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**CHOPIN IN JAPAN:
FROM *ONGAKU*
TORISHIRABE
GAKARI TO
*FOREST OF PIANO***

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Research Context

Four major studies have been undertaken for an international audience on the reception of Chopin's music in Japan. The first, 'Reception of Chopin's Music in Japan' by Susumu Tamura,¹ presented a general outline of Chopin reception in Japan and speculated on its relationship to a Japanese mentality. The second, a thesis by Kazumi Ōshima, discussed Chopin's music in the context of musical education in Japan.² The third, an oral presentation by Reiko Okabe, Sachiko Takeda and Junichi Tada at the International Chopin Conference of 2018, discussed how Chopin's music was performed by Japanese pianists during the Meiji era in Japan,³ and also how piano solo recitals became a common performance medium.⁴ The fourth, an oral presentation by Sachiko Takeda, documented the Japanese acquisition of a manuscript copy of the Mazurka in C major, Op. 33 No. 2, and was presented at the 2021 International Chopin Congress.⁵ Other than these, a book by Lech Z. Niekrasz and an article by Rafał Janczarek should be mentioned, as they are Polish studies dealing with the question of why Japanese people are attracted by Chopin's music.⁶

Japanese studies on the reception of Chopin's music include several works by the author of this paper: a PhD thesis on the reception of Chopin's music in Japan during the Meiji era,⁷ a book based on that PhD thesis,⁸ an article on the reception of Chopin's music during the Second World War,⁹ and an article published in the official catalogue of an exhibition called *Chopin*:

1 Susumu Tamura, 'The reception of Chopin's music in Japan', in Irena Poniatowska (ed.), *Chopin and his Work in The Context of Culture*, 2 (Kraków: Musica Iagellonica, 2003), 467–473.

2 Kazumi Oshima, 'Chopin's reception in Japan', <http://www.chopin.pl/japanese.en.html>, accessed 9 June 2022.

3 The present paper adopts a periodisation convention from Japanese historiography – the Meiji era, the Taishō era and the Shōwa era – for easy reference to the unique background of each of these periods.

4 Reiko Okabe, Sachiko Takeda and Junichi Tada, 'Performance styles of Chopin's music by Japanese musicians during the Meiji period', unpublished paper presented at the International Chopin Conference, *The Integration of a Work: from Miniature to Large Scale*, The Fryderyk Chopin Institute – Warsaw, 28 September 2018.

5 Sachiko Takeda, 'The acquisition of a 19th-Century manuscript and its import to Japan: a *Stichvorlage* copy of Mazurka C major, Op. 33 No. 2', 2021 *International Chopin Congress, Through the Prism of Chopin: Reimagining the 19th Century*, The Fryderyk Chopin Institute, Copernicus Science Centre, Warsaw (1 December 2021).

6 Lech Z. Niekrasz, *Chopin Gra w Duszy Japońskiej* [Chopin plays in the Japanese soul] (Warsaw: Rytm, 2010); Rafał Janczarek, 'Fryderyk Chopin i Furederikku Shopan – recepcja muzyki Fryderyka Chopina w kulturze japońskiej' [Fryderyk Chopin and Furederikku Shopan: the reception of Chopin's music in Japanese culture], *Roczniki Kulturoznawcze*, 11/2 (15 December 2020), 171–206.

7 Junichi Tada, 'Meiji ki no nihon ni okeru Shopan zō no keisei – Gakufu juyō to ensō juyō o chūshin ni' [The formation of Chopin's image in Japan during the Meiji period (1868–1912): with special reference to the reception of editions and performances], PhD diss., Osaka University of Arts, 2012.

8 Junichi Tada, *Nihonjin to Shopan: Yōgaku Dōnyūki no Piano Ongaku* [The Japanese with Chopin: piano music in the period when Western music was being introduced into Japan] (Tokyo: Artes Publishing, 2014).

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Junichi Tada, 'Dainiji sekaitaisenka no nihon ni okeru Shopan juyō' [The reception of Chopin's music in Japan during the World War II], *Arts and Culture (Journal of the Graduate School of the Science of Arts, Osaka University of Arts)*, 18 (2014), 37–54.

10

Junichi Tada, 'Nihon ni okeru Shopan juyō' [The reception of Chopin in Japan], in Michiko Fukaya (ed.), *Chopin – Portrayed in 200 Years of Images* (exhibition catalogue) (Tokyo: Kyūryūdō, The Kobe Shimbun, 2019), 102–111.

11

Risa Hayashida, 'Būnin shindorōmu ni tsuite no ichi kōsatsu – Nihon ni okeru Shopan juyō oyobi kurashikku ongaku bunka juyō no kanten kara' [An Analysis of the "Bunin Fever" in Japan], Master's thesis, Tokyo University of the Arts, 2014. Hayashida is known as a Japanese announcer for the Japanese Broadcasting Corporation, Nippon Hōsō Kyōkai (NHK).

12

Masahiko Satō, 'Japończycy i Chopin' [The Japanese and Chopin], tr. Dorota Dzieja, in Henryk Lipszyc, Ewa Pałasz-Rutkowska, Tsuneo Ozaki, Łukasz Kossowski and Hanna Wróblewska-Straus (eds), *Chopin – Polska – Japonia* [Chopin – Poland – Japan] (exhibition catalogue) (Tokyo: Japan–Poland 80th Anniversary of Diplomatic Relations and International Chopin Memorial Exhibition Executive Committee, 1999), 186.

Portrayed in 200 Years of Images.¹⁰ There is also a Master's thesis by Risa Hayashida that discusses the so-called 'Bunin Syndrome', registering the enthusiasm that was aroused in Japan when Stanisław Bunin won the XI International Chopin Piano Competition.¹¹

As one can see, the reception of Chopin's music in Japan has been discussed within and also outside Japan from several different perspectives. The fact that so many researchers have worked on this topic indicates the extent to which Chopin's music has infiltrated the country. This may be understood in relation to the concept of 'ownership' mentioned by Jim Samson in the introductory article in this journal. Chopin's music, we may say, evolved from the 'reception' stage to the 'ownership' stage as it became established as an integral part of Japanese culture. This paper will track the timeline, from era to era, and will take a closer look at the people and topics that have proved important for the reception of Chopin's music in each era.

Hypothetical reception: from the late Edo to the early Meiji era

The earliest fully documented performance of Chopin in Japan to be considered in this paper is a polonaise (unspecified) played by Kine Tōyama (1870–1904) at the first graduation concert of the Ongaku Torishirabe Gakari (Institute for Musical Research), which flourished between 1879 and 1887. The nature of the concert clearly suggests that the audience was Japanese. Yet even before that performance there had been many other opportunities for performances, and quite a few venues where concerts might have been given for a Japanese audience. This section will discuss some of these hypotheticals.

The first thing to be mentioned is a square piano brought to Japan by Philipp Franz Balthasar von Siebold (1796–1866) when he came to the country in 1823, at the end of the Edo era. This piano is now kept at the Kumaya Art Museum in Hagi city, Yamaguchi prefecture. Before returning to his own country, in 1828, Siebold gave this piano to Goemon Yoshikazu Kumaya (1795–1860). As to whether Chopin's music might have been played on this piano, Masahiko Satō concludes that 'when Siebold came to Japan, Chopin was still in his boyhood. Even though he composed a few works, including his first published work, a Polonaise in G minor, it is not likely that Siebold knew of him'.¹² The Kumaya family kept the piano in their storehouse until it was discovered in 1955. These facts exclude any possibility of Chopin's music having been played on this piano.

More promising options are related to the foreign settlements that were established in 1858 as a result of the Treaty of Amity and Commerce between the United States and the Empire of Japan.

This was during the transition period of Bakumatsu (end of the Edo Bakufu) between the Edo era and the Meiji era, when the country was closed to the outside world except for a few locations. A British diplomat, Algernon Bertram Freeman-Mitford (1837–1916), came to Japan in 1866 and had his residency in Yokohama. He later published a book with the title *Memories* in which he wrote about his days in Japan. In this book he wrote: ‘My old friend, General Descharmes, then a captain, was the cavalry officer, and arrived with a grand piano and a whole repertoire of Beethoven, Mozart, Chopin, etc. He was a really great musician, which did not hinder him from being a first-rate soldier.’¹³ The General Descharmes mentioned here was a French military advisory, Augustin Marie Leon Descharmes (1834–1916), who came to Japan in 1867. Mitford stayed in Japan until 1870, whereas Descharmes stayed until 1869. It is possible that some Japanese who had interactions with Descharmes heard Chopin’s music played by Descharmes himself, but this is not documented aside from the reference in Mitford’s book.

Within the foreign settlements, missionary schools opened one after another, and hymns and organ music formed part of the standard education. Regarding performance records in Kobe during the Meiji era, there is a research document by Yohko Shiotsu for which she collected data on piano recitals from primary sources such as newspaper articles and music magazines like *The Hiogo News* and *The Kobe Weekly Chronicle*.¹⁴ According to this research, the first record of Chopin’s music performed in Kobe was a polonaise (unspecified) played by a Mr Freese at the Gymnasium Theatre on 17 December 1879.¹⁵ In the Kobe settlement, this Gymnasium was the main concert hall. Shiotsu referred to Mr Freese as a member of Kobe Regatta & Athletic Club (K.R.&A.C.).¹⁶ According to a thesis by Fumie Tanioka and Tomoko Sasaki, ‘such concerts were also the easiest way of raising funds for K.R.&A.C. to manage the Gymnasium’.¹⁷ Such concerts organised by foreigners for foreigners were held two or three times a year. The next documented performance was that of a Waltz (unspecified) given by Guillaume Sauvlet (Willem Sauvlet, 1843–1902) in a ‘Grand Concert’ held at the Gymnasium Theatre on 30 September 1885.¹⁸ The programme of this concert consisted mainly of Sauvlet’s own works, with only one Chopin piece. This record dates from much later than Kine Tōyama’s performance on 20 July 1885. Sauvlet was employed as a teacher for Ongaku Torishirabe Gakari in April 1886.¹⁹ After it was reorganised and renamed Tokyo Music School, he worked for it probably until January 1889.²⁰ According to Rihei Nakamura, Sauvlet came to Japan with a British group of travelling performers, the Mascotte Opera Company, in August 1885. Sauvlet was Dutch, and his first musical performance in Asia was a concert held in Hong Kong in November 1884.²¹

13 Algernon Bertram Freeman-Mitford (Lord Redesdale), *Memories*, tr. Shōzō Nagaoka (Tokyo: Shin Jinbutsu Ōrai Sha, 1985), 15. Originally published in 2 vols (London: Hutchison & CO, 1915); this from i:378.

14 Yohko Shiotsu, ‘Meiji ki Kobe no piano ensō kiroku’ [Chronicle of piano performances in Meiji-era Kobe], *Music Research*, Museum of the Osaka College of Music, 26 (2011), 43.

15 ‘Vocal and Instrumental Concert’, *The Hiogo News* (17 December 1879).

16 Yohko Shiotsu, ‘Meiji ki Kobe no piano ensō’ [Piano performances in Meiji-era Kobe], *Music Research*, Museum of the Osaka College of Music, 27 (2011), 5.

17 Fumie Tanioka and Tomoko Sasaki, ‘Kobe kyoryūchi ni okeru ongaku’ [Music in the foreign settlement of Kobe], *Bulletin of Faculty of Human Development*, Kobe University, 9(1) (2001), 218.

18 Yohko Shiotsu, ‘Chronicle of Piano Performances in Meiji-era Kobe’, 44.

19 Tokyo Geijutsu Daigaku Hyakunenshi Henshū Iinkai (Committee for the Publication of a 100-year History of Tokyo University of the Arts) (ed.), *Tokyo Geijutsu Daigaku Hyakunenshi: Tokyo Ongaku Gakkō-Hen* [100 years of Tokyo University of the Arts: Tokyo Music School], 1 (Tokyo: Ongaku no Tomo Sha, 1987), 247–249.

20 Rihei Nakamura, *Yōgaku Dōnyūsha no Kiseki: Nihon Kindai Yōgakushi Josetsu* [The paths of the pioneers of Western music: an introduction to the history of Western music in modern Japan] (Tokyo: Tōsuishobō, 1993), 717.

21 *Ibid.*, 656.

He gave a concert in Shanghai in April of the following year, 1885. Rihei Nakamura suspects that Sauvlet signed a contract with the Mascotte Opera Company after he returned to Hong Kong and that they all came to Japan together.²² The Mascotte Opera Company went back to Hong Kong afterwards, but Sauvlet stayed in Japan and gave a ‘Grand Concert’ at Yokohama Public Hall on 22 September 1885, and another concert at the Gymnasium Theatre on 30 September. He also played a Chopin Waltz in Yokohama.²³ As we can see, there were a few opportunities for Japanese audiences to listen to Chopin’s music during the late Edo to early Meiji era, but there is no confirmed record of the presence of any Japanese audience; nor indeed is there any concrete evidence that any of Chopin’s music was performed.

