

ROBERT KEELEY is Lecturer in Music at King's College London. A composer and pianist, he studied with Oliver Knussen at the Royal College of Music and Bernard Rose at Magdalen College Oxford. His works have been performed by, among others: BBC Symphony Orchestra, BBC National Orchestra of Wales, Lontano, Premiere Ensemble, Ensemble Bash, pianists Martin Roscoe and Colin Stone. An NMC retrospective of his music is due to come out in 2010.

DEREK MATRAVERS is Senior Lecturer and Head of Philosophy at the Open University, and a Bye-Fellow of Emmanuel College, Cambridge. He is the author of *Art and the Emotions: A Defence of the Arousal Theory* (1998) and *Value*, forthcoming from Acumen.

ELISABETH SCHELLEKENS is Senior Lecturer in Philosophy at Durham University, and the author of *Aesthetics and Morality* (2008). *Who's Afraid of Conceptual Art*, co-written with Peter Goldie, is published by Routledge later this year. With John Hyman she co-edits the *British Journal of Aesthetics*.

BARRY SMITH is Professor of Philosophy at Birkbeck College, London, and Director of the University's Institute of Philosophy. He is the author of *Realism and Anti-Realism* (2006) and editor of *Questions of Taste: The Philosophy of Wine* (2007).

MUSIC AND MORALITY London, June 15–17

We Creatures who Musick

SUSAN MCCLARY

Popular Song as Moral Microcosm: Life Lessons in Jazz Standards

JERROLD LEVINSON

The Composer as Pied Piper

GEORGE BENJAMIN

in conversation with Guy Dammann

Inside the Truth: The Composer as Commentator, Critic and Artist

DEIRDRE GRIBBIN

Music on Trial

JOHN DEATHRIDGE

Virtue and Vice in Music

ROGER SCRUTON

Foreword

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.

Without clarity, of course, thought on any subject leads nowhere. But it may be argued that, when it concerns the stated theme of this conference, such a quality is at a particular premium. For while the history of thought both on music and morality is nothing if not distinguished, it is also true that our understanding of each has been fairly riddled with confusion. A promise to explore not merely the subjects themselves but rather the relation between them—and without confusion—must for this reason be a very hard one to keep.

Throughout the history of thought, the existence of meaningful links between music and morality has perhaps never been less commonly assumed than nowadays. Perhaps this is because both subjects are, by themselves, in a state of critical flux, crisis even. The machinery behind the cruder but increasingly influential kind of naturalistic world-view has for many years been busy relieving the concept of morality of all but the most insignificant explanatory responsibilities. At the same time, while it is certain that the musical landscape of today is as flourishing, diverse and energetic as ever before, it is also true that the public conception of musical experience has been all but wholly effaced by the quick-fit entertainment concepts peddled so efficiently by our culture industries. Assumptions about the centrality and importance of each domain to human existence which were once taken to be axiomatic are now either in doubt or otherwise only articulated with considerably less confidence and more difficulty.

From another perspective, however, where serious thought is given to each subject, it is true to say that the conditions for focusing on the complex relations between music and morality have rarely been better. While the majority of musicologists, composers and philosophers have long since shelved the unworkable but extraordinarily persistent notion that music cannot sustain meaningful links to anything outside itself, the hegemony of utilitarianism in public conceptions of the moral sphere is fast being supplemented by a growth of moral enquiry only too happy to take its cue from the world of human emotion and qualitative experience. Whether the links between them are is best characterised in

BARBARA BARRY is Associate Professor of Musicology at Lynn University Conservatory. Her Musical Time: The Sense of Order was published by Pendragon in 1990 and The Philosopher's Stone: Essays in the Transformation of Musical Structure, also published by Pendragon, was awarded the Fran Steinberg Memorial Prize for outstanding writing in 2001.

KATHARINE ELLIS is Professor of Music at Royal Holloway, University of London, and in 2005 became the inaugural Director of the University's Institute of Musical Research. She is the author of Music Criticism in Nineteenth-Century France (1995) and Interpreting the Musical Past (2005). Formerly a co-editor of Music & Letters and editor of the Journal of the Royal Musical Association, she serves on the committees of the National Association for Music in Higher Education and the Music Libraries Trust, and is a Vice-President of the Royal Musical Association.

MICHAEL FEND is Senior Lecturer in Music at King's College, London. His primary field is the intellectual history of music, which takes into account the relevant biographical and institutional factors to get a more 'real' view of the forces shaping musical culture. His Cherubinis Pariser Opern (1788-1803) was published in 2007.

HELENA GAUNT is Assistant Principal of the Guildhall School of Music & Drama. An oboist, she set up the London Symphony Orchestra's Education Department in 1989-90, since when she has run workshops for several London orchestras. She has published in Psychology of Music and the British Journal of Music Education, and directed the two Reflective Conservatoire conferences in 2006 and 2009.

ROBERT GRANT is Professor of the History of Ideas at Glasgow University. He is the author of Oakeshott (1990), The Politics of Sex and Other Essays (2000) and Imagining the Real: Essays on Politics, Ideology and Literature (2003). He is currently writing Michael Oakeshott's official biography and assembling two further collections. In 2006 he was British Council Distinguished Guest Professor at the Political Studies Institute, Lisbon.

BJORN HEILE is Lecturer and Head of Music at the University of Sussex, with a specialist interest in the fields of new music, experimental music theatre and contemporary jazz. His The Music of Mauricio Kagel received rave reviews after its publication by Ashgate in 2006 and a new book, The Modernist Legacy: Essays on New Music, also published by Ashgate, is intended to shift the debate on contemporary music.

JOHN HYMAN is Professor of Philosophy at Oxford University and Fellow and Senior Tutor of the Queen's College. The Objective Eye: colour, form and reality in the theory of art was published by Chicago University Press in 2006. With Elisabeth Schellekens he co-edits the British Journal of Aesthetics.

2. A fundamental capacity for moral behaviour, I will hold, is the capacity to sympathise, to imagine what another person is feeling or experiencing.
3. Accordingly I suggest that music can be seen as a way to improve the capacity for this kind of imagination, in two ways. On the one hand people train their awareness and sensibility to others. This might be called the 'structural' side. On the other hand there is also an aspect with regard to content: Music may offer people new ways of feeling they did not know before. And this may open their understanding of other peoples' lives and needs.

I conclude that if we can cultivate and enhance our capacity for social imagination by listening to music and if we believe in social imagination as an important condition for morality, then music can (at least indirectly) contribute to morality.

• *Eva Weber-Guskar received her PhD from the Freie Universität zu Berlin in 2007. She is now a post-doctoral researcher at Georg-August-Universität Göttingen, teaching and working mainly in the field of practical philosophy.*

ERIC WILAND—Feed the Musicians, Soak the Rich

Philosophical discussions of the morality of music usually focus upon the ways listening to music affects one's moral character. Less common are discussions focusing upon the ways composing, producing, and distributing music shape and are shaped by one's moral character. Here I want to reflect upon what moral obligations (if any) a musician has to those whose recordings he or she directly quotes. I will contrast two different cases: first, the case of Harry Everett Smith, whose 1952 *Anthology of American Folk Music* brought 84 obscure works of rural music to the attention of the Greenwich Village folk scene, a comparatively well-to-do group of people. Smith did not own the licenses of the recordings he curated, and few if any of the musicians he quoted (or their heirs) benefited financially from his endeavour, certainly none more than Smith himself did.

The second case I explore is the mash-up album, a kind of album that consists solely of the rearrangement of the recorded musical work of others, exhibited best by Girl Talk (a.k.a. Gregg Gillis), a musician whose recent critically acclaimed and profitable 53-minute *Feed the Animals* consists of 322 samples of popular music from the last half century, cleverly and delightfully weaved together in surprising and intellectually pleasing ways. The artists Gillis quotes are almost all wealthy. *Feed the Animals* is available for download, and the customer can pay any amount of money he or she chooses, including nothing. Both Smith's and Gillis's musical works are aesthetically valuable. But I argue that only Smith's is ethically problematic, due to the relative differences in wealth among the musical source, the musical quoter, and the musical consumer. Gillis's musical work, though possibly illegal, is ethically benign.

• *Eric Wiland is Associate Professor of Philosophy at the University of Missouri, St Louis. He has published widely on topics in ethics and practical reason. He approaches problems in practical philosophy by thinking about people who have various cognitive and motivational flaws, especially those who recognise that they have such flaws.*

terms of emotional awareness, the manipulation of sensibility, representation, narrative, or more simply with the help of the numerous metaphorical constructions we use to anchor our musical experience to the imaginative and cognitive processes it demands from us, is all up for discussion—together, of course, with the possibility that there is no meaningful link to be uncovered. What is certain, however, is that the intellectual climate is more suited to our enquiry than it has been for many years.

