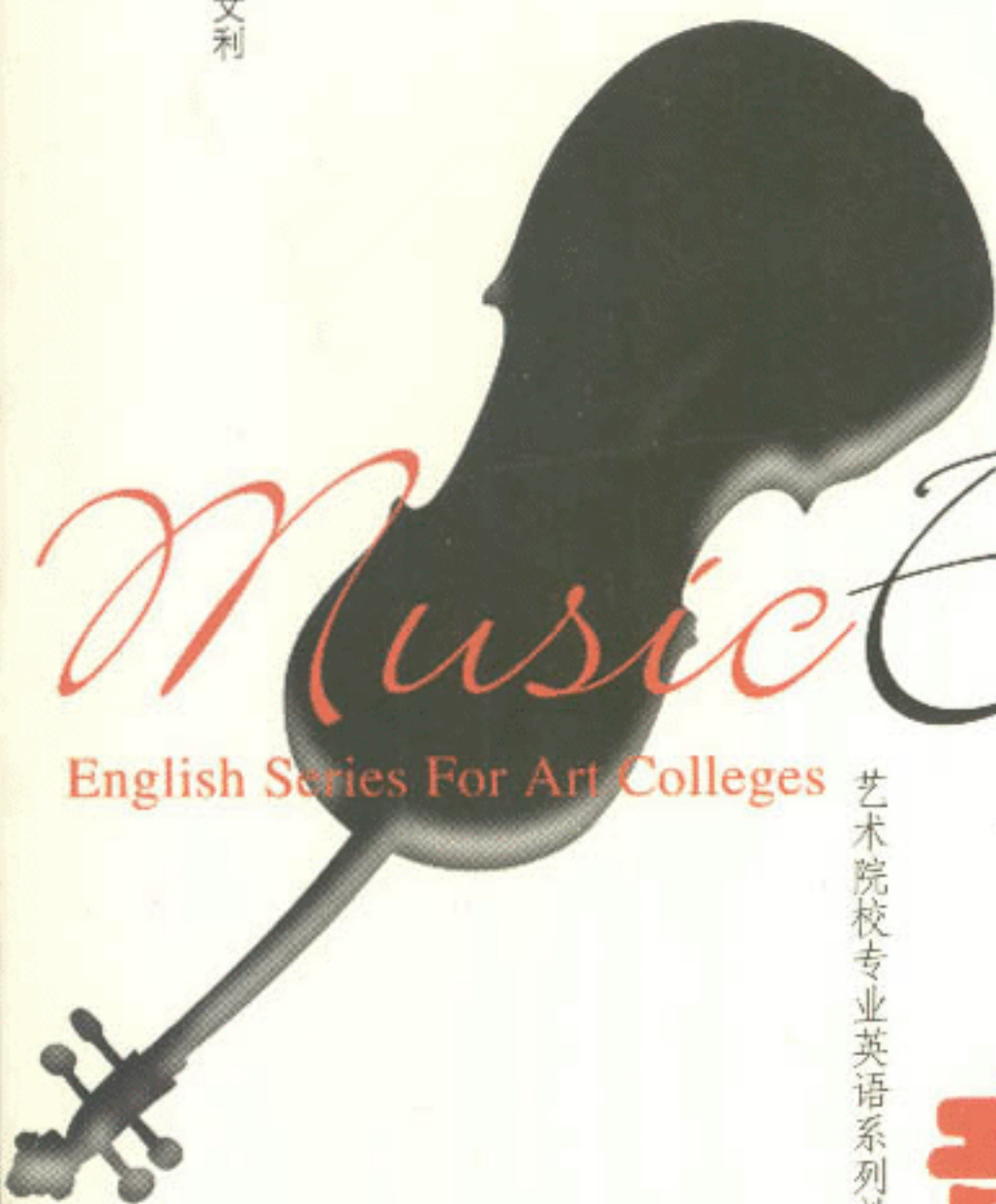


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English Series For Art Colleges

