

一つの反省

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二〇

自己のためのみでなく一つの反省としての氣持をここに東京滞在の姿を以つて、之は自分への蛇足となることは充分知りつゝ書かうとする。これの内容は一貫したものでなく種々の断片的なものであること、私は理論家ではないので理論的に書かれぬことを諒されたい。當然かくあらねばならぬことであるが最近作曲界が大きな機運に遭遇しつゝある時チャーナリズムの波の及ばぬ平和な札幌の樂壇（この様なものが我々が主體となつて形成しそして樂壇と呼んで良いならば）から東京樂壇、その魅力ある如き都會に足をつけたのは作曲を思考する年として、良否の刺戟があつたのは何の不思議もなく當然である。それは表面的なものであつても喜ばしい、その裏面を知らなくても差支へないが、作曲家を觀點としての樂壇人の動向と貧弱な景圍氣を知り得たのは快るよい收獲である。

ヨーロッパ樂壇と比較する悲哀を今更繰返したくないが東京樂壇の質的な貧弱さは心あるものを憂へせしむるに充分な状態である。

自己を見つめ批判するものを一層強固に感じさせたのは感謝したい。それがヨーロッパの如き樂壇であつたならば作曲界への闘志が壓迫され眩惑されてしまつたであろうが、東京樂壇はその様なものがなかつたのは私のために幸ひであつた。

樂壇の完成され、質的な向上は今後にあらう。作曲家がそれに關して大きな力となることは申すまでもない。作曲界を見渡した時各々の作曲家の創作熱意は決して少ないのではないことがわかるのだが統一全體として見た場合、作曲界からわき上る景圍氣に力が不足してゐる様に思はれる。さまざまな色彩と匂ひがない。

またもつとより以上に迫力がなければならぬ、そして明確なる線をそれに要求したい。

それらの作曲團體としては活躍してゐてもそれがどれ程將來に於て有意義な實を結ぶに至るかを個々の作曲家として見た場合意識してゐない人々が居はしまいか。意識してゐない事實は最早藝術向上の停止を意味する。

その様なところに作曲界全體から來る感じに弱々しさがある様に思はれる。

作曲家が姿態を盡して聴衆に呼びかけようとしても現代日本作曲家の先づ書かねばならぬものを意識し握りしめてからかゝらねば心あるものは決して踊りはしない。

我々は眞剣に音楽を考察し反省し表現しそして自己の藝術に進歩性を持たせる爲に素質を育て上げ努力してきた。東京の作曲界は實際上に多様な音楽上の機關による刺戟があつて我々よりも藝術に眞剣であり情熱を持つてゐるべきであると考へてきたが、然るに之は大いに期待が外れた。刺戟のない札幌に呼吸してゐた我々も大差ないことを知つた。我々は如何にその刺戟を求めてゐたか東京樂壇人は到底理解は出来ない。或る點チャーナリズムに支配されぬ故に札幌の作曲家は良い環境にあつたとも考へられ自由に考察し創作して來たために良い結果を及ぼしてゐたことも事實でありそれが倅ひとなつてゐたが、是が爲に私の求めて居る藝術への純粹性、眞摯性をはつきり自覺させて下さつたのは皮肉にも東京樂壇であることを樂壇の爲に悲しんで良いか自己の爲に喜ぶべきか迷はざるを得ない。樂壇を愛し少くともその一人として育て上げてゆきたい心が多い程この間の感情に苦しむ。しかし自己の反省の一つとしてもつと創作に熱意を持たなければならぬ事を盲目的なものでなしに、冷靜に

大きい支出をしてそれが藝術的なものとバランスのとれぬ作品發表會をしてもそのものが效果的に内容的に勝れてあつたか否か疑問である。作品發表會は必要ではあるがそれが爲に作品をかく作曲家がゐはしまいか。とにかく作曲家は夢が多過ぎる。藝術家らしい内的要求を掴む人は極く僅かの人々に限られてゐる。

これは感情理性で片づけられる性質のものでなしに藝術家としての神秘さ獨自さがこれを形態づけるのであつてその藝術家の特異性が（内にひそむ靈魂）がすべての藝術を生む。これは學んで得られるものでなく先天的なものであるから勝れた作曲家は少いわけだ。この種の作曲家の效果的でない作品發表會とその點よくバランスがとれてゐるのは滑稽である。

