**Text 1**

①The decision of the New York Philharmonic to hire Alan Gilbert as its next music director has been the talk of the classical-music world ever since the sudden announcement of his appointment in 2009. ②For the most part, the response has been favorable, to say the least. ③“Hooray! At last!” wrote Anthony Tommasini, a sober-sided classical-music critic.

自从2009年，New York Philharmonic宣布雇佣Alan Gilbert作为它的下一任音乐指挥官的决定，就一直是古典音乐界的话题。大多数人很回应至少可以说是很高兴，至少。一个严肃的古典音乐评论家说“太好了，至少”。

favorable favourable 赞同的，称赞的

①One of the reasons why the appointment came as such a surprise, however, is that Gilbert is comparatively little known. ②Even Tommasini, who had advocated Gilbert’s appointment in the *Times*, calls him “an unpretentious musician with no air of the formidable conductor about him.” ③As a description of the next music director of an orchestra that has hitherto been led by musicians like Gustav Mahler and Pierre Boulez, that seems likely to have struck at least some *Times* readers as faint praise.

**strike somebody as (being) something** to seem to have a particular quality or feature :

His jokes didn’t strike Jack as being very funny.

→杰克不觉得他的笑话很好笑。

**it strikes somebody as strange/odd etc that**

It struck me as odd that the man didn’t introduce himself before he spoke.

→我感到很奇怪，那个男人在讲话之前没有介绍过自己。

为什么这个任命让人如此惊讶，其中一个原因是Gilbert相对来讲几乎不被人所知。即使是提倡Gilbert的任命的Tommasini都称他是一位不炫耀的音乐家，没有一点可怕的气息。这作为对下一任曾经被Gustav Mahler 和Pierre Boulez领导过的管弦乐指挥家的描述，似乎

unpretentious 不炫耀的

formidable 可怕的

struck … as … strick ... as …给..以…的印象

faint 模糊的

①For my part, I have no idea whether Gilbert is a great conductor or even a good one. ②To be sure, he performs an impressive variety of interesting compositions, but it is not necessary for me to visit Avery Fisher Hall, or anywhere else, to hear interesting orchestral music. ③All I have to do is to go to my CD shelf, or boot up my computer and download still more recorded music from iTunes.

对于我来说，我根本不知道Gilbert是否是一个好的指挥家。他确实指挥了各种各样令人印象深刻的作品，但是我不必去Avery Fisher Hall或其他地方去听美妙的古典音乐。我只需走到CD架旁，或者打开我的电脑从iTunes下载音乐。

①Devoted concertgoers who reply that recordings are no substitute for live performance are missing the point. ②For the time, attention, and money of the art-loving public, classical instrumentalists must compete not only with opera houses, dance troupes, theater companies, and museums, but also with the recorded performances of the great classical musicians of the 20th century. ③These recordings are cheap, available everywhere, and very often much higher in artistic quality than today’s live performances; moreover, they can be “consumed” at a time and place of the listener’s choosing. ④The widespread availability of such recordings has thus brought about a crisis in the institution of the traditional classical concert.

剧场的忠实粉丝会说现场演出是音乐文件代替不了的，这种说法忽略了问题的核心。对于喜欢艺术的公众的时间、注意力、金钱，古典演奏家比较要和剧院、舞蹈团、戏曲公司、和博物馆竞争，还要和20世纪最好的古典音乐家竞争。音乐文件便宜，哪里都能用，相比现场演出有更高的指令；更何况，他们能够在任何时间，任何地方听众所选择的地方被消费。广泛传播的音频文件会给传统古典音会场带来危机。

devoted 忠诚的

substitute 替代

dance troupes 舞蹈团

institution 机构

①One possible response is for classical performers to program attractive new music that is not yet available on record. ②Gilbert’s own interest in new music has been widely noted: Alex Ross, a classical-music critic, has described him as a man who is capable of turning the Philharmonic into “a markedly different, more vibrant organization.” ③But what will be the nature of that difference? ④Merely expanding the orchestra’s repertoire will not be enough. ⑤If Gilbert and the Philharmonic are to succeed, they must first change the relationship between America’s oldest orchestra and the new audience it hopes to attract.

古典演出一个可能的应对是演奏更吸引人的没有被记录的新音乐。Gilbert 对新音乐的兴趣众所周知：Alex Ross，一位古典音乐评论家，曾经描述他是一个能将Philharmonic变成“完全不同的，更令人兴奋的组织”。但是那又有什么本质的不同呢？仅仅扩张管弦乐的常备曲面是不够的，如果Gilbert and the Philharmonic成功了，他们必须首先改变美国古典音乐和他希望吸引的新听众的关系。

vibrant 令人兴奋的，充满活力的

21. We learn from Paragraph 1 that Gilbert’s appointment has

［A］ incurred criticism.

［B］ raised suspicion.

［C］ received acclaim.

［D］ aroused curiosity.

22. Tommasini regards Gilbert as an artist who is

［A］ influential.

［B］ modest.

［C］ respectable.

［D］ talented.

23. The author believes that the devoted concertgoers

［A］ ignore the expenses of live performances.

［B］ reject most kinds of recorded performances.

［C］ exaggerate the variety of live performances.

［D］ overestimate the value of live performances.

24. According to the text, which of the following is true of recordings?

［A］ They are often inferior to live concerts in quality.

［B］ They are easily accessible to the general public.

［C］ They help improve the quality of music.

［D］ They have only covered masterpieces.

25. Regarding Gilbert’s role in revitalizing the Philharmonic, the author feels

［A］ doubtful.

［B］ enthusiastic.

［C］ confident.

［D］ puzzled.