

A Japanese and J. N. Hummel

Written for Hummel Society by Shun-ichi Kayada, Japan

In 2019 the Hummel Society in Weimar introduced in its Newsletter a set of 20 CDs of "Hummel Edition", which contains the most of Johan Nepomuk Hummel main works. Immediately I bought it.

I think I am lucky enough to have lived long to meet these CDs. I would like to take this opportunity to ask myself, why I am so fond of Hummel music which have been so long neglected. Allow me, please, to present some examples from the other spheres to help me in this explanation.

When I was about 10 years boy, at that time, there appeared suddenly two great Japanese swimmers who both made the world records successively. The news excited the Japanese people who were depressed immediately after the World War II. But I, as a boy, felt sympathy to the swimmer who swam always at the 2nd position. He made the world records as well as the swimmer at the 1st position, i.e. the winner of the race, but he was overshadowed by the swimmer of the 1st place. I thought more attention should be given to the swimmer of the 2nd position, because he had also made the world records, although his position in the races was always the 2nd place.

Much later, when I became an adult, I met a book on the beauty of Japanese architecture written by a Japanese great novelist Jun - ichiro Tanizaki. The book is titled "In - ei raisan" (In Praise of Shadowed Darkness), in which the author stated that in the traditional Japanese architecture, there are some parts which are shadowed and remain in the darkness. However, the beauty such architectonic masterpieces can be seen also in such dark shadowed parts.

Then much later, I found that this unique viewpoint or the way of thinking can be understood also by strangers or foreign people. When I visited Milan, Italy, I met a very intelligent lady whom I was introduced by a Japanese publisher. She told me that the most impressive book for her was the above mentioned "In - ei raisan". Surprisingly, she said she had read it in original Japanese language. Thus I knew that foreign people understand this unique Japanese viewpoint on the way of thinking in appreciating the beauty of architecture.

I felt confident that the same viewpoint can be extended to art and music in general. Beauty exists even if it is hidden or overshadowed by darkness. The beauty of classicism and early romanticism music does exist not only in J. Haydn, Mozart, Beethoven and Schubert. It does exist also in J. N. Hummel and Michael Haydn. Of course, listener must be more careful in listening to their music, but if a listener does so, the beauty of the music by J. N. Hummel and Michael Haydn will surely appear in their own styles.

I am sure that more attention and respect should be given to the losers, because any losers have their own beauty in their expressions. As a great fan of J. N. Hummel music recently I have been interviewed by Mrs. Francova the researcher from the Municipal Museum from Bratislava, the city of the wellknown native J. N. Hummel (where his born-house exists within the specialized J.N. Hummel Museum). Here are her 12 questions and my answers:

Question 1: What kind of music education have you reached? Do you play certain music instrument ?

I was a very late starter in my music career. When I was 9 years old, the World War II ended. During the war, the Government directed the people towards the execution of the war. The Western music in general was prohibited. A door of classical music was slightly opened only for Germany and Italy. But for a boy at my age, all music items around me were only uninteresting songs made for the purpose of executing the war.

After end of the war, the people could have some allowance of time and money to approach the Western music. At the age of 12, I was lucky to be admitted to a Mission (Christian) Junior High School where the education was done for pupils on the concept of democracy. For the first time in my life, I got in touch with a part of Western music, because the pupils had to attend the assembly of prayer every morning when they sung Christian hymns. By singing such hymns, I could know involuntarily the beauty of melody and the traditional harmony of Western music. Much later, when I heard the overture of C. M. v. Weber "Der Freischütz" I was surprised to notice that I had already sung as a hymn that famous melody of the Horn ensemble in it.

At the age of 15, I became a High School student, when I was much impressed by the Western classical music for the first time. One day, I heard in radio and found a very much charming music in American Broadcasting (these days American Broadcasting was made for the Americans who occupied and controlled Japan). The announcement told it was

Beethoven Violin Concerto. Since then, my interest in the Western classical music became bigger day by day. It was the time when LP records appeared in market, but the price was enormous for which the people in general could not afford.

