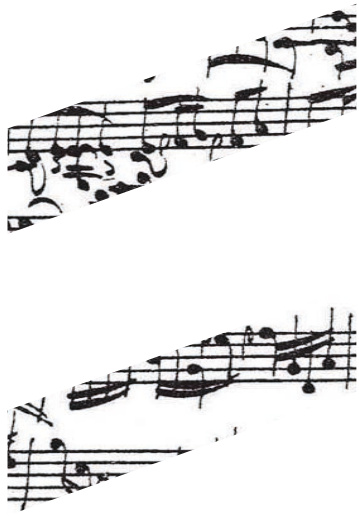Kwartalnik Młodych
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Contents

Paweł Urban 5
Edward Mąkosza. The Composer's Life and Work

Olga Kwaczyńska 33
The Reception of American Jazz in Japan: An Outline of Issues

Kwartalnik Młodych Muzykologów UJ
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Edward Mąkosza. The Composer's Life and Work

Abstract

Edward Mąkosza (born on 13 November 1886 in Lisków, died on 25 April 1973 in Częstochowa) was a Polish composer, pedagogue, conductor, organist, and ethnomusicologist. He was the main organiser of musical life in Częstochowa. He wrote approximately a thousand compositions. He received numerous accolades and was hailed as a hero of the Jasna Góra Monastery.

The paper presents Edward Mąkosza's biography and is meant to serve as an introduction to a comprehensive study of his work. The successive periods of his life (childhood, youth, professional work until and after World War Two have been discussed. Subsequently I focus on the composer's broadly understood professional activity: his teaching, artistic and community work. I thus attempt to present the professor's entire biography.

Keywords

Edward Mąkosza, composer, ethnomusicologist, Częstochowa, Jasna Góra

The personality and creative output of composer and teacher Edward Mąkosza had a strong impact on the development of musical life in the Częstochowa region. Authors writing on this subject refer to him as a great patriot engaged in work for the community, composer, musician, teacher, folklore lover, and expert on the region's attractions[1]. Despite all these merits, Mąkosza has so far been passed over in academic work and debates. The existing biographical notes, published in encyclopaedias, dictionaries dedicated to the region, and periodicals, are brief and fragmentary[2]. Research studies specifically dedicated to this teacher-musician are undoubtedly a major contribution to the development of our knowledge about Edward Mąkosza. They constitute important though still far from comprehensive source material. Three such scholarly monographs have been written so far. The first of them was a diploma work titled 'Wkład Edwarda Mąkoszy w życie muzyczne Częstochowy' ['Edward Mąkosza's Contribution to Częstochowa's Musical Life'] (1973)[3], which discusses the composer's teaching activities and the folklore-related projects he carried out in that city. The

[1] Z. Dziubek, 'Słowo o profesorze Edwardzie Mąkoszy', *Ostaniec. Biuletyn Zarządu Wojewódzkiego PTTK w Częstochowie*, 1 (1977), 8.

[2] Short biographical entries on Edward Mąkosza can be found in e.g.: L.T. Błaszczyk, *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* (1964), 182–183; T. Gierymski, 'Edward Mąkosza', in H. Rechowicz, ed., *Ludzie trzydziestolecia. Sylwetki zasłużonych dla województwa katowickiego* (1974), 320–324; W. Mielczarek, 'Edward Mąkosza 1886–1974', *Informator Kulturalny Częstochowy*, 5 (1983), 5–7; E. Zwolińska and M. Zwoliński, *Słownik biograficzny regionu częstochowskiego*, 1 (1998), 187–188; M. Łukaszewski, *Kultura muzyczna Częstochowy od XVI wieku do wybuchu II wojny światowej na tle przemian historycznych i społecznych miasta i regionu*, Prace Naukowe Wyższej Szkoły Pedagogicznej w Częstochowie. Zeszyty Historyczne 6 (2000), 209; S. Podobiński, B. Snoch, eds, *Słownik encyklopedyczny regionu częstochowskiego*, 2 (2001), 54–55; R. Hanke, *Słownik polskiego śpiewactwa górnego Śląska. Od Wiosny Ludów do przełomu tysiącleci* (2001), 180–181; B. Szymańska, 'Profesor Edward Mąkosza (1886– 1974)', *Almanach Częstochowy* 16 (2002), 122–125; B. Snoch, *Mała encyklopedia Częstochowy* (2002), 109–110; J. Sętowski, *Cmentarz Kule w Częstochowie. Przewodnik biograficzny* (2005), 192; M. Łukaszewski, 'Edward Mąkosza', in M. Podhajski, ed., *Kompozytorzy polscy 1918–2000*, 2: *Biogramy* (2007), 605; W. Malko, 'Edward Mąkosza (1886–1974)', *Niedziela* 44 (2011), 43; 'Sienkiewiczacy. Nauczyciele i wychowankowie IV LO im. Henryka Sienkiewicza w Częstochowie 1862–2012', in A. Cieślak, J. Sętowski, eds, *Słownik biograficzny* (2012); W. Malko, *70 lat Orkiestry Symfonicznej w Częstochowie. Filharmonia Częstochowska im. Bronisława Hubermana 1945–2014* (2015), 469–470.

[3] B. Karcz, 'Wkład Edwarda Mąkoszy w życie muzyczne Częstochowy', diploma work presented at the State Higher School of Music in Katowice (1973).

second, an MA thesis ('Życie i twórczość Edwarda Mąkoszy' ['Edward Mąkosza's Life and Work'], 1992)[4] devotes little space to his output of compositions. The third is *Katalog tematyczny dzieł kompozytora* [*A Thematic Catalogue of the Composer's Works*][5], focusing mainly on his compositions kept at the Jasna Góra Monastery. In my research I have also used information about Edward Mąkosza contained in the PhD dissertation 'Kultura muzyczna Jasnej Góry w XX wieku' ['Jasna Góra's Music Culture in the 20th Century'] (2012)[6], as well as memories[7], press articles[8], and archival documents[9].

This paper, conceived as an introduction to a detailed study of the composer's output, presents his biography, discussing the successive

[4] I. Drożdż, 'Życie i twórczość Edwarda Mąkoszy', MA thesis supervised by Prof. Zdzisław Drobner, presented at the Higher Teacher Education School in Częstochowa (now the Jan Długosz University, Dept. of Artistic Education, Institute of Music (1992).

[5] B. Franc, *Katalog tematyczny dzieł Edwarda Mąkoszy* (1995).

[6] M.N. Kilnar, 'Kultura muzyczna Jasnej Góry w XX wieku', PhD dissertation presented at the University of Opole (2012).

[7] J.S. Płatek, 'Życie muzyczne na Jasnej Górze w XX wieku', *Studia Claromontana* 20 (2002); W. Malko, *100 lat szkolnictwa muzycznego w Częstochowie: 1904–2004* (2004); R. Pośpiech, 'Muzyczna działalność ks. Stanisława Tłoczyńskiego w klasztorze ojców paulinów na Jasnej Górze w okresie II wojny światowej', in P. Wiśniewski, D. Sobczak, eds, *Choro Basilicae Metropolitanae Gnesnensis in Memoriam (1914–2014). Księga pamiątkowa dedykowana Chórowi Bazyliki Metropolitarnej w Gnieźnie (1914–2014* (2014).

[8] R. Piersiak, 'Na jubileusz prof. E. Mąkoszy. Chlubne półwiecze', *Życie Częstochowy* 47 (1956), 6; S. Folfasiński, 'Jana Kiepury częstochowski koncert operowy', *Nad Wartą* 10 (1966), 3; J.S. Płatek, 'Jasnogórska cząstka życia i dzieł prof. Edwarda Mąkoszy (1886–1974)', *Jasna Góra* 10 (1987), 21; Dziubek, 'Słowo o profesorze…', 8–9; M. Szczodrowska, 'O Edwardzie Mąkoszy', *Życie Częstochowy* 36 (1984), 8; A. Poznańska, 'Zapracował na pamięć potomnych', *Nad Wartą* 1 (1985), 3; H. Stawiarska, 'Moje spotkanie z "Kółeczkiem" jasnogórskim i jego historia', *Jasna Góra* 10 (1987), 29–30; A. Cieślak, 'Szkolne wspomnienia Andrzeja Mąkoszy (2)', *Życie Częstochowskie* 28-20 VII 2006, 7; M. Górska, 'Częstochowa pamięta o Mąkoszy', *Życie Częstochowskie* 4 (2006), 4; K. Ozimek, J. Jadczyk, 'Pamiątki po profesorze Edwardzie Mąkoszy', *Rocznik Muzeum Częstochowskiego* 8 (2007), 7; A. Wyszyńska, 'Konfrater, strażak, kompozytor', *Niedziela* 19 (2007), 26; D. Ucieklak, H. Otrąbek, 'Mija 36 rocznica śmierci Prof. Edwarda Mąkoszy', *Gazeta Częstochowska. Tygodnik Regionalny* 20 (2010), 6; E. Pisarczyk, 'Mąkosza – wielka postać "muzycznej" Częstochowy', *Śląsk. Miesięcznik Społeczno-Kulturalny* 4 (2016), 53–56.

[9] Muzeum Częstochowskie [The Częstochowa Museum] (hereinafter as MCz), no shelf mark, file: *Dokumenty Edwarda Mąkoszy*, transcript of Edward Mąkosza and Irena Leokadia Nurczyńska's marriage certificate, Częstochowa (31 Dec. 1925), passim.

stages of his life: childhood and youth, professional activity before World War Two, the period of German occupation, and the postwar years. It also lists his diplomas and other accolades. I then focus on the broad spectrum of Mąkosza's social, teaching, and artistic activity, aiming to present his entire life as a person who has rendered great services in many areas, and a regional hero.

Childhood and Youth

Edward Mąkosza was born on 13 October 1886 in the village of Lisków near Kalisz[10]. His parents were Maria vel Marianna Rozalia née Kotecka and Stanisław Mąkosza, who worked as the village organist. The composer thus recalled his parents: 'My father was extremely highly regarded and respected by everyone for his kindness and obliging nature. Mother was very well-read […]. She could retell a book she had read several decades earlier with a near-perfect accuracy.'[11] It was his father's dream that Edward should become a priest[12]. Eventually, however, Mąkosza dedicated himself to his passion for music, which he had inherited from his ancestors. His family boasted strong musical traditions. Not only his father, but his grandfather, great- and great-great-grandfathers had worked as organists[13]. Edward's mother, an organist's daughter, showed a great understanding for, and love of music[14].