For reasons both hopeful and less so, therefore, the time of this conference may be said to be ripe. But before we congratulate ourselves on the clarity, justice and timeliness of our mutual enquiry, we should remember that the absence of confusion brings with it no small risk in the present context. For confusion and uncertainty are—in some deeper sense at least—at the heart of both musical and of moral experience. That is to say, the demands to act ethically and to engage in something aesthetically arguably have at their origin the same kind of radical doubt, the same kind of conflict of sympathies or clash of perspectives igniting the moral and aesthetic dimensions of our experience. So while we should certainly welcome the absence of obfuscation in our conversations over the next few days, on the grounds that a road which fails to fork is a road not worth travelling, let us remember to keep our minds and ears alert to the charms of a certain kind of productive confusion, lest we lose sight of the elusive nature of our subject matter.

I am grateful to Katharine Ellis and Barry Smith, the directors, respectively, of the Institutes of Musical Research and Philosophy, for co-hosting this conference and for their generous help and guidance in all aspects of drawing up the programme and organising the event. Particular thanks are due to Valerie James, Administrator of the Institute of Musical Research, without whom precisely nothing would have happened, and to Shahrar Ali, Administrator of the Institute of Philosophy. The conference would not have been possible without the generous financial assistance of the British Society of Aesthetics and the Guildhall School of Music & Drama, nor without the equally generous practical assistance of Tomas McAuley and Hugo Shirley.

Guy Dammann
Institute of Musical Research



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.

McClary is also author of *Conventional Wisdom: The Content of Musical Form* (2000), *Georges Bizet: Carmen* (1992), and coeditor with Richard Leppert of *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: Renaissance Self-Fashioning in the Italian Madrigal* (2004) won the Otto Kinkeldey 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 Philosophy at the University of Maryland. His main philosophical interest is aesthetics, with strong secondary interests in metaphysics, ethics, and philosophy of mind. Among the arts he is particularly concerned with philosophical problems arising in connection with music, film, and literature. He has written extensively on the definition of art, expression in music, emotional response to art, the nature of literary interpretation, and the ontology of artworks. Topics of recent interest include intrinsic value, humour theory, sexual morality, vocal jazz improvisation, and the varieties of visual beauty.



Levinson held a research fellowship from the National Endowment for the Humanities in 1980, was co-director of an NEH Summer Institute in 1991 and director of another such Institute in 2002, and has served on the editorial board of the *Journal of Aesthetics and Art Criticism* since 1993. Levinson has been visiting professor at Johns Hopkins University, Columbia University, the University of London, the University of Canterbury (New Zealand), the Université de Rennes (France), the Université Libre de Bruxelles (Belgium), and the Conservatorio della Svizzera Italiana (Switzerland). He is currently Leverhulme Visiting Professor at the University of Kent. Many of his papers have been reprinted in recent anthologies of aesthetics, and several have been translated into other languages. Levinson is Past President of the American Society for Aesthetics, 2001-2003, and was general editor of the *Oxford Handbook of Aesthetics* (2003). His books include *Music, Art, and Metaphysics* (1990), *The Pleasures of Aesthetics* (1996), *Music in the Moment* (1998) and *Contemplating Art* (2006).

3. Integrity of musical moral consciousness is reached through the comprehension or imitation of moral group attitudes, and reflection of one's emotional condition on social behaviour.

The results of this research correspond in certain measure to the theory of social behaviour in vitally difficult situations (R. Lazarus, S. Folkmann).

• Aleksandra Vinogradskaya is Assistant Professor of Psychology at Lomonosov State University, Moscow.

GRAEME WALLIS—Music, Education and Morality

This paper discusses the potential influence of music education on moral knowledge and understanding. It examines the extent to which ethics and morals are taught through musical activity. The obligation of children to receive an education in music is rarely disputed. Music has the power to educate individuals and equip them for life in the community.

Practices of various music education programmes in several countries, including England, Sweden, China, Korea and New Zealand, are investigated. In Korea, for example, the Ministry of Education supports the Children's Song Contest for Fire Fighting which is held annually. Through this nationwide contest (Children's Songs for Social Morality) the children's songs relate to ideals such as safety, morals, environment protection and preventing fires. Often taught in New Zealand schools is the intimidating Maori haka, a composition played by many instruments, including the hands, feet, legs, body, voice, tongue and eyes, which can at times convey such qualities as defiance and even contempt. The challenge is to recognise and preserve cultural traditions within the ethical and moral boundaries of ever changing contemporary societies.

The globalisation of societies is setting new moral and ethical challenges. A mix of traditions can also lead to challenges for teachers covering topics through music, particularly given the cultural value placed on music. Can one type of music be more moral than another in a multi-cultural classroom?

Instances across contexts (countries / cultures) provide a discussion of the role of music education in respect of moral issues. The universal language of music does play a role in shaping the lives of children but to what extent it affects the individual in terms of morality can only be determined by that individual. The paper concludes by arguing that research in this area needs to focus on the experiences of the individual.

• Graeme Wallis is Principal Lecturer in the School of Literacies and Arts in Education at the University of Canterbury, New Zealand. For ten years he was Musical Director of the Christchurch School of Music. He has published research on music education and children's literature.

EVA WEBER-GUSKAR—Music and Social Imagination

Can music yield moral knowledge or understanding? My claim is that music can support and cultivate a human capacity that is fundamental to morality. I am going to argue for this in three steps, dealing with music, morality and imagination.

1. What is it to listen to music? Listening to music, I want to say, referring to Roger Scruton, is to engage in an imagination and by that to fill musical forms with psychological content.

TRICIA TUNSTALL—Music and Morality: The Music Educator's Perspective

Philosophers of music education since antiquity have tended to assume a connection between education in the art of music and the ethical development of the individual. The ancient Greeks were convinced of this connection; Plato wrote extensively on the capacity of musical training to influence character and the capacity for responsible citizenship. Nineteenth-century European theorists such as Pestalozzi viewed music education as essential to the cultivation of civic virtue. This view was embraced by American education reformers like Lowell Mason, Horace Mann, and John Dewey, and found its way into the language of public school policy across the country, from the 1852 Louisville school board's endorsement of music education for its 'moral, social, religious and patriotic benefits' to the Chicago school superintendent's 1954 declaration that music education is 'education for citizenship.'

Michael Mark and others have written that the rise of the aesthetic education movement in the mid-twentieth century marked a break with this tradition. According to Mark, aesthetic education philosophers 'no longer expressed the need to relate aesthetic development to social needs and goals.' However, this is an overly restrictive reading of aesthetic education tenets. Philosophers from Suzanne Langer and Leonard Meyer to Bennett Reimer have stressed the connection between music education and emotional development. My paper contends that 'morality' in a 21st-century context can be understood in terms of emotional awareness and sensitivity rather than civic virtue, and that therefore modern music education continues rather than breaks with the tradition of exploring connections between the ethical and aesthetic dimensions of human life.

• *Tricia Tunstall is a writer, music teacher and doctoral candidate at Boston University. Her Note by Note: A Celebration of the Music Lesson was published last year by Simon and Schuster.*

ALEKSANDRA VINOGRADSKAYA—Music and Dialogue: Moral Regulation in Musical Emotional Experience

This study is directed at revealing factors influencing moral regulation in musical emotional experience. Music as a form of culture—influencing the listener individually or in groups—initiates various emotional conditions and, as a consequence, transforms personal and group moral principles. Our research shows the following:

1. The factors influencing moral regulation under the influence of music include personal moral principles and will; susceptibility to and imitateness of group moral attitudes; emotional intelligence.
2. Development of emotional intelligence allows listeners to: behave positively within the limits of personal and public moral standards; harmonise activity in a group without infringement of moral principles. It is noted that teenagers with low emotional intelligence choose an imitational behavioural strategy. Their sense of self-determination is ill-defined. Teenagers with more developed emotional intelligence follow the strategy of compromise and constructive participation in moral attitudes within a group.

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 Alexander Goehr at King's College Cambridge. His first orchestral work, *Ringed by the Flat Horizon*, was performed at the BBC Proms when he was only 20; since then his works have continued to be played across the world. In recent years there have been major retrospectives of his work in London, Tokyo, Brussels, Berlin, Strasbourg and Madrid. The centre-point of a portrait at the 2006 Festival d'Automne in Paris was his first operatic work, *Into the Little Hill*, a collaboration with playwright Martin Crimp which has toured widely on both sides of the Atlantic since its premiere. It received its London premiere in a new production—a collaboration between the Opera Group and the London Sinfonietta—at the Royal Opera House in February 2009. His most recent work, *Duet for Piano and Orchestra*, was commissioned by Roche for the 2008 Lucerne Festival, and was premiered there by Pierre-Laurent Aimard and the Cleveland Orchestra under Franz Welser-Möst.