學問（學ぶ爲の努力）によつて偉大な作曲家が出來るならばその作家は少しの人間味もない作品を書くであらう。

ジャック・イベールの有名な言葉もあれは嘘である。九十九パーセントも發汗したら作品は死んでしまふ。色彩を失つた音楽は恐らく聴かれない。根本的に努力は素質より生れる。私は九十九パーセントの靈感（作曲家の純粹な素質内的なもの）と一パーセントの發汗を主張したい。

ミローオネガールの如く不純なものが多く作品に入る程音楽そのものとしては面白くなるが私はそれと全く反対の立場にあるサティの如き自己の最も純粹なもののみで作品をかけた作曲家の方に藝術的な存在意義が深いと考へる。作曲家として社會には損であるが作品の生命は永久である。日本の作曲家も不純なものが多過ぎる。作曲家たるもの少しはサティの作品も研究して見れば私の云ふ内的な純粹性靈感が理解されるであらう。サティの音楽は作曲家にとつてあまりに勝れ特異的であるため多分に危険性が伴ふがサティの創作態度からは非常に立派な暗示を受けるに相違ない。

非常に努力をして一つの作曲をまとめた作曲家が、その作品を反省した場合、作品をこれまでにしたのは遂に靈感の力が大きかつた事に気が付かなければならない。それに氣付かぬ作曲家は本當の音楽の感受出來ぬ不感症の作曲家であることを斷言したい。日本の作曲家には不純なものが多過ぎると共に不感症の作曲家も多いのは珍とするに足る。

現代日本作曲界でも新しい道を開拓したい意向も見えられ共それに期待するのは危険である、その半ば具體化されれば倅ひであらう。

作曲家の諸氏と共に大いに考察し、進みたい氣持である。

新響一月定期に於てレスピーギの「ローマの泉」を聴かせたのは嬉しかった。演奏の良否は種々に言はれるとして現代音楽を演奏する態度は好ましい。我々も出來得る限りの援助を惜まない。次にすべてに云はれる事であるがこゝで一考しなければならぬ事は現代音楽を演奏する意圖と必然性を指揮者は考へねばならない。

指揮者がよくある型のマンネリズムに墮ちいつてゐる時何の効果もなく、これは普通あり勝ちなことであるが留意すべき問題である。

素晴らしい生の演奏を聴きたいと痛切に思ふがチャリアピン級が來朝してもこの様な氣狂的騒ぎはしない様な時代になりたいものである。ゆつたりした心持で會場にゆき演奏家を觀賞したいものであるが、これも現代日本の或る一面を反映してゐると見てよからう。

この度の東京滞在中音楽上の新しい知己を得たのは倅ひであつた。作曲家演奏家の方々と種々にわたつて話を交へたのは良い印象であつた。鰐淵氏などにももつと新しいアメリカの状況を詳しく聴きたいと思つてゐたが充分時間のなかつたのも惜しいことであつた。

ともかく色々なことを考へさせられ、めまぐるしい日を過してもこの度の旅行は楽しいものであつたことを感ずる。そして環境が變り風景が違ひ人間の裝飾が違ふと

る。次の完成された時代に足跡を残す人間として。或る雑誌に私のことを「素晴らしい掘出しもの」と書いた人がゐるが大變失禮な言葉である。

これはチャーナリストティックな言ひ方であるがこれに依つて私を知らぬ人々はそれ／＼に想像し一つの概念を造り上げてしまふであらう。それは私の本質とは大部隔れたものであるので眞摯性を尊ぶ私には「素晴らしい掘出しもの」なる言葉を喜ぶよりも反つて苦痛を感ずる。

藝術家にはチャーナリズムに利用されて賣名的な有名を自ら望んでゐるものがある、その心状はよく理解出来るがこれも向上の途にある我が樂壇の一現象として見逃がすことの出來ぬことではないか。

作品が理解されようと望むならばこのチャーナリズムの波紋に乗つては眞に理解されるものではない。自ら危険を意識し、一つのオルガンとして相對し、チャーナリズムを利用するのは利口な方法であるが、これを意識せざる作曲家が失敗した幾多の事實が之を明に證明してゐることを反省したい。

