

MUSIC AND MORALITY

ANY CONFERENCE IS TO BE JUDGED primarily by the force, range and interest of the debate it inspires. That the present event fares well by these criteria is beyond doubt, and in any case is to be quickly confirmed by leafing through the contents of this programme. Here is to be found a uniform clarity and depth of thought that belies the range of opinion and approach represented.

terms of emotional awareness, the manipulation of sensibility, representation, narrative, or more simply with the help of the numerous metaphorical

Susan McClary is Professor of Musicology at UCLA. She specialises in the cultural criticism of music, both the European canon and contemporary popular genres. In contrast with an aesthetic tradition that treats music as ineffable and transcendent, her work engages with the signifying dimensions of musical procedures and deals with this elusive medium as a set of social practices. She is best known for her book *Feminine Endings: Music, Gender, and Sexuality* (1991), which examines cultural constructions of gender, sexuality, and the body in various musical repertoires, ranging from early seventeenth-century opera to the songs of Madonna.

(2000), *Georges Bizet: Carmen* (1992), and coeditor with Richard Leppert, *Music and Society: The Politics of Composition, Performance and Reception* (1987). In her more recent publications, she explores the many ways in which subjectivities have been construed in music from the sixteenth-century onward. *Modal Subjectivities:*

Prize from the American Musicological Society in 2005, and she is now working on *Power and Desire in Seventeenth-Century Music*.

Jerrold Levinson is Distinguished University Professor of

Musicology at the University of Pennsylvania.



Born in 1960, **George Benjamin** started to play the piano at the age of seven, and began composing almost immediately. In 1976 he entered the Paris Conservatoire to study with Olivier Messiaen and Yvonne Loriod, after which he worked with

John Deathridge

Monday 15 June

13:30

Registration and Coffee

14:30

Welcome and introduction
Room 274/5

14:45

WE CREATURES WHO MUSICK
Susan McClary

Chair: Katharine Ellis
Room 274/5

16:00

Tea
Room 276

16:30

MORAL AESTHETICS
Chair: Derek Matravers
Room 274/5

HISTORICAL CONNECTIONS
Chair: Michael Fend
Room 273

16:30

Music and Morality

Preaching with Songs: Music as

Tuesday 16 June

10:00

ZED ADAMS—The Ontology of Sampling

It is a common mistake to think that samples, and the source material that they are samples of, are the same kind of thing, and that, in consequence, our aesthetic interests in listening to sample-based music are the same as our aesthetic

SAM BAILEY—Towards an Ethic of Improvisation: Virtue, Responsibility and Improvisation in Musical/Moral Life

of Schoenberg. His particular position within the Marxist argument means that his approach has emphasised the historical necessity of the work's expression of 'truth' to the detriment of the aspect of 'enjoyment' within musical creation and consumption. Given that enjoyment is perhaps a more than usually acquired taste