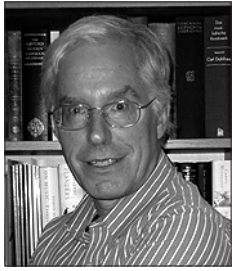
Benjamin was the founding curator of the South Bank's Meltdown Festival, and was artistic consultant to the BBC's retrospective of 20th century music, *Sounding the Century*. Since 2001 he has been the Henry Purcell Professor of Composition at King's College London. He is a Chevalier dans l'ordre des Arts et Lettres, a member of the Bavarian Academy of Fine Arts, and was awarded the Deutsches Symphonie-Orchester's first ever Schoenberg Prize for composition in 2002.



Deirdre Gribbin was born in Belfast in 1967. She is a Fulbright Fellow and is currently Fellow in Composition at Trinity College London. She was previously a Fellow of Trinity College Cambridge.

She has won several awards for her work including The Arts Foundation Award for her opera *Hey Persephone!* She was a winning finalist in the UNESCO International Rostrum of Composers 2003 for her work *Empire States*. Gribbin has written over forty works. Her music has been featured at Lincoln Center New York and as part of The Philharmonia's 'Music of Today' series at the Royal Festival Hall. Her violin concerto *Venus Blazing* toured the UK with soloist Ernst Kovacic in 2005.

She has received performances at the Aldeburgh Festival and wrote the music for Richard Harris' last film *My Kingdom*. She has worked extensively with theatre director Lou Stein. Recent commissions include works for The Phillips Collection Washington DC, and a setting of text for Nobel Prize-winning poet Seamus Heaney. Her second opera *Crossing the Sea* premiered at Wilton's Music Hall in 2008. Her major orchestral works will be released on the RTE label in 2009.



John Deathridge is King Edward Professor of Music at King's College London. He has also taught at the Universities of Cambridge, Princeton and Chicago and continues to be active as a performer and regular broadcaster. He was President of the Royal Musical Association from 2005 to 2008.

John Deathridge's main research interests are German music, in particular Richard Wagner, and social theory. His groundbreaking work on Wagner is reflected in his recently published *Wagner Beyond Good and Evil* (2008). Other

publications on Wagner include his book on *Rienzi* (1977) and three collaborative publications, *The New Grove Wagner* (with Carl Dahlhaus), the *WWV: Verzeichnis der musikalischen Werke Richard Wagners und ihrer Quellen* (with Martin Geck and Egon Voss), and the *Wagner Handbook* (with Ulrich Müller and Peter Wapnewski). He is also co-editor of a new critical edition of *Lohengrin* which appeared as an Eulenburg score in 2007.

Roger Scruton is currently Research Professor for the Institute for the Psychological Sciences at Washington and Oxford. He is a writer, philosopher and public commentator. His work on aesthetics has consistently specialised on questions concerning music and architecture. He engages in contemporary political and cultural debates from the standpoint of a conservative thinker and is well known as a powerful polemicist. He has written widely in the press on political and cultural issues.

Roger Scruton's most recent books are *Death-Devoted Heart: Sex and the Sacred in Wagner's Tristan and Isolde* (2003), an analysis of the musical and spiritual meaning of Wagner's work; *News from Somewhere: On Settling* (2003), an evocative account of the author's attempt to put down roots in rural Wiltshire; *A Political Philosophy* (2006), a response to the development and decline of Western civilisation; *The West and the Rest* (2001), an analysis of the values held by the 'West' and how they are distinct from those held by other cultures. *Gentle Regrets* (2006) and *On Hunting* (1998) are two autobiographical works. The present year has seen the publication of *Beauty and Understanding Music*.



Guy Dammann received his PhD from King's College London in 2005 since when he has lectured on both music and philosophy at King's and University Colleges London and at the Guildhall School of Music and Drama. He is a Research Associate of the Institute of Musical Research.

Guy writes as a music critic and general commentator for the *Guardian*, also contributing regularly to *The Observer*, *New Statesman* and *The Economist*. *Music*, part of Acumen's Art of Living series, will be published in 2010.



and buildings') in *On the Transmigration of Souls* provides an example of how words once filled with terror can serve as an uneasy benediction to work that wrestles with the relationship between memory and violence.

- *James Schmidt is Professor of History and Political Science at Boston University and Director of the College Honors Program. His research has focused on the history of debates on the nature, limits, and legacy of the Enlightenment, with a particular emphasis on the work of Max Horkheimer and Theodor Adorno. His contribution to this conference grows out of a related interest in the role of musical compositions as responses to catastrophes.*

JOSEPH TOLTZ—'Und die Musik Spielt Dazu': Morality and Music-making from Terezín to Auschwitz

Morality has claimed a central position in debates over the place of music in Nazi concentration camps and ghettos, particularly Terezín and Auschwitz. It claims this through the historical narrative which positions Terezín as a paving stone on the path to the killing factories of Poland, as 'little more than an ante-chamber, a mocking prologue preceding execution' (Peter Aspden).

The moral reading of musical endeavours plays to a dichotomy of resistance versus complicity. Such a dichotomy grew out of two distinct endeavours in the late 1970s and early 1980s: the discovery of music composed by inmates of Terezín, and the first musical testimonials from professional musicians in Auschwitz. The aforementioned Terezín music allowed commentators to illuminate a small spark of Modernism that kept up, quietly resisting under the noses of those who worked towards its repression and disruption. This venture gave a voice to the argument of resistance. The latter testimonials by Fania Fenelon, Anita Lasker-Wallfisch and Szymon Laks (all prominent performers in Auschwitz) allowed a glimpse of the moral ambiguities placed on those who played in order to live, yet whose music not only comforted and distracted the SS in their endeavours, but also accompanied slave-labour battalions in and out of the camp.

Through my discussions with survivors of both Terezín and Auschwitz, a far more complex and diverse experience of music emerges—youth association, socio-political commentary, smut humour and other forms that do not fit so neatly into the aforementioned moral dichotomy. In revealing these other experiences, my paper demonstrates the overwhelmingly disruptive nature of a dominant, historical trajectory that fails to take account of human experience in the Holocaust. Imposing morality on the musical form further obfuscates exploration of music in the context of the Nazi camps and ghettos, and does little to enhance our appreciation of the role of music in traumatic situations.

- *Joseph Toltz is a professional musician who has worked for many years in secular and Jewish vocal ensembles in Australia. Currently the holder of an Australian Government Scholarship, Joseph's doctorate examines musical testimony shaped through the experiences of Jewish survivors of concentration camps, ghettos and those who escaped in hiding. Joseph has interviewed 70 survivors in Australia, the UK and Israel for this project.*

RITA RISSER—Moral Values and the Appreciation of Musical Works: A Normative Approach

Artistic value is the value a work has 'for its own sake'. This is understood, not as intrinsic value, but as 'final' value or as the value a work has as an artistic product with an end. This is to be a normativist about artistic value. I contrast normativism to aestheticism about artistic value and show that normativism allows a variety of kinds of properties, both formal and non-formal (or intrinsic and extrinsic), to be determinants of artistic value; whereas aestheticism allows only a certain kind of property, formal (or intrinsic) properties, to be determinants of artistic value.

I then show how normativism, by allowing extrinsic properties to be determinants of artistic value, allows the moral properties of an artwork to bear on its artistic value. The moral properties of a work will be relevant to its artistic value when they bear on the value the work has for its own sake.

Moral properties may thus bear on the artistic value of musical works where they are crucial for the appreciation of the work for its own sake. This entails appreciating musical works as a certain kind of cultural product. I contrast this to appreciating musical works as essentially aesthetic objects.

• Rita Risser is Sessional Lecturer in Philosophy at the University of British Columbia, Canada.

JAMES SCHMIDT—Musical Memorials and the Ethics of Memory

There are a number of musical compositions that purport to serve as memorials to victims of political violence. Examples of this genre include Arnold Schoenberg's *Survivor from Warsaw*, Krzysztof Penderecki's *Threnody to the Victims of Hiroshima*, Steve Reich's *Different Trains*, and John Adams' *On the Transmigration of Souls*. This paper will examine the moral issues that arise from compositional practices of this sort. Two lines of criticism will be considered.

1. In some cases, the composition's connection to the event memorialised is external to the work itself. For example, both Penderecki's *Threnody* and Aaron Jay Kerniss' *Sarabanda in Memoriam* (dedicated to the victims of the September 11 terrorist attacks) were composed prior to their subsequent linkage to the events they claim to memorialise. Are listeners justified in regarding this subsequent linking of work to event via title or dedication as superficial or opportunistic?
2. In other cases, the connection between composition and event is much closer: both Reich and Adams construct their works out of texts that issue from the events they memorialise. But in doing so, they would seem to open themselves to the reservation that Adorno raised about Schoenberg's *Survivor from Warsaw*: works that permit an audience to draw pleasure from the aesthetic reenactment of horrific events ultimately betray the memory of the suffering of those they seek to memorialise.