The future composer demonstrated a great musical talent from his childhood. In addition to his excellent musical ear, he had enormous sensitivity to the surrounding world, and an enthusiasm for all things musical[15]. At age five he began to learn the piano and organ; three years later, his skills were already sufficient to replace his father at church services[16]. As the composer himself recalled in his handwritten autobiography, he also sang in a choir from the sixth year of his life and performed songs with his father and mother. Those present praised

[10] Edward Mąkosza's personal data form, in MCz, *Dokumenty Edwarda Mąkoszy*, passim.
[11] E. Mąkosza, 'Wspomnienia z Liskowa', *Kronika Wielkopolska* 3 (2003), 106.
[12] Płatek, *Życie muzyczne…*, 214.
[13] Płatek, 'Jasnogórska cząstka…', 21; cf. Kilnar, 'Kultura muzyczna…', 108.
[14] Płatek, *Życie muzyczne…*, 214.
[15] Płatek, *Życie muzyczne…*, 214.
[16] Mąkosza, 'Wspomnienia z Liskowa', 106.

his 'strong, pleasant and sonorous voice' and awarded him with goose eggs every Easter[17]. At age nine he composed his first piece of music[18].

At first, he attended a state primary school in his village[19]. At age ten he entered the School of Commerce in Kalisz, where he lived in lodgings with the Adamiak family, which likewise demonstrated a love of music. Of particular importance to Mąkosza's life was a conversation between Mr Adamiak, who played the violin, and his colleague concerning an oncoming visit to Kalisz of Karol Namysłowski's orchestra. From that moment on, Edward dreamed of attending the concert. Despite having no money for the ticket, he swam across the local river and listened to the performance from outside the fence. It made a huge impression on him. It was a kind of caesura in his life, when he realised that he was a musician and that he wished to dedicate his future to music[20].

Following four years at a secondary school, in which he was preparing for priesthood under the guidance of Father Wacław Bliziński, Mąkosza took up studies at Łódź Music School. It was the parish priest who persuaded his parents to send him to music conservatory, arguing that 'the boy is musically gifted and can go far in this profession. He could possibly be a good priest too, but I predict that music will give him fulfilment in life.'[21] Thus in 1901 the future composer began his music education in Łódź, where he also learned general subjects, corresponding to the curriculum of the then six-year *gimnazjum* (secondary school)[22]. The school had been founded a year earlier by the Haniecki brothers, Ignacy (a cellist) and Tadeusz (a violinist). In 1903 it was purchased by its former teacher, Maria Bojanowska. Notably, Łódź

17 Mąkosza, *Wspomnienia z Liskowa*, a copy of handwritten memoirs, 1-2, in MCz, *Dokumenty Edwarda Mąkoszy*.

18 Szczodrowska, 'O Edwardzie Mąkoszy', 8.

19 He thus recalled this period: 'The Lisków state school which I attended was in terrible condition. The roof was half caved-in, and the walls so worm-eaten that we handed each other cribs through the walls. In the winter, wind and frost danced round the classroom, which the oven could hardly heat. This school was supposed to serve the entire community of approximately six thousand inhabitants; some children had to walk more than eight kilometres to reach this school. It comprised three forms or years, all learning in one small room. Education began in November and ended in mid-May. The Lisków school had very good teachers. They were well-educated, intelligent, and patriotically-minded.' Cf. Mąkosza, 'Wspomnienia z Liskowa', 106.

20 Mąkosza, 'Wspomnienia z Liskowa', 107.

21 Mąkosza, 'Wspomnienia z Liskowa', 111.

22 Mąkosza, 'Wspomnienia z Liskowa', 111.

was a booming city in that period, which allowed the owners to employ many excellent teachers previously employed at Warsaw Conservatory. They included: pianist and teacher Rudolf Strobl; composer, conductor, teacher and columnist Zygmunt Noskowski; music critic and piano teacher Antoni Sygietyński, and piano teacher Adam Zabłocki. I should also list the local pedagogues, such as the already mentioned Maria Bojanowska, as well as Alojzy Dworzaczek, who was a violinist, choirmaster, teacher, and composer[23].

Importantly, Bojanowska, who was a daughter of Father Bliziński's tutor, took loving care of young Mąkosza. He visited her at home, used her extensive library, and listened to her commentaries on the works of Kraszewski, Wilczyński, Bliziński, Sienkiewicz, and other authors active before 1902. Bojanowska also took Mąkosza to concerts and to the newly opened Łódź cinema[24]. It seems that contacts with this teacher influenced Mąkosza's multi-directional personal development, significantly contributed to his self-esteem, and helped him attain the polish which he would need in his would-be career.

Father Bliziński, founder of the wind orchestra, also took care of Edward in the period of his education in Łódź. He sent the then 16-year-old Mąkosza to Sieradz, to 'Lutnia"s director Jakubowicz, who, as Barbara Karcz informs us, explained to the boy (in just one hour) the fundamentals of playing wind instruments. The composer claimed later that it had been the only lesson on this subject in his entire life[25].

While Edward was learning at the Łódź Music School, his family moved (in 1904) to Wolbórz near Piotrków Trybunalski[26] (in the Łódź

[23] Mąkosza, 'Wspomnienia z Liskowa', 111–112.

[24] Mąkosza, 'Wspomnienia z Liskowa', 112.

[25] Karcz, 'Wkład Edwarda Mąkoszy…', 8.

[26] The reason for moving to another place was Stanisław Mąkosza's conflict with the then parish priest in Lisków, Father Wacław Bliziński, who, despite being actively involved in community work, had a difficult character, and his quick temper frequently made him come into conflict with his parishioners. This is how Edward Mąkosza described the situation: "One woman, who extolled the priest's merits in a newspaper, made it out that he also had enemies who tried to thwart his efforts. My father was supposed to be one such enemy. She wrote he encouraged peasants to drink and urged them to harm the priest. […] When my father read this, we thought it would drive him mad; it was so mean and so grossly unfair. […] It happened that my father twice made a mistake in the accompaniment by turning two sheets in the score instead of one. This led to the priest's outbursts of anger, and he insulted my father in the presence of the whole music ensemble, though he would instantly apologise for such behaviour. After the second such

province), a town distinguished by a special atmosphere and boasting a rich history, which looked back to the times of King Władysław Jagiełło. Edward Mąkosza was bewitched by the beauty of that historical town. He appreciated both the folk songs, the local traditional costume, and the people[27].

During his stay in Łódź, Mąkosza also met well-known writers. In 1906 he made the acquaintance of Władysław Reymont, who gained fame in that period with his novel *Chłopi* [*The Peasants*]. Their first meeting was accidental; the district judge, who had some urgent duties to take care of, brought the writer to Mąkosza so that the latter would keep him company[28]. Interestingly, Mąkosza had already had the opportunity to meet other would-be famous artists, including Maria Dąbrowska, who had attended the neighbouring school in Kalisz, and the poet Jan Kasprowicz. In a later period, Mąkosza accompanied Stefan Żeromski[29] in his journey through Pomerania[30].

incident, my father warned him calmly that, should that ever happen again, he would definitely resign from his post. After a longer while this situation recurred, and so my father quite calmly and immediately gave Father Bliziński his notice. The priest made every effort at reconciliation, and he apologised to my father in front of everyone present, with tears in his eyes. But father felt extremely hurt, what with all his dedication and hard work. He therefore did not accept these apologies and moved out of his home village to Wolbórz on 1 May 1904. Cf. Mąkosza, 'Wspomnienia z Liskowa', 114–115.

27 Karcz, 'Wkład Edwarda Mąkoszy…', 8.

28 This is how Mąkosza himself described this event: 'District judge Wylazłowski brought Reymont to me so that I would entertain him while he was busy with some duties […]. When the judge introduced Reymont to me, I went weak at the knees, since I had just finished reading *The Peasants* a week before, and the novel made a huge impression on me, the more so since I had been brought up from my childhood among peasants and so I knew them inside out. What could I do to help such a celebrity pass the time well? […] We talked about *The Peasants* during lunch, and Reymont asked me which character he had managed to describe most accurately. I said it was Agata. He liked my response very much and added that he was of the same opinion.' Quoted after: Pisarczyk, 'Mąkosza – wielka postać…', 53.

29 Edward Mąkosza's daughter thus described her father's first meeting with Żeromski: 'I remember how my father recounted it. He lived in a tent with other participants of the trip. One day a man entered the tent and asked whether anyone there could play the piano, since music accompaniment was needed for an evening meeting with Stefan Żeromski, who read his *Wiatr od morza* [*Wind from the Sea*] to the audience on that occasion. My father improvised, creating a kind of music illustration for the text. He later met Żeromski several more times.' Quoted after: Szczodrowska, 'O Edwardzie Mąkoszy', 8.

30 BS, 'Człowiek zakochany w muzyce', *Nad Wartą* 10 (1989), 5.

The artist graduated from the Łódź Music School in 1907, In that period, few people in Poland completed the six-year education in secondary school, but for the would-be composer, this was still not enough. For the next five years, he would commute to Warsaw to learn composition, music theory, and singing, as well as take lessons with Maria Feliks-Bojakowska (piano) and Bronisław Rutkowski (musical forms)[31]. During his brief stay in Prague in 1913, he also studied voice with Professor Alois Mašát[32].

The years 1904–1912, when Mąkosza received his education, were the period of the greatest Russian persecutions of Poles. The would-be composer experienced this himself, since he was arrested as many as six times[33]. This did not discourage him from further work, which he continued throughout his life regardless of social, economic, and political circumstances.

To sum up, Edward Mąkosza exhibited extraordinary musical talent from his childhood, and it determined his later life choices. Contact with persons of merit allowed him to absorb artistic culture from his earliest years, when he received a broad and multi-directional music education. All this helped him develop skills and competences which proved of particular importance to his future professional life.

