

## Study on the Changing Position of Western Music in Ueda Bin's Performance Criticism: "Expression" and Ideological and Social Background

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The official importation of Western art music in Japan began during the Meiji period (1868-1912). Western music was initially accepted for the purpose of moral education and to build nationalism in Japan. Gradually, it was appreciated by the educated elites, such as scholars and students in higher education in the late Meiji period.

Ueda Bin (1874-1916), subsequently known as a renowned literary critic, was the first contributor who wrote music criticisms in literary magazines when he was a student. He evaluated Western art music as fine art in his music criticism.

Analyzing his critical term "expression" (エクスプレッション) heavily used in music criticism, this study examines the process of acceptance of Western art music in Japan as well as its ideological and social background.

First, this paper examines Ueda's terminological innovation. While "expression" had been introduced to the Japanese music world as an important element to express spirits and emotions in western books, Ueda was the first critic who used it as a criterion of music performance.

Second, this paper analyzes his ideological and social background for using the term in music criticism. Ueda particularly appreciated the nineteenth-century European artistic view represented by Arthur Schopenhauer, which emphasized spirits and emotions embodied in music. He also aimed to provide a different musical view which expressed the passion of "youth" as opposed to the existing one in which music had been a form of entertainment mainly for women and children.

Ueda's style of music criticism—which was influenced by the European artistic view that embedded metaphysical expressions in music—indicated a new perspective against the Japanese limited view of the music of his time. Eventually, his music criticism supported the prevalence of Western music as sophisticated culture in Japan.