As a mere High School student, I could buy some second-hand 78 rpm records and borrowed many of 78 rpm records from my friends whose parents were rich enough to have a collection before the war. Together with listening to many 78 rpm records, I read various books on classical music.

I was fortunately successful in the examination to the university, which is one of the best in the study of Economics in this country. I was 18 years old at that time. Immediately after coming into the university, I knocked the door of the Music Club of the university, which consisted of chorus and orchestra. Although I had no experience, I was admitted to the club, where I started to study playing violin. The members of the university orchestra were very few, so I was allowed to play 2nd violin in the orchestra. Of course, I took private lessons of violin.

It was the tradition of the Music Club of the university to hold a regular concert once a year in autumn. But how could they do that with only several members? The secret was that there existed a network amongst universities which had no sufficient orchestral members, by which other universities helped the one by supplying some players, thus on a few days before the concert, almost full members could be gathered and the regular concert was duly performed without big problems.

In orchestra, I played then viola, violoncello and even contrabass, because whenever any player graduated, somebody should succeed him. I was very positive in succeeding graduating players, because it was my intention to play as many instruments as possible in order to know what "music" is. Frankly, to know what "music" was connected with my aim to enjoy composing music.

I took also private lessons of piano and, of course, of composition. Meantime in the university orchestra I had experiences of having played Beethoven symphonies No. 8 (Va), No. 2 (Cb) and Mozart No. 38 "Prahá" KV 504 (Vcl), etc. In the orchestras of other universities I played Beethoven No. 3, 5, 7 (Vn & Va). In those days, the students' orchestras of the universities mostly played Beethoven and Schubert No. 7 (in those days it was No. 8). Mendelssohn and Brahms were still too difficult for them.

Apart from such orchestral activities, I played viola in a quartet with my friends. The most often played by us were the Six Quartets of W. A. Mozart "Haydn Set".

As I did not have a piano at home in Hyōgo Prefecture, I did not come home even during summer holidays and I stayed in Tokyo only to practice piano which belonged to the Music Club of the university.

More time at this time I concentrated on the basic study of composition. One of the textbooks was by Paul Hindemith. My teacher was still young named Hideo Mizokami who became finally the head professor of composition at Kunitachi College of Music, Tokyo. He was so kind to me that he gave me some unforgettable advices. One of them was “you should not tend towards the 12-tone music. Song or singing element is important even in today’s music”.

I could not take more lessons of composition during the long years when I worked for a shipping company and the shipping association, because there was no time to do so. Much later since around 1980 when I had an allowance of time, I have taken again the lessons under 3 teachers.

The second teacher for me was a German teacher from Stuttgart. He was in Tokyo as a student sent from Germany. His name is Axel Ruoff and he was even at that time, a very well accomplished composer. I learned from him also German language which, I thought, was essential for my further study of music. The 3rd teacher was a graduate from the well-known Berkley College of Music, USA. I learned from him, Mr. Yasuyuki Yamamoto, harmony and counterpoint of jazz music, because I thought such knowledge was essential for writing music today. The 4th teacher, Mr. Yogo Uchida, is a graduate from the Osaka University of Art, Osaka, he is still at 40’s, but has the complete knowledge to write any style of music. He is now doing his music activities in Rome, Italy. Therefore our lessons are being done in quite unusual way of exchanging e-mails and air mails.

Finally, as to musical instrument, my favorite one is viola, because it needs no super technique to play in ensemble, thus it becomes easier for its player to hear other players playing in ensemble.

Question 2: When and under which circumstances/opportunities did you for the first time hear the Hummel’s music ? What influence has his music left on you ?

At the middle of 20th century, the composer whom the people most fond of in Japan, was Beethoven. I suppose the situation was more or less the same in Europe.

As a High School student, I listened to 78 rpm records every day. In repeating to hear various composers by 78 rpm records I found that I felt tired of hearing Beethoven, while I was not so tired of Mozart. The Mozart work I found so was his Violin Sonata KV 377. I found that Sonata simple but deep or profound.

After that, when I became a member of the university orchestra, my interest was moving from Beethoven to Mozart. The more I heard Mozart, the more I was charmed by him. It was 1956 when the publication of the Mozart New Whole Edition was announced and I became its subscriber.