Professional Career before World War Two

In 1912 the 26-year-old Edward Mąkosza moved to Częstochowa, where he would live and work without intermissions for a period of more than sixty-two years, that is, until his death[34]. On 1 November 1912 he took up the posts of organist at the parish of St Sigismund, singing teacher at Wacława Chrzanowska's private secondary school (which was later to become the Juliusz Słowacki Gymnasium), as well as the same position at the TOS (Society for Educational Aid) Boys' Gymnasium in Częstochowa (now the Henryk Sienkiewicz Grammar

[31] Franc, *Katalog tematyczny…*, 9.
[32] Karcz, 'Wkład Edwarda Mąkoszy…', 8.
[33] Płatek, *Życie muzyczne…*, 215–216.
[34] Płatek, *Życie muzyczne…*, 215–216.

School). It should be stressed that moving to Częstochowa not only allowed Mąkosza to find employment, but also opened up broader opportunities for activity and personal development. Work with young people gave him much satisfaction, and he dedicated himself to it enthusiastically. At the Sienkiewicz Gymnasium he not only taught the curricular music lessons, but also directed a men's choir (made up of about a hundred senior students) and a mixed one (twenty-four strong, including four six-part alto and soprano sections). He conducted a forty-piece symphony orchestra and a more-than-thirty-strong wind orchestra[35]. In addition, he also taught at the Women's Teacher College, the 'Nauka i Praca' ['Learning and Work'] secondary school run by nuns, as well as the Girls' Gymnasium of the Sisters of the Holy Family of Nazareth, and the Women's Vocational School[36]. Such extensive professional activity gave him an adequate income, while as an organist he received a salary of a hundred roubles as well as accommodation[37].

While teaching at Częstochowa's schools, Mąkosza also took up other functions. From 1912 onwards, he was a fire officer in Częstochowa, and during World War Two he was promoted to the post of chief of the Częstochowa fire brigade[38]. In October 1913 he took up the position of choirmaster to the 'Lutnia' Singers' Society Choirs[39]. On 8 July 1914 he married the six years younger Irena Nurczyńska[40]. They had three children, a daughter named Barbara and two sons,

35 Franc, *Katalog tematyczny…*, 10.

36 Płatek, *Życie muzyczne…*, 216; Cf. also Franc, *Katalog tematyczny…*, 10–11.

37 Karcz, 'Wkład Edwarda Mąkoszy…', 10.

38 Górska, 'Częstochowa pamięta…', 4.

39 'Lutnia' Singers' Society was a social-cultural institution established in 1900, and operating from March 1901 (it organised its first concert in October 1902). After a break caused by the 1905 Revolution its work could only be resumed in March 1906. Till 1907, 'Lutnia' was a choral society only, but later it was extended so as to include three sections: vocal, musical, and dramatic. Its activity was interrupted for many years by World War One. It was reactivated in 1920, and in 1937 Mąkosza also revived the instrumental ensemble, but, unfortunately, the outbreak of World War Two ended the society's history. Cf. Łukaszewski, *Kultura muzyczna…*, 212–214.

40 MCz, *Odpis aktu małżeństwa…*

Jerzy and Andrzej. The latter also became a musician[41]. Mąkosza's wife died in 1968[42].

By virtue of the Act of 16 July 1924, the Ministry of Religious Affairs and Public Education granted Edward Mąkosza the qualifications necessary to teach music and singing at institutions of general secondary education[43]. This allowed him to take up a teaching post at the Stanisław Moniuszko Music School (opened on 1 February 1933), whose founder and director was Lieutenant Bolesław Grzewiński. Its students majored in organ, piano, violin, or solo singing[44].

The War Years

Though the war and German occupation interrupted Mąkosza's official career, he still taught underground, worked as chief of the fire brigade, and directed the Jasna Góra orchestra. The invaders attempted to eradicate all forms of Polish cultural life. Nevertheless, from 1941 onwards Mąkosza conducted a symphony orchestra made up of students from the Philosophical and Theological Institute at Jasna Góra. The orchestra performed at first only within the monastic enclosure, but in the late days of the war it also played in the church on religious feast days. It included musicians resettled from Poznań, and from 1944 – refugees who came to Częstochowa after the fall of the Warsaw Uprising[45].

41 Andrzej Mąkosza (1919–2016) was, like his father, a musician, composer, and teacher. He graduated from Częstochowa's Sienkiewicz Gymnasium in 1939 and completed second-degree army training in the Twenty-Seventh Infantry Regiment. During World War Two he was active in the underground resistance movement, forging documents and stamps for Poles. As a former Home Army soldier, he was persecuted by the communists after the war, and so he could not become a pilot. In 1947 he moved to Wrocław, where he ran a shipping company with his uncle. In 1950 he returned to Częstochowa, where he played the cello in the city's symphony orchestra. Ten years later he left for Szczecin, where he had a post at the philharmonic. He performed there till his retirement in 1994. In the late 1990s he returned to Częstochowa and took active part in the city's music life. Cf. *Wspomnienie o Andrzeju Mąkosie* in MCz, *Dokumenty Edwarda Mąkoszy*, passim; 'Sienkiewiczacy…', 104.

42 Pisarczyk, 'Mąkosza – wielka postać…', 54.

43 Franc, *Katalog tematyczny…*, 11.

44 Malko, *100 lat szkolnictwa…*, 15–16.

45 Malko, *100 lat szkolnictwa…*, 11–12.

The Postwar Years

In 1945–1971 Mąkosza worked at the State Primary and Secondary Music Schools in Częstochowa (now the Marcin Józef Żebrowski Music School Complex), where he taught theory and a solo voice class, as well as at, among others, the Gymnasium of the Sisters of the Holy Family of Nazareth, the Women's Vocational School, and the Women's Teacher College.

He took active part in Częstochowa's music life, organising numerous concerts and recitals by such Polish artists as e.g. Jan Kiepura, Artur Rubinstein, Maurycy Rosenthal, Stanisław Barcewicz, Aleksander Michałowski, and Zbigniew Drzewiecki. Mąkosza was one of the initiators of building the Częstochowa Philharmonic Hall[46].

Apart from returning to official professional life, Mąkosza also engaged in community work. He was a member of the Society for the Support of Regional Culture in Częstochowa[47]. In 1945 he was also one of the initiators of reviving the Musicians' Trade Union in the Republic of Poland, which had operated from 1919 and was reactivated by the General Assembly of Delegates on 10–12 June 1945. The union made an effort to bring together the local music milieux. The Ministry of Culture and Art granted it broad prerogatives, which corresponded to the postwar authorities' centralist cultural policy. The main tenet was that all the active professional musicians should become the union's members. Mąkosza was elected president of the union. Till mid-1945 it organised three symphonic concerts under the baton of Mąkosza himself, Stanisław Jastrzębski, and Jerzy Sillich, as well as undertaking to hold several concerts of chamber music and recitals[48].

The union's key objective was to open a new music school (Institute of Music) in Częstochowa. This was achieved in May 1945 thanks to the efforts of Mąkosza, Jastrzębski. Roman Kuklewicz, and Tadeusz Wawrzynowicz. The Institute was originally located at 33/35 Jasnogórska Street[49], but was later moved along with the city's other artistic institutions (in accordance with the decision of Częstochowa's president, Jan Wolański) to the building at the corner of 2/4 Racławicka

[46] Błaszczyk, *Dyrygenci polscy i obcy…*, 89.
[47] Płatek, 'Życie muzyczne…', 219.
[48] Malko, *100 lat szkolnictwa…*, 83–84.
[49] Płatek, 'Życie muzyczne…', 219.

and 3 Kilińskiego Streets[50]. It was at this institution that the composer taught voice for the next twenty-six years, educating many generations of singers, including such pupils as Antonina Kawecka (Poznań Opera soloist) and Piotr Ikowski (bass at Wrocław Opera)[51]. In 1946 the Institute was merged with Ludwik Wawrzynowicz's music school, to which it passed over all its music equipment. Later reorganisation led to the emergence of a primary and secondary music schools, renamed in January 1952 as the State Music School (with children's and youth departments) and State Secondary Music School. Mąkosza devoted much time to his pupils, laying particular emphasis on ear training and voice projection[52].

The composer also taught at several other schools in the city, such as the First Grammar School, the Third Henryk Sienkiewicz Grammar School, Women's State Vocational Schools, and Ore Mining Technical College[53], as well as the Pauline Order's Boys' Secondary School [*juwenat* – sometimes described as 'lower seminary', translator's note]. He gave lectures on voice teaching and voice projection in Kamyk and Bytom[54].

It should be emphasised that following World War Two Mąkosza was one of the most active cultural life organisers in the city. He held numerous concerts on behalf of the Union of Singers' and Musicians' Clubs in Częstochowa. He also founded the Song-and-Dance Ensemble of the Częstochowa Region, whose aim was to present the region's folk songs and traditions. It consisted of a sixty-strong choir and a twenty-member dance company. Mąkosza was the artistic director of these two. In late 1965 he took over the post of director of Częstochowa Polytechnic's (now the Częstochowa University of Technology) Song-and-Dance Ensemble. He also took up the task of training the polytechnic's choir and holding concerts with lectures for the students[55].

Edward Mąkosza died on 25 April 1974, aged eighty-eight. The then authorities did not want his funeral to become a demonstration of Catholic faith. They informed the family that he could be buried

[50] Malko, *100 lat szkolnictwa…*, 86–87.
[51] Franc, *Katalog tematyczny…*, 13.
[52] Płatek, 'Życie muzyczne…', 219–221.
[53] Franc, *Katalog tematyczny…*, 13.
[54] Płatek, 'Życie muzyczne…', 219–221.
[55] Płatek, 'Życie muzyczne…', 221.

with full honours during a secular ceremony whose costs would be covered by the state. Since, however, Mąkosza was a religious person, his family opted for a church burial. This decision had its consequences; the city's schools and institutions were forbidden to send their choirs and orchestras to accompany the funeral procession. Music school students and teachers, as well as members of Częstochowa's orchestras, were not allowed to attend the funeral, under threat of losing their jobs or positions. At the orders of the authorities, the local press did not inform about the composer's death. What is more, the state security service constantly watched the house at 18a Dąbrowskiego Street, where the coffin with the musician's body lay in state[56]. On 27 April the body was carried to Jasna Góra to the Chapel of St Paul, the First Hermit, where the Pauline Fathers sang vespers for the composer's soul. The funeral was held on the following day at the great altar of the Jasna Góra basilica, with a Holy Mass concelebrated by fourteen priests led by the monastery's prior, Father Tadeusz Kubik; the homily was delivered by Father Józef Płatek. The Jasna Góra and cathedral choirs sang during the liturgy. The funeral was attended by nuns, Mąkosza's students, as well as numerous members of the congregation. The procession in Kule housing estate was led by Bishop Tadeusz Szwagierczyk[57]. The then local authorities paid their minor tribute by allowing the funeral procession to pass through the city's main streets. One of the company orchestras broke the ban on participating in the event. The musicians did not put on their uniforms but they came with instruments as private persons. The orchestra's director was dismissed from his position on the very next day[58].

