers were constantly to mar his career.

In 1707, Bach married his first cousin Maria Barbara and was appointed organist in Muhlhausen. Almost immediately, the congregation objected to the innovative harmonized music he was introducing, and by the end of the year he moved back to Weimar, where he served as court organist for nine years. There he began composing a cycle of weekly cantatas, and his duties expanded, but he was not granted the position of music director (Kapellmeister) he had hoped for, and he sought a post elsewhere. When he found one, at Cothen, in 1717, he asked for release from his duties at Weimar in a manner so antagonistic that he was imprisoned for a month.

Bach remained at Cothen until 1723. After the death of his first wife, he married (1721) Anna Magdalena Wilcken. In all he fathered 20 children, of whom several—including Wilhelm Friedemann, Carl Philipp Emanuel, and Johann Christian—became well-known composers. Because his patron at Cothen, Prince Leopold, enjoyed music, Bach composed both secular and sacred works. After the prince married, however, music played a less important role in court life, and again Bach sought employment elsewhere. He found it in Leipzig, where in 1723 he was appointed choir leader and Kapellmeister of Saint Thomas Church—a prestigious post that made Bach, in effect, the director of music for the entire city. He remained in Leipzig for the rest of his life and wrote many of his greatest works there. Bach died in Leipzig on July 28, 1750.

Bach's duties required that he write compositions of many kinds—organ and choral music for the church, chamber music for court use, and fairly straightforward harpsichord works for teaching the instrument. These compositions make up the bulk of his output. In addition, there are difficult solo works composed either for his own use or for that of friends, and there are also works that are clearly theoretical exercises, such as the *Mass in B-minor* and *the Art of Fugue*. These were, in a sense, Bach's private explorations. They were not performed during his lifetime. Today, however, they stand as some of the most glorious of Baroque works.

One considerable body of Bach's music is his cantata series, of which more than 200 survive. (It is believed that over half of his secular cantatas and more than a third of his sacred ones have been lost.) The secular cantatas, by far the smaller of the two groups, were composed for public and private festivities and use allegorical or mythological texts. Most of the sacred cantatas were composed as parts of cycles, with a specific work intended for each Sunday in the year. Their texts tend to be either biblical or based on church hymns, although some also include poetry. In the greatest of these, which were composed in Leipzig, the chorale melody often serves as an underlying theme that unifies the complete cantata. Besides the cantatas, Bach is believed to have composed five Passion settings, although only the *St. John* and *St. Matthew Passions* survive. Also prominent among his sacred works are the Easter and Christmas oratorios, the motets, and the *Mass in B-minor*.

The sacred works show one side of Bach—that of a composer working in, and responding to, the Lutheran tradition. Another side, that of the keyboard virtuoso, is seen in his organ and harpsichord works. The organ works run the gamut from fairly simple chorale settings to ornate fantasias, toccatas, fugues, and sonatas. Among the harpsichord works, the *Goldberg Variations* and the two books of *The Well-Tempered Clavier* remain at the peak of music for the keyboard. Bach's command of other instruments and their resources is evident in the six cello suites, the six violin sonatas and partitas, the four lute suites, and the accompanied sonatas for flute, violin, viola,

and viola da gamba (now usually played on the cello). For chamber orchestra, he composed four extended suites, as well as the six *Brandenburg Concertos*, and concertos for harpsichord, violin, and oboe.

Bach performance style has varied greatly over the years. As scholars have unearthed new evidence and offered new theories about how the music was performed in Bach's time, approaches have changed radically. Thus the massive chorale presentations of the *St. John and St. Matthew Passions* and the *Mass in B-minor* that were common through the 1960s have given way to performances by much smaller ensembles. One theory that gained prominence in the early 1980s suggested that the choral and many of the instrumental works were performed with one singer and one player to a part. Since the 1950s the practice of using instruments constructed as they were during Bach's time has become an increasingly important aspect of Bach performance.

At the start of his career, Bach built on the foundations laid by Buxtehude and others of the north German school, but he quickly developed not only a distinctive compositional voice, but an unparalleled sense of structure. These qualities did not always serve him well politically. As an employee of a German church establishment, he was required to provide music of the kind to which the congregation had become accustomed. There were, therefore, those who in the early years found Bach's counterpoint too florid and his harmonization too bold. Later in his life, as musical styles moved toward the elegant simplicity of the still gallant (the basis of the classical style, of which his son, Johann Christian, was a pioneer), Bach came to be regarded as a musical arch-conservative, an adherent to an antiquated style. He was keenly aware of these changes, however, and in the last decade of his life he composed works of great complexity using the musical techniques that most interested him. An example is his final work, the *Art of Fugue*. Begun during the 1740s but left incomplete at his death, this compilation is a thorough examination of a sublime musical form by a master who knew that the form was falling out of fashion.

Counterpoint, or the interplay of independent musical strands, is certainly one of the salient features of Bach's work, and his brilliant use of this technique is something on which both professional musicians and general listeners can focus easily. Yet Bach's appeal lies in the more human qualities the music embodies. Combined with its cerebral aspects are exquisite melodies and complex figuration, and a sense of passion that comes through both in his text settings and in his instrumental works.

Words to Watch

esteem [is'ti:m] <i>n.</i>	high regard; respect 尊敬, 尊重
clash [klæʃ] <i>n.</i>	a conflict or disagreement; a collision, esp. with force 冲突; 不调和
antagonistic [æn,tæɡə'nistik] <i>a.</i>	of an opponent or adversary 对抗的, 敌对的, 相反的
mar [ma:] <i>vt.</i>	spoil; disfigure 毁坏, 弄坏
allegorical [ˌælə'ɡorikl] <i>a.</i>	consisting of or relating to allegory 比喻的, 寓言的
congregation [ˌkɒŋɡri'geɪʃən] <i>n.</i>	a body assembled for religious worship; a crowd or mass gathered together (宗教)集会; 会众, 听众
motet [mə'tet] <i>n.</i>	Mus. a short sacred choral composition 【音】赞美诗, 圣歌
virtuoso [ˌvɜ:tʃu'əʊzəʊ] <i>n.</i>	a person highly skilled in the techniques of a fine art, esp. music 大师, 名家; (尤指)音乐演奏名手
gamut ['ɡæmət] <i>n.</i>	the whole series or range or scope of anything 整个领域, 全体
run the gamut of	experience or perform the complete range of
ornate [ɔ:'neɪt] <i>a.</i>	elaborately adorned; highly decorated 装饰的, 华美的
prominence [ˈprɒmɪnəns] <i>n.</i>	(of literary style) flowery (文体)华丽的
florid ['flɒrɪd] <i>a.</i>	the state of being prominent 突出, 卓越
gallant ['ɡælənt] <i>a.</i>	flushed; high-coloured; (of a book, a picture, music, architecture, etc.) elaborately ornate; showy 华丽的, 丰富多彩的
arch-	brave; grandly fine 勇敢的; 壮丽的, 堂皇的
adherent [əd'hɪərənt] <i>a.</i>	comb. form chief, superior
adherent [əd'hɪərənt] <i>n.</i>	faithfully observing a rule, etc. 追随, 附着
salient ['seɪljənt] <i>a.</i>	a supporter of a party, a person, etc. 支持者, 拥护者
exquisite ['ekskwɪzɪt] <i>a.</i>	prominent; conspicuous; most noticeable 卓越的, 惹人注目的
	extremely beautiful or delicate 精致的, 优美的, 细腻的