The initial reception of Chopin’s music during the Meiji era (1868–1912)

Needless to say, Japanese people during the Meiji era could not yet listen to Chopin’s music through recording media. Generally, there were two means by which the transmission of music could take place: publications and oral transmission. Walter J. Ong suggested two categories under ‘oral transmission’: ‘primary orality’ and ‘secondary orality’.²⁴ Yosihiko Tokumaru, referring to these categories, describes the former as transmission that takes place in the ‘here and now’, in which people share the same location and same time period, whereas the latter refers to modern technology that enables music transmission to take place ‘anytime and anywhere’.²⁵ In Meiji-era Japan, one could only learn about Chopin’s music through scores or ‘primary orality’, that is, via lessons and recitals that took place ‘here and now’. Considering these factors, I use terms such as ‘primary orality’, ‘secondary orality’ and ‘literacy’ (with reference to scores) as a foundation for the ensuing discussion.

Solo piano pieces performed during the first graduation concert of Ongaku Torishirabe Gakari on 20 July 1885 consisted of a Chopin polonaise (unspecified) played by K. Tōyama, Carl Maria von Weber’s *Invitation to the Dance*, Op. 65, performed by Nobu Kōda (1870–1946), and Weber’s *Polacca Brillante*, Op. 72, played by Michi Ichikawa (1868–?). The pianists’ teachers were Luther Whithing Mason (1818–1896), Ongaku Torishirabe Gakari’s first foreign teacher, Sen Nakamura (1864–1910), who was Mason’s student, interpreter and assistant, and Shige Uryū (née Nagai, 1863–1928). Ongaku Torishirabe Gakari was established in October 1879, and Luther Mason came to Japan in March of the following year. He taught there until July 1882. Shige Uryū was employed at Ongaku Torichirabe Gakari in March 1882. The choice of pieces for piano solo at the graduation concert matches the background of Uryū’s music education. There are many studies on Uryū, but Sumie Ikuta’s

²² Ibid., 665.

²³ Ibid., 689–691.

²⁴ Walter J. Ong, *Orality and Literacy* (New York: Routledge, 1982), 11.

²⁵ Yosihiko Tokumaru, *Minzoku Ongaku-gaku* [Ethnomusicology] (Tokyo: Foundation for the Promotion of the Open University of Japan, 1991), 74. Yosihiko Tokumaru and Masafumi Aoyama, *Kaitei ban, Geijutsu, Bunka, Shakai* [Arts, culture and society], rev. edn (Tokyo: The University of the Air, 2006), 88.

book is prominent in the field.²⁶ According to Ikuta, Uryū went to America at the age of ten in December 1872 together with Iwakura missionaries as one of the first five female students to study abroad. She stayed there for ten years, until October 1881. She entered the School of Music of Vassar College in September 1878 and graduated in June 1881. Existing records of concert programmes held at Vassar College give five performance records (shown below) by Uryū. The performer was identified by her maiden name, Miss Nagai.

Schubert's Impromptu, Op. 90 No. 4, 14 June 1879.²⁷

Mendelssohn's *Lieder ohne Worte*, Op. 53 No. 3, 24 April 1880.²⁸

Taubert's 'Cradle Song' (vocal music), 28 May 1880.²⁹

Mozart's Sonata in B flat for piano and cello (joint performance with Mr Matzka), 25 March 1881.³⁰

Chopin's *Valse brillante* in A flat major, Op. 34, 20 June 1881.³¹

It should be noted that she played Chopin's Waltz, Op. 34 No.1 in her last recital (Figure 1). Sumie Ikuta states that concert programmes from Vassar College at the time when Uryū was a student there used to consist mostly of Mendelssohn, followed by Schubert and Chopin.³² Ikuta points out that these choices were conformant with the music genres that were more generally popular at that time.³³

As shown in Figure 1, many works by Mendelssohn and Chopin were performed. Also, the programme ended with Ferdinand Hiller's Piano Concerto, Op. 69, which clearly shows a preference for Romantic (nineteenth-century) pieces. With her musical background taken into consideration, it seems natural that she chose a Chopin polonaise and two works by Weber for her students at the first graduation concert of Ongaku

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Sumie Ikuta, *Uryū Shigeko: Mou Hitori no Joshi Ryūgakusei* [Shigeko Uryū: another female international student] (Tokyo: Bungei Shunjū, 2009).

27

'Vassar College, School of Music, Season 1878-'79, Eighth Soirée Musicale. June 14'.

28

'Vassar College, School of Music, Season 1879-'80, Fifth Soirée Musicale. April 24'.

29

'Vassar College, School of Music, Season 1879-'80, Sixth Soirée Musicale. May 28'.

30

'Vassar College, School of Music, Season 1880-'81, Third Soirée Musicale. March 25'.

31

'Vassar College, School of Music, Season 1880-'81, Fifth Soirée Musicale. June 20'.

32

Sumie Ikuta, *Uryū Shigeko: Mouhitori no Joshi Ryūgakusei*, 109.

33

Ibid., 108.

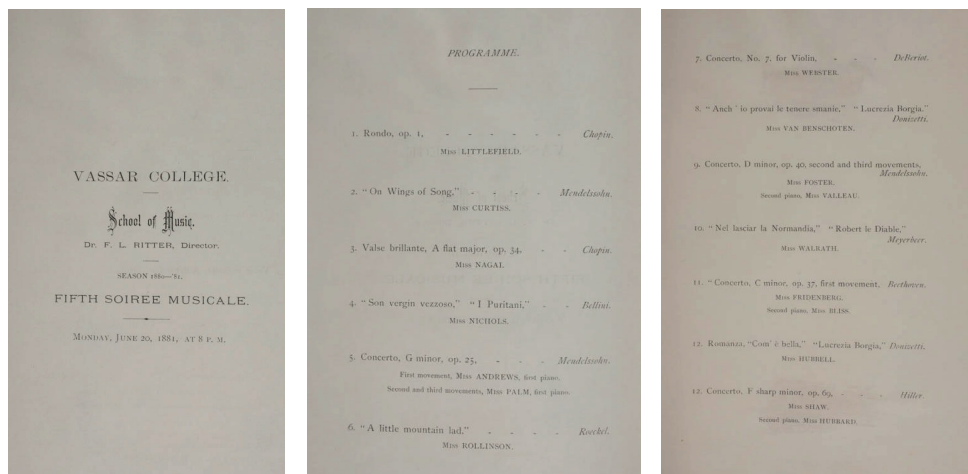


Figure 1. Programme of Vassar College, School of Music, 'Fifth Soirée Musicale. June 20, Season 1880-'81'. (Material owned by Vassar College Music Programs Digital Collection, Digital Library, Vassar College).

Torishirabe Gakari. In other words, what can be considered as the first ‘reception’ of Chopin’s music in Japan took place, not from a European source, but from America, and by a Japanese lady by way of ‘primary orality’. Table 1 shows performance records until 1908, when annual records consistently numbered more than ten. The first thing to note in Table 1 is an unspecified nocturne played by Sauvlet (piano) and Nobu Kōda (violin) at the first concert of the Nihon Ongaku-kai (Music Society of Japan) held in March 1887 at the Rokumeikan.

This performance was reviewed as follows: ‘This was followed by a Chopin Nocturne – violin and piano – perhaps the gem of the evening. The lady violinist gave a truly artistic rendering of the tender strains, almost wailing in their pathos, the charm of which was greatly enhanced by Professor Sauvlet’s delicate execution of the piano accompaniment’.³⁴ The review does not mention the violinist’s name as Nobu Kōda, but Rihei Nakamura assumes ‘without doubt’ that it was her.³⁵ This assumption is backed by the fact that it was only Kōda who majored in violin out of the three performers at the graduation concert and also by her own comment from a later year about her days as a research student that ‘at that time in Yokohama there was a Dutch person called Sauvlet [...]. He taught me Chopin’s works and also let me listen a lot’.³⁶ Sauvlet became a teacher at Ongaku Torishirabe Gakari after Shige Uryū, and can be considered another person who brought Chopin’s music to Japan in these early days. As described here, Ongaku Torishirabe Gakari had at least two teachers who had Chopin’s works in their repertoire and taught them to students, which shows that reception of Chopin began in the early stages of the Meiji era.

After it was reorganised and renamed Tokyo Ongaku Gakkō (Tokyo Music School), in 1887 (until 1952), the school had at least two documented records (Table 1) of newly employed foreign teachers having played and taught their students Chopin’s works. Raphael von Koeber (1848–1923), who has records since 1895, came to Japan to teach at Tokyo Teikoku Daigaku (Tokyo Imperial University) in 1893, and he also taught piano and history of music at Tokyo Ongaku Gakkō from 1896 until 1909. He had learned piano under Pyotr Tchaikovsky (1840–1893), Nikolai Rubinstein (1835–1881) and Karl Klindworth (1830–1916) at Moscow Conservatory. After he started teaching at the school, Itoe Tachibana (1873–1939) played the Ballade, Op. 47 in the seventh regular concert at Tokyo Ongaku Gakkō in November 1902. Tachibana graduated from Tokyo Ongaku Gakkō in 1892 and was a professor there up to 1902, but since she was learning under Koeber after he was employed at Tokyo Ongaku Gakkō, it is assumed that she learned the Ballade, Op. 47 from him.

Hermann Heydrich (1855–?) has records from 1904. He was employed at Tokyo Ongaku Gakkō from 1902 to 1909. In his case, taking a step forward, he would get his students to play pieces that he performed himself, so a more specific transmission can

34
Author unknown, ‘Notes’,
The Japan Weekly Mail,
13/7 (26 March 1887).

35
Rihei Nakamura, *Yōgaku
Dōnyūsha no Kiseki*, 712.

36
Nobuko Kōda, ‘Watashi
no hansei’ [Half of my
life], *Ongaku Sekai*
(Music World), 3/6 (1931),
38.

be observed. Heydrich played the Fantasy-Impromptu, Op. 66 at a Gakuyūkai (Alumni Association) concert for the relief of soldiers at Tokyo Ongaku Gakkō in October 1904. The same piece was played by one of his students, Ryūkichi Sawada (1886–1936), at the Memorial Concert for the late Mr Tamaki Takatsu in June 1908. He is the first Japanese pianist known to have played the piece. Sawada graduated from Tokyo Ongaku Gakkō in 1906 and became a research student. He played the Waltz, Op. 18 in the same year, and it received high praise. The Fantasy-Impromptu, Op. 66 became an important part of his repertoire and at the same time gave him the status of first Japanese ‘Chopin pianist’. He was the first Japanese to give a piano solo recital at Kazoku Kaikan (Kazoku Hall) in the last year of the Meiji era (1912 (Meiji 45) / 22 February). The programme consisted only of Chopin, and it is significant in terms of not only the reception of Chopin in Japan but also the reception of Western music more generally. Shige Uryū, who was educated in America, and several foreign teachers also taught Chopin to Japanese students and encouraged them to perform his works in concerts. It seems likely that they believed that Chopin’s music was particularly well suited to Japanese tastes.

While these episodes demonstrate transmission through ‘primary orality’, we must also consider ‘literacy’, meaning scores. The Chopin scores that were available while Uryū was a student at Vassar College, and are still in the library there, are as follows: volumes 1, 2, 5 and 6 from the Jurgensen edition prepared by Karl Klindworth, the Rondo, Op. 73 published by Peters with no editor cited, and the *Mazurkas* edited by Hermann Scholtz for the Peters edition.³⁷ For old scores that are lost or discarded, there are forty catalogue cards for Chopin stamped as ‘withdrawn’, thirteen of which seem to have been published by the year 1881. Five of them specify the editor, with two referencing Klindworth, and one each Scholtz, Liszt and Theodor Kullak. Eight of them give only the publisher, with six from the Litolf edition and two from Breitkopf & Härtel.