For his multifaceted activities, Edward Mąkosza received numerous diplomas and other accolades. One of Częstochowa's streets has been named after him. His diplomas include[59]:

- Letter of Commendation from the Main Council of the Fire Brigades' Union of the Republic of Poland, in recognition of his distinguished work in the field of National Fire Safety (1927),

[56] Płatek, 'Życie muzyczne…', 224.
[57] Płatek, 'Życie muzyczne…', 224. Cf. also Płatek, 'Jasnogórska cząstka…', 25–26.
[58] Pisarczyk, 'Mąkosza – wielka postać…', 56. Cf. Wyszyńska, 'Konfrater, strażak…', 26.
[59] The diplomas are now part of the Częstochowa Museum's collection.

- A Diploma from the Pauline Fathers' Monastery on Jasna Góra, for the twenty-fifth anniversary of his professional and artistic work (1937),
- Bronze Medal and diploma 'for long-time service' from the Cracow District Education Office (1938),
- Diploma for artistic work in 1952, from the Central Board of the Union of Polish Vocal and Instrumental Ensembles (1953),
- A Diploma marking fifty years of his work as a composer and musician, in recognition of his major achievements in the field, and absolute dedication 'to the education of young people', conferred on him by the President of the Municipal National Council in Częstochowa (1956),
- Certificate of Appreciation awarded on Teachers' Day for long and dedicated work for the trade unions and the community (1961),
- A Diploma marking fifty-five years of his work as a composer and musician, from the Printing, Publishing and Departmental Work Cooperative in Częstochowa (1961),
- A Diploma for outstanding contributions to the development of the city of Częstochowa, awarded by the Municipal National Council in Częstochowa (1965),
- A Diploma for the promotion of tourism and knowledge of the region, conferred by the Managing Board of the Polish Tourist and Sightseeing Society (PTTK) in Częstochowa (1969),
- A Diploma for many years' teaching work, awarded on the twenty-fifth anniversary of the State Music Schools in Częstochowa (1971).

Mąkosza's numerous other accolades include, among others[60]:

- Badge of Honour, First Class, from the Central Board of the Union of Polish Vocal and Music Ensembles (1945),
- Golden Badge of the Union of Polish Vocal and Instrumental Ensembles (1954),
- Award of the City of Częstochowa (1957),
- Golden Badge for fifty years of work in the fire service (1958),
- Golden Badge of Merit to the Katowice Province (1961),
- Officer's Cross of the Order of *Polonia Restituta* (1962),

[60] Ucieklak, Otrąbek, 'Mija 36 rocznica…', 6.

- The Pope's Medal (1965),
- Honorary Title of a Confrater of the Pauline Order (1972).

The composer was active in many areas throughout his life as an educator – a profession which he considered as a vocation. He educated many generations of musicians, deriving satisfaction from teaching and from passing down his knowledge and skills.

Teaching, Artistic and Community Work

Mąkosza began all these types of activity at age sixteen, when he took up the role of conductor to Lisków's first-ever orchestra. It was then that his organisational skills first manifested themselves, and he emerged as a community worker dedicated to the mission of music teaching. He continued this activity after his family had moved to Wolbórz in 1904. He established a seven-strong mixed choir, a wind orchestra, and a string orchestra in that town[61]. As a young man he also successfully directed an amateur theatre company, which was rare in those times. Spectacles, as we learn, were held sometimes as frequently as twice a week. One example is his 1910 production of Juliusz Słowacki's *Balladyna*, which attracted considerable audience interest. In the same period Mąkosza commuted 14 km from Wolbórz to Piotrków in order to play in the symphony orchestra directed by excellent Polish violinist Alfred Brandt. For Brandt, Mąkosza was an outstanding 'acquisition', since he could play all the instruments that made up the orchestra, and he could thus always substitute for absent musicians[62].

Importantly, Wolbórz had a friendly human environment, which significantly motivated the local activists to achieve ever better results. Mąkosza opened his own house to the fifty-strong choir and held meetings and rehearsals there. He also encouraged the singers to learn instruments and take voice lessons. He organised numerous concerts, artistic evenings, lectures, and spectacles, which brought much life into the town's culture. In 1907–1912 Mąkosza held concerts, dances, and other events in order to raise funds for two clandestine Polish schools, which he ran together with Father Bolesław Wróblewski[63].

[61] Płatek, 'Życie muzyczne…', 215. Cf. also Franc, *Katalog tematyczny…*, 9–10.
[62] Gierymski, 'Edward Mąkosza', 321.
[63] Płatek, 'Życie muzyczne…', 215–216. Cf. also Franc, *Katalog tematyczny…*, 10.

After moving to Częstochowa in 1912, Edward Mąkosza was active in many fields related to art, education, and community work. Especially highly appreciated was his work as professor of music at the then Sienkiewicz Gymnasium. In his memories from those years, Mąkosza's son Andrzej describes his father's great social and educational commitment, as well as his generous personality. Mąkosza Jr lists his father's achievements, such as founding a four-hundred-strong mixed choir, a wind orchestra, and a symphony orchestra, all representing extremely high standards, confirmed by the 1st prize awarded in a contest for ensembles from southern Poland (1935). Notably, though the orchestral rehearsals were mostly held before noon, they were eagerly attended by young people, and the turnout was almost a hundred per cent. Mąkosza's other equally important initiative were the free concerts of school orchestras, in which the solo parts were performed by both students and teachers. The programmes, apart from works by famous composers, also included Mąkosza's own compositions. Another of his community projects were the summer camps for boys from poor families, organised in Rymanów. The pupils lived in tents and arranged a kitchen and canteen in a barrack-like brick building, which was also used as a day room on rainy days. Apart from having a good time, the boys could also catch up with those school subjects in which they had fallen behind. During Mąkosza's summer camps for boys from the orchestra who joined the ensemble he founded, the pupils mastered simple pieces of music to be performed later at get-togethers, during church or state festivities[64].

The composer strove to combine teaching work with another of his passions: local tourism. To instil the love of nature in his students, he organised hikes and cycling trips on the so-called 'route of the castles' in the Kraków-Częstochowa Upland (the Polish Jura) as well as in the Tatra. For this activity, the Częstochowa branch of the Polish Tourist and Sightseeing Society (PTTK) conferred on him an honorary diploma. He also taught the young people the love of Polish culture, folklore in particular[65]. This work gave him much satisfaction. When he was offered a chance to leave for America in 1927, he resolutely rejected

[64] Cieślak, 'Szkolne wspomnienia…', 7.
[65] Pisarczyk, 'Mąkosza – wielka postać…', 54.

the offer since he would not abandon his pupils[66]. He certainly had the right touch with students, who respected him and appreciated his effort[67].

Apart from teaching at schools, Mąkosza organised music life in prewar Częstochowa. In October 1913 he took up the post of choirmaster to the 'Lutnia' Singers' Society Choirs[68], where he led the men's, women's and mixed choirs, as well as a great symphony orchestra[69]. The 1920s, when Mąkosza conducted the choirs, was the period of 'Lutnia"s special successes, including the third place awarded to one of his choirs in a review of music ensembles in Kielce (1923)[70]. The Częstochowa Fire Service Band, led by Mąkosza, won the first prize in the Provincial Fire Service Bands' Concert (1926). In 1913–1917 he conducted the Shoemakers' Choir, and from 1920 onwards – the Choir of 'Jedność' Cooperative[71]. Mąkosza also frequently appeared in concert as a soloist, as e.g. during the 'Lutnia' Society's great concert held on 10 October 1912 in Częstochowa, the concert of Professor Justyna Rybaczkowa's pupils on 13 May 1913[72], a carnival ball held on 1 February 1914[73], and the Third Kitchen charity concert for the benefit of impoverished intelligentsia on 16 February 1916[74]. He also performed as an accompanist and singer at a benefit concert for the Music School in Częstochowa, organised on 9 January 1927 in 'Lutnia"s venue[75]. Furthermore, he gave solo voice lessons with the participation of such famous opera singers as Stefania Stelmaszczyk and Antonina Kawecka. He also offered

66 D. Grabowski, '50 lat w służbie sztuki i wśród młodzieży', *Nasz Świat* 3 (1956), 6; Szymańska, 'Profesor Edward Mąkosza…', 123.

67 Here is how one of Mąkosza's students, Mieczysław Bartecki, recalled his teacher: '[H]e was of a calm disposition, with never a trace of annoyance in his behaviour. One was eager to play in his ensemble and listen to his tales. […] He had the ability to share his passions with others, with his students, of whom he had a great many over the long years of his teaching work […]. I believe it is probably to him that I owe my love of the region and the passion for discovering, writing down, and performing local songs.' Cf. M. Bartecki, 'Wspomnienie o profesorze', *Życie Częstochowskie* 15-17 IV 2005, 7.

68 BS, 'Człowiek zakochany…', 5.

69 Poznańska, 'Zapracował na pamięć…', 3.

70 Łukaszewski, *Kultura muzyczna…*, 213.

71 Płatek, 'Życie muzyczne…', 216. Cf. also Franc, *Katalog tematyczny…*, 10.

72 Płatek, 'Życie muzyczne…', 216.

73 W. Malko, *Życie muzyczne Częstochowy w latach 1918–1939* (2008), 75.

74 Płatek, 'Życie muzyczne…', 216.

75 Malko, *100 lat szkolnictwa…*, 64.

advice on singing matters to Jan Kiepura, whose extraordinary talent he had discovered[76].