The paper will argue that while the second criticism is ultimately more troubling than the first, some works have successfully mitigated it. Adams' use of the last words of the American Airlines flight attendant Madeline Amy Sweeny ('I see water

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
Anil Gomes

Preaching with Songs: Music as Moral Exemplar during Warring Times and Plagues in Late Trecento Tuscany
Cathy Ann Elias

17:00 Music's Moral Character
Maria José Alcaraz León

Christ, Minerva, and la Noblesse Oblige in a Unique Eighteenth-Century Franco-Belgian Jesuit Music Drama
Elizabeth Dyer

17:30 Moral Values and the Appreciation of Musical Works: A Normative Approach
Rita Risser

'A Short and Vanishing Illusion': The Nature of Music in Dutch Golden Age Vanitas Painting
Debra Pring

18:00 Wittgenstein on Musical Profundity: Opening up the Moral Dimension
Eran Guter

Honest Music: The Case of the Seventeenth-Century French Lute
Benjamin Narvey

19:30 **Conference dinner**
Pizza Paradiso, Store Street

Tuesday 16 June

10:00	TRUTH AND CONSEQUENCE Chair: Anthony Giffen Room 274/5	EDUCATION MATTERS Chair: Helena Gaunt Room 273
10:00	Misappropriation of 'Our' Musical Past Theodore Gracyk	Music, Education and Morality Graeme Wallis
10:30	Musical Meaning and Moral Values Marlies De Munck	Music and Morality: The Music Educator's Perspective Tricia Tunstall
11:00	Coffee Room 276	
11:30	POPULAR SONG AS MORAL MICROCOSM: LIFE LESSONS IN JAZZ STANDARDS Jerrold Levinson Chair: Robert Grant (Glasgow) Room 274/5	
12:45	Buffet Lunch Room 276	
14:00	20TH CENTURY LESSONS (1) Chair: John Deathridge Room 274/5	PSYCHOLOGY AND PHILOSOPHY Chair: John Hyman Room 273
14:00	The Case of Richard Strauss Mark Berry	Music and Dialogue: Moral Regulation in Musical Emotional Experience Aleksandra Vinogradskaya
14:30	Non-violence and Testimony: On Ethical Dimensions of Avant-Garde Music Susanne Kogler	Music and Social Imagination Eva Weber-Guskar
15:00	Conservative Idealism and Progressive Ethics in Paul Bekker's Reception of <i>Die Bürgerschaft</i> Nanette Nielsen	Motivation in Music and Morals: An Internalist Etiology Alison Denham
15:30	Tea Room 273	

and progressive ethics, Bekker becomes a victim of the very high/low opposition he wishes to negate. His approach to the opera only amplifies the gap between idealism and populism, and although his music sociology is ethically motivated, it remains empty and void of ethical effect.

• *Nanette Nielsen is Lecturer in Music at UEA (and from September at the University of Nottingham). Her primary areas of research are music and philosophy, opera and music theatre in the Weimar Republic, and Danish music and culture. She has recently published on Paul Bekker in Opera Quarterly, and is currently collaborating with Marcel Cobussen on a volume entitled Music and Ethics.*

CARLOS OLIVIA—*Minima Moralia* and the New Musical Technology

Theodor W. Adorno has said that with Berlioz music started a new epochal technology. This consists of the total submission of the means to the ends. With Berlioz, Adorno wrote, the continuum of tradition and musical regulation exploded. At the end, it entails the complete submission of music to technology, because it abolishes the gap between technology and the meaning of composition.

What are the implications of this in morality? If there is not any substance, but only technological innovation, new music begins with a vacuum which it fills up with technical facts. All this can be compared to the moral sphere. If musical integration is just empty form, it cannot be related to morality because a morality involves a universe of contents. The objective of the paper is to ask if Adorno's radical position confirms that the relation between music and technology deletes the relation between music and morality.

• *Carlos Olivia is Lecturer in Philosophy at the National Mexican University.*

DEBRA PRING—'A Short and Vanishing Illusion': The Nature of Music in Dutch Golden Age Vanitas Painting

The words spoken by the preacher at the opening of the Book of Ecclesiastes—*Vanitas vanitatum dixit Ecclesiastes, vanitas vanitatum omnia vanitas*—not only provided a central religious tenet in seventeenth-century Holland, but were also taken over into the wider cultural arena as a term to classify a specific category of artwork which reached the height of its popularity during this period: vanitas painting. The subject of music as a transient, vainglorious pastime, treated with censure by the seventeenth-century Calvinists, appears as an almost omnipresent subject in such painting. Beneath the surface of these largely generic associations, however, the way in which music came to be apparently indispensable within the contextual barriers of the genre is more complex. This paper explores the manner in which an officially Calvinist belief system is only one of a number of contexts in which a musical vanitas may be interpreted in this time of religious toleration and political shifts.

• *Debra Pring recently submitted her PhD thesis on the roles of music in Dutch art. She is currently editing a series of journals for RIdIM and is the Chair of the RMA Music Iconology Study Group.*

BENJAMIN NARVEY—Honest Music: The Case of the Seventeenth-Century French Lute

If morality can be understood to be a code of social conduct, then French lute music of the Grand Siècle presents us with an intriguing example of how music can function as a moral agent. In the wake of the civil war known as the Fronde (1648-53), the traditional French nobility—amongst whom the lute counted as a favourite instrument—re-invented itself in a bid to preserve its challenged status through a code of social forms and manners they called *honnêteté*: literally ‘honesty’.

This term at once evokes morality, but as we shall see, it is also intricately linked to contemporary discourses of power, representation, rhetoric, and artistic taste (*bon goût*). In fact, many of the musical forms found in French lute music, and many of the luthistes’ playing techniques and compositional strategies, are directly linked to this moral code of ‘honest’ courtly conduct—to the point that much of the lute repertoire proves uncommonly dependent on ‘honesty’ for its coherence as an art form. Where from the view of modern common practice tonality this repertoire often appears to lack the very components that render musical discourse intelligible (its harmonies often seem aimless, there is not always a continuous or definable melody, and rhythms can be displaced well beyond the bounds of normative hypermetricity), a reading of this repertoire through the lens of *honnêteté* shows how French lute music functioned as a classic moral ‘performance’, since it reproduced contemporary social conduct through artistic experience. Thus, the case of the French lute serves to highlight the interdependence between contemporary ethics and aesthetics, and thereby provides a useful example of how music can be linked to moral sensibilities.

• Benjamin Narvey is professional lutenist and a post-doctoral fellow at the Ecole Pratique des Hautes Etudes (Sorbonne) working on a critical edition of the lute music of Robert de Visée (c.1660-c.1732). In 2008, Benjamin was the winner of the Goldberg Musical Essay Competition.

NANETTE NIELSEN—Conservative Idealism and Progressive Ethics in Paul Bekker’s Reception of Die Bürgschaft

Despite his ethically driven music sociology, German music critic and opera producer Paul Bekker (1882-1937) actively sought to separate music and politics throughout his career in the Weimar Republic. Bekker’s ‘intoxication by the power of music’—demonstrated by his sociological conception of music’s *gesellschaftsbildende Kraft* (‘socially forming force’)—is an example of the preservation of ‘metaphors’ and ‘myths’ that was so common to the Weimar Era, and which ‘prepared for violence and subordination, often at odds with the political or aesthetic sympathies of the individual critic’ (Painter, 2007, 267).