I conducted a survey of scores held by the Library of the Tokyo University of the Arts, the former Tokyo Ongaku Gakkō, drawing on the methodology and findings of a research project on scores received during the Meiji era (Kinya Ōsumi was principal investigator).³⁸ The first two scores in Table 2 were received in 1885. They are as follows: Nocturne collections edited by Carl Reinecke, published by Breitkopf & Härtel (cat. no. 205), and Volume III – one of three volumes edited by Scholtz for the Peters edition (cat. no. 337). Considering that Sauvlet was employed at Ongaku Torishirabe Gakari in the following year, and also that the scores match those that Uryū could have seen at Vassar College, it is assumed that these scores were purchased on Uryū’s instruction. After that, many scores for harmonium were received, starting with one arranged by Josef Low (cat. no. 433), and they match the period

37

Œuvres de Fr. Chopin, revues, doigtées et soigneusement corrigées d'après les éditions de Paris, Londres, Bruxelles et Leipsic par CHARLES KLINDWORTH, Tome 1, Tome 2, Tome 5, Tome 6 (Moscow: P. Jurgenson; New York: E. Schubert, 1880). Fr. Chopin, Rondo für zwei Klaviere, Nachgelassenes Werk, Opus 73, (New York: C. F. Peters, 1880–1885). Fr. Chopin's Sämmtliche Pianoforte-Werke. Kritisch revidirt und mit Fingersatz versehen von HERRMANN SCHOLTZ, Mazurkas (Leipzig: C. F. Peters, 1879).

38

Kinya Ōsumi (Principal Investigator), *Kindai nihon ni okeru ongaku senmon kyōiku no seiritsu to tenkai* [The formation and development of professional music education in modern Japan], report on research results, Faculty of Music, Tokyo University of the Arts (31 March 2008).

when Chopin's works were played on the organ from 1892 until 1905, shown in Table 1. The Cello Sonata, Op. 65 in Ferdinand David's arrangement for violin (cat. no. 891) was received in 1897, which was close to the time when Nobu Kōda returned from her studies in Vienna. From 1889 she studied at the New England Music School in Boston for a year, after which she went to the Konservatorium der Gesellschaft der Musikfreunde in Vienna from 1891. She returned to Japan in November 1895 and became a professor at Tokyo Ongaku Gakkō in December. The detailed entry under catalogue no. 891 states that this score was received on 28 January 1897.³⁹ Since that was a year after Kōda's return, it is assumed to have been ordered by her, as she was a violinist. A similar process can be assumed for

39 This date is noted in 'Gakufu Genbo' ('Original records of editions'), owned by Tokyo University of the Arts, University Library.

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(イ) 調四分三拍子 シヨマン

1 7 6	6 - 5	5 4 4 4	5 5 -	1 7 6	6. 5 5	5 4 6 7
ナツカメシキヨーガート	アヒメニイマア	アサヒケル	ク	アサヒケル	ク	ク
ナツカメシキヨーガート	アヒメニイマア	アサヒケル	ク	アサヒケル	ク	ク

2 1 -	7. 4 3	6. 7 1	7. 4 3	6. 7 1	1 1 1	7 1 3. 2
コカキ	ソレバ	グマ	グマ	マア	カダ	ケ
コカキ	ソレバ	グマ	グマ	マア	カダ	ケ

1 7 6	6. 5 5	5 4 4 4	5 5 -	1 7 6	6. 5 5	5 4 6 7	2 1 -
トハニ	ミマ	カク	ア	ト	ア	ミ	ア
トハニ	ミマ	カク	ア	ト	ア	ミ	ア

Figure 2. *Himawari* [Sunflower], *Ongaku Shinpō*, 4/9.

Figure 3. *Shōjo no Negahi* [The girl's wish], *Ongaku Shin Gakufu*, vol. 4, 78–79.

the reception of the full orchestral score of the Piano Concerto No. 2 (cat. nos. 1731 and 1732). The score under catalogue no. 2200 is Klindworth's edition, thought to have been ordered by Rafael von Koeber, who studied with Klindworth himself. As described here, scores received at Ongaku Torishirabe Gakari and Tokyo Ongaku Gakkō are closely related to and reflect the teachers' musical background or that of their own teachers, and they were chosen for that reason.

As regards domestic scores published during the Meiji era, a piece with the title *Himawari* [Sunflower] included in the September issue of *Ongaku Shimpo* (Music News) of 1907 was probably the first Chopin score to be published in Japan (Figure 2).⁴⁰ The melody

40
Himawari [Sunflower],
lyrics by Bakuko (?),
Ongaku Shinpō (Music
News), 4/9 (1 September
1907), 22.

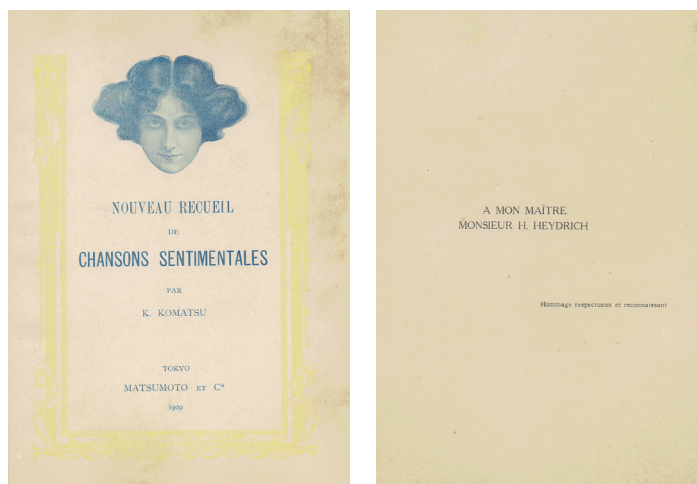


Figure 4. Cover and dedication of *Nouveau Recueil de Chansons Sentimentales* (material owned by the author).

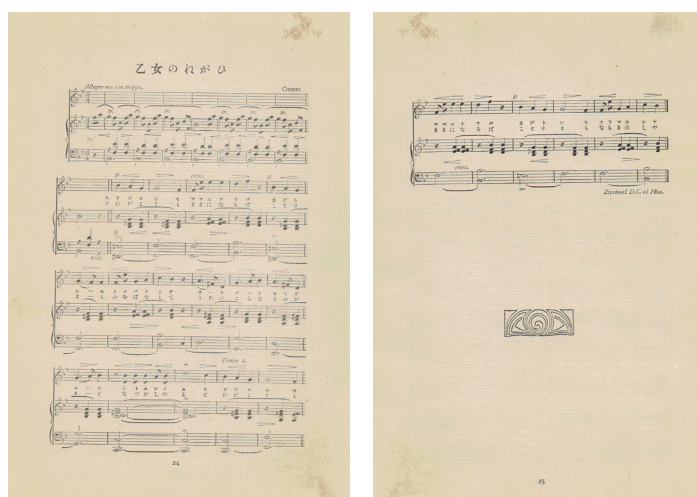


Figure 5. *Ortome no Negahi* ('Życzenie', Op. 74 No. 1) in *Nouveau Recueil de Chansons Sentimentales*.

shown in numerical musical notation matches that of ‘Życzenie’ [A maiden’s wish], Op. 74 No. 1. The reason for the numerical notation was that music education in Japanese schools at the time when Western music was being introduced focussed mainly on singing songs that were specially composed for school children on government decree.

This work changed its title to *Shōjo no Negahi* [The girl’s wish] and was printed as a score with accompaniment in *Ongaku Shin Gakufu*, published in 1908. It is not clear which issue it was published in, but when the magazines were bound together the following year, the piece was included in volume 4 (Figure 3).⁴¹ The lyrics were provided by translator Itsugorō Kondō (1880–1915). The following year, in 1909, the February issue of *Ongaku-kai* (Music Circle) included a piece titled *Otomeno Negahi*, which is usually translated in English as ‘A Maiden’s Wish’. The translator’s name was given as Sakufū Kondō, but that is an alias of Itsugorō Kondo. The lyrics were partially revised. ‘Pierścień’ [The ring], Op. 74 No. 14 was also printed together with this piece.⁴² It was published by Kōsuke Komatsu (1884–1966) in September that same year as one of 25 songs by Chopin, Schubert and Mendelssohn (Figure 4).⁴³

Kōsuke Komatsu had studied with Ryūkichi Sawada, and both were piano and composition students of Hermann Heydrich. As shown in Figure 4, Komatsu dedicated this collection to Heydrich. The Japanese lyrics and score layout of the two songs match those printed in *Ongaku-Kai*, which shows that they were based on the same original score (Figure 5). ‘Pierścień’ had the Japanese title *Kyōei*, meaning ‘mirror shadow’, which is completely different from the commonly known title, ‘The Ring’. The lyrics were by singer Sumitaka Maeda (1880–1911), and it was more his own creation than a translation.

Even in Japan, where many of Chopin’s works are played, ‘A Maiden’s Wish’ is seldom performed today, but in the Meiji era it was published many times with different titles and formats. This shows that it was much loved and sung frequently at a time when music education was focussed on singing.

As for magazine articles, those giving accounts of Chopin’s life and personality register the well-known confusion over his date of birth. In ‘Biography of the pianist, Chopin’, written by Sansi Rōgaku and published in *Ongaku no tomo* (Friend of Music) in October 1902, it was stated that he was ‘born in the suburbs of Warsaw in Poland on 8 February 1810’.⁴⁴ This date is the one given in the biographical dictionary compiled by François-Joseph Fétis (1784–1871).⁴⁵ In ‘Chopin’s music’ by Tenchō Andō (probably Hiromu Andō, 1883–1967) published in *Ongaku Shinpō* in July 1905, it was given as ‘22 February 1810’.⁴⁶ At the end of the article, the author cites the Chopin biographers Franz Liszt, Moritz Karasowski (1823–1892) and Frederick Niecks (1845–1924) (the title of Niecks’s biography is also given). Liszt gives only the year of Chopin’s birth in his book,⁴⁷

41
Shōjo no Negahi [The girl’s wish], lyrics by Itsugorō Kondō, in *Ongaku Shin Gakufu* (New Music Scores), 1908, vol. 4 (Tokyo: Ongaku Sha, 1909).

42
Otome no Negahi [A maiden’s wish], lyrics by Sakufū Kondō, *Kyōei* [Mirror shadow], lyrics by Sumitaka Maeda, in *Ongaku-Kai* (Music Circle), ‘Chopin birthday issue’, 2/2 (1 February 1909), no pagination.

43
Kōsuke Komatsu, *Nouveau Recueil de Chansons Sentimentales* (Tokyo: Matsumoto Gakki, 1909).

44
Sansi Rōgaku, ‘Yōkinka Shoppan shi no den’ [Biography of pianist Mr Chopin], *Ongaku no Tomo* (Friend of Music), 2/6 (1902), 30–31.

45
François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd edn, 8 vols (Brussels: Culture et Civilisation, 1861), ii:283.

46
Tenchō Andō, ‘Shoppan no gakushū’ [Chopin’s musical taste], *Ongaku Shinpō* (Music News), 2/5 (1905), 7–9.

47
Franz Liszt, *F. Chopin*. (Paris: M. Escudier, 1852), 131.

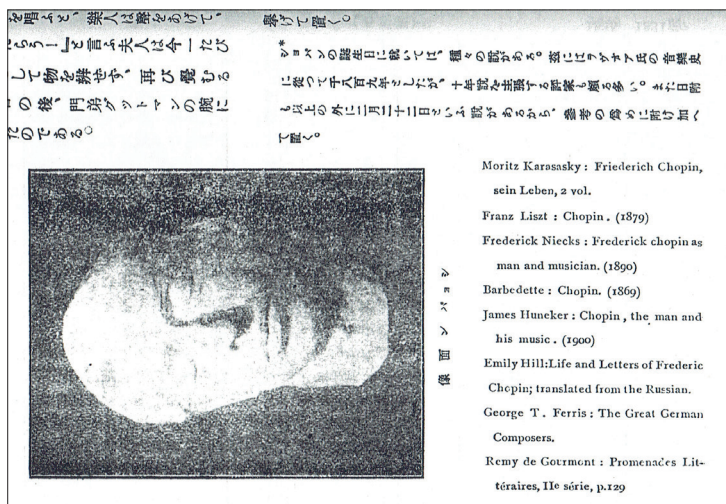


Figure 6. Suiteki Naitō, ‘Chopin in biographies’, *Ongaku-Kai*, 2/2, 11.

whereas Karasowski gives the date 1 March 1809.⁴⁸ This shows that Ando relied on Niecks. In ‘Short biography of Chopin’ by MH (details unknown) published in *Ongaku Sekai* in June 1908, the date was again given as 8 February 1810.⁴⁹ After all these articles were published, *Ongaku-Kai* produced a special Chopin birthday issue in February 1909, the first such issue dedicated to Chopin by any Japanese music magazine. ‘Chopin in biographies’ by Suiteki Naitō (real name Arō, 1883–1977) presented many biographies of Chopin (Figure 6).⁵⁰ Naito referred to the ‘1810 birth year’ hypothesis and the ‘22 February’ hypothesis and explained that he adopted the year 1809 as stated in *Histoire de la musique* by Henri Lavoix (1820–1892).⁵¹ The date of birth was given as 8 February, so his version was a mixture of the two theories: the year given by Lavoix and the date given by Fétis.

