Royal Musical Association
Music and Philosophy Study Group

3rd Annual Conference

King's College London, 19-20 July 2013

With pre-conference activities on
18 July 2013

The **Royal Musical Association Music and Philosophy Study Group** was established in May 2010, in the wake of a Royal Musical Association Study Day (in association with the British Society of Aesthetics) on the topic of Music and Philosophy, held at King's College London in February 2010. Previous annual conferences have been held at King's College London in July 2011 and 2012.

Its aim is: *To provide a distinctive long-term forum offering opportunities for those with an interest in music and philosophy to share and discuss work, in the hope of furthering dialogue in this area.*

We plan to work towards this goal through four courses of activity:

(i) An annual multi-day conference
(ii) A series of smaller events
(iii) A presence at other events
(iv) An online presence centred around a website and mailing list

We gratefully acknowledge the overall support of the Royal Musical Association and the British Society of Aesthetics, and in particular the generous support provided for this conference by the Department of Music and the Department of Philosophy, King's College London; the Department of Music, University of Nottingham; the British Society of Aesthetics; the Mind Association; and the Institute of Musical Research (University of London).

The Study Group is run by a Committee consisting of:

Prof Julian Dodd (Department of Philosophy, University of Manchester), to July 2013
Prof Julian Johnson (Department of Music, Royal Holloway, University of London), to July 2013
Dr Tomas McAuley (Department of Music, King's College London / Department of Musicology, Indiana University)
Dr Nanette Nielsen (Department of Music, University of Nottingham)
Prof Nick Zangwill (Department of Philosophy, Durham University)
Prof Stephen Downes (School of Arts, University of Surrey), from July 2013
Prof Bence Nanay (Department of Philosophy, University of Antwerp & University of Cambridge), from July 2013

Our **Website Editor** is Mr Golan Gur (Department of Musicology, Humboldt University of Berlin).

The **Conference Programme Editor** for 2013 is Mr Mårten Nehrfors (Stockholm University).

The **Conference Administrator** for 2013 is Ms Amanda Hsieh (Faculty of Music, University of Oxford / University of Toronto).

King's-based arrangements have been facilitated by Ms Marie-Rose Delazun (King's College London).

The **Conference Assistants** for 2013 are:

Rina Akahane (King's College London)
Clare Brady (Royal Holloway, University of London)
James Fogarty (King's College London)
Lei Ping (King's College London)
Edward Roberts (King's College London)

Advisory Board:

Pre-conference activities (Thursday 18 July)

Attendance at the pre-conference activities is open to all registered conference delegates. Please note that advance registration is required to attend the 'author-responds' reading sessions and the Study Group's Annual General Meeting.

Refreshments are not provided during the pre-conference activities in order to avoid charging any extra fee to attend. Reasonably priced lunch and refreshments will be available from Chapters Restaurant or the adjacent cafe outlet throughout the day.

9.30-10.30 Registration (Entrance Hall)

10.30-13.30 **Parallel events**

a. Introducing… (Edmond J. Safra Lecture Theatre)

These three sessions introduce the three primary disciplinary areas of the conference. The primary aim is to facilitate dialogue throughout the conference by making accessible 'foreign' disciplinary languages. As such, although the choice of what to attend is, of course, entirely your own, we hope that you might choose to prioritise the talks for the disciplines with which you are least familiar.

Chair: John Deathridge (King's College London)

10.30-11.25 ... Analytic Philosophy and Music - Derek Matravers (Open University & University of Cambridge)

11.30-12.25 ... Musicology and Philosophy - Björn Heile (University of Glasgow)

12.30-13.25 ... Continental Philosophy and Music - Lydia Goehr (Columbia University)

b. 'Author responds' reading group sessions (Old Committee Room)

These small-group reading sessions will allow for discussion — with their authors — of three books of note to have appeared in the past year. An extract of each book will be circulated to attendees of each session in advance; the sessions will then feature a short response to the text from another speaker, a chance for the author(s) to respond to the response, and time for general group debate.

In order to allow maximum opportunities for discussion, these sessions are limited to a small number of participants. If you would like to attend any of these sessions, please book a place by e-mailing Edward Roberts at edward.roberts@kcl.ac.uk Places will be allocated on a first-come, first-served basis.