In this paper I show that, when muting political content in his reception and production of *Die Bürgschaft*, Bekker preserved his (nineteenth-century) idealist view that a focus on ‘the power of music’ in opera would be ‘enough’ to sustain its ethical force and unifying power. Caught between his conservative idealism

Tuesday 16 June (continued)

16:00	20TH CENTURY LESSONS (2) Chair: M J Grant Room 274/5	ANCIENT PHILOSOPHY Chair: Elisabeth Schellekens Room 273
16:00	May We Find Beauty in Shostakovich? The Case of the Pushkin Songs Francis Maes	The Role of Music in Confucianism Mei-Yen Lee
16:30	Charles Ives’s Concept of Morality and Immorality in Music Dorothea Gail	Music and Soul Craft in the Platonic City Sophie Bourgault
17:00	Break	
17:15	THE COMPOSER AS PIED PIPER George Benjamin Chair: Guy Dammann Room 274/5	
18:30	CONFERENCE RECEPTION <i>Sponsored by the Guildhall School of Music & Drama</i> Room 273	

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Wednesday 17 June

9:30	ADORNO Chair: Björn Heile Room 274/5	CONTEXTUAL READINGS Chair: Susan McClary Room 273
9:30	Musical Subjectivity and the Ethics of Composition John Croft	Can Music Lie? George Steiner’s Epistemological Conundrum Benjamin K Davies
10:00	Schoenberg and Shame: Redeeming Schoenberg Performance from Adorno’s Dialectical Aporias Darla Crispin	Is Music A Symbol of Moral Order? Gisèle Brelet’s and Pascal Quignard’s Approaches to Music and Morality Anna Chęćka-Gońkiewicz
10:30	<i>Minima Moralia</i> and the New Musical Technology Carlos Olivia	Bakhtin and the Ends of Music Anthony Gritten

Wednesday 17 June (continued)

11:00	Coffee Room 276	
11:30	INSIDE THE TRUTH: THE COMPOSER AS COMMENTATOR, CRITIC AND ARTIST Deirdre Gribbin Chair: Robert Keeley Room 274/5	
12:45	Buffet Lunch Room 276	
14:00	MUSIC, MEMORY, AND CRIMES AGAINST HUMANITY Chair: Barbara Barry Room 274/5	ISSUES IN CONTEMPORARY MUSIC Chair: Theodore Gracyk Room 273
14:00	Musical Memorials and the Ethics of Memory James Schmidt	The Ontology of Sampling Zed Adams
14:30	'Und die Musik Spielt Dazu': Morality and Music-making from Terezín to Auschwitz Joseph Toltz	Towards an Ethic of Improvisation: Virtue, Responsibility and Improvisation in Musical/moral Life Sam Bailey
15:00	Music, 'Hate Speech' and Incitement to Genocide: Legal and Musicological Perspectives M J Grant	Feed the Musicians, Soak the Rich Eric Wiland
15:30	Tea Room 276	
16:00	MUSIC ON TRIAL John Deathridge Chair: Michael Fend Room 274/5	
17:15	VIRTUE AND VICE IN MUSIC Roger Scruton Chair: Barry Smith Room 274/5	
18:30	Conference close	

addition, we examine how Confucianism employed music for cultural cultivation by elevating two values—goodness and beauty—as the essence of ceremonial music to attain the goals of cultivating personality, providing a venue for moral education and transforming social customs.

• *Mei-Yen Lee is Professor of Chinese Language and Literature at National Ping-tung University of Education, Taiwan, specialising in Chinese musical aesthetics.*

FRANCIS MAES—May We Find Beauty in Shostakovich? The Case of the Pushkin Songs

The music of the Soviet composer Dmitri Shostakovich is generally understood as an example of politically committed art. Although its exact meaning and ideological position is heavily debated in the wake of the dispute about the authenticity of Solomon Volkov's *Testimony*, the idea that his music should never be reduced to formalist or purely aesthetic appreciation stands beyond dispute. Shostakovich's art is generally interpreted as a statement about political and moral issues in connection to one of the great historical upheavals of all times: twentieth-century totalitarianism. In consequence, appreciation of beauty in Shostakovich's music seems either out of place, or even downright immoral. In the context of twentieth-century politically committed art, aesthetic understanding becomes suspect. In accordance with the tacitly accepted paradigm of twentieth-century art as deconstruction of the idealist claims of the traditional concept of high art, the very idea of beauty tends to become synonymous with political conformism.

This paper does not aim to contend with the general interpretation of the political nature of Shostakovich's music as such, but with its reductive implications. The search for political or confessional codes in Shostakovich's music easily diverts the attention from the broader aesthetic constructs in which these statements are placed and receive their meaning. This paper aims to demonstrate that the aesthetic construct—beauty, in other words—of Shostakovich's music should not be separated from its moral significance. A reading of Shostakovich's Pushkin Songs proves to be an ideal starting point for such a discussion. To identify concrete political messages in these songs is not that difficult. However, to limit their meaning to such messages is extremely reductive and does not do justice either to Pushkin's poetry or to Shostakovich's music. The songs represent a dialogue of a major twentieth century musician with the moral and aesthetic values of Russia's aristocratic poet par excellence. In order to define the nature of this dialogue, interpretation should transcend the direct political allusions and bring larger dimensions of aesthetic vision into play.

I conclude that Shostakovich did care for beauty and that his music can be understood as an impressive and compelling attempt to redefine the meaning of the aesthetic dimension of art according to the new ethical demands of the twentieth century.

• *Francis Maes is Professor of Musicology at Ghent University, Belgium and the author of A History of Russian Music (2001). From 1996 to 2002, he was artistic director of the Flanders Festival, producing concerts in Ghent and Brussels.*

SUSANNE KOGLER—Non-violence and Testimony: On Ethical Dimensions of Avant-Garde Music

Since the 1980s philosophers have been increasingly interested in the affinity of ethics and aesthetics. As far as music is concerned, Beethoven's Ninth Symphony provides an example of an ethical message transmitted artistically. The comprehension of the message, however, depends mainly on the use of words. By taking Adorno's and Lyotard's aesthetics as its point of departure, this paper will explore the ways in which wordless music might comprise an ethical dimension. Adorno considered art as a wordless language obliged to express suffering. For him, a non-violent attitude adopted by the composer when dealing with the sounds is indispensable. According to Lyotard, art's main task is to bear witness to the unrepresentable. He described the artist's attitude as an 'active passivity' similar to listening.

In order to explore how such an ethical attitude might manifest itself musically, different compositions will be examined: Webern's *Bagatellen* op. 9 (1911/13), Cage's *Concerto for piano* (1958), Boulez' *Explosante fixe* (1971-73), Nono's *Fragmente—Stille an Diotima* (1979/80), and Pauset's *Perspectivae Sintagma I* (1997). The structural analysis will draw on the category of the sublime. Reinterpreted by Adorno and Lyotard, it is no longer linked to inconceivable greatness, but to a micrological perspective which does justice to the detail, the particular. Consequently, the alternation of sound and silence becomes a main issue.

I conclude that for both thinkers, art's ethic dimension constitutes a justification of the avant-garde. Even if we cannot conclude that good music has necessarily to adopt an ethical attitude, focusing on the latter allows us to distinguish between different pieces.

• *Susanne Kogler teaches at the University of Music and Dramatic Arts in Graz and is a Chercheur invité at the Université de Paris 8.*

MEI-YEN LEE—The Role of Music in Confucianism

Music was not only perceived as a kind of art in ancient China, but was also related to personality cultivation, moral education and the transformation of social customs. This is the doctrine of 'cultural cultivation through music' according to ancient Chinese Confucianism. Confucius thought that men could only practice the required rituals through an intrinsic morality. Therefore he proposed ceremonial music as one way to cultivate mankind's morality, in order to guide men to conform to the expectations of society.

The main questions this paper will aim to answer are as follows:

- Can cultivating men's personalities by ceremonial music really help men realise moral values? How did Confucianism explain the function and influence of ceremonial music on the cultivation of personality?
- What kind of music could conform to the standard of ceremonial music? What qualities were required for ceremonial music?
- Confucianism regarded ceremonial music as a means to cultivate men's personalities. Should we regard non-ceremonial music as immoral music?

It is hoped that the findings of this research may reveal the significance of music in Confucianism. It will address the way that Confucius unified music and morality, in order to establish the spirit of cultural cultivation through music, in Confucianism. In

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 interests in listening to the source material. This mistake so pervades contemporary commentary on the ethics and aesthetics of sampling—either pro or con—that it is almost invisible.

In this paper, I propose a new way to understand the ontology of sampling. By drawing upon the work of Michael Fried and Stanley Cavell, and their discussions of the paramount importance of the experience of absorption for our understanding of the aesthetic significance of artworks, I argue that the experience of listening to and appreciating sample-based music is *sui generis* and that the uniqueness of this experience depends essentially on the way in which we treat recording as a paradigm of mechanical representation. With a nod to Kant, Heidegger, and Benjamin, I argue that such treatment warrants thinking of samples as inhabiting a distinct ontological category from that which they sample.

• *Zed Adams is Assistant Professor of Philosophy at The New School for Liberal Arts. His research interests include human nature, political philosophy and ethics.*

MARIA JOSÉ ALCARAZ LÉON—Music's Moral Character

The moral dimension of narrative arts has been long recognised and the relevance of it to their aesthetic value largely discussed. In contrast, the issue tends to be a thornier one when it is conceived within the experience of music, and especially of so-called absolute music. The lack of representational content of absolute music seems to deprive it of the necessary devices to elicit moral responses. In contrast with literature, for example, where characters and situations are represented so that we can morally assess them and respond to them, in absolute music there is no such thing as an event or character towards which a moral attitude is warranted. Nevertheless, there seem to be clear cases in which we describe a piece of music in moral terms and this fact should at least suggest that the moral dimension of music may rely on features other than representational ones. Thus we may describe a piece of music as sentimental or truthful. Are we simply using these terms metaphorically? Or are they pointing to a moral aspect of the music?

