

2015年度 桐朋学園大学音楽学部
音楽学専攻 入学試験問題(英語)

1. 以下の文章を全訳しなさい。

A modern audience attending a concert performance of a nineteenth-century concerto in a standard concert venue generally expects to hear an uninterrupted performance of a complete concerto in a polished performance directed by a conductor. The performers expect to play all of the notes of a modern published score. Nineteenth-century audiences were used to something rather different. They would have been aware of a wider range of performance possibilities than we experience today. A concerto performance might comprise just one or two movements of a three-movement work.

2. 以下の文章を全訳しなさい。

While the basic design of the acoustic piano is remarkably similar to the first models from around 1700, manufacturers are including innovations at a rapid pace. Some of the updates draw on materials science, to find special woods or newly available materials that make a piano more durable and tonally stable. Some use engineering know-how to strengthen the piano and keep its sound deep and rich for years. And 300 years of experience with the mechanics of a piano's action has resulted in keyboards that feel great and stay in tune better.

Concert grands are used by numerous conductors, composers and songwriters and are more available and affordable than ever. And although concert grands are the choice of performers, there are many high quality baby grands that are designed to meet the needs of the home owners and players of all levels.

3. 以下の英文を読み下記の問いに答えなさい。

The early 19th century saw a radical change in the composer's function in society. Instead of providing music for an aristocratic employer, he was now expected to please a multitude. The Romantics responded in widely varying ways to this new situation. Many composers, now largely despised or forgotten, simply catered to the crowd and provided music that would sell easily. A few heroic spirits — most outstandingly Berlioz, Liszt and Wagner— grasped and held the attention of the huge new public and sought to lead it on to higher and greater musical experience. A third group turned its back on the “philistines”, hoping to preserve the values of true art from attack by withdrawing into a small circle of sensitive aesthetes. Schumann was the most articulate spokesman of this philosophy.

この文章では 19 世紀ロマン派の作曲家を 3 つのグループに分けて論じている。そのなかで第 2 のグループと第 3 のグループについて論じている部分を和訳しなさい。