As shown in this section, the foundation for the reception of Chopin’s music was built during the Meiji era through ‘primary orality’ – from people to people – as well as through ‘literacy’, via scores and music magazines.

The evolution of Chopin reception during the Taishō era (1912–1926)

During the Taishō era, piano recitals became more common, performance styles began to crystallise, and the audience demographic widened. At this time, ‘secondary orality’ was added as a major form of transmission.

It should be noted that a piano concerto by Chopin was performed with orchestra for the first time in Japan in May 1916, when Hisa Kuno (1885–1925) played the first movement of Op. 11

48
Moritz Karasowski, *Friedrich Chopin: sein Leben, seine Werke und Briefe*, i (Dresden: F. Ries, 1877), 18.

49
MH (details unknown), ‘Shopan no ryakuden’ [Short biography of Chopin], *Ongaku Sekai* (Music World), 2/6 (1908), 1–2.

50
Suiteki Naitō, ‘Denki ni araware taru Shopan’ [Chopin in biographies], *Ongaku-Kai* (Music Circle), ‘Chopin birthday issue’, 2/2 (1909), 7–11.

51
Henri Lavoix, *Histoire de la musique* (Paris: A. Quantin, 1884), 285.

at the 31st regular concert of Tokyo Ongaku Gakkō. The organ arrangement of the second movement had been played many times even during the Meiji era, but this was the first time the work was accompanied by orchestra. Hisa Kuno studied alongside Ryūkichi Sawada and Kōsuke Komatsu, but she was under a different teacher, Nobu Kōda. So the genealogy of pianists that originated from Uryū and Sauvlet led to Kuno by way of Kōda. 1916 was also the year when many well-known early Japanese pianists appeared together. Sue Ogura (1891–1944), who is considered the first pianist to gain a high reputation overseas, returned to Japan and became a teacher at Tokyo Ongaku Gakkō. On her musical activities, there are studies by Motomi Tsugami.⁵² Ogura graduated from Kobe College in 1910 and enrolled at Tokyo Ongaku Gakkō the following year, leaving after six months in order to study abroad. She enrolled at Berlin Royal College in 1912 but moved to New York in 1914, after diplomatic relations were severed due to the First World War, and there she continued her performing activities. Her performances in Chicago were highly regarded, and she became a piano teacher at the Metropolitan School of Music in 1915. She returned to Japan the following year.⁵³ Ogura's recitals were characterised by her wide range of repertoire, including Bach (arr. Liszt), Beethoven, Liszt, Brahms and Debussy. She also performed Chopin, giving all-Chopin recitals in December 1921 and December 1922, which indicates that Chopin's music was an important part of her repertoire.⁵⁴ Both Kuno and Ogura became professors at Tokyo Ongaku Gakkō in 1917 and were often considered rivals, with Kuno's repertoire later earning her the sobriquet 'Beethoven pianist'. Kuno, Ogura and Sawada played an important role at a time when piano recitals were on the increase and the profession of pianist was earning greater recognition in Japan. The fact that they all played Chopin indicates that his music was an integral part of the repertoire for any pianist, and it also probably reflected what Japanese audiences wanted to hear.

One reason that Sawada's name does not appear together with the other two pianists, although he was the first Japanese to give a piano recital, is presumably because he was not a teacher at Tokyo Ongaku Gakkō. He gave an all-Chopin recital at Kazoku Kaikan, a venue established for social interactions between people from the nobility. In other words, Sawada's success was possible initially because of support from the nobility, though afterwards he made a very conscious effort to widen his audience base. He gave piano recitals in Tokyo, Osaka and Kyoto in 1917, and thereafter started performing in Asakusa opera in Tokyo. Asakusa opera represented a cultural trend in which less well-off people could enjoy the performing arts thanks to affordable tickets. It was not a full act of an opera that was performed, but selected extracts, often accompanied by a theatrical play, dancing and/or piano performances. According to Masa-aki Nakano, a performance given in May 1916 by the dancer

52
Motomi Tsugami, Kumiko Hashimoto and Kinya Ōsumi, *Pianisuto Ogura Sueko to Tokyo Ongaku Gakkō* [Pianist Sueko Ogura and the Tokyo Music School] (Tokyo: Tokyo University of the Arts Press, 2011).

53
Ibid., 103–104.

54
Ibid., 108–117.

Tokuko Takagi (née Nagai, 1891–1919) at the Asakusa Kinema club can be considered ‘the beginning of Asakusa opera’, and the comedy *Expedition of the Female Army* by Takashi Iba (1887–1937), held in January 1917 at the Asakusa Tokiwa theatre, where Takagi appeared again, as ‘the dawn of the Asakusa opera era’.⁵⁵ Sawada played Beethoven’s ‘Moonlight’ Sonata, Op. 27 No. 2 at the Asakusa Nipponkan theatre from February to March in 1918. It is well known that he wore *happi* or *shirushi banten* (both are traditional Japanese coats) when he performed. He played an unspecified waltz in May 1919 at Asakusa Kan-non theatre and the Prelude, Op. 28 No. 15 in June the same year. Ordinary folk thus had a chance to listen to a first-class pianist as part of their entertainment. However, Sawada faced considerable criticism for performing in Asakusa opera. When he gave a recital in March 1921, *Yomiuri Simbun* (Yomiuri Newspaper) reported it as follows: ‘The pianist and composer Mr Ryūkichi Sawada, who was once called a favourite of the nobility, was resentful of that label and decided to leave upper-class society and perform music for the common people, which caused him to be put under pressure from Ongaku Gakkō, so that he was forgotten by the music world for some time [...] now there will be a big concert for him on the night of 1 March, at the new Sōgakudō Concert Hall at the Industry club of Marunouchi’.⁵⁶ This article shows the clear hierarchy that existed then: music for noble society and music for the common people.

The Taishō era was also the time when many foreign composers and performers came to Japan because of the First World War and the Russian Revolution. Teikoku Gekijō (Imperial Theatre), opened in March 1911, was the first Western-style theatre in Japan and soon became emblematic of the modern nation. Kabuki theatre, stage plays and operas, as well as performances by foreign musicians, were among the events held there. Sergei Prokofiev (1891–1953) came to Japan in 1918 and gave a concert at Teikoku Gekijō in July that year. The programme mainly consisted of his own works, but some Chopin was included for the Japanese audience. He played the Ballade, Op. 47 and three unspecified etudes on 6 July, as well as a nocturne, mazurka, waltz and etude on 7 July.⁵⁷ Leopold Godowsky (1870–1938) came to Japan in 1922 and gave recitals on five consecutive days from 1 to 5 November. He played Chopin at all his recitals and on the fourth day he gave an all-Chopin recital.⁵⁸

As the Japanese people could now listen to performances by internationally recognised pianists at home concert venues, translations of Chopin biographies began to appear as well. The following seven titles were published during the Taishō era.⁵⁹

1. *Shopan no Shōgai* [Life of Chopin], by James Huneker, translated by Ken-noshin Suzuki.⁶⁰

2. *Shopan no Shōgai to Tegami* [Chopin’s life and letters], by Moritz Krasowski, translated by Tarō Kakinuma.⁶¹

55

Chizuru Sugiyama and Masa-aki Nakano (eds), *Asakusa Opera, Butai Geijutsu to Goraku no Kindai* [Asakusa opera: the modern period of performing arts and entertainment] (Tokyo: Shinwa Sha, 2017), 15.

56

Author unknown, ‘Fukkatsu shita kisai Sawada shi, Kōgyō kurabu Sōgakudō nite hajimete no shien’ [Mr Sawada, the eccentric talent who has returned, first trial performance at the Kōgyō Club Sōgakudō], *Yomiuri Shimbun* (Yomiuri Newspaper), 4 February 1921, 5.

57

Author unknown, ‘Pu shi dokusō kai’ [Mr P. solo concert], *Ongaku-Kai* (Music Circle), 232 (1918), 39. This paper also confirmed the material of the original programme.

58

Author unknown, ‘Godousukii shi’ [Mr Godowsky], *Ongaku-Kai* (Music Circle), 232 (1922), 21.

59

Yoshitaka Kobayashi’s website Shopan no Hondana (Chopin’s Bookshelf) covers the literature on Chopin published in Japan. <https://chopinbook.com/>, accessed 14 July 2022.

60

James Huneker, *Shopan no Shōgai* [Life of Chopin], tr. Ken-noshin Suzuki (Kanagawa: Budōju Sha, 1922).

61

Moritz Karasowski, *Shopan no Shōgai to Tegami* [Chopin’s life and letters], tr. Tarō Kakinuma (Tokyo: Shinshō Sha, 1923).

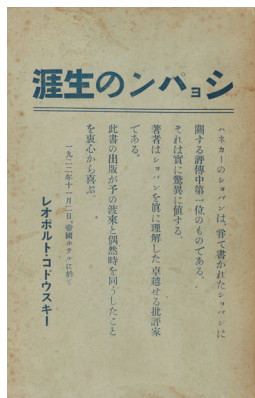


Figure 7. Recommendation by L. Godowsky on the cover of *Shōgan no Shōgai* (material owned by the author).



Figure 8. Etude No. 1 for 'Méthode des Méthodes', in *Shōgan Zenkyoku no Hihanteki Kaisetsu* (material owned by the author).

3. *Shōgan no Meikyoku* [Chopin's greater works], by Jan Kleczyński, translated by Jirō Baba.⁶²

4. *Shōgan Zenkyoku no Hihanteki Kaisetsu* [Critical commentaries to all of Chopin's works], by Takemi Masuzawa.⁶³

5. *Shōgan no Geijutsu* [The art of Chopin], by James Huneker, translated by Ken-noshin Suzuki.⁶⁴

6. *I. Shōgan no Nikki, II Niiche no Kotoba (Waguneru o omou)* [I. Chopin's diary, II. Nietzsche's words (thinking of Wagner)], by Jirō Baba.⁶⁵

7. *Shōgan no Shōgai* [Life of Chopin], by James Huneker, translated by Ken-noshin Suzuki.⁶⁶

Shōgan no Shōgai (no. 1 on the above list) has words of recommendation from Godowsky on its cover page (Figure 7): 'Huneker's Chopin is the best among all those ever written about Chopin. It is indeed amazing. The author is an outstanding critic who truly understood Chopin. I am delighted that my visit coincided with the publication of this book. 2 November, Imperial Hotel'.

Shōgan no Shōgai (no. 1 on the above list) is a translation of 'Part I – The man' of *Chopin: The Man and His Music* by James Huneker (1857–1921), while *Shōgan no Shōgai* (no. 7) is a revised translation of the same book. *Shōgan no geijutsu* (no. 5) is a translation of 'Part II – His music'.⁶⁷ *Shōgan no Shōgai to Tegami* (no. 2) is a translation of *Friedrich Chopin: sein Leben, seine Werke und Briefe* by Moritz Karasowski.⁶⁸ *Shōgan no Meikyoku* (no. 3) is a translation of *Chopin's Greater Works* by Jan Kleczyński

62 Jan Kleczyński, *Shōgan no Meikyoku* [Chopin's greater works], tr. Jirō Baba (Osaka: Osaka Kaisei Kan, 1924).

63 Takemi Masuzawa, *Shōgan Zenkyoku no Hihanteki Kaisetsu* [Critical commentaries to all of Chopin's works] (Tokyo: Sinkyō Sya, 1924).

64 James Huneker, *Shōgan no Geijutsu* [The art of Chopin], tr. Ken-noshin Suzuki (Tokyo: Jūjiya Gakki Ten, 1924).

65 Jirō Baba, *I. Shōgan no Nikki, II. Nietzsche no Kotoba* [I. Chopin's diary, II. Nietzsche's words (thinking of Wagner)] (Tokyo: Kurara Sya, 1924).