In this paper I propose that some moral descriptions may be rightly applied to the music in a way similar to expressive qualities. However, the mechanisms through which moral qualities are conveyed or possessed by the music are more complex than the ones underlying the phenomenon of expression. This is partly so because the moral qualities of a piece of music very often rely upon its expressive content. Thus, a work's sentimentality may depend upon the way it expresses sadness or melancholy. The identification of moral qualities in music is also made more difficult because it normally requires that we recognise a certain emotional response to the music as prescribed.

• *Maria José Alcaraz León is a post-doctoral researcher with interests in art theory, justification of aesthetic judgements, and objectivity in aesthetics and perception.*

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

In his essay 'Towards an Ethic of Improvisation' Cornelius Cardew suggests seven virtues that an improvising musician can develop: simplicity, integrity, selflessness, forbearance, preparedness, identification with nature, acceptance of death. These moral responsibilities are held to be distinct from those of composers or repertoire performers and essential to the nature of improvisation.

Taking Cardew's ideas as a starting point I will sketch out several ways in which improvisation and morality might be seen to be related. The improviser, like the moral agent, does not consult a score to determine what to do but instead acts, without reflection, drawing upon accumulated behavioural responses cultivated in the context of a specific tradition. The situations in which these responses take place are underdetermined and because of this there is a plurality of appropriate actions and responses as opposed to a binary right or wrong: it is a defining characteristic of such situations that they come in shades of grey. I will conclude by asking whether the processes and values involved in improvising music that I have outlined are of a genuinely moral nature or whether, and to what extent, they are merely analogous.

• *Sam Bailey is an improvising musician in the second year of a practice-based research PhD at Canterbury Christ Church University, UK.*

MARK BERRY—The Case of Richard Strauss

Germans and German musicians are fond of 'cases', two of the most important having been Nietzsche's and Furtwängler's twin Cases of Wagner. Richard Strauss has strong connections to each of these figures and is equally deserving of a case, which relates to a number of questions concerning music and morality. There is something about Strauss and his music that makes many, often musicians themselves, resort to a vocabulary of morality – or of amorality and immorality. Hans Werner Henze, a composer eager to assert moral purpose in his own work, accused Strauss of never having given this a moment's thought, of being 'something like a court composer to Kaiser Wilhelm II'. What is Strauss held to be doing and what should he have done? Stravinsky declared Strauss guilty of a lack of commitment. He could charm and delight, but never move; 'he didn't give a damn,' an accusation close to charges levelled at Stravinsky himself.

Leaving aside matters of direct political involvement or a lack thereof – the well-trodden path of the Third Reich – what gives rise to such judgements? What do they say about Strauss and about those who voice them? We find a mistrust of Straussian evasions, consolations, and manipulations, of his facility and technique. It may trouble some that there is no claim to that 'truth' towards which Schoenberg's music, for instance, strains. In Schoenberg's and Adorno's terms, should we name Strauss Aron, a purveyor of illusory images, of false positivity? Or are there other, more apposite questions we might ask of Strauss and his oeuvre and how do they relate to claims of a moral value to music?

• *Mark Berry is a Fellow in History at Peterhouse College, Cambridge. His book Treacherous Bonds and Laughing Fire: Politics and Religion in Wagner's Ring was published by Ashgate in 2006.*

sis', or practical wisdom, and the roles played by these motifs in its development. Bakhtin's approach will be compared with Aristotle and Kant, by whom he was greatly influenced, though it will be claimed that Bakhtin's particular approach to art and its unique place in human life is characterised by the special, and theologically driven, place he allocates to the motif of love in aesthetic activity.

The goal of this paper is to explain, through Bakhtin, how music contributes to and engenders the development of a particular kind of wisdom, how it articulates a particular kind of morality, and what sorts of aesthetic acts music can develop and value as part of the full human life.

• *Anthony Gritten is Head of Performing Arts at Middlesex University, currently working on Music with Bakhtin, commissioned by the University of Indiana Press. Music and Gesture, co-edited with Elaine King, was published by Ashgate in 2006.*

ERAN GUTER—Wittgenstein on Musical Profundity: Opening Up the Moral Dimension

The hard question concerning music and morality—does music have a moral dimension?—is patently related to the problem of musical profundity, hence to the problem of musical 'aboutness'. In this paper I discuss the possibility that Wittgenstein's position concerning musical profundity transcends the standard metaphysical dichotomy between purists and non-purists with regards to the problem of musical 'aboutness'. Wittgenstein's insight in his later work is that musical meaning is not a relation between music and something else, but rather an 'internal relation'. By this he meant a relation that is given with, or at least partly constitutive of the terms conjoined, so the relata do not 'fit' one another, but rather they 'belong' with each other in practice.

This insight sharply sets Wittgenstein apart from contemporary analytic philosophers of music, whose discussions of musical meaning, for the most part, hinge upon whether music is somehow related to extra-musical emotions and whether this could have anything to do with the value of music. Wittgenstein actually reworks a few Romantic themes into his own philosophic idiom, giving rise to a complex philosophical response to the Romantic take on musical profundity, which has been flatly rejected since Hanslick. Wittgenstein's position hinges upon his unique conception of gesture, hence it is in fact part and parcel of his later-period philosophy of psychology. He appropriates the Romantic focus on the specificity of musical expression by the idea that gesture is to be explained in terms of complex interrelations between language-games. He explicates the obscure notion of musical 'aboutness' in terms of an internal relation that conjoins gesture and our entire life. Finally he circumvents the problematic issue of the epistemic status of music by means of the notion of the incorrigibility of gesture. Thus I conclude that Wittgenstein promises a genuine, viable affirmation for the idea that music has a moral dimension between the Scylla of analytic purism and the Charybdis of social constructivism.

• *Eran Guter is Senior Lecturer in Philosophy at Max Stern College of Jezreel Valley and Researcher at the University of Haifa, both in Israel. His research interests include Wittgenstein's philosophy of music and new media aesthetics.*

M J GRANT—Music, 'Hate Speech' and Incitement to Genocide: Legal and Musicological Perspectives

The potential of music to influence the political and social life of a state has been recognised since antiquity, and in consequence states have often sought to control or censure certain aspects of musical life, particularly in times of crisis. In the modern period, such controls are generally viewed with scepticism in Western society. This is in large part due to the recognition of the importance of freedom of expression as a fundamental right, but in the case of musical expression may also be influenced by the formalist dictum that music means only itself. Nevertheless, research into genocide in the twentieth century, as well as into the spread of extreme right-wing ideologies in Europe and North America, has demonstrated the important role of music in consolidating group identities and racist convictions in these situations, and not merely, as work into the role of social movements more often implies, in more 'positive' or 'peaceful' contexts such as political resistance.

In this paper, I will outline key aspects of the international debate on freedom of expression, and provisions banning the advocacy of hatred and violence in international human rights law. A particular focus will be the tendency to reduce this debate to the phrase 'hate speech', and the consequent problems this poses for understanding other forms of expression. A concrete example is presented by the case of Rwandan singer and composer Simon Bikindi, who recently stood trial in connection with the 1994 genocide. I will discuss how the court addressed Bikindi's songs and public appearances and their role in the genocide, and how the international community has responded to the accusations levelled against Bikindi and the judgement against him. In conclusion, I will argue for a more informed, differentiated and pragmatic approach to understanding and responding to the use of music to inspire hatred and violence.

• M J Grant is Professor of Social Musicology at the University of Göttingen and head of the research group 'Music, Conflict and the State'.

ANTHONY GRITTEN—Bakhtin and the Ends of Music

What does music yield? What transformations in knowledge, understanding, wisdom, action and creativity does it engender? How might we recognise, individuate, encourage and interpret such transformations in value? This paper considers what Mikhail Bakhtin would have said about music's moral power, based on the philosophical aesthetics articulated in his early writings.

Operating in the wake of the neo-Kantian thought of Hermann Cohen, Ernst Cassirer and others, Bakhtin outlines an architectonics of aesthetic activity resting on a phenomenology of ethical activity but differentiated from it by the role of 'outsideness'. Setting in motion the passage between ethics and aesthetics are, for Bakhtin, the motifs of 'love', 'silence' and 'loopholes', which depend on outsideness and configure it in particular ways according to the value judgements constructed by ethical / aesthetic activity.