艺术院校专业英语系列教程

音乐英语



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Chapter Four

The End of an Era

The late nineteenth and early twentieth centuries witnessed the last stage of Romanticism and the transformation of the late Romantic idiom into a new musical language. This movement took place chiefly in Germany, which after the Franco-Prussian War of 1870—1871 became a united empire and rose rapidly to the position of a first-class political and military power. The formerly dominant musical position of Germany was being challenged by two forces, however. One was a surgent Nationalism, first strongly evident in Russia and Bohemia but soon spreading to the Baltic and Scandinavian countries, to Spain, Italy, Hungary, England, and America. The second was the rise of a new school of composition in France. The conflicting influences of late Romanticism, Nationalism, and the French school are the essential factors in the history of music from 1870 to 1910. The last thirty years of the nineteenth century were relatively peaceful and stable in Europe; the beginning of the twentieth century was marked by increasing social unrest and international tension, culminating in the catastrophe of the First World War. Similar unrest and tension in the musical realm was manifested by various radical experiments; and in these years not only the Romantic period ended, but also the whole concept of tonality as the eighteenth and nineteenth centuries had understood it.

Nationalism, Old and New : Russia

Nationalism was an important force in nineteenth-century music. A distinction must be made, however, between early Romantic nationalism and the nationalism which appeared after 1860. The results of the early nineteenth century German folk song revival were so thoroughly absorbed into the fabric of German music as to become an integral part of its style, which in the Romantic period was the nearest thing to an international European musical style. Thus, although Brahms, for instance, made arrangements of German folk songs and wrote melodies that resemble folk songs, and

although Debussy called him the most Germanic of composers , we still do not think of him as any more a “ nationalist ” composer than Haydn , Schubert , Strauss , or Mahler , all of whom likewise more or less consciously made use of folk idioms. In similar fashion , the national qualities of the nineteenth century French and Italian music were assimilated to a firmly established tradition in each country. And as for the Polish elements in Chopin , or the Hungarian-Gypsy ones in Liszt and Brahms , these are for the most part only exotic accessories to a style fundamentally cosmopolitan.

The new nationalism , in contrast to the old , flourished exclusively in countries that had no great or unbroken musical tradition of their own but had long been musically dependent on other nations , chiefly Germany. Nationalism was one of the weapons by which composers in those countries sought to free themselves from the domination of foreign music. As a movement , it was self-conscious , and sometimes aggressive. It underlies such externals as the choice of national subjects for operas and symphonic poems , the collecting and publishing of folk songs , and the occasional quoting of folk tunes in compositions ; but a more important consequences was the rise of new styles through fertilization of orthodox Germanic music by tonal , melodic , harmonic , rhythmic , and formal characteristics of the national idioms. This movement took place earliest in Russia.

Until well into the nineteenth century secular art music in Russia was exclusively in the hands of imported Italian , French , or German composers. The history of Russian music begins in 1836 with the performance of the patriotic opera *A Life for the Tsar* by Michael Glinka (1804—1857). Although nationalism was more evident in the libretto than in the music , this work gave impetus to a movement that gained momentum with Glinka’s second opera *Ruslan and Ludmilla* (1842) and the operas *Russalka* (1856) and *The Stone Guest* (1867) by Alexander Dargomizhsky (1813—1869). The principal Russian nationalists were a group of composers known as “ the Mighty Five ” : Cesar Cui (1835—1918) , Mily Balakirev (1837—1910) , Alexander Borodin (1833—1887) , Modest Mussorgsky (1839—1881) , and Nicolas Rimsky-Korsakov (1844—1908). All these men save Balakirev were amateurs—a fact important for the growth of Russian music. Russian musicians trained in German conservatories—and practically no other professional training was available—naturally tended to perpetuate the German style of music. Some eminent Russians in the nineteenth century from choice remained fundamentally western , using national idioms only incidentally if at all. One such was Anton Rubinstein (1829—1894) , a celebrated pianist and the first director of the Imperial Conservatory at St. Petersburg ; some of his operas , symphonies , and piano pieces remained in favor up to quite recent times. Tchaikovsky’s two most popular operas , *Eugen Onegin* (1879) and *The Queen of Spades* (1890) , seem to have been modeled after Meyerbeer , Verdi , and Bizet , though national subjects and a few traces of