From 1912 Mąkosza was a fire officer, and later, during World War Two, the chief of the fire brigade in Częstochowa, which he led in many successful actions. Among the most significant ones was the already mentioned rescue of the Jasna Góra Monastery from a fire started by the Germans on 16 January 1945[77], an event which the composer recounted in his personal memories. Scared away by the approaching Soviet army, the Germans set the monastery's inner courtyard on fire. They let petrol pour out, so there was direct threat of the fire spreading quickly. Had it not been for Mąkosza's immediate action, the monastery's losses could be enormous[78]. What was especially dangerous was the fact that about seventy mines of various types were stored in the

[76] Ucieklak, Otrąbek, 'Mija 36 rocznica…', 6. Mąkosza met Kiepura in the early 1920s while touring in Silesia with the fire service orchestra. From voice teacher Władysław Powiatowski, the previous director of Częstochowa's 'Lutnia', he learned that the former had a pupil of much promise. Mąkosza was once invited to appear as an accompanist at Kiepura's concert, where he witnessed the young singer's great talent. In 1926 Mąkosza invited Kiepura to sing at the Sienkiewicz Gymnasium in Częstochowa. Folfasiński emphasises that 'Professor Edward Mąkosza was the one who sensed Kiepura's future greatness and lent him a helping hand at the start of the singer's career'. Cf. Folfasiński, 'Jana Kiepury częstochowski concert…'

[77] Górska, 'Częstochowa pamięta…'

[78] Mąkosza himself thus recalled the event: 'I decided to lie down and rest a little. Suddenly someone wakes me up and cries, "Professor, there's a fire on Jasna Góra." […] I run out through the royal chambers (where German officers had lodged until then) into the great yard, and see a truck burning there […] I also notice that a stream of petrol is spreading near the burning car, which stood nearly opposite the Chapel of the Miraculous Image […]. The huge flame was reaching the second-floor level. I called all the clerics, monks and fathers and ordered them to create a special snow wall order to stop the petrol from reaching the barn. We built two huge embankments out of snow so as to prevent the petrol from spreading. Then we started extinguishing the truck, where, as it turned out, there were car tyres filled with straw and set on fire […] We extinguished the fire. One of the Pauline fathers told me the Germans had already left Jasna Góra, since a sudden attack of Soviet tanks had taken them by surprise […]. I concluded that the fire in the yard had been started by the fleeing Germans. It was exceptionally dangerous because of the spilled petrol, which could have caused terrible damage, had the fire not been quenched in its early stages. I feel great joy at the thought that in some ways I could contribute to saving the Jasna Góra shrine, which is a priceless treasure and a monument of our national culture.' E. Mąkosza, 'Dwa wspomnienia jasnogórskie', *Jasna Góra* 10 (1987), 26–27.

rooms occupied until that time by the Germans. Had the fire reached those rooms, the entire monastery would have been destroyed[79].

Mąkosza also managed to rescue the 'Lutnia' society's music instruments, which he carried out of a Germans-only theatre one night in 1941. The instruments were a concert piano, timpani, and double basses. The musician hid all these at the fire station. Following the liberation of Częstochowa, they became the first instruments available to the reactivated symphony orchestra[80].

Of particular note was Mąkosza's underground work and social activity under the German occupation. He hid the famous Warsaw cellist Dezyderiusz Daszczowski in his flat[81]. After the Warsaw Uprising he helped many musicians, who came to Częstochowa in large numbers. These included, among others, Jerzy Sillich, Irena Jastrzębska, Roman Kuklewicz, Henryk Waghalkter, and Janina Skomorowska[82]. Importantly, the fire brigade's headquarters frequently served as a hiding place for young people who tried to avoid being sent to the Third Reich. In the early years of the occupation, the fire brigade also mediated in providing aid for the ghetto[83].

Mąkosza was involved in clandestine teaching. Together with Tadeusz and Ludwik Wawrzynowicz, he thus prepared many talented students (such as Andrzej Łuciuk) for a diploma. When Father Ludwik Nowak organised an underground Pauline seminary on Jasna Góra, Mąkosza did not hesitate to accept the post of music and voice teacher. In 1940 he set up the seminarists' wind and symphony orchestras, and later – a multi-part clerics' choir. As an experienced teacher he paid particular attention to the correct manner of voice projection, and gave them special lessons on this subject. The clerics' choir performed with the orchestra during diverse religious feasts and ceremonies. Mąkosza, deeply involved in the life of the Church[84], was aware

[79] J. Płowecki, 'Ocalenie Jasnej Góry', *Życie Częstochowy* 22 (1985), 8.

[80] Poznańska, 'Zapracował na pamięć…', 3; cf. also Piersiak, 'Na jubileusz…', 6.

[81] BS, 'Człowiek zakochany…', 5.

[82] Poznańska, 'Zapracował na pamięć…', 3.

[83] Pisarczyk, 'Mąkosza – wielka postać…', 54.

[84] This is how Jerzy Tomziński recalled Mąkosza's work under the occupation: "The Professor also served Our Lady of Jasna Góra as an organist and singer in a male vocal quartet. He enriched others with his talent, cheerfulness, open and cordial attitude […]. [E]ven amid the dark night of the [German] occupation, he brought us joy and optimism. When war broke out, the clerics from the Pauline seminary at Cracow's Skałka were moved to Jasna Góra. This is where Professor

of how important music was in the work of the would-be priests. He therefore compiled collections of both original four-part songs and arrangements for the clerics' orchestra and choir. He also co-organised Jasna Góra's pontifical mixed choir, which sang masses composed by great classical composers during various church festivities. This choir debuted on 11 July 1943[85]. Mąkosza closely collaborated in that period with Father Stanisław Tłoczyński, who taught clerics liturgical chant under the German occupation and conducted the men's and mixed choirs. Together they programmed the ceremonies and rehearsed the appropriate repertoire[86].

In the times of the German occupation, Mąkosza was also the music supervisor of the 'Kółeczko' ['The Little Circle'] singers' ensemble, which, as we can glean from the memories of one of its members, Helena Stawiarska, had been established back in 1928 or 1929[87] (exact date unknown). The ensemble consisted of girls and women belonging to the Female Marian Sodality, who sang in front of the Miraculous Image during the Sunday masses. The ensemble's activity developed when Father Norbert Motylewski became the prior on Jasna Góra. The choir had its own statute, and it was directed by a musically educated member of the Congregation of Sisters of the Resurrection. The war, however, seriously limited the possibility of the ensemble's work. It was supervised at that time by Father Marian Paszkiewicz, who entrusted its direction to organist Kazimierz Lisowski, but the restrictions introduced by the Germans meant that the choir could not rehearse on Jasna Góra. Instead, the voice lessons took place in the flat of its president, Franciszka Kaznowska.

Mąkosza taught us singing and set up a symphony orchestra. He really gave us a lot – awoke in us a passion for music, taught us correct speaking and breathing technique. In times when loudspeakers and microphones were not available, his advice on how to make oneself clearly audible while at the same time saving our voice was priceless for us. His contributions to musical life on Jasna Góra were substantial; but most of all, in human terms, he saved our, the clerics' mental health under the Nazi occupation. Imagine the terror raging all around, the Germans occupying the royal chambers and other rooms, one by one; and we had our own orchestra, we played classical music and sang. It was an extremely effective antidote for the situation in those times.' Pisarczyk, 'Mąkosza – wielka postać…', 55.

85 Płatek, 'Życie muzyczne…', 219–220; Płatek, 'Jasnogórska cząstka…', 22–24.

86 Pośpiech, 'Muzyczna działalność…', 130.

87 Stawiarska, 'Moje spotkanie…', 29.

It was she who decided to involve Professor Mąkosza in the project[88]. He accepted the proposal and put all his heart in preparing the ensemble, sparing no time or effort. He accompanied the singers, conducted them, and composed special songs for 'Kółeczko'. In those hard times, he proved capable of sharing his characteristically cheerful attitude and hope for survival with others, supported in this by Kaznowska, who was able to create a favourable family atmosphere among the choir members. After the war the rehearsals were moved to Jasna Góra. The repertoire grew larger every year. Mąkosza worked with 'Kółeczko' for nearly thirty years, and he trained the choir to sing four-part compositions as well. The composer was sometimes replaced as the choirmaster by such Pauline fathers as Józef Płatek, Aleksander Rumiński, and Leander Pietras. After Mąkosza's death, the role of choirmaster was taken over by Father Wawrzyniec Kościelnicki[89].

In the context of the Professor's work with 'Kółeczko', Dariusz Ucieklak describes Mąkosza's habit of taking walks with the choir members along the Jasna Góra bastions [ground fortifications – translator's note], which has already made history. After every performance or Holy Mass, he discussed with his pupils all the mistakes they had made while singing. His extremely close and warm collaboration with

[88] Mąkosza thus recalled Kaznowska and his work with 'Kółeczko': '[A]round 1935 (or a bit earlier), about a dozen young ladies met regularly on Jasna Góra, where […] they sung two-part songs. The intentions were good, but the level was poor. Mrs Kaznowska took an interest in this group of singers, and, since I taught music to her children in that period, she suggested that I should took care of this ensemble – a proposal I gladly accepted. This is how Jasna Góra's 'Kółeczko' three- and four-part women's choir was born, with great moral and material support from Mrs Kaznowska. It was during the war, and so the lessons took place in Kaznowska's flat, under the threat of German intervention. This went on till the end of the war. Such were the choir's beginnings in 1944. When the war was over, the lessons took place on Jasna Góra. Mrs Kaznowska was the ensemble's guardian spirit, its most punctual and humblest member, endowed with an excellent musical ear and a beautiful voice. She was the pillar of the third and fourth parts, and she remained an active singer till the end of her life. Her exemplary attitude commanded boundless respect and love for her person in all of us. […] Mrs Kaznowska was a luminous figure, who loved and was loved by everyone. […] and could only be thought and spoken of in the kindest and most reverential terms. She died in 1971.' Mąkosza, 'Dwa wspomnienia…', 27–28.

[89] Płatek, 'Życie muzyczne…', 218–219; Płatek, 'Jasnogórska cząstka…', 23–24.

the choir members led to the 'Kółeczko' members being nicknamed 'Mąkoszanki' ['Mąkosza's singers']90.