10.30-11.25 *Rethinking Hanslick: Music, Formalism, and Expression*, Ed. Nicole Grimes, Siobhán Donovan, and Wolfgang Marx (University of Rochester Press, 2013)

This session will focus on Anthony Pryer's essay from the collection: 'Hanslick, Legal Processes, and Scientific Methodologies: How Not to Construct an Ontology of Music.'

Convenor-Chair: Nicole Grimes (University College Dublin)
Respondent: Nick Zangwill (Durham University)

11.30-12.25 Nanette Nielsen and Marcel Cobussen: *Music and Ethics* (Ashgate, 2012)

Chair: Christopher Norris (Cardiff University)
Respondent: Salome Voegelin (University of the Arts London)

12.30-13.25 Matthew Head: *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany* (University of California Press, 2013)

Chair: Mark Berry (Royal Holloway, University of London)
Respondent: Elizabeth Eger (King's College London)

c. Auxiliary event: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics (K2.31)
Convenor-Chair: Cynthia M. Grund

NNIMIPA: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics investigates new perspectives upon the aesthetics and the philosophy of music suggested and facilitated by rapidly developing technologies for studying and producing music. The researchers and performers in the network approach music from a vantage point where information technology, communication and practice-based research are the focal points. Today's presentations provide a sampling of the work currently being done within the network.

1. Barry Eaglestone (University of Sheffield) - The Past, Current and Future State of the Art (10:35-11:00)
2. Alex Ruthmann (New York University) - Pedagogies of Making Music with New Media (11:00-11.30)
3. David G. Hebert (Bergen University College) - Philosophy of History and a Rethinking of Musicological Methods (11:30-12:00)
4. Mika Sihvonen (University of Tampere) - The Internet Age and Popular Culture as Reflected in the Mindset of Today's Guitar Students (12:00-12:30)
5. Kristoffer Jensen (Aalborg University Esbjerg) - Variations in Bass Strength over Time in Popular Music (12:30-13:00)

6. Cynthia M. Grund (University of Southern Denmark) - The Development of Some Empirical Approaches to Integrating the Physicality of Musical Performance with the Philosophy of Music (reporting on research conducted with William Westney, Texas Tech University) (13:00-13:30)

13.30-14.30 Lunch

14.30-15.30 **MPSG Annual General Meeting** (Old Committee Room)

The AGM is open to all, but prior booking is required. The Group's annual reports will be circulated to attendees in advance. If you would like to attend, please e-mail Edward Roberts by 12pm on 16 July: edward.roberts@kcl.ac.uk

14.30-16.30 **Parallel auxiliary events**

a. RMA Music and Visual Arts Study Group - *Music, Rhythm and the Visual Arts* (Edmond J. Safra Lecture Theatre)
Chair: Charlotte De Mille (The Courtauld Institute of Art and University of Sussex)

The RMA Music and Visual Arts Study Group Panel explores the creative and critical discourse on rhythm and the visual arts from the early twentieth century onwards. In what ways has rhythm been embodied and re-interpreted by artists and theorists as gesture, time and space, across cultures and disciplines?

1. Diane Silverthorne (Birkbeck, University of London) - Rhythm's Plastic Powers and the Music of Time: from Hellerau to Tate Modern
2. Jochen Eisentraut (Bangor University) - Rhythm and Temporality in Visual Art: Presence, Absence and Return
3. Pamela Kember (University of the Arts, London) - Space of Flows, Timeless Time: Suki Chan's Moving Images

b. Performance Philosophy - *Music Performance as Philosophy* (St Davids Room)
Convenor-Chair: Laura Cull (University of Surrey and core convenor of Performance Philosophy)

Co-ordinated by Performance Philosophy, this session will feature a performance by Tromans and position papers from participants addressing the question of to what extent events of musical performance constitute their own form of philosophical enquiry. Does the performance of music resist conventional forms of philosophizing and if so, why? And if music does perform its own, alternative form of philosophy – what form does this philosophizing take and what can it do for our understandings, approaches to and experiences of music?

1. Steve Tromans (Middlesex University) - Philosophical Investigation in Music Performance in Jazz (including a live performance)
2. Anthony Gritten (Royal Academy of Music) - Duchamp's Ghost
3. Tom Armstrong (University of Surrey) - A changing practice: confronting philosophy through composition and performance

16.30-17.00 Break

17.00-18.30 **Parallel events**

a. Panel **-** *Music, Language, and Interaction* (Edmond J. Safra Lecture Theatre)
Convenor-Chair: Ruth Kempson (King's College London)

This panel reports an ongoing discussion between the panel members on language and music as mechanisms for interaction, now to be aired more generally.