In parallel with becoming familiar with Mozart works, my interest was naturally expanding and wanted to know the persons around him. Thus the name of J. N. Hummel naturally came into my mind as one of the musicians I should research. But at that time, there was no hint at all to know more about Hummel and his music.

At that time the words of Alfred Einstein impressed me very much. I read his words in Japanese translation, so there might be a misunderstanding, but as far as I can recollect, Einstein wrote to the effect that J. Haydn, Beethoven and Schubert were influenced by Mozart, but they gave birth to their own charms, while J. N. Hummel and L. Spohr stayed at the state of the pupils of Mozartism. This description made me more interested in Hummel; what sort of musician he was who survived Beethoven and Schubert, but stayed at the state of the pupil of Mozartism ?

Some years later, there came a moment when I was made more interested in Hummel. When I was reading a book on Mozart, there was a description of Mozart's lesson for the child Hummel who was staying at Mozart home at the age of 8 or so. The description was to the effect that in Mozart's lesson of piano for the boy Hummel, he encouraged the boy by saying that if Hummel finished the practice, Mozart would give the boy Hummel a glass of water. A glass of water, not a piece of sweets ? Was a glass of water so precious even for a small boy ? At this moment, my interest in Hummel became firm and I made up my mind to research on the social situation of Vienna at Mozart time as well as Hummel's music.

Question 3: When and under which circumstances did your deeper interest in Hummel's music, his masterpieces starts ?

In 1950's and 1960's, the trial to meet Hummel's music was difficult. Hereunder I show the pages from the famous guide book of records "The Art of Record Buying" published by E. M. G. Handmade Gramophone Ltd. The books list up Hummel works as under:

1960 None of Hummel's work is listed up

1965 Piano Concerto in B minor, Quartet in B flat major (cl and strings)

1970 Fantasy in G minor (Va and chamber orchestra), Mandorin Concerto in G major, Piano Concerto in B minor, Piano Concerto in A minor op. 85, Double Concerto in G major

(piano and Vn), Trumpet Concerto in E major, Trumpet Concerto in E flat major, Quintet in E flat minor, op. 87, Septet in D minor, op. 74.

From the above, it can be said, that the people had to wait until 1970 to hear some of Hummel's works. But this was the situation in U. K., the most advanced country in hearing music. In Japan it was totally impossible to hear any of his music.

Thus Hummel stayed an unsolved miracle to me for a long time. But when the age of CD started and there appeared the so-called minor labels, we could come to the stage where we could hear some of Hummel's works even in Japan. The music of Hummel came into me, at last, gradually by those CDs.

I think his Piano Concerto in A minor, op. 85 was impressive. It is interesting to note that he chose the key of A minor. Schumann and Grieg wrote their Piano Concerto in the same key. If we expand sphere wider, we can find Beethoven's late Quartet, op. 132, Mendelssohn's Symphony No. 3 and Brahms Double Concerto for Violin and Violoncello are also in A minor, while looking back to Mozart, there is only one masterpiece in A minor: Piano Sonata KV 310.

It was also impressive that Hummel gave more light onto the instruments which were rarely used as solo instrument at the time of Mozart. The instruments are viola and trumpet. In Mozart works, there are a few masterpieces for viola – such as KV 364, 423 and 424, but viola is used with violin, not independent. In the case of trumpet, there is only one example i.e. J. Haydn Trumpet Concerto in E flat major.

Question 4: What kind of material related to J.N. Hummel do you have/collect (notes, music recording on CD/DVD, etc., music literature) ?

My points of collecting music items were mainly the 1st editions of music notes, autographed music notes, autographs of musicians and 78 rpm records. I will explain about music notes and autographs first, and then explain about 78 rpm records later.

I selected three musicians as the aim of my collection, i.e. W. A. Mozart from 18th century, J. Brahms from 19th century and B. Britten from the 20th century.

My collection is just a small one, because I am not rich enough to build up a large collection. However, the collection is the multiplication of "knowledge" x "time" x "good fortune" and I enjoyed such multiplication rather than rich result.