When the German occupation ended, Mąkosza actively joined the project of reviving Częstochowa's cultural life. He co-founded the city's symphony orchestra, which later became the State Symphony. Its foundation was made possible by the arrival of instrumentalists from, among others, Warsaw and Poznań, who settled in and around Czestochowa. The orchestra began to take shape already in the late 1944, but was formally established in March 1945, with a complement of forty musicians, who were registered by Mąkosza himself. The first rehearsals were held at the fire station91. The composer only conducted selected concerts at first, but in 1948 he took up the function of the orchestra's conductor, which he held until September 1949. In later years he twice undertook to organise a mixed choir to accompany that orchestra, which continued to play symphonic concerts in the 1950s92. The orchestra did not forget about its co-founder and dedicated its concerts in April 1959 (performed jointly with the Częstochowa Regional Choir) to his music93.

The orchestra did not have a proper venue. The one in Dąbrowskiego Street, where it met from the 1940s onwards, did not fulfil the basic requirements, first and foremost because it had poor acoustics. Mąkosza himself took efforts to find a new seat for the orchestra. As a result, in 1955 the plot where the synagogue (destroyed by the Germans) had once stood was designated as the site of the new philharmonic (after the rubble had been cleared). The construction took ten years94. The opening ceremony was eventually held on 4 November 1965, and the State Symphony Orchestra became a joint user of this building, which comprised a concert hall seating eight hundred fifty and a chamber music hall for an audience of two hundred95.

Directly after the war, in the spring of 1945, Mąkosza undertook to organise music education in Częstochowa. With Stanisław Jastrzębski, Roman Kuklewicz, and Tadeusz Wawrzynowicz, they founded a Music

90 Ucieklak, Otrąbek, 'Mija 36 rocznica…', 6.
91 Malko, *70 lat Orkiestry…*, 25–29.
92 Malko, *70 lat Orkiestry…*, 63, 470.
93 Malko, *70 lat Orkiestry…*, 110.
94 Malko, *70 lat Orkiestry…*,127–128.
95 MCz, *Ważniejsze wydarzenia z życia częstochowskiego ośrodka muzycznego w latach 1965–1969*, passim.

Institute at 33/35 Jasnogórska St. The professor dedicated much time to his pupils, focusing on ear training and voice projection. He also continued to teach in several of the city's schools, such as the First and Third Grammar Schools, the Ore Mining Technical College, Women's State Vocational Schools, the Pauline Order's Boys' Secondary School, and the Archdiocesan Lower Seminary.

In 1972 Częstochowa celebrated sixty years of Mąkosza's comprehensive social and cultural activity. His services to the city and region were remembered; his titanic effort on behalf of the city and its musical culture received due appreciation. He is, among others, the author of approximately two thousand arrangements of popular and other songs from the region, which constitute a vast compendium of musical knowledge. Mąkosza was also awarded the papal decoration 'Pro Ecclesia et Pontifice' for distinguished service to the Jasna Góra Monastery. He put all his heart in his work on behalf of the shrine's musical life. The Chapel of the Miraculous Image frequently resounded with his singing and organ playing. He invited numerous ensembles to perform in the monastery, and he conducted them during religious ceremonies. Mąkosza's passion for sacred music and his numerous religious compositions, dedicated first and foremost to the Marian cult and the Jasna Góra Shrine, were also extolled[96].

Folklore played a crucial role in Mąkosza's work. From his childhood he was interested in rural musical culture and appreciated the role of old village traditions[97]. Acting at the commission of the Ministry of Culture and Art, he collected nearly two thousand melodies from the Częstochowa region, whose knowledge was already limited to a small number of persons. For this reason, he is referred to as 'the Oskar Kolberg of the Częstochowa region'. He also promoted the collected treasures of folk culture, actively working in the Society for the Support of Regional Culture in Częstochowa, and collaborating with Polish Radio, recording old songs and traditional sung verses, and documenting the region's folk music[98].

Apart from his community work and teaching, Edward Mąkosza was, first and foremost, a composer. His output comprises

[96] Płatek, 'Życie muzyczne…', 223; Płatek, 'Jasnogórska cząstka…', 25.

[97] E. Mąkosza, 'Pieśń ludowa ziemi częstochowskiej', *Ziemia Częstochowska* 4 (1961), 167.

[98] Płatek, 'Życie muzyczne…', 221–222; cf. also Franc, *Katalog tematyczny…*, 14.

approximately five hundred compositions[99], though Father Marek Nikodem Kilnar estimates that he wrote as many as around a thousand opus numbers[100]. The latter estimate was confirmed by Katarzyna Ozimek and Janusz Jadczyk[101]. These works represent many very different musical forms, from works for symphony and wind orchestra or choir to solo instrumental pieces. The Professor's output includes, among others: four cantatas for choir, soloists and symphony orchestra; twenty different symphonic works; five suites; three elegies; fifteen solo songs; eight preludes for string quintet; six pieces for cello and piano, as well as more than one hundred fifty compositions for wind orchestras[102]. The inventory of songs performed by 'Kółeczko' choir, arranged for the most part by Father Wawrzyniec Kościelecki, also includes forty-six original works and thirty-six arrangements by Mąkosza. To this list we should add ten Marian songs published in Poznań (1949)[103].

The Professor mostly composed for the needs of the vocal and instrumental ensembles which he directed himself. Hence many works for wind orchestra as well as for women's, men's, and mixed choirs. He also wrote for solo voice and piano or orchestra, for string, wind and symphony orchestras. His largest-scale composition is *Rural Symphony* for symphony orchestra and mixed choir. Other major works that stand out in his output are: *On Spring* (a mazur with solo part) and *Name Day Cantata*.

Barbara Franc emphasises that:

> Harmonically his music may sound rather heavy and massive, which entails a similar tendency in the instrumentation. Apart from this, though, E. Makosza's works have their great merits. It is sincere, impulsive, rich and fresh music, melodically and rhythmically inventive, sharp, and betraying a powerful temperament. It is strongly related to folklore and demonstrates eminently national qualities[104].

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99 Mielczarek, 'Edward Mąkosza 1886–1974', 7; cf. also Dróżdż, *Życie i twórczość…*, 43.
100 Kilnar, 'Kultura muzyczna…', 110.
101 Ozimek, Jadczyk, 'Pamiątki po profesorze…', 72.
102 Mielczarek, 'Edward Mąkosza 1886–1974', 7.
103 Kilnar, 'Kultura muzyczna…', 110–111.
104 Franc, *Katalog tematyczny…*, 18–19.

Manuscripts of nearly all of Mąkosza's compositions are kept at Jasna Góra musical archive[105]. His vast and complex biography shows that he focused on community work, teaching, and art; he dedicated nearly all his life to these three. His achievements in these fields are truly impressive, and directly related to his professional life, his honorary functions, and hobbies.

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[105] Kilnar, 'Kultura muzyczna…', 110–111.

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The Reception of American Jazz in Japan: An Outline of Issues

Abstract

The following article presents the history of Japanese jazz, from the first musical contacts to its contemporary successes and problems of the jazz music market. An important role in the development and evolution of jazz in Japan (even before the post-war US occupation of that country) was played by the presence of American military forces in the Philippines, which, as an American-dependent territory, maintained cultural contacts with the United States, where jazz had been born at the beginning of the 20th century and became one of the most popular forms of music. Apart from contact with Filipino musicians, who were the first source of jazz education for the Japanese, the rise of jazz cafés (*jazzu-kissa*) was also important for the development of jazz in the Land of the Cherry Blossom. The cafés played a huge role in generating interest in jazz and shaping musical tastes. The article also shows the influence of jazz on the formation of a modern, American-type lifestyle among the Japanese middle-class. In addition, the article discusses the complex issue of the authenticity of Japanese jazz in relation to American jazz and the role of world-famous

Japanese musicians, such as Toshiko Akiyoshi, in overcoming stereotypes. The aim of the article is to demonstrate the universality and at the same time the local character of contemporary Japanese jazz as well as the distinguishing features of jazz in Japan.

Keywords

jazz, Japanese jazz, *jazzu-kissa*, local jazz scene, Japanese culture, American culture, Americanisation, Toshiko Akiyoshi

Jazz and Its Local Varieties

What is jazz? A rich, lively and changeable phenomenon, hard to define once and for all, jazz can be analysed with the tools of many academic disciplines and research fields. It provides an interesting subject for study, particularly in the context of Japanese culture. Jazz can be viewed within a broader perspective as part of musical culture, and music is one of the few cultural phenomena which are universal to all humankind. We do not know of any human communities to which the practice of music would be alien. Its universal presence in culture has led many scholars to look for the sources of music in the so-called 'human nature', interpreted in philosophical or biological terms[1]. The topic is also worth considering from the point of view of culture studies. Within every known human community, we can distinguish practices which researchers perceive and interpret as music. Still, the question of music and the phenomena encompassed by this term only makes sense in culture studies after we have defined what group of people we wish to study, whose consciousness and in what historical period is the subject of our research. From this perspective, in many musical communities associated with specific geographic regions or cities we can distinguish characteristics which are common to a given musical environment, be it the performance style, the shared history and tradition of the place, or the musicians' education, which likewise plays a major role. Many factors can probably be taken

[1] N.L. Wallin, B. Merker, S. Brown, eds, *The Origins of Music* (2000).

into account. These initial assumptions open up a field for scientific research.

Jazz first made its appearance in the early 20th-century in the southern United States. Of special significance on the musical map of this new musical genre was New Orleans, where jazz took the shortest time to crystallise, and where its most eminent representatives were then active. The music of the South first conquered the whole of the USA, and then began to spread worldwide, which coincided with the first symptoms of a global culture being born. Jazz as a musical novelty took strongest root and developed the most successfully in Western culture, as well as in places which modelled their image on US culture. In the various regions and countries to which jazz was transplanted, it underwent a process of acculturation, highly varied depending on place and time. The mechanisms of this process were determined by numerous historical and social factors, from favourable circumstances of intercultural contacts to the political or economic superiority of the US, to the role played by outstanding personalities propagating the genre[2]. We should also remember why it was possible for jazz to develop. The reason may seem obvious nowadays, but it constituted a breakthrough in the 20th century. It was technological progress, the rise of the record industry, the radio, and talking pictures, that played a major role in the success of jazz. The genre also became an alternative to classical music. In Japan, the early forms of jazz were popularised in the first decades of the 20th century by US and Filipino jazz bands touring in the homeland of the samurai. Filipino bands constituted the vast majority, and the popularity of their concerts held on ocean liners contributed to the dissemination of US popular and jazz music in such Asiatic port cities as Shanghai, Manila, and Hong Kong[3]. Filipinos had become acquainted with American jazz in their own country owing to the presence of US occupying forces. The growth of Osaka as a hub of mass entertainment modelled on its US forms also contributed to the propagation of jazz in the region.