Bakhtin's assessment of the power and importance of art is explained in terms of the way in which the ends of art are tied up with the development of 'phone

SOPHIE BOURGAULT—Music and Soul Craft in the Platonic City

What is often most vividly remembered by first-time readers of the Republic is the famous 'attack on poetry' of Books III and X. To the modern ear, Plato's disparaging comments regarding the mixing of styles, the complexity of his contemporaries' music, and the popular musical taste sound overly zealous and elitist. And yet, such a superficial reading leads one to overlook Plato's insights regarding the intimate connections between music and morality. By focusing excessively on the negative teaching of the Republic, many readers remain blind to the significance of Plato's conviction that music is at once a tool for virtue (in particular, moderation) and for the cultivation of theoretical understanding—or, put differently, that music is both *techné* and *sophia*. For Plato the musical was at once pedagogical, political and philosophical. By focusing on the close connections between moderation, philosophy and music, this paper argues that Platonic musical thought cannot be understood when divested of its metaphysics, nor can it be fully appreciated without taking into account its political significance.

• Sophie Bourgault is Assistant Professor in Philosophy at the University of Ottawa. Her research interests include the role of emotion in the political thought of Plato, Rousseau and Nietzsche.

ANNA CHĘĆKA-GOTKOWICZ—Is Music a Symbol of Moral Order? Gisèle Brelet's and Pascal Quignard's Approaches to Music and Morality

My paper examines Gisèle Brelet's and Pascal Quignard's conceptions of the relation between music and morality. First of all, I question Gisèle Brelet's assumption that music always helps to instil virtue into listeners. Brelet, a French philosopher and musicologist (1919 -1973) who in her article 'Musique et sagesse' claims that we can train ourselves to be better people especially by listening to absolute (instrumental) music. Contrary to Brelet's intuition, Pascal Quignard in his controversial discussion of music in 'La haine de la musique' (Paris, 1996) asks: 'how we could be moved by Schubert and, at the same time, be able to act ferociously?' In this paper I would like to give a sympathetic hearing to both Brelet's and Quignard's perspectives. After a brief presentation of each authors' ideas, I will try to respond to some likely objections to Brelet's idealism. I will then voice a general worry regarding the plausibility of Quignard's scepticism. I conclude by examining a possible re-evaluation of Brelet's conception in a light of moderate moralism.

• Anna Chęćka-Gotkiewicz works at the Department of Aesthetics and Philosophy of Art at the University of Gdansk. Her book *The Dissonances of Criticism: On the Evaluation of Musical Performance* was published in 2008 by *Slowo/Obraz Terytoria*

DARLA CRISPIN—Schoenberg and Shame: Redeeming Schoenberg Performance from Adorno's Dialectical Aporias

Few, if any, commentators have had a comparable influence to that of Adorno upon those seeking to understand the oeuvre of Schoenberg. The result has been the development of a rich resource of commentary which, in turn, has had an immense impact upon musicology and music analysis. But there are problems with the seemingly inescapable pervasiveness of Adorno's readings

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 content' to the detriment of the aspect of 'enjoyment' within musical creation and consumption. Given that enjoyment is perhaps a more than usually acquired taste in the case of Schoenberg's music, the edifice of commentary has all too easily created a barrier to what would normally be regarded as indispensable aspects of the performer's holistic being—ideas of expressivity and the linkage of these with physical embodiment, and even well-being.

The performer seeking to confront Adorno's views head-on must execute an uncommon performative balancing-act, an 'ethics' or 'morality' of performance that acknowledges historical 'knowing' within Schoenberg performance as an ethical imperative, while still admitting the existence of the numinous world of 'tacit knowledge'. The other option is to reject Adorno's hermeneutic world-view altogether, and propose a new kind of performance ethics for Schoenberg's music. Whatever approach one takes, this is scarcely-trodden territory, with writings on Schoenberg performance dwarfed by those of a musicological and analytical cast. And yet, any move toward a 'morally complete' Schoenbergian perspective must surely include aspects of the performer's art, and acknowledge the role of performance within the network of historical accretions that surround Schoenberg's works.

• *Darla Crispin is Senior Research Fellow in Creative Practice at the Royal College of Music, and one of the team of Research Fellows within the Orpheus Research Centre in Music. Her research concentrates upon performance and philosophy in musical modernism and post-modernism, with particular emphasis on the Second Viennese School.*

JOHN CROFT—Musical Subjectivity and the Ethics of Composition

Connecting the notion of 'self expression' with the Adornian view that music structures the consciousness of the listener, it can be argued that in engaged listening one models one's subjectivity on that of the music, and thus in some sense on that of the composer. The relation between music and inner life, it has often been claimed, has a kind of immediacy that is not found in other art forms; it will be argued that this immediacy gives rise to a strong resonance between the subjectivities of composer and listener. While in some sense an act of accommodation, this is also a structuring of one consciousness according to another; and from the perspective of virtue ethics, such a structuring may have a strong ethical dimension. Drawing on Agamben and the recent work of Andrew Bowie, as well as ideas on the relation between music and human suffering and striving from Schopenhauer, Bloch and Meyer, this paper will develop a view of listening as a form of moral attunement and sensitisation. It will consider the moral resonances of such concepts as the musical detail, the dignity of the seemingly insignificant, elegance, unity, fragility, tenacity, attention, working out and the following through of consequences: the moral dimension of music is thus revealed in its dynamic intensity rather than in its semiotic content. But this view needs to be reconciled with the notion of the composer's subjective expression: does this view entail that the composer takes on the role of moral exemplar? The paper will draw

This way of defending AM assumes that artworks can be objects of shared attention. But while that may be plausible for paradigmatic examples of visual art, it is not clear that the same is true for musical works. Standard accounts of attention, including Murdoch's own, focus exclusively on the visual perception of concrete objects, whereas musical performances belong in a distinct ontological category. If musical works could not be shared objects of attention, that would give us a reason to distinguish between musical and visual artworks and to limit AM to the case of visual art. In this paper I explore whether musical works can be objects of attention in the sense required by Murdoch's defence of AM, and consider whether attention can be a route from music to morality.

• *Anil Gomes is Lecturer in Philosophy at Birkbeck College, London. His research interests are in the philosophy of mind, particularly issues related to perception and other minds, and Kant's Critique of Pure Reason.*

THEODORE GRACYK—Misappropriation of 'Our' Musical Past

Working from recent views on why some types of art appropriation involve ethically questionable cultural misappropriation, I argue that parallel issues arise in contemporary presentations of older music when that music reflects a philosophy of music that is 'foreign' to audience expectations about music. Modern performances of the standard classical repertoire involve a degree of cultural appropriation, yet such works are typically presented in a way that would be morally questionable were the same practices directed at works of art that did not originate in 'our' cultural tradition.

Peter Kivy and J.O. Urmson have identified moral obligations that we owe to dead composers when we choose to perform their music for an audience. Although their proposals are plausible, they do not adequately consider the full scope of modern practice. Their moral constraints on the performance of older music fail to address the interpretive narratives that are routinely supplied to modern audiences. These narratives are typically presented, for example, in concert and recording programme notes. My specific concern is the prevalence of 'emotive' interpretation of 'pure' music.

As an example, I call attention to critical language used to make Ralph Vaughan Williams' Symphony No. 6 more accessible to ordinary people. Moving beyond the question of misrepresentation in this or in any particular case, I am concerned that the contemporary music world seems incapable of presenting instrumental music without swaddling it in expressive and autobiographical interpretation. Music critics and music educators are morally irresponsible for relentlessly encouraging audiences to respond to older non-programmatic instrumental works—'pure' music—in this manner. To the extent that I can locate any recognition of a duty that covers my concern, I find it in the ethics of education and of history.

• *Theodore Gracyk is currently Chairman and Professor of Philosophy at Minnesota State University Moorhead. He is the author of three books on the aesthetics of popular music and is currently co-editing (with Andrew Kania) The Routledge Companion to Philosophy and Music.*

to preach morality. In particular musical exemplars were added to accentuate spirituality, righteousness, and purity, reaffirming universal values during this period of transition. Added musical texts reinforce the appeal to implement fair and just policies, as opposed to the immoral behavior of neighboring cities and rulers. I will provide specific examples of such glosses. Musical texts include *laude*, *ballate*, and *canzone morale*. Music survives for several of them. The descriptions of music-making not only provide clues for performance practice and illuminate the structure of the performances, the status of performers and listeners, but also illustrate the uses of music as a moral force in idealised and extant social contexts.'

• *Cathy Ann Elias is Associate Professor of Music at DePaul University. Her current research focuses on sixteenth-century Franco-Flemish composers' masses, and performance practice based on Medieval and Renaissance Italian literary sources.*

DOROTHEA GAIL—Charles Ives's Concept Of Morality and Immorality In Music

In Ives's famous 'Essays before a Sonata' he develops the idea of an authentic music, in which the composer has a responsibility to educate the listener and not to seduce him with sensuous sounds. Ives's critique of Wagner does not concern so much the sound itself as its inauthenticity. Ives's music can be understood as an output of his ideas in attempting to differentiate between the 'manner' (style), the material and the content of his compositions. He thus tries to overcome the dichotomy between a pure musical structure and a moral (political, socio-critical) programme.