national musical idioms occur in some of his less familiar stage works. In their fight to create an all-Russian style of music, the nationalist composers' comparative ignorance of conservatory harmony and counterpoint became a positive asset: it forced them to discover their own ways of doing things, and in the process they used the materials nearest at hand, namely folk songs. Their frequent use of actual or imitated folk material for the generating themes of a work has literary parallels in the borrowing by Pushkin and Gogol of folk-tales as the bases of so many of their most characteristic stories.

Mussorgsky, the greatest of the Mighty Five, was also the one least well-equipped with the techniques of composition. A militant nationalist, he earned a painful living as a clerk in the civil service and received most of his musical training from Balakirev. His principal works were: a symphonic fantasy *Night on Bald Mountain* (1867); the set of piano pieces *Pictures at an Exhibition* (1874); the song cycles *Without Sun* (1874), *Songs and Dances of Death* (1875), and *The Nursery* (1872) and the opera *Boris Godunov* (first performed in 1874). Mussorgsky's individuality is evident in every aspect of his music. His treatment of texts was based on the methods of Dargomizhsky, and aims at the closest possible adherence to the accents of natural speech; hence in his vocal music he generally avoids lyrical melodic lines and symmetrical phrasing. His songs are among the finest of the nineteenth century. Although Mussorgsky only occasionally quotes folk tunes, it is evident that Russian folk song is rooted in his musical nature even more deeply than in Borodin's.

Russian folk tunes tend to move within a narrow range and to be made up either of obsessive repetition of one or two rhythmic motives or of phrases in irregular rhythm constantly sinking to a cadence, often by the interval of a descending fourth. Another prominent feature of Russian folk songs, and of Mussorgsky's melodies, is their modal character, and this modality affected Mussorgsky's harmonic style, as well as that of all the Russian nationalists.

The musical nationalism of the late nineteenth century took different forms in different countries. Nowhere else did it have the exclusive, intensely patriotic character that marked the early stage of the movement in Russia. Everywhere, even in Russia after the first generation, nationalism came to terms with the mainstream of European music in one way or another; and it diversified that stream, enriched it with new idioms and new technical procedures, and so originated many of the new currents that were to flow in the music of the twentieth century.

New Currents in France

The French musical renaissance is usually dated from 1871, with the foundation at

the end of the Franco-Prussian War of the National Society for French Music. The Society's purpose was to encourage native composers, specifically by giving performances of their works; one effect was a marked rise, both in quantity and quality, of symphonic and chamber music. The entire movement that was symbolized by the Society was at the outset nationalistic, both in that it was motivated by patriotism and that it consciously sought to recover the characteristic excellences of the national music. It sought inspiration, however, not only in folk song but also in the revival of the great music of the past—signalized by editions and performances of Rameau, Gluck, and the sixteenth-century composers. The Schola Cantorum introduced broad historical studies in music, in contrast to the narrow technical training emphasizing opera that had prevailed at the older Conservatory ever since its foundation at the time of the Revolution. The outcome of all these and similar activities was to raise France in the first half of the twentieth century once more to a leading position in music among the nations of the world. Thus the French revival, begun with aims similar to those of nationalistic movements in other countries, ended by producing results of prime importance for music everywhere.

Three main lines of development—interdependent, naturally—may be traced in the history of French music from 1871 to the early years of the twentieth century. Two of these are best defined by their historical background: first, the cosmopolitan tradition, transmitted through Cesar Franck and carried on by his pupils, especially d'Indy; and second, the specifically French tradition, transmitted through Saint-Saens and continued by his pupils, especially Faure. The third development, later in inception but more far-reaching in results, was rooted in French tradition, but was distinguished by a new technique of composition; this was Impressionism, whose chief representative was Debussy.