66 James Huneker, *Shōgan no Shōgai* [Life of Chopin], tr. Ken-noshin Suzuki (Tokyo: Jūjiya Gakki Ten, 1924).

67 James Huneker, *Chopin: The Man and his Music* (New York: Charles Scribner's Sons, 1900).

68 Moritz Karasowski, *Friedrich Chopin: sein Leben, seine Werke und Briefe* (Dresden: Ries, 1877).

(1837–1895).⁶⁹ *Shopan Zenkyoku no Hihanteki Kaisetsu* (no. 4) is based on a few biographies, but since it contains a copy of an autograph of Etude No. 1 in F minor for ‘Méthode des Méthodes’ inserted at the end, we may assume that it was based mostly on Niecks’s biography (Figure 8).⁷⁰

Other than biographies, a new format of scores called *Senow Gakufu* – one volume of scores per musical piece – started to be published and became popular among musicians and music lovers. *A Catalogue of the Senow Gakufu* gives details such as year of publication, number of editions, cover page and so on.⁷¹ Chopin’s works published in the Taishō era and their years of publication were as follows: second movement of the Piano Sonata, Op. 35 in October 1920; Fantasy-Impromptu, Op. 66; Berceuse, Op. 57; Polonaise, Op. 40 No. 1; Mazurka, Op. 7 No. 1 in November 1920; Nocturne, Op. 9 No. 2; Waltz, Op. 64 No. 1 in December 1924; Mazurka, Op. 67 No. 4 in February 1925. These scores were violin arrangements with piano accompaniment. Of the Fantasy-Impromptu, Op. 66, only the middle section was used (Figure 9).

In the commentary to the score, it is stated that this was ‘the most played piece by pianist Ryūkichi Sawada’.⁷²

As mentioned earlier, a characteristic mode of music listening during the Taishō era was ‘secondary orality’.

69 Jan Kleczyński, *Chopin’s Greater Works (Preludes, Ballads, Nocturnes, Polonaises, Mazurkas): How they should be understood (including Chopin’s Notes for a ‘Method of Methods’)*, tr. Natalie Janotha (London: William Reeves, 1896).

70 Frederick Niecks, *Frederick Chopin: As a Man and Musician*, 3rd edn, 2 vols. (London: Novello and Company, 1902).

71 *A Catalogue of the Senow Gakufu*, vol. 2, ed. Makoto (Hyogo: privately printed edition, 2014). *A Catalogue of the Senow Gakufu*, vol. 3, ed. Makoto (Hyogo: privately printed edition, 2019). *A Catalogue of the Senow Gakufu*, vol. 4, ed. Makoto (Hyogo: privately printed edition, 2020).

72 Kōyō Senō, ‘Gensō sokkyō kyoku chū kachō’ [Cantabile from the Fantasy-Impromptu], in *Fantasy-Impromptu* (Tokyo: Senow Music Publishing, 1920), no pagination.

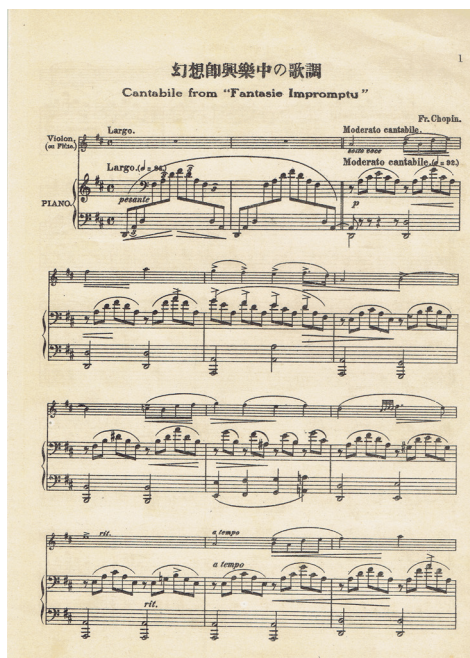


Figure 9. Cover and first page of the Fantasy-Impromptu, Op. 66 in a *Senow Gakufu* edition (material owned by the author).

In other words, it was possible to listen to Chopin's music 'anytime, anywhere' through the spread of SP records. In the case of Chopin's music, it is impossible to know when or what kind of records were imported, or indeed how many arrived in Japan. *Chopin no Geijutsu* [The art of Chopin], translated by Ken-noshin Suzuki, did however contain 'a list of Chopin recordings' as an appendix, which gives a clue as to what was available at that time. There are four categories – 'Victor USA', 'Victor UK', 'Columbia USA' and 'Columbia UK' – with details of record numbers, titles and performers given in sequence. Some records have a Chopin work on one side and another composer on the other side. Chopin's works from 'Victor USA' are as follows: 11 pieces performed by Ignacy Jan Paderewski (1860–1941), including *Mädchens Wunsch* arranged by Franz Liszt, nine pieces played by Vladimir de Pachmann (1848–1933), four by Alfred Cortot (1877–1962), two by Olga Samaroff (1880–1948) (one of them is the Ballade, Op. 47, on both sides of the record), two by Sergei Rachmaninoff (1873–1943) and one by Guiomar Novaes (1895–1979). From 'Victor UK', we have ten pieces performed by Irene Scharrer (1888–1971), eight by Benno Moiseiwitsch (1890–1963), seven by Mark Hambourg (1879–1960), two by Pachmann, one by Arthur De Greef (1862–1940) and one by Countess Hélène Morsztyn (1888–1953). Details for Columbia companies will be omitted here, but to name some pianists not mentioned above: Josef Hofmann (1876–1957), Mary Hallock-Greenwalt (1871–1950), Percy Grainger (1882–1961), Ferruccio Busoni (1866–1924) and Godowsky. As the list shows, not only Paderewski and Pachmann, but a good number of leading pianists were available. Furthermore, the first domestic recording by a Japanese player was produced in December 1923, the Polonaise, Op. 40 No. 1 (Nittō Record, 1029B) performed by Ryūkichi Sawada. Side A of the record is the 'Hunting Song', Op. 19 No. 3 by Mendelsohn. Sawada also issued the Waltz, Op. 64 No. 2 in January 1924 (Nittō Record, 1089B). As suggested by Alison Tokita, 'Kansai Japan was where the piano was taken up enthusiastically by middle- to upper-class families in the 1920s and 1930s',⁷³ so other than Tokyo, the piano became a symbol of modernity in Kansai region as well. After the Great Kanto Earthquake, Sawada moved to Osaka. The evolution of the musical environment in Kansai region was also an important factor for the domestic production of records of Chopin's music by the Japanese.

The online version of this paper includes a link to the Polonaise, Op. 40 No. 1 recorded by Sawada as Music Example 1.⁷⁴ What deserves attention in this performance is the way he prolongs the left hand on the first beat in the middle section. It is not held long enough to create a dotted note, but the stress on the first beat, although subtle, is based on a pedigreed approach to performing the polonaise. There are many possible routes through which he could have become familiar with this characteristic agogic feature, with the stress on the first beat. It could have been learnt through

73

Alison Tokita, 'The piano as a symbol of modernity in prewar Kansai', in Hugh de Ferranti and Alison Tokita (eds), *Music, Modernity and Locality in Prewar Japan: Osaka and Beyond* (Aldershot: Ashgate, 2013), 93.

74

Music Example 1. SP record, Polonaise, Op. 40 No. 1 composed by Fryderyk Chopin, performed by Ryūkichi Sawada (record number 1029B). It can be heard in the attached sound file. This sound source was provided by the late Mr Christopher N. Nozawa, who is an SP record researcher. This sound source is included as a bonus track on disc 2 of the CD *Sawada Ryūkichi no Sekai* [Ryūkichi Sawada's world], supervised by Junichi Tada (Tokyo: Mittenwald, 2014). See Music Example 1. <https://www.youtube.com/watch?v=c-MkyPLSkzW0>.



Figure 11. Programme of the 4th Music Competition (material owned by the author).

were fast infiltrating Japanese society. This film affected the choice of assigned pieces for the competition as well. Other than the Etude, Op. 10 No. 3, all three assigned pieces for both preliminary and final rounds were by Chopin (Figure 11).

Since this film was translated as *Wakare no Kyoku*, meaning ‘Farewell Piece’, the Etude, Op. 10 No. 3 is known as *Wakare no Kyoku* in Japan to this day. The beautiful melody reminds Japanese listeners of sentiments associated with ‘farewell’, so there is a shared understanding in Japanese culture that it should not be played during wedding ceremonies. In 1991 singer-songwriter Misato Watanabe released a song called ‘Sotsugyō’ [Graduation] and quoted the title *Wakare no Kyoku* in the lyrics: ‘Yokogao ni hi o somete, “Wakare no Kyoku” hiiteta kimi’ (‘You, who were playing the “farewell piece”, with the sun’s rays illuminating one side of your face’).⁷⁶ The fact that it was quoted in popular music more than 50 years after the release of *La chanson de l’adieu* shows the popularity of the title in Japan.

The 3rd International Chopin Competition in 1937 was the first to witness Japanese participation. The performers, Miwa Kai (1913–2011) and Chieko Hara (1914–2001), can be found on the website of the Chopin Institute (NIFC).⁷⁷ Miwa Kai was born in San Francisco and learned piano from an early age. She came to Japan in 1927, studying there with the Russian pianist Maxim Shapiro (1885–1958) (she probably never had any lessons from Japanese teachers). However, the fact that Kai, who had won first prize in the first Music Competition, participated in the International Chopin Competition

75

Wakare no Kyoku
[Farewell piece], *Gekkan Gakufu* (Monthly Scores), 24 (1932), no pagination.

76

Title of the work:
‘Sotsugyō’ [Graduation],
Lyrics: Misato Watanabe,
Composer: Tetsuya
Komuro, Copyright:
©1991 by Sony Music
Artists Inc.

77

‘III International Fryderyk
Chopin Piano Competi-
tion’, <https://konkursy.nifc.pl/en/miedzynarodowy/o-konkursie/14>,
accessed 15 July 2022.

meant that she was widely recognised as a Japanese pianist by the Japanese musical world. Her teacher, Shapiro, was a jury member for the first six editions of the Music Competition and one of the most influential figures during the Shōwa era among the foreign pianists who had moved to Japan. He was one of the editors, along with Hidemaro Konoe, of the second volume of piano pieces in *Sekai Ongaku Zenshū* [Complete works of world music], published from 1929, which is said to have brought a big change in the publication and distribution of Japanese scores. Nine works were published in all, including Chopin's Etudes, Op. 10 No. 3, Op. 10 No. 9 and Op. 25 No. 9, the Mazurka, Op. 30 No. 4, and also works by J. S. Bach and Beethoven.⁷⁸ Chieko Hara was from Kobe, Hyogo prefecture, but she studied under the Spanish pianist Pedro Villaverde from her seventh year onwards. She went to France to study with Lazare Lévy (1882–1964) at the age of 13, and graduated from the Conservatoire de Paris.

Neither of the two Japanese pianists who participated in the Chopin Competition had experience of learning with Japanese teachers. The next time a Japanese pianist participated in the Competition was 18 years later, in the 5th competition, in 1955. That was Kiyoko Tanaka (1932–1996), who came tenth, being the first Japanese to win a prize. She was also the first Japanese participant to have studied with Japanese teachers. She had worked with Ikunoshin Koyama (1911–?), Motonari Iguchi (1908–1983), Leonid Kreutzer (1884–1953) and Kazuko Yasukawa (née Kusama, 1922–1996), after which she enrolled at the Conservatoire de Paris and studied with Lazare Lévy.⁷⁹ She was placed second in the Geneva International Music Competition (first prize not awarded) in 1952, and fourth in the Long-Thibaud International Music Competition in 1953, before participating in the Chopin Competition. Tanaka won a prize just when the Japanese economy had started to see high growth. It is commonly said that the defeated nation of Japan grew economically from 1954 until around 1973, and it was exactly then that the participation in the Chopin Competition by Japanese pianists saw an increase. We might say that Chopin's music, now thoroughly embedded in Japan, was 'returned' to his homeland, Poland. In the 28th Music Competition, held in 1959, all the assigned pieces for the first and second preliminary rounds and the final round were by Chopin (Figure 12).

The set of assigned pieces for the 28th Music Competition sits a little askew from that of the 6th International Chopin Piano Competition (Figure 13). The main difference is that the Japan Music Competition did not assign a piano concerto, and divided those pieces assigned for the first and second preliminary rounds at the 6th International Chopin Piano Competition into three preliminary rounds instead. That said, the actual pieces assigned were almost identical.

78
Sekai Ongaku Zenshū
 [Complete works of
 world music], ii, ed.
 Maxim Shapiro, Hide-
 maro Konoe (Tokyo:
 Shunjū Sha, 1930).

79
 Yukiko Hagija, *Tanaka
 Kiyoko – Yoake no Pianist*
 [Kiyoko Tanaka: a pianist
 at dawn] (Tokyo: Chopin,
 2005), 270–272.