My collection relating with Mozart, however, was once shown to the public together with that of Prof. Bin Ebisawa, leading Mozart researcher, at the famous book store named "Maruzen", Tokyo.

I am sorry to say that there is no Hummel items in my collection, for there was no interesting Hummel items as far as I searched in various catalogues for years. From Mozart section, may I pick up a few items which might be interesting ?

- 1) There is a Manuscript of Canon by A. Salieri (of course I got it long before the name of Salieri became popular);
- 2) Another is the manuscripts of an arranger who arranged Requiem KV 626 into String Quintet. This arrangement is not listed up in the Koechel Catalogue 6th edition;
- 3) In the Mozart section, there are some items related with J. Haydn. An interesting one is the early edition of Haydn's "Salomon" symphonies as arranged for piano (Klavier) by J. P. Salomon and signed by himself;
- 4) A statuette of J. Haydn might be another interesting item, because when I visited the Haydn Museum, Eisenstadt, I saw on the "Brochure" a Haydn Statuette which is the same as I have in my collection.

Please, excuse me for not going to explain about the Brahms and Britten sections, because they are not directly related with Hummel.

Now I would like to explain about my collection of 78 rpm records. It started around 1975 when I was in Melbourne, Australia as a representative of a shipping company there. One day, I happened to find at an antique shop one 78 rpm record of Mozart Symphony KV 183 performed by the Vienna Philharmonic under Karl Boehm. Such record was not known at all in Japan when I was a High School student. Immediately I decided to make a collection of 78 rpm records, for I felt there should be a wider world than I knew. I did not, however, want to make a mere antique collection, but I tried to buy the records of good sound in every field of classical music, so that I might make a balanced collection of the typical performances at the time of 78 rpm records.

Thus a collection was made up which contains presumably more than 4 000 78 rpm records. I do not think the collection as just the products of nostalgia. They are a sort of cultural legacy. In about 10 years, I will be able to say that these records show what music was beloved by the people and how were performed "one hundred years ago". The collection could be said to be the materials which are the original sources to show the classical music scenes during the period of 30 years from 1925 to 1955.

Question 5: Are you interested also in Hummel's biography ?

I am regret again that there is no reliable biography of J. N. Hummel as yet in Japan.

About 40 years ago, I wished to publish a small book of translation about Johann Michael Haydn and consulted with Prof. Bin Ebisawa. He told me "Just think of the situation of this country where there is no biography of Joseph Haydn. Who will be interested in his less known brother Michael Haydn ?"

Why was I interested in Michael Haydn and why did I become a member of the Johann-Michel Haydn Society, Salzburg ? In my personal opinion, his music is charming enough just like small wild flowers blooming by the side of a way, but such beauty had been overshadowed by his brother Joseph Haydn and also by W. A. Mozart, thus Michael Haydn's works had been undervalued.

The same thing might be said on Hummel's music. His music is very much charming, however, his musical beauty is overshadowed firstly by Beethoven's works and secondly by the fame of Hummel himself as a virtuoso and as an instructor of piano. Consequently, his composition has been comparatively undervalued.

When I first visited the European Alps, I was impressed by a small mountain I saw and said, what an interesting mountain that is ! The car driver who guided me said "Do not be surprised by such a small mountain without name. You will see soon much higher and more magnificent mountains !" So, I could not ask the name of that rather small and low, but interesting mountain. But are only Mont Blanc, Jungfrau and Matterhorn the European Alps ? No, the European Alps consists of many mountains of various heights and types which have their own charming points.

Probably the same thing could be said on the classical music. Any composer has his own characters and merit. It would be advisable for us to notice and rightly evaluate such composer's character and merit.

I think one should not miss J. N. Hummel when ones talks about the music of the classicism - - early romanticism periods. His music is modest and not so self-insisting as Beethoven's, but will show his own beauty if one looks into it more carefully and intensively.

Question 6: Are in Japan, respectively, in Asia, more people who are specialized on Hummel's music ?

As far as I know, there is no professional musician in Japan and in Asia who can be called the Hummel specialist.

