

# Professor Tatsuhiko Itoh: A Retrospective Appreciation

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In March 2018 Professor Tatsuhiko Itoh retired from his full-time teaching position at ICU, and was subsequently appointed Emeritus Professor. In addition to teaching at ICU since 1992, Prof. Itoh has a long connection with the university that stretches back to his entrance as an undergraduate student in 1974. He also worked as an assistant in the Humanities department for a time in the early 1980s. More recently his work as an administrator, particularly as Dean of the College of Liberal Arts between 2013 and 2017, have made him one of the prime movers in shaping the university's current direction. On behalf of the Humanities department and the Institute for Christianity and Culture I offer this overview of Professor Itoh's career and relationship with ICU of over 40 years in a spirit of thanks and appreciation.

Tatsuhiko Itoh entered ICU as an undergraduate in March 1974, graduating from the Humanities division with a senior thesis in Music in June 1978. His senior thesis topic, "The Application of the Sonata Form in Joseph Haydn's Quartets Op. 20", remains one of Prof. Itoh's ongoing areas of research to this day. While an undergraduate student, Itoh was also active as a member of ICU's Chamber Music Society, beginning an association that would last until his retirement this year.

Itoh received his M.A. degree from the State University of New York at Stony Brook in 1981 with a thesis examining Monteverdi's *L'Incoronazione di Poppea*. In 1984 he subsequently enrolled in the PhD program at Duke University, from where he would receive his doctoral degree in 1991. It was during this time that Itoh encountered the topic to which he would devote much of his subsequent research efforts - the *Stammbücher*, or 'Friendship

Albums' of German composers in the 18th-19th centuries. Itoh described in his 2002 book *Genius Musicians' Stammbücher* (天才音楽家たちの友情記念帳) how the topic was originally suggested by his PhD thesis adviser Tilman Seebass, who handed him a single A5-sized sheet of paper, on which were scribbled a fragment of notation and some almost-illegible writing. This was to be the beginning of a research project encompassing not only music, but also the ways friendships and relationships between composers, musicians and patrons etc were played out through written correspondence. In addition to his 2002 book, Itoh deals with this topic in several journal articles, including in *Humanities, Christianity and Culture* in 1994 and 2003. Itoh's very humanistic account of the interaction between the arts, literature and personal relationships, is surely an excellent example of the ideals that lie at the heart of ICU's Liberal Arts education.

Professor Itoh began teaching at ICU as a Part-time lecturer in 1989, becoming a full-time Assistant Professor in 1992, Associate Professor (1998) and Professor (2003). During this time he has also held positions at other universities, including Visiting Professor at Innsbruck University during his leave from ICU between 2004 and 2005. At ICU, Professor Itoh has worked conscientiously as an educator, supervising many undergraduate and graduate students in writing theses. He has strived towards a broad liberal arts education, often taking on students not working directly on musical topics. Many of Professor Itoh's advisees have gone on to illustrious careers in academia and other fields. Itoh's broad interest in education has also been reflected in his research. In particular, he has published articles on the meaning of music education in 19th century American colleges (2004 and 2012). Itoh's other publications have covered a variety of musicological and other topics, including international exchange, gender and history.

Professor Itoh served on countless committees while at ICU, and in a variety of administrative roles. He was Director of the Sacred Music Center for many years, organizing concerts, public lectures and organ activities at ICU. During this time, he was responsible for the publication of several collections of transcripts from public lectures, diligently transcribed and edited from the audio recordings of the lectures by the SMC staff. Professor

Itoh also served as Dean of the College of Liberal Arts from April 2013 to March 2017. During this time he introduced many innovations into ICU, particularly those concerning the entrance examination. The new Aptitude Test for Liberal Arts (ATLAS) was widely covered in the Japanese media, and increased ICU's status among Japanese and foreign universities. Itoh's efforts in this area also became the basis for several recent publications, including his 2016 article 'University Entrance Exams should be a part of the education system' (大学入学は、それ自体が教育の一環であるべき).

Outside ICU, Professor Itoh has made major contributions to the academic community inside Japan and internationally. He has served as chair of the International Repertory of Musical Literature (RILM) organization, the International Association of Music Libraries, Archives and Documentation Centres, and the Japan Society of Liturgical Musicology. He has organized many international conferences, for example chairing the International Forum for Young Musicologists, organized by the Musicological Society of Japan in 2010.

While at ICU, Professor Itoh was active as an adviser to many student societies and clubs. In particular, his association with the Chamber Music Society (CMS) has existed since his undergraduate days right up to the end of his tenure at ICU. Itoh's diligent work preparing and conducting the ensemble for ICU's annual candlelight service will surely be irreplaceable in the future. He has also been an eager organizer of extra-curricular activities, such as the regular music *gasshuku* in Yamanashi in late August, and the ICU music major alumni association.

One of my own abiding memories of Prof. Itoh was at an 'after-event party' for the International Forum for Young Musicologists in 2010, held serendipitously at the Japanese *onsen* resort of Itoh. Prof. Itoh had served as chair of the organizing committee of what was an edifying academic event, at which some 20 young musicologists from around the world had been invited to present their research. At the climax of the *onsen* festivities, Prof. Itoh appeared dressed in a costume that included false nose and moustache, and proceeded to dance a parodic version of Swan Lake for the entertainment of the assembled guests to great acclaim. His comment to

me afterwards that 'people expect Japanese professors to do crazy things at these kind of events' shows his ever-willingness to go the distance to make an event successful. It was certainly one of the most surreal experiences of my time at ICU and, nearly ten years later, I still hear fond memories of this event from several of the young scholars who were present.

Professor Itoh has expressed a wish to keep up his active research in musicology after his retirement from teaching, and I look forward to reading the fruits of this research. The Humanities department and the university will certainly be a different place without him, but we look forward to many more years of collaboration in his role as Emeritus Professor.