社會的に見て音楽には無智な人が多いのでそのチャーナリズムは恐るべきものである。

チャーナリストは作曲家に對してもつと眞に作曲家を社會人に理解さすべき好意と虚心とを持つて頂きたい。

よい作品が書けることを教へられた。東京滞在の印象はいろいろあるがそれが音楽的方面ばかりでなく特に文化なるものを現實に見せつけられ打たれるものがあつた。作曲家の立場から精神の危機を強く意識せざるを得ない日本の文化の中樞を見た。

根強い傳統ある國民的なものを再検討されなければならぬ。我々の傾向上に就いての主張は現代國民の幾パーセントが之に目を向けるか。之が歴史上に残されるにしても、現實性を持たせる實際的な價值が理解される日になりつゝあるとは言へ、より以上の苦闘を豫想するに難くない。

現代日本の社會文化なるものゝ悪影響の爲に。しかしこゝに藝術運動を志す一人としての喜びを發見するのはせめてものなぐさめである。

私の場合原稿を書くことは自分の無能、弱點を公にする様なものであると考へてゐたが柿沼主幹から何か書くよう申し渡されたのでそれらばそれと思ひ、ままとまつた體形を以て何を書こうかと考へる餘裕もなくとりあへず斷片的ではあるがこれを書き上げ責任をはたした氣輕さで、また日本作曲界に進歩性を持たせる爲に心の美しいジャスマンの匂ふ花園の中に我が身をもち運ぼうとする。

A Reflection

By Fumio Hayasaka

Although I realize that what I write here might be superfluous, these are my impressions on my stay in Tokyo... my feelings, a reflection of sorts, and written not only for my own benefit. Please understand that the various thoughts I write here are fragmentary and inconsistent, as I am not a theorist and I cannot write in a systematic¹ manner. Although this is to be expected, the world of composers as of late is being presented with great opportunities. The Sapporo music community (of which we form the core, if indeed we can be called “the music community”) remains peaceful and untouched by the waves of journalism. Being of an age where I should seriously think about my composing, I traveled from this community in Sapporo to visit with the Tokyo music community and saw the attractions of the metropolis. It's no mystery and indeed unquestionable that I was certainly influenced, in both positive and negative ways. It still would have been joyful even if it was just a superficial [excursion]—and the details are of no real consequence; but it was refreshing² to be able to learn about the trends in the music community there and about the meager atmosphere, from the point of view of a composer.

Without bothering to rehash the miserable comparisons between the Tokyo and European music communities, the meager quality of the Tokyo music community is sufficiently depressing for those in the know.

We have given serious consideration to, reflected upon, expressed, and worked hard to raise the level of our musical aptitude with all sincerity, in order to establish a progression in our own art. I believed that as the Tokyo composing world offers the stimulation provided by many diverse musical organizations, they should be more devoted to and passionate about their art than we are. However, we were wrong. Our expectations were greatly disappointed. In fact, I found that there really isn't much of a difference between the composers in Tokyo and those in Sapporo, where I have been making my living. The Tokyo music community must have no idea how much we needed the stimulation there. I had believed that as the composers in Sapporo are unaffected by journalism and thus

¹ Literally, "theoretical" (*riiron-teki-ni*).

² Literally, “a refreshing (or pleasant) harvest” (*kokoroyoi shuukaku*).

have been in a very good environment, with positive results. Owing to this fortuitous fact, we have been able to give consideration to and create our works freely. Still, I am now confused as to whether to feel happy about the music community in Tokyo³ or to be saddened by it. The irony of the matter is that they have⁴ clearly led us to an awareness of the purity and sincerity of the art we pursue. The more that I love the community of musicians and want to nurture them as one of their own, I am aggravated by these confusing feelings. That said, as a point of reflection, I am thankful for having come to a firmer realization that within the compulsion towards being passionate about what one creates, one should look upon and be critical of oneself in a detached manner⁵, rather than just blindly believing that it must be so. If the music community in Tokyo was like that of Europe, the fighting spirit of the community would have been crushed and blinded; so it is thankful for me that the music community in Tokyo is not like that.