After about 1975, many musicians, first in Holland thence in all over the world, began to play the so called period instruments. I expected chances might come for the lesser known

musicians' works to be performed. However, I am sorry to say that the players of the period instruments have failed until now to pick up J. N. Hummel and Michael Haydn.

Question 7: Is Hummel's music well-known in Japan, is his music often being performed, played at concerts ? Does among the Japanese exist the interest in this music and how is Hummel's music being accepted ?

Regretfully once again, Hummel's music is seldom taken up in concerts here. As far as I know, I am very sorry to say that there are very few who are interested in his music.

Hummel's music remains here as a vast land which has not yet been cultivated.

Question 8: The Slovak Philharmonic Orchestra as well as the Slovak Chamber Orchestra visit Japan quite often during their concert tours. Did you visit any of their concerts ? Have you attended some of their concerts where Hummel's music was performed and how do you like their interpretation of Hummel's music, resp. music of the classicism period ?

I am awfully sorry to say that I have not attended at the concerts by the Slovak Symphony Orchestra or Slovak Chamber Orchestra.

I used to be a subscriber of the NHK Symphony Orchestra (Japan Broadcasting Orchestra), which is considered as the best orchestra in this country) and attended at their abonement concerts, and used to go to the concerts of the visiting foreign orchestras. But for more than about 20 years, I have not attended at such concerts. It is because firstly I look after my wife at home who has been handicapped with legs and cannot go out without a wheel-chair, and secondly my physical ability is decreasing. It takes almost 2 hours to go to any concert hall in Tokyo from my home (the city of Chiba). Four hours to go to the place and back, and that in the evening is physically a hard problem for me. So regretfully, I have to refrain from going to the concerts held in Tokyo.

But many years ago, I heard a concert of the Czech Philharmonic under V. Neumann and the impression that the orchestra had warm sound which was combined with the most adequate strong power is still vivid in myself. In order to answer you, I asked the opinion of my acquaintance Ms. Akemi Tanaka, a professional female pianist, who played Mozart Concerto KV 488 with the Bratislava Symphony Orchestra at the Konzerthaus, Vienna in 2009. She was kind enough to tell me her opinion as under:

At the first rehearsal with the orchestra made 5 days before the concert, she felt that the sound of the orchestra was not so expressive even at the emotional 2nd movement. But at the rehearsal made on the day of the concert in Vienna, the orchestra made a remarkable

response to her feeling i.e. strings as well as woodwind instruments sang enthusiastically, consequently the ensemble became what she could not expect from any Japanese orchestra. She felt she was fully supported by the orchestra in setting tempo and its delicate changes. Then at the concert in the evening, the vitality of Mozart music was perfectly expressed. The combination with the conductor and all the members was perfect and the ensemble came to its zenith in the 3rd movement. All the contrabassists pressed her to answer the curtain call by tapping the instruments by bows. She was feeling the humane warmth of all the members of the orchestra.

Ms. Tanaka's impression as described above may be more or less the same as I felt when I heard the Czech Philharmonic Orchestra. Such a sort of humane warmth or geniality, I think, is the basic merit of the Czech and Slovak ensembles which cannot be seen in the other countries.

As to the technique and interpretations of performances, I am not entitled to mention here, for I have not heard their performances. But I hear almost every day FM radio broadcasting which sends us programs of classical music mostly performed recently. So I think I can understand, to some extent, the present level and the tendency of the performances of classical music. From this experience it seems that the level of the performances has improved very much and the old local characters of the orchestra and the ensemble have diminished. The reason for that might be that firstly the "globalization" is prevailing also in the sphere of the classical music, secondly the rejuvenation has been made in conductors and members of the orchestra and the ensemble and thirdly they have been influenced by rather excessive expressions of the players of the period instruments. I suppose the Slovak orchestra and ensemble are not the exception. However, I believe they will not lose their merit, i.e. the humane warmth of sound, on which the high level of technique is built up will be maintained also in future. When this merit is kept well, it will surely be the ideality of the performance of the orchestra and ensemble.