1. Martin Orwin (School of African and Oriental Studies, University of London) and Ruth Kempson to set out the background perspective for music and language within cognitive science, sketch a framework defining language as a set of mechanisms for interaction, drawing out performance parallels between language and music (17.00-17.30)
2. Geraint Wiggins (Queen Mary, University of London), in response, on common mechanisms for interaction in music and language (17.30-17.45)
3. Stergios Chatzikyriakidis (Royal Holloway, University of London), in response, applying the new perspective to polyrhythms as a display of parallel language-music dynamics (17.45-18.00)
4. Discussion amongst panellists and with audience (18.00-18.30)

b. Auxiliary event (discussion panel): London Aesthetics Forum – *Music and Film* (K2.31)
Convenor-Chair: Emily Caddick Bourne (University of Cambridge & Institute of Philosophy, University of London)

The importance of music to many film soundtracks raises various philosophical questions. How does music impact on what is represented in a film? How might film images impact on what is expressed by the music they accompany? What unifies our engagement with a film's images and its music? Can both be understood in terms of meaning? What is the role of imagination in engagement with soundtrack? This session will highlight and consider some relationships between music and the moving image, in order to help prompt philosophical reflection on the role of music in understanding and engaging with film.

Ben Winters (Open University)
Carlo Cenciarelli (Royal Holloway, University of London)

c. Auxiliary event: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics (St Davids Room)
Chair: Cynthia M. Grund
1. Jenny Carter (De Montfort University) - Report on De Montfort Gesture-Data Analysis Project Using NNIMIPA-Data (17.00-17.30)
2. Morten Heide (Academy of Music and Dramatic Arts, Southern Denmark) - Lecture-recital: Charles Valentin Alkan: The Pros and Cons of Virtuosity (17.30-18.30)

19.30 Pre-conference dinner

Friday 19 July

9.00-10.00 Registration and coffee (Entrance Hall)

10.00-10.05 Introductory words from Tomas McAuley (RMA MPSG Chair) and Nanette Nielsen (RMA MPSG Events Coordinator) (2B18 Arthur & Paula Lucas Lecture Theatre)

10.05-11.20 **Opening plenary discussion panel** (2B18 Arthur & Paula Lucas Lecture Theatre)

Chair: Paul Boghossian (New York University)
Jenefer Robinson (University of Cincinnati)
Jeremy Begbie (Duke University)
Nicholas Baragwanath (University of Nottingham)

11.30-13.30 **Parallel sessions I**

a. *Hearing as Hearing-As* (Edmond J. Safra Lecture Theatre)
Chair: Bill Brewer (King's College London)
1. Joseph Dubiel (Columbia University) - Music Analysis and Kinds of Hearing-As (11.30-12.10)
2. Marion A Guck (University of Michigan) - Perceptions, Impressions: When Is Musical Hearing Hearing-As? (12.10-12.50)
3. Bryan J. Parkhurst (University of Michigan) - Hearing-As as Knowledge-How (12.50-13.30)

b. *Aesthetics and embodiment* (2B08)
Chair: Mark Rowe (University of East Anglia)
1. Jin Hyun Kim (University of Oldenburg) - Kinaesthetic simulation in the aesthetic experience of music (11.30-12.10)
2. Alex South (Glasgow University) - Constituting the body-instrument through touch and movement (12.10-12.50)

3. Deniz Peters (University of Music and Performing Arts Graz) - Whose gestures? Whose body? And what of the mind? – On listening *from* the body (12.50-13.30)

c. *The embodied experience of musical performers: an interdisciplinary approach* (K2.31)
Chair: Bence Nanay (University of Antwerp & University of Cambridge)
1. Jenny Judge (University of Cambridge) - The affordance: a useful conceptual tool for the philosophy of music? (11.30-12.10)
2. Jakub Matyja (University of Huddersfield) - The embodied basis of joint musical attention (12.10-12.50)
3. Simon Høffding (University of Copenhagen) - Consciousness in Musicianship: Phenomenological Considerations (12.50-13.30)

13.30-14.30 Lunch (The Terrace)