The specifically French tradition is something essentially classical: it rests on a conception of music as sonorous form, in contrast to the Romantic conception of music as expression. Order and restraint are fundamental. Emotion and depiction are conveyed only as they have been entirely transmitted into music. That music may be anything from the simplest melody to the most subtle pattern of tones, rhythms, and colors; but it tends always to be lyric or dancelike rather than epic or dramatic, economical rather than profuse, simple rather than complex, reserved rather than grandiloquent; above all, it is not concerned with delivering a message, whether about the fate of the cosmos or the state of the composer's soul. A listener will fail to comprehend such music unless he is sensible to quiet statement, nuance, and exquisite detail, able to distinguish calmness from dullness, wit from jollity, gravity from portentousness, lucidity from emptiness.

Words to Watchculminate [ˈkʌlmineɪt] *vi.*catastrophe [kəˈtæstrəfi] *n.*accessory [ækˈsesəri] *n.*cosmopolitan [kɒsməˈpɒlɪtən] *a.*orthodox [ˈɔːθədɒks] *a.*impetus [ˈɪmpɪtəs] *n.*momentum [məʊˈmentəm] *n.*perpetuate [pəˈpetʃueɪt] *vt.*inception [ɪnˈsepʃən] *n.*sonorous [səˈnɒrəs] *a.*transmute [trænsˈmjuːt] *vt.*profuse [prəˈfjuːs] *a.*grandiloquent [grænˈdɪləkwənt] *a.*nuance [njuːˈɑːns] *n.*jollity [ˈdʒɒlɪti] *n.*gravity [ˈɡrævɪti] *n.*portentous [pɔːˈtentəs] *a.*portentousness [pɔːˈtentəsniːs] *n.*lucidity [ljuːˈsɪdɪti] *n.*temperament [ˈtempərəmənt] *n.*

reach its highest or final point 达到顶点

a great and usu. sudden disaster, a disastrous end 大灾难, 悲剧的结局

an additional or extra thing 附件

free from national limitations or prejudices 世界主义的

not independent-minded; unoriginal 正统的, 保守的

a driving force or impulse 动力, 促进

the impetus gained by movements 势头

strength or continuity derived from an initial effort 力量 契机

make perpetual 使.....不朽

beginning 开始

having a loud, full, or deep sound 声音响亮的

change the form, nature, or substance of 使.....变形

lavish; extravagant; abundant 慷慨的; 极其丰富的

pompous or inflated in language 夸张的

a subtle difference in or shade of meaning, feeling, color, etc. 细微差别

merrymaking; festiveness 欢乐

importance, seriousness; the quality of being grave 严肃, 庄重

serving as a portent 预兆的; 怪异的

expressing clearly; easy to understand 清晰

a person's distinct nature and character, esp. as determined by physical constitution and permanently affecting behavior 气质, 性情

Notes

Gabriel Faure (1845—1924): one of the founders of the National Society For French Music. He became professor of composition at the Paris Conservatory in 1896 and its director from 1905 to 1920. He is primarily a composer of lyric pieces and chamber music. His refined and highly civilized music embodies the aristocratic qualities of the French tradition.

J. P. Rameau (1683—1764): music theorist and composer in France. He made great contributions to the development of French opera and the theory of harmony.

C. W. von Gluck (1714—1787): German composer of operas. His well-known operas are *Orfeo ed Euridice* , *Alceste* , *Le Feste d' Apollo* , *Iphigenie en Aulide* .

Alexander Pushkin (1799—1837): great Russian poet. His representative works is *Eugene Onegin* , *The queen of Spades* .

Gustav Mahler (1860—1911): Czech composer and conductor. He wrote ten symphonies in his life , such as *D Major Symphony* , *C Minor Symphony* . His other works are *Kindertotenlieder* and *Das Lied von der Erd* .

Reading Comprehension

The following questions are based on the text :

1. What forces was the formerly dominant musical position of Germany being challenged by ?
2. Was nationalism first strongly evident in Russia and Bohemia ?
3. Which are the essential factors in the history of music from 1870 to 1910 ?
4. In which countries did the new nationalism flourish exclusively ?
5. Was nationalism a movement ?
6. When did the history of Russian music actually start ?
7. Who were known as " the Mighty Five " ?
8. When is the French musical renaissance usually dated from ?
9. Was Faure Saint-Saens' pupil ?
10. Was Debussy the chief representative of impressionism ?