Depending on where it was adopted, jazz took on specific, local shapes and types of sound, which, though differing from one another, were all based on one and the same permanent matrix. That base was

[2] R. Ciesielski, '"Jazz w Polsce" czy "polski jazz"?', in R. Ciesielski, ed., *Jazz w kulturze polskiej*, 1 (2014), 39–54.

[3] T. Atkins, *Blue Nippon* (2001), 59.

characterised, among others, by inserting the so-called 'blue notes', that is, notes which did not belong to the initial key and scale of the given piece, but were meant to add expressive force, create atmosphere, or introduce the 'call-and-response' sequence of two separate musical phrases played by different musicians, the second of which was a response and a kind of musical commentary on the first. This basic jazz form also entails the use of polyrhythms, i.e. the overlap of different rhythmic progressions performed by different musicians on different instruments or applied in different parts within a given piece, and of improvisation as the most typical element of standard jazz compositions.

Though the phenomenon of jazz essentially originated in the United States, it is now universal, though not uniform. Jazz performance styles differ from one place to another. Their emergence in time and space has made it possible not only to distinguish US jazz styles, their evolution and geographic dissemination in other countries, but also to account for the strong diversification of jazz in different cultures and regions, despite the presence of that unifying element which Rafał Ciesielski, one of the few and most prolific Polish jazz scholars, calls the common 'cultural idiom' of jazz. Here is how the author aptly explains the essence of local jazz idioms:

> Developing in specific cultural (musical and extramusical) circumstances, jazz may absorb and become saturated with their qualities to such an extent that its character becomes distinct from other traditions (including US ones). This difference makes it possible to define its characteristic features, which through the process of extension and consolidation may lead with time to the emergence of a distinct formula, a separate 'edition' or form of the local jazz idiom. This process depends on many factors and does not always occur, nor is it predetermined for any given temporal perspective. Apart from other favourable circumstances, of key significance in this context is the artistic activity of outstanding, creative individualities, who additionally attract a circle of followers among other artists. The emergence of a more or less distinct local jazz idiom is therefore a certain possibility resulting from the potential of the local musical environment. It is a kind of test (or chance?) for that environment to demonstrate and emphasise its own image within the jazz universe[4].

[4] Ciesielski, '"Jazz w Polsce"…', 43.

This paper aims to present both the universal and the local qualities of contemporary Japanese jazz and to define the unique characteristics of this genre in Japan. My text also deals with the influence of jazz on the emergence of a modern middle-class lifestyle in Japan, modelled on the US lifestyle. I discuss the complex concerning the authenticity of Japanese jazz in relation to US jazz, and the impact of world-famous musicians such as Toshiko Akiyoshi on overcoming this stereotype.

Jazz in Japan

Jazz is not universally associated with Japan. Nevertheless, the period between the two world wars (and specifically the 1920s) is considered, in retrospect, as the golden age of jazz in the Land of the Rising Sun. The increased openness to the West allowed the genre to penetrate into great cities, so that today Japan can boast the world's largest jazz community[5]. The early days of jazz in the 1920s Japan are associated with the growing number of luxury liners crossing the Pacific. Both Americans and the Japanese travelled on those liners between the US West Coast and Japan, as well as such cities as Shanghai and Manila. Along with the crew and passengers, these liners also carried music bands which provided entertainment during the voyage. Japanese musicians travelling to San Francisco and Seattle would disembark, buy contemporary US editions of sheet music and become acquainted with American popular repertoire, including jazz. A major role in the dissemination of jazz in Japan was also played by Filipino bands playing in hotels and on ocean liners in Osaka, Shanghai, Kobe, and other cities. The presence of US army troops in the Philippines (a US colony) supposedly gave Filipino musicians the chance and incentive to gain competence in jazz music. Some Japanese musicians claimed it was at concerts given by Filipino musicians that they had first heard improvisations, so characteristic of jazz music[6]. The exact moment of the appearance of jazz in Japan is difficult to establish. One of the

[5] 'Jazz in Japan: A History of Tradition and Modernity', http://www.unesco.org/new/ en/unesco/events/prizes-and-celebrations/celebrations/international-days/international-jazz-day-2014/jazz-in-japan-a-history-of-tradition-and-modernity/#.XqcioikzbIX, accessed 7 March 2019.

[6] Atkins, *Blue Nippon*, 59.

factors that facilitated this process were the increasingly more frequent journeys of Japanese citizens to the United States, which allowed them to become acquainted with the new stylistic mix in music derived from both Afro-American and US cultures. Many Japanese brought back jazz recordings to their homeland, and they began to be presented on a large scale in music cafés called *jazzu-kissa*. Some music groups recorded covers of US jazz pieces; this, however, was not mere imitation. Japanese musicians adapted the music to their own culture and language, also incorporating some elements of their national culture. Unlike in the poor districts of New Orleans, which had been the cradle of jazz, in Japan the average jazz consumer belonged to the urban middle or higher middle class and had access to the latest trends, including such technological novelties as the phonograph. Jazz fans frequented the cafés, bought records, listened to the radio, visited dance clubs and went to the cinema. Jazz was one of the modern pastimes whose users were highly aware of what was seen in the society as a global cultural movement[7]. Nevertheless, in that period jazz was still not only a tool of expression and a source of entertainment, but also a symptom of the growing American influences in Japan.

Culture is the main factor of a state's ability to exert influence on others, and it therefore constitutes an element of the given country's soft power[8]. Japan's postwar occupation by the US provided the Japanese with a brutal but direct experience of jazz music. Previously they had had access to American jazz records, but now they learned all the aspects of jazz while performing in US military clubs and bases. The spirit of cultural exchange between Japanese musicians sharing their musical ideas from the stage and US soldiers did not die with the end of the country's occupation. It remained a source of civic pride for the Japanese, and jazz itself became a dominant metaphor for the internationalisation and the cosmopolitan sentiments of the Japanese society in that period. From among the famous Japanese jazz musicians who

[7] P. Jarenwattananon, 'How Japan Came to Love Jazz', https://www.npr.org/sections/ablogsupreme/2014/04/30 /308275726/how-japan-came-to-love-jazz?t=1551953493572, accessed 7 March 2019.

[8] J.S. Nye, *Soft Power. The Means to Success in World Politics* (2004). The author of the notion of 'soft power' explains: 'This soft power – getting others to want the outcomes that you want – co-opts people rather than coerces them'; cf. J.S. Nye, 'The Benefits of Soft Power', https://hbswk.hbs.edu/archive/the-benefits-of-soft-power, accessed 14 Feb. 2021.

began their careers in US army bases, one should mention the saxophonist Hidehiko 'Sleepy' Matsumoto, the woman composer and jazz pianist Toshiko Akiyoshi, and the sax player Sadao Watanabe[9]. US military presence made possible the development and popularisation of jazz in such cities as Tokyo, Nagoya, Kobe, and Osaka. The latter city's entertainment district, Dōtonbori, became a jazz hub known for its numerous dance salons and nicknamed 'the Japanese jazz mecca'[10]. This provided an opportunity for such Japanese artists as the already mentioned pianist Toshiko Akiyoshi to develop an interest in the genre and win acclaim in the professional circles, both at home and abroad. The Japanese began to exclude from jazz everything that was typically American, adapting it for the needs of their own culture. They employed such traditional instruments as, among others, the *tsuzumi* (a Japanese hand drum). They incorporated Japanese courtly melodies and an aesthetic inspired by Zen Buddhism. This did not lead, however, to a fusion of traditional Japanese music with jazz, as was the case with, among others, Afro-Cuban, Caribbean, Latin American and Brazilian music, all of which had originated in African slave history. Japanese jazz was distinct both musically and culturally. It applied a musical scale borrowed from traditional folk music, made use of traditional Japanese instruments, and involved a unique relation between the society and the music, which established the worldwide position of Japanese jazz as an exceptional and original style.

The 1960s free-jazz revolution did not last long in Japan. The early 1970s saw the appearance in that country of another major stylistic trend, namely, fusion jazz, which combined jazz harmonies and improvisations with rock, funk, and rhythm-and-blues. Some of Miles Davis' best albums were recorded live in Japan, and many of the world's leading jazz fusion stars gave concerts for huge audiences in that country. This fashion led to the emergence of hundreds of local fusion bands, which dominated the Japanese stages until the end of the century. Some of them are still popular and continue to perform. At that time, from the 1970s onwards, Japan suddenly became the main consumer market for high-quality mainstream jazz. Many Western hard-bop and post-bop performers who had lost popularity in the United States or Europe gained recognition in the Japanese market. In the 1970s, 80s and

[9] W. Minor, *Jazz Journeys to Japan. The Heart Within* (2004), 11.
[10] Atkins, *Blue Nippon*, 58.

90s, numerous well-known jazz albums were recorded and released in Japan. One example is Herbie Hancock's *V.S.O.P.* of 1977. At present, Japanese jazz, liberated from under the US influence, constitutes a separate music genre. This has been made possible by numerous music schools established from the late 1960s onwards. The first of them, Yamaha Institute of Popular Music, was set up in 1965 by saxophonist Sadao Watanabe on his return from studies at Boston's Berklee School of Music. Ever since the late 1990s the Japanese jazz scene has produced a vast array of original young artists playing contemporary jazz, which incorporates elements of electronics, rock, and hip-hop.