Question 9: Are you also active in publishing ? Do you translate books about music or composers - e.g. W. A. Mozart ? Have you published also about Mozart and other well-known composers ?

I used to be keen in publishing books on Mozart. The first one was a translation of Arthur Hutchings "Mozart – Man and Music". The translation was done together with Prof. Bin Ebisawa, President of the Kunitachi College of Music, Tokyo at that time. It was published in 1994 by one of the leading publishing companies in Japan named the "Shógaku-kan".

I contributed almost all of the royalty to the work of restoration of the Mozart House at Marktplatz, Salzburg. My name is shown together with my wife's name at the entrance of the House. The name of my wife is shown, because she was very co-operative in my work of translation.

Two years later, in 1996, my own book was published by the "Kódansha", another leading publishing company in Japan as it is on Freemasonry and W. A. Mozart. One may knit one's brows to hear the name of Freemasonry, but please rest assured that my book is neither suspicious, nor questionable. It describes objectively firstly the history of Freemasonry, secondly the history of Freemasonry in Austria or Habsburg Empire, especially at the time of Mozart and finally how Mozart was connected with it. It is, I think, the only book in Japan that explains about the history of Freemasonry in Austria or Habsburg Empire. One copy of it is preserved in the Library of the Grand Lodge, London, for I wrote it after the due consultations with the curator of the grand Lodge, London.

In 2017, I was asked to make a special lecture at the Post Graduate School of the Tokyo College of Music, Tokyo on this theme. I tried to impress the students how it is important to know about the political and social situation under which any composers lived and worked, and that without such knowledge, one could not come to the real understanding of composers and their works. Some students told me that it was the first experiences to hear such sort of lecture. And the professor himself who kindly invited me to make the lecture told me that his image or idea about Mozart had been changed. I am grateful for these kind compliments.

Question 10: Do you know Slovakia ? Have you visited our country already ?

I think I have more knowledge about Slovakia than the average Japanese people.

After 1980, I had some chances to make business trips to Europe. The trips were mainly to attend the conferences held in UN (United Nations), Geneva and IMO (International Maritime Organization), London. These conferences are the governmental ones, so I joined them as an adviser or observer in the delegation. The conferences were tough, but I was lucky to be free at the weekends, when I visited some musical places.

In one trip to Geneva, I was acquainted with a gentleman from Slovakia in a flight from Zurich to Geneva. At the Geneva Airport, his luggage did not come soon and I was with him waiting for the luggage. Thence we took a taxi together to go to each hotel. On the following day, in the corridor of the Palace of Nations, I happened to meet the gentleman again and asked him in which conference he was attending. He said he was attending the Conference on City and Regional Planning, than I asked him from which city he was, to

which he replied "Bratislava". I murmured "Ah, Pressburg", which astonished him. "Why do you know the old name of my town ?" I knew it, because I had traced on a map all the routes where Mozart travelled. I told him "You are lucky that Bratislava is the birth city of my favorite J. N. Hummel". Then I told him "If you are responsible for the urban planning of Bratislava, please do not destroy the house of Hummel, if it still exists".

After I returned home, he was kind enough to send me a postcard of the Hummel Museum, which is now in a frame placed on my old upright piano. The postcard is still looking down on me whenever I sit down in front of the piano to do the work of composition. As you imagine, the gentleman is nobody but Dr. Juraj Silvan who kindly introduced my name to you, Dr. Francová.

I am very sorry once again to say that I have not visited your country. When I got acquainted with Dr. Juraj Silvan, it was still the age of division between East and West world. In those days, I was extremely lucky to be acquainted with several eminent members of the Vienna Philharmonic. They were so kind and friendly to me as to show me their rehearsals, recording scenes, concerts and opera whenever I visited Vienna at the week-end after conferences. I am still very much grateful to them for their kindness. In order to express my gratitude to them, I beg you for your pardon to write here their names (in alphabetical order): Professor Alfred Boskovsky, Herbert Fruehauf, Wilhelm Huebner, Camillo Óhlberger, Wolfgang Poduschka and Helmut Weis. I think some of the names are known also to the musical people of your country.