Topics for Discussion

1. Why was nationalism an important force in nineteenth century music ?

2. Did the new traits of composition in the late 19th century and the early 20th century mean the end of an era ?

Translation

The specifically French tradition is something essentially Classical : it rests on a conception of music as sonorous form ,in contrast to the Romantic conception of music as expression. Order and restraint are fundamental. Emotion and depiction are conveyed only as they have been entirely transmitted into music. That music may be anything from the simplest melody to the most subtle pattern of tones ,rhythms , and colors ;but it tends always to be lyric or dancelike rather than epic or dramatic ,economical rather than profuse , simple rather than complex , reserved rather than grandiloquent ; above all ,it is not concerned with delivering a message , whether about the fate of the cosmos or the state of the composer's soul. A listener will fail to comprehend such music unless he is sensible to quiet statement , nuance , and exquisite detail , able to distinguish calmness from dullness , wit from jollity , gravity from portentousness , lucidity from emptiness.

Unit One

Peter Ilyich Tchaikovsky

Tchaikovsky was born on May 7, 1840 in Kamsko-Votkinsk, a mining town in the district of Vyatka. His father was chief inspector of the mines, his mother a woman of Huguenot descent and neurotic disposition. He spent his early childhood in the company of two older and two younger children; then in 1850, six years after the birth of her last child, his mother gave birth to two twins, Anatol and Modest, of whom Modest in particular was to loom large in the composer's later life. For the moment, this was a happy time. Between the age of four and eight he had the attention of a French governess who taught him French and German, but her departure was a sore blow, exacerbated two years later, in 1850, when he was sent away from home to law school in St. Petersburg. There he encountered homosexual practices that drew out or confirmed his own inclination.

In 1856 his mother died suddenly of cholera. Until this time music seems to have been for him no more than it would have been for any child of his time and class: he had taken piano lessons; he had been much impressed by the family's musical box. But now, in the immediate wake of his mother's death, he began to compose, and so was established the practice of writing music as an emotional outlet.

His first composition was a waltz for the piano, written while the motherless family was spending the summer of 1854 at the Oranienbaum on the gulf of Finland. He also toyed with the idea of writing an opera, for which his training so far would surely not have fitted him. In 1855 he started lessons with a good piano teacher, Rudolf Kündinger, and in 1856 he met an affected Italian singing teacher, Luigi Piccioli, under whose influence he wrote an empty song in the Italian manner, "mezza-notte", this privately printed in 1860, was his first published work. It was not a promising debut, and it is hard to know if Tchaikovsky yet thought of himself as a serious composer.

By 1863, however, he had made his decision: he was twenty-three. Since leaving law school in 1859 he had lived a double life, working at the Ministry of Justice and attending regular classes in music, latterly at the St. Petersburg Conservatory. Now he entered this establishment definitely as a student and stayed there for two and a half years. During this period, under the tutelage of Abton Rubinstein, the Conservatory's director, he composed little of note except for an unkempt overture, *The Storm* (in 1864), based on the recent play by Ostrovsky that some sixty years later would be made into an opera by Janacek as *Katya kabannova*. His graduation exercise, performed in

January 1866 , was a cantata setting Schiller's *Ode to Joy* , which thought severely criticized in the press earned him a silver medal.

He had little need of it , for even before graduating he had been offered , and had accepted , a teaching post in Moscow , at the institution that during the course of 1866 was to be established as the Moscow conservatory. The director here was Nikolai Rubinstein , brother of Anton , a man more receptive to new ideas , especially to those concerning nationalist music that were circulating in the group around Balakirev in St. Petersburg. Encouraged by him , Tchaikovsky embarked on his *First Symphony* , in G minor , which was finished and revised by the end of 1866 , though later revised again in 1874 : such reconsideration became typical of Tchaikovsky , who was always prey to the criticism of others or to his own self-doubts. However this may be , the Symphony is a touching picture of Tchaikovsky's personality emerging from a generalized atmosphere of Mendelssohn and Schumann. Its subtitle , "*Winter daydreams* " , suggest the Romantic mood , and the element of autobiography is not vitiated by the use of folk-style themes in three of the four movements : only the scherzo , which is placed third , is free of them.