The Phenonenon of the Japanese Jazzu-Kissa

In the period when jazz became popular worldwide, no other region of the globe generated a musical space for its development which was as unique as that the Japanese *jazzu-kissa* or the jazz cafés. They were clubs in which one could order a cup of coffee and listen to jazz played back from vinyl records[11] for educational purposes. *Jazzu-kissa* replaced the dance clubs, which because of promoting jazz music and their American character worried the conservative part of the Japanese elites. In 1927 the municipal authorities in Osaka issued an order which forced dance clubs to close down. Ever since the first jazz café was opened (likewise in Osaka), *jazzu-kissa* became a popular alternative to dance, since they offered most recent jazz releases, and sometimes even live performances[12]. The heyday of *jazzu-kissa* came after World War II, particularly in the 1950s. Frequenting jazz cafés was a symbol of modernisation, but also of Americanisation through a sudden influx of new technology[13], coupled with the import of US music. Though coffeehouses had existed in Japan ever since the Meiji Restoration, in the 1920s venues serving coffee and tea after the Western fashion enjoyed considerable popularity. As a result, many of them began to

[11] S. Linhart, S. Frühstück, eds, *The Culture of Japan as Seen through Its Leisure* (1998), 303.

[12] D. Novak, '2.5×6 Metres of Space: Japanese Music Coffeehouses and Experimental Practices of Listening', *Popular Music* 1 (2008), 15–34.

[13] J.D. Hankins, C.S. Stevens, eds, *Sound, Space and Sociality in Modern Japan* (2014), 111.

serve alcohol as well and came closer in character to night clubs or cafés. For this reason, venues which served exclusively non-alcoholic beverages were distinguished by a separate label, *kissaten*. *Ongaku kissaten* ('music cafés) emerged in the 1920s. Customers came there to listen to Western-style music in the company of hostesses[14]. The presence of waitresses-hostesses working in such cafés reflected the Japanese society's emerging interest in models of Western metropolitan lifestyle[15]. Though women's role as music listeners or as bargirls in such venues (especially in their early period) was increasing, the cafés were primarily created by men and for men. The first *jazzu-kissa*, 'Chigusa', opened in 1933 in Okinawa[16]. By the mid-1930s, with the dissemination of US jazz in Japan, there were forty thousand music cafés in that country. They served as meeting places for young people representing a new controversial social type inspired by the American jazz era, the *moga* (Japanese for 'modern girl') and *mobo* ('modern boy'). The *kissaten* (later abbreviated to *kissa*) always functioned as places where the Japanese upper classes experienced a new mode of modernisation. It was thanks to *jazzu-kissa* that Western music became associated with social reform, and in particular – with the emerging Japanese democracy[17]. The expansion of foreign media, technology and music increased the tensions building up around Japanese social reforms in that period. What was probably most important about the Japanese jazz cafés, though, was the role they played in the musical education of several generations of jazz fans. Even in the postwar years, when jazz became more accessible thanks to radio broadcasts, *jazzu-kissa* remained the most important venue for the absorption of the musical language of jazz. Musicians spent whole days and sometimes also nights there, listening to the most recent releases by there American idols, whose albums were too expensive and too hard to obtain to have them in private collections. It was therefore frequently in *jazzu-kissa* that musicians learnt to improvise jazz by ear. The best-known and most busy jazz cafes of that time included Yokohama's 'Chigusa', Tokyo's 'Combo', and Nagoya's 'Combo'. The one in Tokyo, a paradise

[14] Y. Takahashi, 'Why You Can't Have Green Tea in a Japanese Coffee Shop', in A. Ueda, *The Electric Geisha. Exploring Japan's Popular Culture* (1994).

[15] M. Silverberg, 'Constructing a New Cultural History of Prewar Japan', in M. Miyoshi, H.D. Harootunian, eds, *Japan in the World* (1993), 114–115.

[16] Atkins, *Blue Nippon*, 5–74.

[17] Atkins, *Blue Nippon*, 165–219.

for modern jazz lovers, was eternally crowded and could only hold ten musicians at a time, studying the recordings. 'Chigusa' was similarly a venue to learn bebop, and Nagoya's 'Combo' – a musicians' meeting place where Japanese-US jam sessions were held[18]. Virtually every major Japanese city had at least one *jazzu-kissa* in the 1950s, and every café aimed to develop its own separate and recognisable musical identity. Some specialised in New Orleans jazz, others in swing or in the various schools of modern jazz[19]. Professor Mike Molasky writes in his book *Post War Jazz Culture in Japan* that the cafés flourished between the 1950s and 70s also thanks to the imports of French new wave film music and to a series of live performances given in those venues by the US band Art Blakey and the Jazz Messengers in 1961[20], which was hailed by many Japanese jazz historians as an epoch-making event[21]; it popularised funk music throughout Japan.

At the peak of their popularity, Japan had more than six hundred such jazz cafés, mainly in Tokyo and Kyoto. Nowadays, owing to the universal accessibility of music in digital formats and to the fact of Japan being an aging society, the number of *jazzu-kissa* in that country has gradually decreased, and music has moved to bars and venues which offer live performances and attract younger audiences. Today, the jazz cafés function more like museums or vinyl record collections than coffeehouses. The few that remain mainly cater for the needs of older customers. Nostalgia attracts these people to the places whose glory days coincided with the time of their youth. *Jazzu-kissa* no longer resemble the vibrant hubs once frequented by Japanese musicians. Nevertheless, the thousands of classic jazz LPs they possess function as repositories of rare recordings and treasure houses for vinyl lovers. There still exist, however, several original jazz cafés in which crowds of elderly jazz enthusiasts mix with young fans of this genre. For instance, Tokyo's 'The Pit Inn' invites the best Japanese and international jazz artists. Unlike other venues, where music is a mere background for conversations and social life, this club only attracts serious audiences, and each chair in that café faces the stage[22].

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18 Atkins, *Blue Nippon*, 200.

19 Atkins, *Blue Nippon*, 210.

20 B. Cohen, 'Tokyo's Jazz Kissa Survive', http://www.bbc.com/travel/story/20121203-tokyos-jazz-kissa-survive, accessed 7 March 2019.

21 Atkins, *Blue Nippon*, 209.

22 Cohen, 'Tokyo's Jazz Kissa…'

The Authenticity Complex and Toshiko Akiyoshi

Japanese musicians became internationally recognisable in the 1950s and 60s. Making their mark in the US jazz scene and winning the acclaim of the American audience proved the greatest challenge. Some musicians from the Land of the Cherry Blossom attempted to overcome the authenticity complex[23], which placed US jazz in a privileged position. They therefore began to look for Japanese motifs and incorporate them into their own music. The long-standing illusion that Japan was 'a nation of imitators', mentally incapable of originality and socialised to the point of creativity having become devalued, is a stereotype that too many Japanese still accept as truth[24]. It does not do justice to the output of such artists as Toshiko Akiyoshi. This stereotype only took shape and root in the 19th century along with the conviction that one must follow the Western example in order to gain equal treatment. The 'imitator' stereotype is still evident not only in jazz music but, most of all, in the US-Japanese competition for technological dominance.

Japan has produced many excellent jazz musicians. Among them, pride of place must be given to Toshiko Akiyoshi, the first lady of Japanese jazz, because of the scale of her success and the pioneering character of what she achieved in the field despite her gender. She is a pianist, composer, arranger and leader of jazz bands that she set up herself. In spite of the limitations that women instrumentalists encountered in those times, she founded The Cosy Quartet (1952), of which she became a professional and uncompromising leader. The status and recognition she won among her colleagues were unprecedented in the male-dominated world of jazz. Discovered in 1953 in a Tokyo jazz café by the famous US jazz pianist Oscar Peterson, she embarked on an international career and became the first Japanese musician to study at Boston's prestigious Berklee College of Music[25]. One of Akiyoshi's protégés was the renowned Japanese sax player, Sadao Watanabe. Akiyoshi's music stands out, among others, for its conspicuous use of elements taken from Japanese culture. Following the death of Duke Ellington in 1974, whose music was claimed to have reflected his African roots, Akiyoshi began to compose pieces inspired by Japanese themes. She wanted her

[23] Atkins, *Blue Nippon*, 19.
[24] Atkins, *Blue Nippon*, 32–33.
[25] Atkins, *Blue Nippon*, 207.

own music to reflect her cultural heritage as well. She thus began to use Japanese historical costumes, musical scales, and harmonies. She employed traditional Japanese instruments such as the *tsuzumi* hand drum and the *kakko* double-headed drum. She also derived inspiration from traditional *nōgaku* Japanese theatre and from *tsugaru-shamisen*, a music genre that had originated in the Japanese Tsugaru Peninsula. Her music nevertheless remained strongly rooted in jazz, reflecting such influences as, among others, Duke Ellington, Charles Mingus, and Bud Powell.

1980 saw a breakthrough in Toshiko Akiyoshi's career, which also proved a major landmark in the history of Japanese jazz. In that year, she won the first place in the prestigious *Down Beat* magazine's poll, in the categories of best big band, composer, and arranger. It was a time when Japan had already gained recognition as a highly developed economy and a technological giant producing consumer electronics and cars of a comparable or even better quality than those made in the USA. However, Akiyoshi's triple victory seemed to justify the claim that Japan could also outperform the United States in the field of jazz. Her triumph became such an important event in Japan that it was even celebrated in the national media, and all the Japanese, whether jazz fans or not, were proud of their compatriot's achievements. Being named as the best composer was both her personal triumph and a national success, which marked the end of the long decades when Japanese musicians strove to 'catch up' with the standards of US jazz and its authenticity[26].

Conclusions

Jazz is frequently perceived as a typically American genre. Much as its Afro-American roots ought to be remembered, it needs to be emphasised that nowadays jazz has become a universal phenomenon, co-created by excellent musicians worldwide. The history and evolution of jazz in Japan demonstrates the great potential of Japanese musicians, who have created original jazz compositions, given performances in many countries, and gained international recognition. It also proves

[26] Atkins, *Blue Nippon*, 222.

that Japanese society, especially in the early days of jazz, was open to musical innovations and to the Western lifestyle associated with them. Today's Japan boasts, apart from the legacy of such jazz giants as Fumio Nanri, Toshiko Akiyoshi, and Yosuke Yamashita, also a young generation of jazz musicians who have breathed a new life into the country's jazz and its institution. The international careers of such Japanese jazz artists as Takuya Kuroda and Hiromi Uehara prove that Japan has long overcome the authenticity complex with regard to the United States. Rather than copying, or being inspired by, their US counterparts, present-day Japanese musicians have won acclaim with their own original repertoire. Japan also boasts one of the largest jazz communities worldwide and the world's second music market after the USA[27].

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