■ 第28回 (昭和34年)

本年度の課題曲は、字通、來源を述べて金原 F. Chopin の作品とする。

第1字通

- 下記の6曲より自由に1曲を選んで演奏すること。
 - Nocturne in G major Op. 37, No. 2
 - in C minor Op. 45, No. 1
 - in F sharp minor Op. 48, No. 2
 - in E flat major Op. 55, No. 2
 - in B major Op. 62, No. 1
 - in E major Op. 62, No. 2
- 下記課題曲 (1) より1曲、(2) より1曲計2曲を自由に選んで演奏すること。
 - (1) Etude in C major Op. 10, No. 1
 - in C sharp minor Op. 10, No. 4
 - in G flat major Op. 10, No. 5
 - in F major Op. 10, No. 8
 - in C minor Op. 10, No. 12
 - in A minor Op. 25, No. 11
 - (2) Etude in A minor Op. 10, No. 2
 - in G sharp minor Op. 25, No. 6
 - in D flat major Op. 25, No. 8
 - in B minor Op. 25, No. 10
- 下記の6曲より自由に1曲を選んで演奏すること。
 - Impromptu in F sharp major Op. 36
 - Impromptu in G flat major Op. 51
 - Waltz in A flat major Op. 34, No. 1
 - Waltz in A flat major Op. 42
 - Berceuse in D flat major Op. 57
 - Bolero in C major Op. 19

第2字通

- 下記の3曲を演奏すること。

192

Preludes Op. 28 より

- (*) No. 2 in A minor
- (*) No. 8 in F sharp minor
- (*) No. 24 in D minor

- 下記の10曲より、自由に1曲を選んで演奏すること。
 - Mazurka in A minor Op. 17, No. 4
 - in B flat major Op. 24, No. 4
 - in C sharp minor Op. 38, No. 4
 - in C sharp minor Op. 41, No. 1
 - in C sharp minor Op. 66, No. 3
 - in B major Op. 56, No. 1
 - in C minor Op. 66, No. 3
 - in A minor Op. 59, No. 1
 - in A flat major Op. 59, No. 2
 - in F sharp minor Op. 59, No. 3
- 下記の3曲の中より自由に1曲を選んで演奏すること。
 - Polonaise in F sharp minor Op. 44
 - in A flat major Op. 53
 - Polonaise-Fantasia in A flat major Op. 61

本選

- 下記の (1), (2), (3), (4), (5) の5項の中より、自由に1項を選んで演奏すること。
 - (1) Sonata in B flat major Op. 35
 - (2) Sonata in B minor Op. 58
 - (3) Ballades 4曲の中より1曲、計2曲を自由に選んで演奏すること。
 - (4) Fantasia in F minor Op. 49 と Scherzo 4曲の中より1曲、計2曲を自由に選んで演奏すること。
 - (5) Barcarolle in F sharp major Op. 60 と Scherzo 4曲の中より1曲を自由に選んで、計2曲を演奏すること。
- 下記の4曲より自由に1曲を選んで演奏すること。
 - Etude in A flat major Op. 10, No. 10
 - in F major Op. 25, No. 3
 - in A minor Op. 25, No. 4
 - in E minor Op. 25, No. 5

(2) Etudes Op. 10 と Op. 25 の中より自由に1曲を選んで演奏すること。但し、第1字通で演奏した2曲及び前選より選択した曲を除く。

Figure 12. Set works of the 28th Music Competition (material owned by the author).⁸⁰

REGULAMIN
VI MIĘDZYNARODOWEGO KONKURSU PIANISTYCZNEGO
imiennia
FRYDERYKA CHOPINA

(Wyciąg)

- VI Międzynarodowy Konkurs Pianistyczny imienia Fryderyka Chopina odbędzie się w Warszawie w dniach od 22 lutego do 13 marca 1960 roku. W Konkursie mogą wzięci udział pianiści wszystkich narodowości w wieku od 16 do 30 lat tj. urodzeni między 22 lutym 1930 r. a 22 lutym 1944 r.
- Konkurs odbywać się w trzech etapach:
 - I etap w dniach 23–28. II. 1960
 - II etap w dniach 1–5. III. 1960
 - III etap w dniach 8–11. III. 1960.
- Na program Konkursu składają się następujące utwory:
 - Jeden Motetów do wyboru spośród następujących:
 - G-dur op. 37 nr 2
 - B-dur op. 55 nr 2
 - c-moll op. 48 nr 1
 - H-dur op. 62 nr 1
 - f#-moll op. 48 nr 2
 - B-dur op. 62 nr 2
 - Cztery Etiudy po jednej z czterech następujących grup:
 - C-dur op. 10 nr 4
 - F-dur op. 10 nr 8
 - c#-moll op. 10 nr 4
 - e-moll op. 10 nr 12
 - G#-dur op. 10 nr 5
 - a-moll op. 25 nr 11
 - a-moll op. 10 nr 2
 - D#-dur op. 25 nr 8
 - C-dur op. 10 nr 7
 - b-moll op. 25 nr 10
 - g#-moll op. 25 nr 6
 - a-moll op. 25 nr 4
 - B-dur op. 10 nr 10
 - a-moll op. 25 nr 4
 - F#-dur op. 25 nr 3
 - e-moll op. 25 nr 5
 - Jedna Etiuda z op. 10 lub op. 25, do wyboru kandydata
 - Jeden dowolny utwór spośród następujących:
 - Impromptu B-dur op. 36
 - Walc As-dur op. 42
 - Impromptu G#-dur op. 51
 - Berceuse D#-dur op. 57
 - Walc As-dur op. 34 nr 1
 - Bolero C-dur op. 19

- Jeden spośród następujących Polonezów:
 - Polonez fis-moll op. 44
 - Polonez As-dur op. 53
 - Polonez-Fantazja op. 61
- Trzy Preludia z op. 28: a-moll, fis-moll, d-moll (jako cykl obowiązuje).
- Fryderyk Mazurki, z których przynajmniej jeden należy wybrać spośród następujących 12 Mazurków:
 - a-moll op. 17 nr 4
 - H-dur op. 56 nr 1
 - b-moll op. 24 nr 4
 - c-moll op. 56 nr 3
 - c#-moll op. 30 nr 4
 - a-moll op. 59 nr 1
 - c#-moll op. 41 nr 1
 - As-dur op. 59 nr 2
 - c#-moll op. 59 nr 3
 - f#-moll op. 59 nr 3
 - a-moll (ded. Emilowi Gajlard) wyd. L. J. Paderewskiego nr 42
 - a-moll (Nóte temps nr 2) wyd. L. J. Paderewskiego nr 43
- Jedna z dwóch Sonat: b-moll op. 35 lub h-moll op. 58 albo zamiast Sonaty dwa następujące utwory:
 - Jedna Ballada i jedno Scherzo, albo Fantazja f-moll op. 49 i jedno Scherzo, albo Barcarola i jedno Scherzo.
- Jeden z dwóch Koncertów z towarzyszeniem orkiestry:
 - e-moll op. 11 lub F-moll op. 21

Figure 13. Set works of the 6th International Fryderyk Chopin Piano Competition (material owned by the author).⁸¹

80
Ongaku Konkūru San-jūnen 1932–1961 [Thirty years of the Music Competition 1931–1961] (Tokyo: Mainichi Shimbun, NHK, 1962), 192–193.

81
Kazimierz Czekaĳ (ed.), *Program, VI Międzynarodowy Konkurs Pianistyczny im. Fryderyka Chopina, Komitet Roku Chopinowskiego 1960* (Warsaw: Towarzystwo im. Fryderyka Chopina, 1960), no pagination.

It is assumed that the Japanese Competition was setting out to prepare the way for the 6th Chopin Competition that was going to be held the following year. The winner of the 28th Music Competition, however, was 15-year-old Hiroko Nakamura (1944–2016). Regulations for the Chopin Competitions stated that only those born between 22 February 1930 (30 years old) and 22 February 1944 (16 years old) could participate in the competition. Nakamura was born on 25 July 1944, outside the age range stated in the regulations, so she could not take part. After studying with Aiko Iguchi (1910–1984) and Leonid Kočański (1893–1980), she went to the Juilliard School and won fourth prize in the 7th International Chopin Piano Competition in 1965. Her case became

a model or standard for other Japanese pianists: to learn under a Japanese teacher, study abroad and eventually participate and win a prize in the Chopin Competition. Mitsuko Uchida won second prize in the 8th Chopin Competition in 1970 and Akiko Ebi won fifth place in the 10th Chopin Competition in 1980. Both of them, despite their different backgrounds, had their initial piano education in Japan, then studied overseas before participating in the Chopin Competition.

Michie Koyama, who won fourth place in the 11th Chopin Competition in 1985, did not have any experience of learning overseas. Like a dream come true, this was the achievement that Japanese pianists had been waiting for. Since the 11th Chopin Competition was broadcast by NHK, it was widely followed by music lovers and the general public in Japan.⁸² As mentioned in the first part of this paper, the competition provoked an enthusiasm that came to be known as ‘Bunin Syndrome’ or ‘Bunin fever’. Expensive tickets were sold out, fan clubs were formed, and even those who had never been particularly interested in classical music chased after Bunin. Risa Hayashida points to three factors behind the ‘Bunin Syndrome’: 1. the image of the composer, Chopin; 2. the visual impact on the audience (the 11th Competition was broadcast by NHK for the first time and recorded a high viewing percentage of 14.6); 3. the social and economic background, with Japan experiencing an economic boom at that time.⁸³ In truth, for the Japanese, the Chopin Competition became something of a social phenomenon. At the 18th competition in 2021, 51 years after Mitsuko Uchida, Kyōhei Sorita won second place and Aimi Kobayashi won fourth place. This attracted wide press coverage, and it was tantamount to another ‘Chopin fever’. It has now become something like a ‘tradition’ for Japanese pianists to attempt to participate in the Chopin Competition.

Chopin in other media

It is not just pianists who express a love for Chopin’s music. As Samson has mentioned, Yuzuru Hanyū, gold medallist figure skater at the 2018 winter Olympics, performed to Chopin’s Ballade, Op. 23. This was not unique. Shizuka Arakawa, who was the first Asian skater to win the gold medal, at the 2006 Turin Olympics, chose the Fantasy-Impromptu, Op. 66 for her short programme. And the silver medallist at the 2010 Vancouver Olympics, Mao Asada, chose the Nocturne, Op. 9 No. 2, performed by Maria João Pires, for the 2014 Sochi Olympics. Asada did not win a prize at the Olympics then, but she had chosen the same piece much earlier, during the 2006–2007 season, two years after her debut as a senior skater. Her delicate, elegant and light skating somehow blended naturally and beautifully with Chopin’s piece.

82
NHK Tokushū, *Shōpan Konkūru '85 – Wakaki Chōsensha tachi no Hatsuka kan* (NHK Special, Chopin Competition '85 – 20 days for young challengers), broadcast 29 November 1985, NHK.

83
Hayashida, ‘Būnin shindorōmu’, 118.

Other than sport, the Chopin competition also became a main theme for *Forest of Piano*, a Japanese cartoon series based on the comic strip *Piano no Mori: The Perfect World of Kai*, published in a comic magazine between August 1998 and November 2015, then as comic books. Volume 1 was published in August 1999; Volume 26, the last in the series, was published in December 2015.⁸⁴ The storyline goes as follows. There is a grand piano in a forest that makes sounds only when played by the main character of the story, Kai Ichinose. It was a piano that used to belong to Sôsuke Ajino, who was once considered a great pianist, but had to abandon the piano as he could not play it anymore after an accident. One day, another character, Shûhei Amamiya, transferred to the same primary school where Kai was a pupil. Amamiya's father was a pianist, and Amamiya himself was receiving special piano training. After Amamiya's appearance, Kai started taking piano lessons from Sôsuke Ajino, who had actually become a teacher in their primary school, and they decided to aim for the Chopin Competition.

Forest of Piano was initially created as a film and released on 21 July 2007, but the story in the film version does not take us all the way to the Chopin Competition, but only up to the part where Shûhei Amamiya tried to win a regional preliminary round for primary school children for a domestic competition, before transferring to another school.⁸⁵ This comes at the beginning of Volume 6 of the comic version. For the film version, Vladimir Ashkenazy acted as a music advisor and oversaw the performances of both Ichinose and Ajino. The preliminary rounds of the Chopin Competition in the comic version started in Volume 12, published in April 2006, a year before the release of the film version. From this volume onwards, music journalist Kôji Shimoda's name appears as an advisor. The original author Makoto Isshiki mentioned in an interview that he was introduced to Shimoda during the 15th Chopin Competition at the venue where Isshiki was to cover the competition. He says that 'if it had not been for the meeting with Mr Shimoda, I wouldn't have been able to finish *Forest of Piano*. [...] Which works would match Kai's character? Which works for Pang Wei? What kind of combinations would be good? How to make it sound all realistic? I couldn't decide all these things by myself, so I am very thankful for his advice.'⁸⁶ Kôji Shimoda is a music journalist who writes reports for Japanese music magazines every time the Chopin Competition is held and knows every detail of the competition.