Tchaikovsky's next major undertaking was his first opera. Again he turned to a play by Ostrovsky , *The Voyevoda* , and completed the composition between March 1867 and the summer of 1868 , when he was visiting Paris. The play was staged at the Bolshoi Theater the following February , but it was a failure , and Tchaikovsky later destroyed it , though not before he had incorporated much of the music in another opera , *The Oprichnik* (1871—1872) , and in his ballet *Swan Lake* (1875—1876). Meanwhile he had loved , or thought he loved , and lost an opera singer , Desiree Artot. He even announced his engagement to her , but it may well be that he was misinterpreting what was only on her part coquettish enjoyment of a young man's admiration. Other contacts of this period went deeper. In 1867 he met Berlioz , who had already been a wild influence on *The Storm* , and the next year he made the acquaintance of Balakirev and his circle , among whom were Musorgsky , Borodin and Rimsky-Korsakov.

Balakirev criticized the young Tchaikovsky's symphonic fantasia , *Fate* (1868) , and then had a close hand in shaping his next orchestral piece , the fantasy overture *Romeo and Juliet* . He composed this in October—November 1869 , then revised it the next summer in response to Balakirev's adverse comments , and so created his first major work. The subject of fate's tragic intervention in romantic love was one that appealed to him very strongly ; the strength of the appeal is obvious in the love music that swells so passionately in the orchestra. But at the same time , the demands of an overture form , requiring development and recapitulation , gave him the necessary distance from which to view his material objectively. He also remained at a distance from Balakirev group , for though Balakirev was instrumental in the reworking of *Romeo and Juliet* , Tchaikovsky was a Conservatory-trained musician , and one who had already shown , in his First

Symphony, his leanings towards the west. He retained an interest in the Russian folksong—he used a Ukrainian song in the popular show movement of his *First String Quartet*, but he was never an ardent nationalist.

Years of Inspiration

Ukrainian melodies appear once again in his *Second Symphony* and his operas. The important works that followed *Vakula the Smith*, were, however, mostly orchestral, and they came in a flood: the *First Piano Concerto* (1874—1875), the *Third Symphony* (1875—1876), *Swan Lake* (1875—1876), the symphonic fantasia *Francesca da Rimini* (1876), the *Variations on a Rococo Theme* for cello and orchestra (also 1876), the *Fourth Symphony* (1877—1878) and the *Violin Concerto* (1878). No other period in Tchaikovsky's life was so richly filled with masterpieces, and the achievement becomes all the more remarkable considering that while working on his *Fourth Symphony*, Tchaikovsky also wrote his opera *Eugene Onegin*. Yet the explanation is quite straightforward. He was writing more because he was experiencing more; increasingly tormented by sexual guilt, he was moving towards a point of crisis that would eventually find him rushing headlong into marriage in 1877. And he poured into his music the sublimated passion and the tragic sense of oppression he felt.

To some extent the *First Piano Concerto*, in B flat minor, is a bridge between this period of hectic emotional turmoil and the earliest nationalist phase, for once more it makes use of Ukrainian themes. However, its arresting opening melody is Tchaikovsky's own, and though this powerful subject never returns, it makes an effective start to a concerto of great splendor and prowess, and it also chimes with an important subject in the finale, so that the whole work is contained within an imposing frame. But within this frame the music is as much confessional as heroic: the quick waltz in the middle of the slow movement is said to have been based on a song that Mlle Artot used to sing, and so there may be some autobiographical message hidden here. All in all, the concerto—which was Tchaikovsky's first work for a solo instrument and orchestra—makes a splendid culmination to the tendency, since Beethoven, for such works to be dramatic displays of rivalry between soloist and orchestra.