At one week-end in those days of the division between East and West, I visited my Philharmonic friends in Vienna, when two of them kindly guided me up to a hill in the eastern suburbs of Vienna - Hainburg. We saw your town from the top of the hill. One of my friends said to me "Look , that castle. We had a concert in Bratislava and played Schubert 3rd symphony under Carlos Kleiber". I said in mind to myself "How near my dear Pressburg is now, but still how far it is, because of the division !" This scene is still very vivid in my mind.

When I completely retired and renewed my passport to make private trips to Europe together with my wife Atsuko, she had accidently her legs injured and it has become for us totally impossible to go overseas. Pressburg, alas, still remains as a dream town in myself. However, I was lucky enough to see and hear in the Vienna State Opera two of the great singers of your country. One is Ms. E. Gruberova who song Lucia. My friend in the orchestra gave me a seat just behind the flutist in the orchestra pit. It was really the best seat to see and hear her Lucia. Another was Ms. L. Popp in B. Smetana "The Bartered

Bride". My friend induced me to the back-stage during the intermission, where I was introduced to Ms. Popp. These experiences are really unforgettable for me.

Question 11: Do you know, respectively are you in a contact with somebody from the Slovak musician sphere, theoreticians, etc. (Hummel's foundation in Slovakia) ?

I knew an excellent Slovakian musician Prof. Milan Šagát. I was introduced to him by one of my Vienna Philharmonic friends as his colleague. His wife was a Japanese lady named Hiroko. Prof. Šagát was not only an excellent musician, but also a polite gentleman., Whenever I heard the Hofburg Kapelle, Vienna he came all the way to come to my seat to say hello and I was moved by his politeness.

His wife kindly presented me a CD titled "Jewels from Baroque to Classicism" in which Prof. Šagát conducts the Slovak string soloists. The recording was made almost 20 years ago, but the performance can be said on of the models of string ensemble. I remember I enjoyed the CD very much. Unfortunately there is no exchange of greetings between us. I shall be happy if they remember me.

This story is not from Slovakia, but from Brno, Czech Republic, where I had a good friend of musicology. He is Dr. Jiří Sehnal whom I was introduced to by Dr. Ernst Hintermaier in Salzburg. Dr. Hintermaier is the specialist on the musical history of Salzburg, with whom I worked under Dr. Gerhard Croll when the Johann-Michael Haydn Society was established. Dr. Croll was the President of the Society and is known as the specialist of C. W. v. Gluck, Mozart and naturally Michael Haydn. I admire Dr. Croll and Dr. Hintermaier very much.

Dr. Jiří Sehnal was an expert in the study of Leoš Janáček. I was presented by him a book on Janáček "Janáček a Hukvaldy". Unfortunately again, our exchange of greetings has ceased for some years.

Question 12: You are a member of the Hummel Society in Weimar, Germany. Have you a contact with Hummel's experts in Weimar, have you already visited Weimar or other places connected with J. N. Hummel and his activities ?

As I already wrote, it is now impossible for me to travel overseas. To my regret, I have not visited Weimar and shall not be able to visit there. It is only two months or so, since I was admitted to the Hummel Society and I have not yet contacted with any expert in the Society.

However, I sent a message to the Society immediately after having been admitted. It was shown as a message from a Japanese member in the Newsletter of the Society, so I think it must have been read by all the members of the Society. In the message I wrote that the

Society would be active in every way to place Hummel in the right place in the history of the Western classical music.

Amongst the places where Hummel travelled from 1788 to 1793 as a prodigy of piano, I have visited Vienna, Prague, Holland and London, but could not visit other places such as Dresden, Denmark and Scotland. In addition, I have visited Stuttgart and Eisenstadt where he was the Kapelmeister respectively. As far as I know, there was neither plate nor plaque showing the activities of Hummel, while I saw a lot regarding J. Haydn, Mozart, Beethoven and Schubert.

I do have some musical friends and had musical experiences in Germany and England, but I do not think it right to mention about them here, because they are not related with Slovakia or J. N. Hummel. However, please allow me to write briefly about another experience in Vienna.