The music community⁶ will eventually be perfected and rise to a higher level of quality. It goes without saying that it is the composers who will play a large part in this.

When looking over the world of composers, I can certainly tell that each composer carries no small passion for creating music; but when taking a uniform look over the entirety, the atmosphere bubbling upward from the community seems to lack in strength. There seems to be a lack of variation in color and flavor⁷.

I want to see more commanding performances than ever before, and a clear direction.

Though each composer's association is involved in their own activities, when looking at the question of how significant of a result these activities will bring in the future from the standpoint of each composer, I would say that just about everyone is aware of this issue. Being unaware of the reality will lead to the halt of progress in the arts.

It seems that this is a weak area, based on my impression of the entire world of

³ "In Tokyo" is an interpolation based on context. It seems likely that he is speaking of his feelings towards the Tokyo music community, as they have inadvertently influenced the Sapporo music community due to their failings, which Hayasaka mentions here. However, this could be interpreted to read that he is unsure whether to feel happy or sad for his own (Sapporo's) music community, as they have indirectly benefitted from knowing about the problems with the Tokyo music community, and thus may feel more reassured that their own community is on the right track.

⁴ Or perhaps, "their failings have".

⁵ Or, "with a cool head".

⁶ Possibly the Sapporo music community, but more likely Hayasaka is referring to the music community in its entirety.

⁷ Literally, "scent" (*nioi*).

composers.

Even though composers might do their best to reach out to their audience, they must be aware of and get a grasp on what modern Japanese composers need to be writing, so as not to be deceived.

One might go to great expense and hold a composer's recital that does not feature artistic work worth the occasion, but I doubt whether this will be superior in terms of its results and contents. Composer recitals are necessary, but no one writes a piece just for recitals. Anyway, the fact is that composers just have too many big dreams. There are very few people who have a good grasp of their artistic tendencies.

This is not something that can be qualified by emotions and rationality. Rather, it is shaped by the mystery and uniqueness of the artist. All art is brought to life through the singularity of the artist (the soul that resides within him). The reason why there are so few talented composers is because artistic tendencies are not something you can obtain through study—they are innate. It is ridiculous to see that there is a balance being maintained between talented composers and those who are not⁸, who are both holding ineffective recitals.

If composers could reach greatness through study (efforts made to learn), the music that they write would be devoid of humanity⁹.

Jacques Ibert's famous words are a lie. If pieces require "99% perspiration", they will wither away¹⁰. Music that is devoid of liveliness is not likely to be listened to. Fundamentally speaking, one's efforts spring forth from aptitude. My view is that it is 99% inspiration (the pure inner aptitude of the composer) and 1% perspiration.

There are many impure composers like Ladmiraault and Honegger¹¹, whose works grow in interest the more they are listened to; but I think that there is a deep artistic meaning to the existence of composers on the completely opposite pole like Satie, who wrote only with the purest of what they possessed. Although such composers do not contribute¹² to

⁸ The original Japanese can be interpreted in various ways, but it seems likely that Hayasaka is referring to the contrast of composers who have talent but no money, as opposed to untalented composers who have money but talent, both holding composer recitals.

⁹ Or, "soulless".

¹⁰ Literally, "die".

¹¹ The original Japanese reads "Miroo-Onegaa", which is likely a reference to period composers Paul Ladmiraault and Arthur Honegger.

¹² Literally, "a loss to society". This most likely refers to the thought that purely artistic works do not contribute to the public interest at large.

society, the life of their works is eternal. That said¹³, there are far too many impurities in Japanese composers as well. If composers who call themselves such would take the time to research Satie's work, they would understand what I mean by the pure inspiration inside of them. Although I may be wielding a double-edged sword¹⁴ to say this, from the composer's point of view, as Satie's work excels so greatly and is quite singular in nature, one can gain remarkable clues from his attitude towards creating music.

When composers have expended a tremendous amount of effort in completing a piece and then reflect upon that work, they must realize that it was by far the influence of inspiration that allowed them to complete the task. I put my foot down when I say that composers who do not come to this realization are merely frigid composers who have not the least bit of perception. It is odd to see so many impure Japanese composers who are also frigid.

We can see that the world of modern composers in Japan have the desire to forge a new path, but there is a danger in expecting that it will happen; yet it would be fortunate if it truly did come to reality.