14.30-15.50 **Parallel sessions II**

a. *Death* (Edmond J. Safra Lecture Theatre)
Chair: Jun Zubillaga-Pow (King's College London)
1. Alexi Vellianitis (University of Oxford) - Beyonce as the 'signification of lack': fantasy, the fragmented body, and the demise of Sasha Fierce (14.30-15.10)
2. James R. Currie (University at Buffalo) - Puccini's Mortuary (15.10-15.50)

b. *Sound* (2B08)
Chair: Tomas McAuley (King's College London / Indiana University)
1. Rachel Beckles Willson (Royal Holloway, University of London) - Sonic Relations (14.30-15.10)
2. Stephen Decatur Smith (Stony Brook University) - "The Plaint of the Ideal amid Violence": Sound, music, nature, and the soul in Hegel and Adorno (15.10-15.50)

c. *Schubert* (K2.31)
Chair: Robert Samuels (Open University)
1. Benedict Taylor (University of Oxford) - Schubert and the construction of memory (14.30-15.10)
2. David L. Mosley (Bellarmine University) - Listening to Schubert's late musical landscapes (15.10-15.50)

15.50-16.20 Coffee (The Terrace)

16.20-17.50 **Keynote I** (2B18 Arthur & Paula Lucas Lecture Theatre)

Chair: Margaret Boden (University of Sussex)
Peter Szendy (Université Paris Ouest) - General Fetishism, From the Piano to the Big Store

Respondent: Eric Clarke (University of Oxford)

17.50-19.00 **Musical Understanding: A Dialogue** (2B18 Arthur & Paula Lucas Lecture Theatre)

Chair: Julian Johnson (Royal Holloway, University of London)
Lawrence Kramer (Fordham University)
Nick Zangwill (Durham University)

19.00-20.00 Wine reception (Chapters)

Saturday 20 July

9.00-10.00 Registration and coffee (Entrance Hall)

10.00-11.30 **Keynote II** (2B18 Arthur & Paula Lucas Lecture Theatre)

Chair: Steve Downes (University of Surrey)
Georgina Born (University of Oxford) - Relational Ontologies and Social Forms in Digital Music
Respondent: Peter Dews (University of Essex)

11.40-13.10 **Parallel sessions III**

a. *Life* (Edmond J. Safra Lecture Theatre)
Chair: Roger Allen (Oxford University)
1. Andrew Mitchell (Emory University) & Kevin Karnes (Emory University) - Richard Wagner's rhythmic subject: physiology, politics, and the construction of self (11.40-12.30)
2. Martyn Evans (Durham University) - Music, order, and the body: why could music therapy work? (12.30-13.10)

b. *Gesture and touch* (K2.31)
Chair: David Hebert (Bergen University College)
1. Kristoffer Jensen (Aalborg University Esbjerg & NNIMIPA) & Søren R. Frimodt-Møller (Aalborg University Esbjerg & NNIMIPA) - Capturing the role of gesture in music performance (11.40-12.30)
2. Jana Weissenfeld (Basel University) - Embodiment of...? Staging the conductor's bodily presence (12.30-13.10)

c. *Rethinking ontologies* (St Davids Room)
Chair: Julian Dodd (University of Manchester)

1. Mine Doğantan-Dack (Middlesex University) & Daniel Leech-Wilkinson (King's College London) - Ontology and aesthetics of musical performance: towards a paradigm shift or radical practice (11.40-12.30)
2. Thomas Dworschak (University of Leipzig) - On what there is in music, and how we know (12.30-13.10)

13.10-14.10 Lunch (Chapters)

14.10-16.10 **Parallel sessions IV**

a. *Music, transcendence, and world-making* (Edmond J. Safra Lecture Theatre)
Chair: Richard Bell (University of Nottingham)
Questions for all papers will take place together at the end of the session.
1. Férdia J. Stone-Davis (University of Göttingen) - Enchantment, wonder and music (14.10-14.30)
2. Roger Scruton (Oxford University) - Music and the transcendental (14.30-14.50)
3. Jonas Lundblad (Lund University) - Critical Transfigurations of the World – Religion as category in the philosophy of music (14.50-15.10)
4. Oane Reitsma (VU University of Amsterdam) - Gadamer's anti-aesthetic attitude and the relevance of instrumental religious music (15.10-15.30)
Q&A for all papers: 15.30-16.10

b. *Emotion and Affect* (2B08)
Chair: Keith Chapin (University of Cardiff)
1. Jacomien Prins (University of Warwick) - Playing on the strings of the human heart: affects in the musical thought of Marin Mersenne (14.10-14.50)
2. Kimary Fick (University of North Texas) - *Empfindsamkeit* and the psychology of improvisatory music performance in the early German Enlightenment (14.50-15.30)
3. Matthew Kieran (University of Leeds) - Musicians, Creativity and Depression (15.30-16.10)