The cartoon series on TV was aired in two parts on NHK General TV from 9 April to 2 July 2018 (episodes 1 to 12) and from 28 January to 15 April 2019 (episodes 13 to 24). They can now be watched either on DVD or on Netflix.⁸⁷ From episode 9, the setting is transferred to Warsaw, and the results of the competition will be out in episode 24.

The comic version was successful in adding a realistic tone to the story by creating characters that are easy for readers to relate to, and also by describing the performances of each participant in as much

84

Makoto Isshiki, *Piano no Mori: The Perfect World of Kai* [Forest of piano: the perfect world of Kai], 26 vols. (Tokyo: Kôdan Sha, 1999–2015).

85

Piano no Mori [Forest of piano], Produced by the *Piano no Mori* Production Committee, Distribution – Shôchiku, DVD (VPBV 12862, 12863) (Tokyo: VAP video, 2007).

86

'Isshiki Makoto, Hatsu kataru. "Piano no mori" Seisaku hiwa' ('Makoto Isshiki, first narrative. The story behind the creation of the *Forest of Piano*'), interview by Ryûji Kayama, *Morning*, 7, May 2020 (joint number, 23 April 2020), 3–4.

87

Official website, *Piano no Mori* [Forest of piano]. <https://piano-anime.jp/>, accessed 15 July 2022.

detail as possible. The character setting is realistic and concrete, so readers have a clear image of each character, whether jury member or participant. For example, the head of the Chopin Competition jury is named Adam Jasiński, a Chinese participant is named Wei Pang, Polish participants are named Lech Szymanowski and Karol Adamski, a French participant is named Sophie Ornesson, there are twin Ang brothers from South Korea, and so on. For the TV version, only Kai Ichinose's actual performer is not revealed, but his teacher Sōsuke Ajino's part was performed by Kyōhei Sorita, Shūhei Amamiya's by Ryōma Takagi, Wei Pang's by Niu Niu, Lech Szymanowski's by Szymon Nehring and Sophie Ornesson's by Juliette Journaux. As one can see, actual pianists from each character's original country were responsible for their performances, and they played in ways that would match each character – in other words they *acted* through performance. That is what makes this show unique. The soundtrack of the story, which is limited only to the description for the comic version, was presented in detail for the TV version.

Japanese *Animé* and *Manga* have a high reputation globally and are often treated as an integral part of Japanese culture. A century and a half since the Japonism movement that arose in Western countries in the late nineteenth century, *Animé* and *Manga* play an important role as the starting point from which many foreigners get to know about Japan. Chopin's music, initially 'received' in Japan during the Meiji era, is now 'owned' by Japan, whether through Japanese participation in the Chopin Competition after the Shōwa era or through *Manga* and *Animé*. Furthermore, *Animé* is transmitted overseas. In other words, it would not be an exaggeration to say that Chopin's music went beyond the process of 'ownership', and is now exported overseas as a representative feature of Japanese culture.

Table 1. Performance records of Chopin's music in Japan from 1885 to 1908.

Year (in Meiji)	Date	Works	Performer
1885 (18)	20 Jul.	Polonaise (work number unknown)	Kine Tōyama
	22 Sep.	Waltz (work number unknown)	Guillaume Sauvlet
	30 Sep.	Waltz (work number unknown)	Guillaume Sauvlet
1887 (20)	17 Mar.	Nocturne (work number unknown)	Nobu Kōda, Guillaume Sauvlet
	22 Jul.	Impromptu (work number unknown)	Guillaume Sauvlet
1892 (25)	27 Nov.	<i>Marche funèbre</i> (work number unknown)	Akatarō Shimazaki, Shigeo Ishihara
1896 (29)	3 May	<i>Marche funèbre</i> (work number unknown)	Kōji Nagai, Fumiyo Takahashi
	12 Dec.	Piano Concerto, Op. 11 (second movement)	Suekichi Kōyama
1895 (30)	27 Nov.	Etude (work number unknown)	Raphael von Koeber
		Waltz (work number unknown)	Raphael von Koeber
1898 (31)	25 Feb.	Piano Concerto, Op. 11 (second movement)	Shū Amaya
	5 Mar.	Unknown the works name and number	Raphael von Koeber
	20 Nov.	Piano Concerto, Op. 11 (second movement)	Shū Amaya
	4 Dec.	Scherzo, Op. 20	Raphael von Koeber
1899 (32)	17 Feb.	Unknown the works name and number	Mrs Lightfoot, Miss Nankivell (full name unknown)
	26 May	Scherzo (work number unknown)	Poole (full name unknown)
1902 (35)	9 Nov.	Waltz (work number unknown)	Chiyo Asaba
	16 Nov.	Ballade, Op. 47	Itoe Tachibana
1904 (37)	29, 30 Oct.	Fantasy-Impromptu, Op. 66	Hermann Heydrich

Concert title	Venue	Forces
1st graduation concert of Ongaku Torishirabe Gakari	Tokyo, Ministry of Education New Building in Ueno Park	Piano solo
Grand concert	Yokohama, Public Hall	Piano solo
Grand concert	Kobe, Gymnasium Theatre	Piano solo
1st concert of Nihon Ongaku-kai	Tokyo, Rokumeikan	Violin and piano
Professor G. Sauvlet, a concert	Kobe, Gymnasium Theatre	Piano solo
Gakuyūkai (Alumni association) concert	Tokyo, Tokyo Music School	Organ duo
Gakuyūkai (Alumni association) concert	Tokyo, Tokyo Music School	Organ duo
Gakuyūkai (Alumni association) concert	Tokyo, Tokyo Music School	Organ solo
Music concert (Part 1)	Tokyo, Hongō Central Hall	Piano solo
Music concert (Part 2)	Tokyo, Hongō Central Hall	Piano solo
2nd concert of Meiji Ongaku-kai	Tokyo, Tokyo Christian Youth Centre	Organ solo
Banchō Church Sunday School music concert	Tokyo, Tokyo Music School	Piano solo
Autumn concert of Dōseikai	Tokyo, Tokyo Music School	Organ solo
1st regular concert	Tokyo Higher Normal School, Music School	Piano solo
Kobe Social Circle	Kobe, Kobe College (?)	Piano duo
Junker party music concert	Kobe, Gymnasium Theatre	Piano duo
Shigyo (Trial) concert	Tokyo, Tokyo Music School	Violin solo
7th regular concert	Tokyo, Tokyo Music School	Piano solo
Gakuyūkai (Alumni association) concert for relief of soldiers	Tokyo, Tokyo Music School	Piano solo

Year (in Meiji)	Date	Works	Performer
1905 (38)	23 Jan.	Nocturne, Op. 9 No. 2	Hermann Heydrich
	18 Feb.	Piano Concerto, Op. 11 (second movement)	Shū Amaya
	21 Feb.	Impromptu (work number unknown)	Raphael von Koeber
	12 Mar.	Unknown the works name and number	Raphael von Koeber
	28, 29 Oct.	Sonata, Op. 35 (third movement)	Orchestra of the Tokyo Music School
	23 Nov.	Waltz (work number unknown)	Miss Larned (full name unknown)
	25 Nov.	Polonaise (work number unknown)	Navy military band
	7 Dec.	Nocturne (work number unknown)	Name unknown
	22 Dec.	Nocturne (work number unknown) Waltz (work number unknown)	Olga Kruscheva
1906 (39)	13 Jan.	Waltz (work number unknown)	Ryūkichi Sawada
	3, 4 Feb.	<i>Marche funèbre</i> (work number unknown)	Olga Kruscheva
	15 Apr.	Polonaise (work number unknown)	Navy military band
	2 Jun.	Unknown the works name and number	Ai Amano
1907 (40)	12 Jan.	Waltz (work number unknown)	Ryūkichi Sawada
	22 Jan.	Scherzo, Op. 54	Bonavia Hunt
	24 Jan.	Etudes, Op. 25 Nos. 5, 6, 8, 9 (plus one work of unknown number)	Bonavia Hunt
	23 Feb.	Waltz (work number unknown)	Ryūkichi Sawada
	2 Mar.	Etude (work number unknown)	Bonavia Hunt
	9 Mar.	Waltz, Op. 18	Ryūkichi Sawada
	9 Mar.	Scherzo, Op. 54	Bonavia Hunt
	6 Apr.	Impromptu (work number unknown)	Itoe Tachibana
	3 Jul.	Nocturne (work number unknown)	Ryūkichi Sawada
	7 Jul.	Sonata (work number unknown)	Oslan (full name unknown)
	19 Nov.	Nocturne, Op. 27 No. 2	Ryūkichi Sawada
		'Życzenie' [A maiden's wish], Op. 74 No. 1	Hideo Shimada
	7 Dec.	Prelude (work number unknown)	Professor Fit

Concert title	Venue	Forces
Hermann Heydrich music concert	Yokohama, Public Hall	Piano solo
Shukushō (Celebration) concert	Tokyo, Tokyo Christian Youth Centre	Organ solo
Grand charity concert	Tokyo, Tokyo Music School	Piano solo
Wakyō gakudō music concert	Tokyo, Tokyo Prefectural Board of Education Concert Hall	Piano solo
13th Autumn concert	Tokyo, Tokyo Music School	Orchestra
7th Kyoto Ongakukai concert	Kyoto, Dai-ichi High School for Girls	Piano solo
Hibiya park concert	Tokyo, Hibiya Park	Military band
Concert of Russian Female Musicians	Tokyo, Tokyo Christian Youth Centre	Piano solo
Concert by foreign musician	Kobe, Amusement Park Theatre	Piano solo
2nd concert of Fuyō-kai	Tokyo, Tokyo Ongakuin	Piano solo
Charity Concert	Kobe, Shinkō Club	Piano solo
Hibiya park concert	Tokyo, Hibiya Park	Military band
1st concert of Gakuen-kai	Tokyo, Tokyo Christian Youth Centre	Piano solo
Geiensa's first lecture	Tokyo, Universalist Church	Piano solo
Concert by British masters	Tokyo, Tokyo Christian Youth Centre	Piano solo
Concert by British masters	Tokyo, Tokyo Christian Youth Centre	Piano solo
Yuitsu club concert	Tokyo, Yuitu Society	Piano solo
Grand concert	Kyoto, Kyoto City Assembly Building	Piano solo
Inaugural ceremony of Teikoku Ongaku-kai	Tokyo, Kudannaka-Sakashita Universalist church	Piano solo
Grand charity concert for Kobe orphanage	Kobe, Shinkō Club	Piano solo
Exhibition support concert	Tokyo, Ueno Park	Piano solo
2nd concert of Teikoku Ongaku-kai	Tokyo, Tokyo Christian Youth Centre	Piano solo
Concert by a Russian actress	Tsukiji Metropol Hotel	Piano solo
Concert of Teikoku Ongaku-kai	Tokyo, Tokyo Christian Youth Centre	Piano solo
		Vocal Solo
Ōtsuka music concert	Tokyo Higher Normal School Auditorium	Piano solo

Year (in Meiji)	Date	Works	Performer
1908 (41)	7 Mar.	Fantasy-Improptu, Op. 66	Hermann Heydrich
	21, 22 Mar.	Improptu (work number unknown)	Mrs Fewer (full name unknown)
	22 Mar.	Unknown the works name	Kōichi Sawada
	28 Mar.	Waltz, Op. 18	Kaoru Sugiyama
	27 Jun.	Fantasy-Improptu, Op. 66	Ryūkichi Sawada
	23 Jul.	Waltz (work number unknown) Improptu (work number unknown)	Ryūkichi Sawada
	5, 6 Sep.	Fantasy-Improptu, Op. 66	Ryūkichi Sawada
	27 Sep.	Fantasy-Improptu, Op. 66	Ryūkichi Sawada
	21 Nov.	Marche funèbre (work number unknown)	Ōmura, Takahama, Shimizu, Yamaguchi (first name only)
	21, 22 Nov.	Waltz (work number unknown) Fantasy-Improptu, op. 66	Ryūkichi Sawada
	23 Nov.	Nocturne (work number unknown)	Tsutomu Onojima Takesaburō Ōnuma

*1 This table is based on 'Table 4-1 Concerts in which Chopin's works were performed during the Meiji Period' in Junichi Tada, *Nihonjin to Shopan: Yōgaku Dōnyūki no Piano Ongaku*, (Tokyo: Artes Publishing, 2014), up to 1908. For this article, Yohko Shiotsu, 'Chronicle of Piano Performances in Meiji Era Kobe', *Music Research*, Museum of the Osaka College of Music, Vol. 26, and newly discovered performance records were added.