It was not, however, received as such by its intended first soloist. Tchaikovsky played it through to his superior Nikolai Rubinstein on Christmas Eve 1874 and received for his pains dismissive criticism. In defence of Rubinstein it has to be said that Tchaikovsky did revise the work after this meeting, improving some key passages (not least the opening). Nevertheless, Tchaikovsky was distressed, as he always was, to receive adverse comments, and rather than to Rubinstein he dedicated the work to the

German conductor and pianist Hans von Bülow , who gave the first performance in Boston in October 1875.

Meanwhile Tchaikovsky had completed his *Third Symphony* , in D minor , in the summer of that year. Like Beethoven's " *Pastoral* " and Schumann's *Third* , this symphony is in five movements : a slow movement in the middle is preceded by a waltz and followed by an exquisitely orchestrated scherzo ; framing these is a symphonic allegro and a boisterous finale. The allegro betrays Tchaikovsky's worries about the proper construction of a sonata form , for , fearing that his normal style of melody was too rich and individual for correct " development " , he here used themes of the utmost simplicity. The finale is in polka rhythm , for which reason the symphony is often known as the " Polish " .

Tchaikovsky's next major work was the ballet *Swan Lake* , composed between the summer of 1875 and the spring of 1876. This was one of the very first full-length ballet scores written by a major composer , and apparently Tchaikovsky wrote it before he had heard Delibes's *Coppelia* (1870) , which was the only serious predecessor to *Swan Lake* . The success of the latter has to be seen , therefore , as a sign of a natural aptitude. Partly it was a matter of style : movements in symphonic works had already shown Tchaikovsky's fascination with the waltz. Moreover , many of his songs , smaller piano pieces (such as the illustrative cycle *The Seasons* , 1875—1876 , consisting of twelve monthly entries in a musical diary) and operatic numbers had demonstrated his delight in creating small sound-pictures of the kind found in *Swan Lake* . But one may detect also another sort of attraction in the world of ballet , more psychological than musical. Ballet offered Tchaikovsky an ideal world , a glamorous paradise in which fears could be dissolved and hopes realized.

With its story of doomed love , the ballet *Swan Lake* returned to the emotional atmosphere of *Romeo and Juliet* . The main character is Odette , who has been turned into a swan by Rotbart , though she and her companions return to their human form at night. One night , they are chanced upon by Siefried (no relation to Wagner's hero) , who falls in love with Odette and declares he will rescue her. But then at a ball he encounters Odile , the daughter of Rotbart , dressed by her father to resemble Odette. Siefried , taken in by the disguise , becomes betrothed to Odile , whereupon Odette appears. He realizes his mistakes , rushes off to the lake and is forgiven by Odette , but Rotbart conjures up a storm and the lovers are drowned.

For ballet tastes of the 1870s , however , the music was simply too good , and the first production was poorly received. It was not until 1895 that *Swan Lake* was revealed as a masterpiece , given new choreography by Marius Petipa and Lev Ivanov , the first choreographers respectively of the later ballets *The Sleeping Beauty* , and *The Nutcracker* . By then , though Tchaikovsky was dead.

While working on *Swan Lake* the composer had written his *Third String Quartet* in E flat minor (1876), an intensely tragic piece dedicated to the memory of his violinist friend Ferdinand Laub. This had been started in Paris, where he had been deeply impressed by a performance of *Carmen* and stimulated to search for a similarly dramatic subject for himself. One of the possibilities he considered was the tale of *Francesca da Rimini* and her tragic lover as recounted in Dante's *Inferno*, but on the promptings of his brother Modest he decided to channel his response to this highly charged material into an orchestral piece, the feverishly passionate and noisy symphonic fantasia *Francesca da Rimini*. Before composing this, in the autumn of 1876, he visited Bayreuth for the first performance of the complete *Ring*, and there are some Wagnerian echoes in the work. However, he found Wagner's *Tetralogy* much less to his taste than *Carmen*, and the more extreme effects of *Francesca*—the whirling hellfire and massive climaxes—owe as much to Liszt and Berlioz as they do to Wagner, while the love music is entirely his own.