As someone who wishes to leave behind his footsteps for a more perfect era, I would like for all of my fellow composers to consider this together with me as we move onwards.

I feel offended by the words of the writer of a certain magazine, who had recently described me as "a spectacular find".

Although that's something that journalists might say, people who have no knowledge of me might read this and build their own preconceived notions of who they imagine me to be. Such notions are far from the essence of what I am. As such, being a man who highly respects sincerity, hearing the words "a spectacular find" is not a thing of gladness, but rather of distress.

I can understand the feelings of those artists who aspire to selling themselves in the throes of journalism. However, in regard to our community of musicians, who are still in the midst of progress, we cannot condone such behavior¹⁵.

¹³ Added by the translator to indicate a break in thought. Hayasaka did not bother to add conjunctions to connect his thoughts in many places in this essay; and the only breaks in paragraphs are the ones made by the publisher of the printed edition (which may or may not have been present in the original manuscript, presumably handwritten). I have observed the paragraph breaks in the printed edition in this translation.

¹⁴ Literally, "this is accompanied by considerable danger".

¹⁵ Literally, "phenomenon".

If we desire for our work to be understood, our work will not be understood in the truest sense by riding the waves of journalism. There lies a clever way to use journalism by recognizing the dangers and handling it as one method; but I'd like to reflect upon the fact that many composers have recognized this and failed, which plainly gives credence to what I am saying.

Journalism is a fearful thing. There are many people in our society that are clueless when it comes to music.

I would like to see journalists approach composers with more goodwill and open-mindedness, so that composers will be understood by the members of our society.

I was delighted that the our community's new orchestra played "The Fountains of Rome" by Respighi for us at their January concert¹⁶. As for the quality of the performance, much has been said; but their attitude towards playing contemporary classical music is certainly favorable. We will certainly extend our support in whatever means possible. The next thing that could be said (which actually applies to the entirety) is that the conductor must give some thought to the purpose and necessity behind playing contemporary classical music.

It often happens that the conductor falls into the same old rut, making the music lose its effectiveness, but this is certainly a problem to bear in mind.

My heart is greatly aching to hear some wonderful live performances. Having said that, I want to see the time come when the masses don't get so insanely excited about someone of Shalyapin's caliber coming to Japan. We might say that kind of uproar reflects one facet of modern Japan, even though I think it better to go to the concert venue and listen to those performing with a feeling of ease.

I feel that it was quite fortunate for me to have acquired a new musical self during my stay in Tokyo this time. I had a favorable impression of those composers and performers with whom I was able to exchange conversation with on a variety of topics. Although I wanted to ask Wanibuchi more about the situation in America, I regret that there wasn't enough time.

At any rate, although I was given many things to think about and each day passed by at a dizzying pace, I enjoyed the trip this time. I learned that one can create good work with

¹⁶ The original Japanese reads "ichi-gatsu-teiki" (concerts held every January), but could also be read as "hito-tsuki-teiki" (concerts held every month). The former seems more likely.

a change of environment, different scenery, and seeing the different things that adorn the lives in which the composers live. I was left with many impressions during my visit to Tokyo. Aside from those related to music, this trip caused me to see the reality of culture in particular, which struck me.

I saw the core of Japanese culture, the crisis of mentality which we must be firmly aware of as composers.

I felt that we must re-evaluate our deeply rooted national traditions. What percentage of modern Japanese people will pay heed to what we are asserting, in regard to the trends? Even though this may make its mark in history, and the time is coming when real value that carries realism will be understood, it is not hard to imagine an even greater struggle occurring due to the negative influences from modern Japanese social culture. That said, at least I can be consoled by the happiness I find in this, as a member of the artistic movement.

I had believed that writing a paper would be like publicizing my own incompetence and weaknesses. That said, I am writing this under the request of director Kakinuma, so I just resolved to do it anyway, even though I had no time to really think about what to write and how to put it together. It's all very fragmentary, but I can say that I feel much lighter now that I have fulfilled this responsibility. Now I can rest on my laurels, being within a garden with the beautiful scents of jasmine in my mind, in the thought that this is for the progress of composers in Japan.

Translation: Jeff Chapman