

I 次の文を読んで、問いに答えなさい。なお、この文は2022年に書かれたものである。

In 1987 the avant-garde<sup>1</sup> composer John Cage wrote a piece of keyboard music called *Organ2/ASLSP*. The score<sup>2</sup> is eight pages long. But Cage left an unusual instruction for those who wanted to perform it: “As Slow As Possible.” What’s “possible,” of course, is open to interpretation. One performer played it at 29 minutes, another at 71 minutes and another at 8 hours.

But now — well not now, exactly, but 21 years ago — a group of Cage lovers decided to go further. So they built a special organ, put it in a shabby old church in the town of Halberstadt, Germany, and announced that they were going to play *Organ2/ASLSP* really, really slowly — over a period of 639 years. The performance is scheduled to conclude in 2640. So what are we to make of this? Is it a thoughtful experiment suiting the creative author of the work — or a ridiculous prank<sup>3</sup> being played on his memory and on the rest of us?

Here’s what you should know about the performance so far. It began in September 2001, but nothing happened. That’s because the score opens with a rest, a musical symbol that indicates the absence of sound. Seventeen months later, the first chord<sup>4</sup> was heard, and the concert has been going continuously, 24 hours a day, ever since. I first read about it in 2003 and was both intrigued<sup>5</sup> and amused, but I then forgot about it for 18 years. Luckily, I didn’t miss much. Only 12 chord or note changes have occurred since then. The performance is just getting started.

The next change will occur on Saturday, February 5, when a G-sharp note will become silent. It will have been played steadily for 518 days, which is possible because an organ note (unlike a piano note) can sound without stopping as long as the key is continually pressed, which in this

case is done using sandbags. Some notes and chords in the performance sound for several months, others for a year or substantially more. The most recent change, in September 2020, was the first in almost seven years.

I'm not an avant-garde type of guy ordinarily. I generally prefer my books to have stories, my art to be recognizable, and my music to have a clear melody. But I try not to be too narrow-minded. John Cage is one of the most innovative musical figures of the 20th century. Born in Los Angeles (his mother wrote a newspaper column in the 1930s, and his father was, unsurprisingly, an inventor), he has had a global and enduring influence on the music world.

I wanted to know more about the Halberstadt project, so I called music critic Mark Swed, who knew Cage before his death in 1992 and has written about him extensively. Swed is a huge Cage enthusiast, so I was intrigued to find that he is strongly irritated by the 639-year event. Swed says Cage wrote music to be performed. And this is not a real performance. Not only can no single performer play the piece—sandbags are the current organist—but the piece can't be heard by an audience from beginning to end, for obvious reasons. What's more, Swed says, Cage believed in freeing yourself from ego<sup>6</sup>—but this is all about the pride of the town of Halberstadt, about attracting attention and drawing in tourists.

On the other hand, of course, Cage also believed in breaking rules and challenging preconceptions<sup>7</sup>. He used vegetables, toys, and radios in his work. Playing cards. A toaster. Ambient sound<sup>8</sup>, noise, silence, chance, and time—these were among his themes. One of his best-known works is *4'33"*, a 1952 composition in which the musicians appear onstage, play nothing at all for 4 minutes and 33 seconds, and then step down. The piece is divided into three movements. So it is really not surprising that

there are people who think a 639-year concert would've been applauded by Cage.

I, of course, will accept Swed's opinion when he says that Cage would have disliked this idea. Swed calls it an empty trick, and of course it is. But I can't help it—this performance makes me smile. It's a prank, but it's also a challenge to our dull human tendency to think only in terms of the ticking away of our own lives, the empty passing of our days, the hours and minutes of our own short existences. That *Organ2/ASLSP* may still be playing in Halberstadt hundreds of years after I'm dead—assuming the organ survives and the funding lasts—is a reminder that sometimes we need to think in terms of generations and centuries and millenniums<sup>9</sup>. And it's a reminder that sometimes there's a value to moving slowly, even very slowly, through our busy, overstimulated, and hyper-accelerated<sup>10</sup> world.

(Adapted from a work by Nicholas Goldberg)

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|-----------------------|-----------------------|
| 1. avant-garde        | (実験的な芸術作品を生み出した) 前衛派の |
| 2. score              | 楽譜                    |
| 3. prank              | 悪ふざけ                  |
| 4. chord              | 和音                    |
| 5. intrigue           | 興味をそそる                |
| 6. ego                | うぬぼれ                  |
| 7. preconception      | 先入観                   |
| 8. ambient sound      | 環境音                   |
| 9. millennium         | 千年間                   |
| 10. hyper-accelerated | 非常に加速された, 目まぐるしい      |

〔1〕本文の意味、内容にかかわる問い(A)～(D)それぞれの答えとして、本文にしたがってもっとも適当なものを(1)～(4)から一つ選び、その番号を解答欄にマークしなさい。

- (A) Why was the Halberstadt concert silent in 2001?
- (1) The performers chose to remain quiet as a prank.
  - (2) The score required the performers not to play anything.
  - (3) The church needed repairs, delaying the start of the concert.
  - (4) The organizers could not find enough volunteers to perform it.
- (B) Why is the organ the most suitable instrument for the Halberstadt performance?
- (1) It fits the work's religious theme.
  - (2) Its notes can last as long as necessary.
  - (3) The church already had an excellent organ available.
  - (4) Cage considered its sound to be more beautiful than that of the piano.
- (C) What is NOT a reason why Mark Swed dislikes the Halberstadt performance?
- (1) No one can hear the whole thing.
  - (2) Cage preferred to avoid using sandbags.
  - (3) It goes against one of Cage's central values.
  - (4) A single person cannot perform the piece this way.

(D) What does the author claim about the Halberstadt performance?

- (1) Cage would have enjoyed it.
- (2) Its goal is a purely artistic one.
- (3) It makes us think about time in a different way.
- (4) It is not worth discussing because it is certain to end soon.

〔2〕 次の(1)～(5)の文の中で、本文の内容と一致するものには1の番号を、一致しないものには2の番号を、また本文の内容からだけではどちらとも判断しかねるものには3の番号を解答欄にマークしなさい。

- (1) *Organ2/ASLSP* has been performed in less than one hour.
- (2) The author usually likes experimental art forms more than traditional ones.
- (3) Cage received musical training from his parents.
- (4) Cage used kitchen items and food in his works.
- (5) Swed once performed 4'33" on stage.

〔3〕 本文の内容をもっともよく表しているものを(1)～(5)から一つ選び、その番号を解答欄にマークしなさい。

- (1) A battle between two music critics
- (2) Questions about the theme of *Organ2/ASLSP*
- (3) Interpretations of an unusual musical performance
- (4) Avant-garde art and its influence on twentieth-century history
- (5) How the Halberstadt concert is changing our view of John Cage