Ives employs a reception theory to construct the idea of an 'active' listener, who has to fulfil the structure while listening. The musical structure is no longer manifest in the 'score' as manner, as music with an inherent semiotic system, but uses the 'material' sounds of the living world to overcome the 'immorality' of sensuous sound itself. I will interpret Ives's writings in connection with his idea of sound as somehow 'immoral' and show how he explores this problem in his musical structures.

• *Dorothea Gail is visiting faculty at the University of Oklahoma, Norman, USA.*

ANIL GOMES—Music and Attention

What role, if any, does art play in the acquisition of ethical concepts? One of the themes of the essays which make up Iris Murdoch's *The Sovereignty of Good* is that appreciation of artworks can play a role in a subject's grasp of ethical concepts, for 'goodness and beauty are not to be contrasted, but are largely part of the same structure'. Attention to works of art can aid one in the acquisition of ethical concepts and characteristics. Let 'AM' stand for this link between art and morality.

How might one defend this claim? For Murdoch, AM rests upon the fact that artworks can be shared objects of attention. Artworks serve as common objects of attention—we can, quite literally, gather round them with others—and through engaging in joint attention on works of art, come to share their contexts and develop our aesthetic and ethical vocabulary.

on the Heideggerian notion of *Dasein* to suggest an answer to this question and to the related question of the alignment between the virtue of embodied subjectivity and the aesthetic value of the musical work.

• *John Croft is a composer and Head of Music at Brunel University. His recent compositions focus on the live transformation of solo instrumental sounds. He also teaches and writes on music aesthetics and the poetics of composition.*

BENJAMIN K DAVIES—Can Music Lie? Steiner's Epistemological Conundrum

'Can music lie?' asks George Steiner. What sort of understanding of music is required to answer such a question? Is Steiner misunderstanding the issues or, rather, seeing them clearly, perhaps propounding a renewal of metaphysical or ethical concerns that have drained away from musicology? Can we give an account of music's propositional content? Or can we make sense of 'non-propositional truth?'

If music can't lie, does it follow that neither can it 'tell the truth'? Should it then matter to us less? If it can lie, does this necessarily imply an 'intention to deceive?' Should we be concerned to 'unmask' lying pieces? In the interests of what?

Or perhaps music can only tell the truth: greater or lesser truths, or more or fewer of them (if a piece tells the truth some of the time, what is it doing the rest of it?). Is music fascinating because it has no means of dissembling, of artifice?

Taking as a backdrop Steiner's lifelong critical engagement with the dynamic limits of language and meaning in the face of historical conditions, this paper will examine conceptions of truth drawn from various continental philosophical traditions and will discuss how they might elucidate or refute the notion of music's truth content and conditions.

• *Benjamin K Davies recently completed his PhD in composition with Michael Finnissy at the University of Southampton. His music has been performed at festivals in Spain, Chile, Holland and France. He lives in Barcelona.*

MARLIES DE MUNCK—Musical Meaning and Moral Values

Although they are of vital importance, moral values seem to lack the proper kind of objectivity that is so highly regarded in our society today. Instead, they are commonly considered to be the subjective outcome of individual choice. Yet, experience may tell us quite the opposite: moral values appeal by grace of a transcendence they hold over us. Something very similar could be said about meaning in music. It will be my hypothesis that the view of musical meaning as a quality emerging within the praxis of the listening experience may be paradigmatic for a fruitful approach to the problem of the transcendence of moral values.

My argument will be based on the assumption that music is a remnant of a cluster of ritual and religious practices that generated strongly embodied meanings. While listening, we still have an intuitive understanding of musical

meaning as being a 'perceived' quality of the music. The ontological status of moral values, on the other hand, has become increasingly unclear since they have been separated from the context of moral praxis. It will therefore be suggested that listening to music can make us more sensitive to the original nature of moral values, since music has the power to keep us in touch with a kind of meaning that transcends us, exactly by being embodied in human practice.

- *Marlies De Munck is a doctoral researcher at the Institute of Philosophy in Leuven. Her current interests lie in the area of philosophical aesthetics, especially the philosophy of music, with specific reference to the problem of emotions and meaning in music.*

ALISON DENHAM—Motivation in Music and Morals: An Internalist Etiology

Theorists have long disputed the relation between our understanding of moral properties and our motivation to act in accordance with them. Parallel questions arise for our understanding of the aesthetic properties of music: How is our understanding of such properties related to the affective responses they elicit? Is it possible to discern these properties without being moved by them?

On one side of the dispute, internalists argue that 'knowing implies willing' – a position defended by thinkers from Plato to Kant to Murdoch to McDowell. On the other side, externalists insist that a subject's cognitive awareness of some property can and does exist independently of his responsiveness to its customary motivational force.

The disagreement between internalism and externalism (in both ethics and aesthetics) may be shaped either as an *a priori* one concerning the content of moral and musical concepts, or as an empirical one concerning the actual coincidence of cognition and motivation. This paper addresses the latter, asking the following question: Is our ability to understand (to accurately identify and individuate) moral and musical properties empirically independent of our affective responsiveness to them? I argue for two theses. First, I sketch an account of such properties according to which both are characterised as supervenient, complex aspects, an accurate grasp of which requires appropriate experiential (affective and perceptual) 'grouping' responses. Secondly, I sketch an account of the normal, non-pathological etiology of our judgements of moral and musical judgements, focusing on what I call basic judgements. In the arenas of both music and morals, the capacity for basic judgements can only develop in concert with certain perceptual and affective sensitivities. Accordingly, pathological cognitions in morals (as in psychopathy) and music (as in congenital or acquired amusia) alike characteristically coincide with dysfunctions in both affective and grouping responses.

- *A E Denham is a Senior Research Fellow at St Anne's College, Oxford and Associate Professor of Philosophy at Tulane University, New Orleans. Her *Metaphor and Moral Experience: An Essay on the Psychology of Value* was published by OUP in 2000. *Plato on Art: Classic and Contemporary Readings* is forthcoming from Palgrave Macmillan. A co-edited volume (with David Shoemaker) is in progress on Moral Agency and Mental Disorders.*

ELIZABETH DYER—Christ, Minerva, and la Noblesse Oblige in a Unique Eighteenth-Century Franco-Belgian Jesuit Music Drama

From their first dramatic production in Messina in 1551 until their suppression in 1773, the Jesuits believed musical experience to be directly linked to the spiritual health of the individual. The Jesuits founded more than five hundred and sixty colleges throughout Western and Eastern Europe, South and Central America and Asia over the period 1540–1773, and each college staged at least two dramatic productions per year – some as many as nine. These hundreds of thousands of dramatic productions, which until now remained untouched by musicological study, were crafted as much to inculcate ethics by example into the young actors as they were to function as large-scale public indoctrination projects. Therefore, a series of strongly expressed decrees from within the Order for these dramas to precisely portray idealised Christian principles resulted, amidst a spate of hagiographic plays, in the re-writing of traditionally performed secular plays. These secular plays often originated as pre-1500 annual ritual town plays that were later taken over by the local Jesuit college for their own use. *Daphnis* (Anonymous, Jesuit College of Namur, 1728), the only surviving example of its kind from Belgium, is just such a case. A study of this secular entirely-sung drama, which in November 2008 received its first performance in nearly three hundred years following the re-discovery of the music manuscript in 2006, reveals modified and inserted passages in addition to overtly re-worked symbolic linkages among Greco-Roman gods, Christ, and the eighteenth-century concept of la noblesse oblige.

- *Elizabeth Dyer is currently completing her doctorate at the University of York on the relationship between Benedictine, Augustinian, and Jesuit college drama and their influence upon the development of the oratorio. In 2008 she received the Ramsden Award for Theatre Research to produce the first modern performance of a Jesuit drama, *Daphnis* (1728); she also received a Fulbright Scholarship in 2005 to research Jesuit drama in Ireland.*

CATHY ANN ELIAS—Preaching with Songs: Music as Moral Exemplars during Warring Times and Plagues in Late Trecento Tuscany

During the final years of the Trecento, when Giovanni Sercambi was writing his Boccaccio-inspired novellas and his chronicles of the city of Lucca, the town was emerging from years of turmoil. There was civil strife, Pisan occupation, an embattled Republic eventually dominated by the Guinigi family, the brief but intense religious experience of the Bianchi, and periodic plague epidemics. His writings in the *Croniche* aim at convincing the rulers of the need to govern ethically, and seek moral justification for their actions, as the only policy that could guide the city through this dark period. I suggest that Sercambi wrote the chronicles not as an historical record, but rather as something to be read aloud for entertainment—and in effect as a vehicle to preach proper ethical conduct so lacking at the time.

To advise the Lucchese during changing and uncertain times, Sercambi enriches historical accounts by interpolating literary, pictorial, and musical glosses