Concert title	Venue	Forces
Director of women's school charity concert	Tokyo, Tokyo Music School	Piano solo
Mr Junkel's music concert	Tokyo, Tokyo Music School	Piano solo
3rd concert of Fuyō-kai	Tokyo, Tokyo Ongakuin	Unknown
Graduation concert	Tokyo, Tokyo Music School	Piano solo
Memorial concert for the late Mr Tamaki Takatsu	Tokyo, Tokyo Music School	Piano solo
Tokyo Music School graduates concert	Kobe, Shinkō Club	Piano solo
Hiroshima music concert	Hiroshima, Hiroshima Prefectural Girls' School	Piano solo
Minatogawa School Shōka-kai	Kobe, Minatogawa Elementary School	Piano solo
5th concert of Osaka Ongaku-kai	Osaka, Nakanoshima Kokaido	Violin quartet
Charity concert for Kyoto children's library	Kyoto, Kyoto City Assembly Hall	Piano solo
Maebashi family concert	Maebashi, unknown	Violin and piano

Table 2. List of existing editions and acquisition dates for the Institute for Musical Research (Ongaku Torishirabe Gakari) and Tokyo Music School (Tokyo Ongaku Gakkō) in the Meiji period.

Acquisition number	Call number	Place of publication	Publisher	Year of publication *2	Year of acquisition *3
205	C21/C549/7-4	Leipzig	Breitkopf & Härtel	1880-1885	1885
337	P. SOLO 85	Leipzig	C. F. Peters	1879	1885
430	P. SOLO 173	Braunschweig	H. Litolff's Verlag	1880-1885	1885-1895
433	ORG SOLO 11	Braunschweig	H. Litolff's Verlag	1880-1885	1885- 1895
614	V. P. 62 1-2/2	Braunschweig	H. Litolff's Verlag	1880-1885	1885-1895
698	P. SOLO 252	Leipzig	Breitkopf & Härtel	1880- 1885	1895
891	V. P. 145 1-2/2	Leipzig	Breitkopf & Härtel	1844-1852	1897
1611	OH 98	Leipzig	C. F. Peters	1880	1904
1623	ORG ECI 114	Leipzig	C. F. Peters	1880	1904
1731	ORCH 1731	Leipzig	Breitkopf & Härtel	1880	1905
1732	ORCH 1732	Leipzig	Breitkopf & Härtel	1880	1905
1788	P. SOLO 519	Leipzig	C. F. Peters	1879	1905
1804	ORCH 1804	New York	Carl Fischer	1892	1906
1878	ORG SOLO 151	Braunschweig	H. Litolff's Verlag	1880-1885	1906
2200	C21/C549/9-1	Berlin	Bote & G. Bock	1880-1885	1908
2470	P.SOLO 628	unknown	unknown	unknown	1908
2471	C21/C549/7-8	Leipzig	Breitkopf & Härtel	1880-1885	1908
2472	P. SOLO 769/1- 2/2	Leipzig	Breitkopf & Härtel	1880-1885	1908
2524	V. P. 240 1-2/2	Leipzig	Breitkopf & Härtel	1862	1908

Title
Pianoforte-Werke von F. CHOPIN. Neue revidierte Ausgabe, mit Fingersatz zum Gebrauch im Conservatorium der Musik zu Leipzig versehen von CARL REINECKE. Vierter Band. NOTTURNOS.
Fr. Chopin's Sämtliche Pianoforte -Werke. Kritisch revidiert und mit Fingersatz versehen von HERRMANN SCHOLTZ. Band III.
Collection Litolff. VALSES pour PIANO de FR. CHOPIN. Revisés et doigtés par LOUIS KÖHLER.
Collection Litolff. MORCEAUX CÉLÈBRES de FR. CHOPIN. TRANSCRITS pour Harmonium par JOS. LÖW.
Collection Litolff. VALSES de FR. CHOPIN. Transcrites pour VIOLON et PIANO par A. SCHULZ.
Pianoforte-Werke von F.CHOPIN. Neue revidierte Ausgabe, mit Fingersatz zum Gebrauch im Conservatorium der Musik zu Leipzig versehen von CARL REINECKE. Neunter Band. WALZER.
Sonate für Pianoforte und Violoncell von Friedrich Chopin. Op. 65. Bearbeitung für Pianoforte und Violine von FERDINAND DAVID.
Harmonium-Album, Chopin, Schumann. Band X. Sammlung beliebter Tonstücke für HARMONIUM übertragen von ERNST STAPF u. RUD. BIBL.
Harmonium-Album Chopin, Schumann. Band X. Sammlung beliebter Tonstücke für HARMONIUM übertragen von ERNST STAPF u. RUD. BIBL.
Partitur-Bibliothek. Für Pianoforte mit Orchester. Erstes grosses Concert für das Pianoforte mit Begleitung des Orchesters von Friedrich Chopin. Op. 11.
Partitur-Bibliothek. Für Pianoforte mit Orchester. Zweites Concert für das Pianoforte mit Begleitung des Orchesters von Friedrich Chopin. Op. 21.
Fr. Chopin's Sämtliche Pianoforte-Werke. Kritisch revidiert und mit Fingersatz versehen von HERRMANN SCHOLTZ. Walzer.
Funeral March, F. Chopin, arr. by Theo. Moses.
Collection Litolff. MORCEAUX CÉLÈBRES de FR. CHOPIN. TRANSCRITS pour Harmonium par JOS. LÖW.
Fr. Chopin. Œuvres complètes revisés, doigtés et soigneusement corrigées d'après les éditions de Paris, Londres, Bruxelles et Leipsic par CHARLES KLINDWORTH. Vol. I-III.
Chopin's Mazurkas.
Pianoforte-Werke von F. CHOPIN. Neue revidierte Ausgabe, mit Fingersatz zum Gebrauch im Conservatorium der Musik zu Leipzig versehen von CARL REINECKE. Achter Band. Sonaten.
Pianoforte-Werke von F. CHOPIN. Neue revidierte Ausgabe, mit Fingersatz zum Gebrauch im Conservatorium der Musik zu Leipzig versehen von CARL REINECKE. Siebenter Band. Rondos und Scherzos.
DEUX NOCTURNES Op. 37. composés par F. Chopin, transcrits pour Violon ou Violoncelle avec accompagnement de Piano par CHARLES KISSNER.

Acquisition number	Call number	Place of publication	Publisher	Year of publication *2	Year of acquisition *3
2631	P. SOLO P670	New York	G. Schirmer	1915 *5	1908
2852	V. SOLO 211	London	Stanley Lucas, Weber, Pitt & Hatzfeld	1874	1908
2969	Cell 149-2/2	Heilbronn	C. F. Schmidt	1904–1908	1909
3242	ORCH 3242	Leipzig	Breitkopf & Härtel	1892–1897	1911
3247	ORCH 3247	Leipzig	Breitkopf & Härtel	1880	1911
3259	C21/C549/6-1	Leipzig	C. F. Peters	1879	1911
3308	C21/C549/13	Казани	Восточная Лира	unknown	1912
3309	P. SOLO 891	Leipzig	C. F. Peters	1879	1912
3310	P. SOLO 890	unknown	unknown	unknown	1912
3311	P. SOLO 889	Moscou	La Lyre du Nord	unknown	1912
3312	P. SOLO 888	Boston	O. Ditson Company	1884	1912
No number *4	P. SOLO 802	St. Petersbourg et Moscou	W. Bessel et Cie	1889	Unknown
No number *4	P. SOLO 823	St. Petersbourg et Moscou	W. Bessel et Cie	1889	Unknown

*1 This table is reprinted, with modified headings, from the 'Table 1–4 List of the existing editions and the reception date for *Ongaku Torishirabe Gakari* and *Tokyo Ongaku Gakkō* in the Meiji period' in Junichi Tada, *Nihonjin to Shopan: Yōgaku Dōnyūki no Piano Ongaku* (Tokyo: Artes Publishing, 2014).

*2 Years of publication were checked against Józef Michał Chomiński and Teresa DalilaTurło, *Katalog dzieł Fryderyka Chopina / A Catalogue of the Works of Frederick Chopin*. (Kraków: PWM, 1990), and the data base of the *Hofmeister Monatsberichte*, Hofmeister XIX. <https://hofmeister.rhul.ac.uk/2008/index.html>, accessed 24 June 2022.

*3 Years of acquisition are based on three registers of music scores kept at the Library of Tokyo University of the Arts: 'Tosho Suitōbo', 'Gakufu Genbo' and 'Gakufu Kana Mokuroku'.

*4 Scores without an acquisition number were known to exist from the lending card. Judging by the call number, the acquisition year was probably c.1910.

Title
Frédéric Chopin, works for the pianoforte, Impromptus, revised and fingered by RAFAEL JOSEFFY.
17 Polish Songs composed by Frédéric [sic] Chopin. Op. 74. Translated through the German of FRED GUMBERT by THE REV. J. TROUTBECK.
Nocturno. Fr. Chopin, Op. 9. No. 2. Bearb. v. H. Wolf.
Partitur-Bibliothek. Kleinere Orchesterwerke. Trauermarsch aus Op. 35.
Partitur-Bibliothek. Für Pianoforte mit Orchester. Erstes grosses Concert für das Pianoforte mit Begleitung des Orchesters von Friedrich Chopin. Op. 11.
Fr. Chopin's Sämmtliche Pianoforte-Werke. Kritisch revidirt und mit Fingersatz versehen von HERRMANN SCHOLTZ. Band I. Band III.
Nocturnes de Fr. Chopin, Édition revue et corrigée par Ch. KLINDWORTH.
Fr. Chopin's Sämmtliche Pianoforte-Werke. Kritisch revidirt und mit Fingersatz versehen von HERRMANN SCHOLTZ. Walzer.
Ausgewahlte Compositionen
Fr. Chopin's Sämmtliche Pianoforte-Werke. Kritisch revidirt und mit Fingersatz versehen. Walzer.
Piano Classics, Vol. 1. By The Best Composers.
Fr. Chopin. Compositions pour le piano. Seule édition authentique d'après les notices de l'auteur par Ch. MIKOULI. 12 Polonaises.
Fr. Chopin. Compositions pour le piano. Seule édition authentique d'après les notices de l'auteur par Ch. MIKOULI. 25 Préludes.

ABSTRACT

This paper traces the reception of Chopin's music and its evolution in Japan from the mid-nineteenth to the mid-twentieth century. The reception of Chopin's music in Japan during the Meiji era (1868–1912) took place through direct and immediate person-to-person contact. One of the important figures in early piano education in Japan was Shige Uryū (1862–1928). The musical education she received in America from 1871 to 1881 is a significant factor in explaining why Chopin's music was played in Japan at such an early stage. She taught piano at the Ongaku Torishirabe Gakari (Institute for Musical Research).

In the last year of the Meiji era, the first solo piano recital in Japan was given by Ryūkichi Sawada (1886–1936). Its programme consisted exclusively of works by Chopin. Then, during the transition period from the Meiji era to the Taishō era (1912–1926), SP records became popular in Japan. At that time, concert styles and formats were diversified, and people started to embrace Western music as part of mass entertainment.

In the Shōwa era (1926–1989), the reception of Chopin's music and its evolution in Japan finally reached a culminating point with the appearance of the first two Japanese pianists at the 3rd International Chopin Piano Competition in 1937. This inaugurated a tradition of Japanese participation in the Chopin Competition in Warsaw that has continued to this day, to the extent that we may reasonably question whether it is any longer appropriate to refer to the 'reception' of Chopin in Japan. The Chopin competition also became a main theme for a cartoon series titled *Forest of Piano*. The composer is now an integral part of Japanese culture.

KEYWORDS

Reception, Ongaku Torishirabe Gakari, Ryūkichi Sawada, International Chopin Piano Competition, *Forest of Piano*

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was born in 1972 in Osaka, Japan. He is a piano teacher and musicologist. He obtained his PhD from the Osaka University of Arts in 2012, and it was published as the book *Nihonjin to Chopin* [The Japanese and Chopin] by Artes Publishing in 2014. In the same year, he supervised and released the CD *Sawada Ryūkichi no Sekai* [Ryūkichi Sawada's world], on the Mittenwald label. On the same release, he doubled as pianist and commentator. He was also a prime mover behind the exhibition *Chopin: Portrayed in 200 Years of Images (2019–2020)* and wrote a column for the exhibition catalogue. Currently he is a Visiting Researcher at the Research Institute for Japanese Traditional Music, Kyoto City University of Arts.