At one week-end during the conference in UN, Geneva, I visited Prof. Camillo Óhlberger, one of my friends in Vienna Philharmonic, at his home in Vienna. I noticed an engraving in his room. It was a well-known engraving showing Michaelerhause, old Burgtheater and Hofburg as seen from the side of Kohlmarkt. We exchanged a few words on this engraving, then Prof. Óhlberger gave me an astonishing information. He told me that he had found the gate or entrance of the old Burgtheater and that he was making every effort to place a plate showing this fact. One year or so later, his effort came to a successful result; a plate was placed at a spot under the canopy of the present Hofburg, on which it was described by the name of the Vienna Philharmonic that this is the gate of the old Burgtheater where Mozart "Le nozze di Figaro" and "Cosi fan tutte" were first performed. I suppose also our Hummel presumably held some of his concerts in this theatre. I think every plate and plaque we see now has such unseen story of hardship.

Addendum (or additional answers)

In the introduction of my career, I mentioned on my qualifications of wine and also on my hobby - composition. May I explain briefly about them ?

One qualification of wine is Senior Wine Expert of the Japan Sommelier Association. Because I am not a sommelier who serves wine as profession in restaurants, the qualification is not "Sommelier" but "Expert". The examination to get the qualification is the same as that for sommelier, but the test of serving wine for guests is exempted. Another qualification of wine is Certified Wine Educator (abridged as CWE). This is the qualification of USA and the examination is done in English. It makes the examination more difficult for the Japanese. Mainly because of this reason, there are only about 40 Japanese whom

were given this qualification. I join a small private wine circle, the members of which meet together to enjoy wine at least once or twice a year. For one circle, I composed a "Song of Wine". The lyrics I wrote myself in English. We sing it when we meet together. I presume there are thousands of such wine circles in this country, but I think ours is presumably the only one which has its own and self-made song.

As seen in the above "Song of Wine", my composition is basically for myself or for my amateur musical friends. I am mere an amateur myself who cannot and will not write such complicated music as today's professional composers are writing. My motto in composition is "Easy for ears, but a little bit different from others". But very fortunately a Japanese trio named "Fujita Piano Trio which is active in UK rather than in Japan has kindly taken up my pieces recently. Fujita Piano Trio consists of three sisters and has already performed at more than 150 places in UK. Each member of the Trio is excellent musician and they hold the "Master Class" in Tokyo every year. In the final concert of the "Master Class", they have so kindly performed my pieces in the last two years successively i.e. they played my Sonatine for Piano and Variations for Violoncello and Piano in 2017, and my Rondo for Violin and Piano and Lullaby for Violin and Piano in 2018. I was asked to write a piece for Piano Trio, which will be performed this year. It is an honor and delight for me. I am most grateful to the members of the Trio for taking up my pieces which are the products by a mere amateur musician, all the more because I know that hundreds of works by the students of College of Music and even by professional musicians are not performed on stage by excellent professional players like the members of Fujita Piano Trio.

Having answered your questions about J. A. Hummel, I now recognize clearly how much I been supported and assisted by good will and friendship of my dear friends, good teachers, respectable researchers and excellent musicians.

In closing my answers, I express my sincerest gratitude to all of them for their thoughtful kindness to me.

Chiba, February 2020

Shun-ichi KAYADA, autograph a t.

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Shun-ichi KAYADA: Some bibliographical data

1) Official career:

1936 Born in Hyógo Prefecture, Japan

1958 Graduated from the Faculty of Economics, Hitotsu-bashi University, Tokyo.
Joined a Shipping Company which is now the Mitsui O.S.K. Lines, Tokyo
after Mergers.

1991 Joined the Japanese Shipowners' Association and served as a director
there

2004 Retired.

2) Hobby:

Classical music, especially composition.

3) Publication:

Translation a book on W. A. Mozart

Published a book on W. A. Mozart.

4) Memberships:

Member of Johann-Michael Haydn Society, Salzburg

Member of Hummel Society, Weimar.

5) Other qualification:

Senior Wine Expert (Japan Sommelier Association)

Certified Wine Educator (USA, abridged as CWE).