His next orchestral work, written straight afterwards in December 1876, was quite different, but equally personal. It was the set of *Variations on a Rococo Theme* for cello and orchestra, delightful and suave music that suggests that the eighteenth century, like the ballet stage, was for Tchaikovsky an ideal world into which he could escape. The "*Rococo Theme*" is in fact his own, but the graciousness is that of a chocolate-box Mozart, and the work is evidence of an idealizing veneration of that composer which would also infiltrate later compositions—not least, of course, the suite of arrangements that Tchaikovsky published as the fourth of his orchestral suite, with the subtitle "*Mozartiana*" (1887).

At about the time of the *Rococo Variations* Tchaikovsky began his curious association with Nadezhda von Meck, an enormously wealthy widow who for fourteen years was his confidante as he was hers. Yet they never spoke with each other: that was her condition, though it probably suited Tchaikovsky just as well to have someone to whom he could open himself only in letters. For both of them, the correspondence offered a contract that could be controlled. It was also exceedingly fortunate for posterity that Tchaikovsky's feelings were thus recorded at a critical period in his life, for it was within a few months of the initiation of this correspondence that he took the long-considered decision to marry.

Words to Watch

loom [lu:m] vi.

come into sight dimly, esp. as a vague and often of threatening shape 隐隐呈现; 显得突出

magnified [ˌmægniˈfaɪd] a.

make (a thing) appear larger than it is, as with a

exacerbate [eks'æsəbeɪt] *vt.*

inclination [ɪnkleɪ'neɪʃən] *n.*

cholera ['kɒlərə] *n.*

vitiate ['vɪfɪeɪt] *vt.*

coquettish [kə'ketɪʃ] *a.*

adverse [əd'vɜ:s] *a.*

intervention [ɪntə'venʃən] *n.*

conducive [kən'dju:sɪv] *a.*

headlong ['hedlɒŋ] *ad.*

sublimate ['sʌblɪmeɪt] *vt.*

prowess ['praʊɪs] *n.*

chime [tʃaɪm] *v.*

boisterous ['bɔɪstərəs] *a.*

betroth [bi'trəʊð] *vt.*

interpolate [ɪn'tə:pəuleɪt] *vt.*

recount [ri'kaʊnt] *vt.*

inferno [ɪn'fɜ:nəʊ] *n.*

tetralogy [te'trælədʒi] *n.*

suave [swɑ:v] *a.*

venerate ['venərəɪt] *vt.*

veneration [ɪvenə'reɪʃn] *n.*

infiltrate [ɪn'fɪltreɪt] *v.*

confidante [ɪkɒnfi'dænt] *n.*

lens 使.....放大; exaggerate or intensify 夸张,加强

make (pain , anger , etc.) worse 使.....(痛苦等)更甚

(often foll. by for) a liking or affection 倾向,爱好

(Med.) an infectious and often fatal disease of the small intestine caused by the mainly water-borne bacterium resulting in serious vomiting and diarrhoea 【医】霍乱

make invalid or ineffectual 使.....失败

flirting 卖弄风情的

contrary , hostile 相反的,敌对的

the act of intervening 干涉;介入

(often foll. by to) contributing or helping 有益于.....的

in a rush 轻率地

refine ; purify ; idealize 使.....升华

skill ; expertise 杰出才能;技术

harmonize ; agree with 协调,一致

(of a person) rough ; (of the sea , weather , etc.) stormy 狂暴的;汹涌的

(usu. as betrothed *adj.*) bind with a promise to marry 同.....订婚(常用被动语态)

make such insertions in (a book etc.) 插入

narrate ; tell in detail 详述

a scene of horror or distress ; hell , esp. with reference to Dante's Divine Comedy. 地狱

a group of four related literary or operatic works 四部曲

(of a person , esp. a man) smooth ; polite ; sophisticated 温和的,文雅的

regard with deep respect 尊敬

penetrate , gain access to 使.....渗入

(mal. confidant , pronunc. same) a person trusted with knowledge of one's private affairs 知己的女友