c. *Nancy's Kiss: Touching the body in nineteenth- and twentieth-century vocal music* (K2.31)
Convenor-Chair and respondent: Naomi Waltham-Smith (University of Pennsylvania)
Questions for all papers will take place together at the end of the session.
1. Lily Kass (University of Pennsylvania) - "La mia vita è il tuo bacio:" *Turandot*'s silent kiss (14.10-14.30)
2. Maria Murphy (University of Pennsylvania) - Touching the untouchable in Richard Strauss's *Salome* (14.30-14.50)
3. Daniel Villegas (University of Pennsylvania) - *Musique en éclats*: love, writing and the body in Jean-Luc Nancy (14.50-15.10)
4. Vanessa Williams (University of Pennsylvania) - Thinking the self in song: Nancy, the body and the senses in Britten's *Winter Words* (15.10-15.30)

Q&A for all papers: 15.30-16.10

16.10-16.40 Coffee (Chapters)

16.40-18.10 **Keynote III** (2B18 Arthur & Paula Lucas Lecture Theatre)
Chair: Paul Archbold (Institute of Musical Research)
Stephen Davies (University of Auckland) - Music and Embodiment
Respondent: Mark Katz (University of North Carolina at Chapel Hill)

18.10-18.15 **Closing words** (2B18 Arthur & Paula Lucas Lecture Theatre)

PAPER ABSTRACTS
(by session, in chronological order)

Friday 19 July

11.30-13.30 **Parallel sessions I**

Hearing as Hearing-As

Joseph Dubiel (Columbia University)
Music Analysis and Kinds of Hearing-As

Wittgenstein's "seeing-as" addresses differences in visual experience not caused by optical differences. Such visual experience is hard to situate as between seeing and thinking: it has the apparent immediacy of perception, but must include an element of interpretation. An analogous concept of "hearing-as" might interest music theorists.

The concept has entered music theory chiefly through the ambiguous "duck-rabbit" drawing. The two ways of seeing it have been considered a model for different interpretations of a musical passage, individually clear but incompatible. The example is clever: if an unchanging drawing may present two strikingly different aspects to perception—sometimes with uncanny effect—then we get some idea what such aspects might be. Seeing-as has also come to be known as "seeing an aspect."

The advantages of this example may come with disadvantages: preoccupation with certain traits of the example that need not be considered general, perhaps should not. Here are three. 1) The different aspects in these examples cannot coexist (nothing is both a duck and a rabbit); but our experiences may include recognizably different aspects that do not exclude one another. 2) The aspects in these examples are foreknown and recognized (we know ducks and rabbits); but our experiences may include aspects that are in significant ways new to us in the experiences. 3) The perception of a new aspect comes as its "dawning" (in Anscombe's felicitous translation); but aspects also may be actively sought and created. These alternatives can be explored with musical examples.

This is not to say that Wittgenstein is mistaken: his presentation is complex and incomplete, even in its own terms. But a change in emphasis may occur in music theorists' adaptation of the idea of aspect-perception. We might prefer not to maintain the expectation of discrete, foreknown, determinately incompatible aspects, to accept the adequacy of the music-theoretical terms in which these aspects are defined, or to insist on the describability of these aspects at all.

We might wonder whether the move from seeing to hearing, in itself dictates any of these thoughts about aspect-perception. On this point, this abstract remains agnostic.

Marion A Guck (University of Michigan)
Perceptions, Impressions: When Is Musical Hearing Hearing-As?

In developing his ideas about "seeing as," Wittgenstein considers examples of two types: those like the duck-rabbit, in which one can alternate between seeing a duck and a rabbit; and those in which an individual "contemplates a face, and then suddenly notice[s] its likeness to another." Upon noticing a likeness, one cannot return to not seeing it. It is the second type of example I will consider.

Wittgenstein also distinguishes between perceptions and impressions. In the case of the face, perceptions are those features captured in an accurate drawing. The impression of likeness is a compound of seeing the face's features with noticing its similarity to another. It is apparent *from* the drawing, but is not *in* the drawing. Thus arises the distinction between what is seen (the perception) and what is thought (the impression). The distinction between perception and impression is suggestive of types of musical hearing and description.

An analyst describes the three phrases of a short musical work: the first phrase is framed in parallel tenths over a descending stepwise bass; the second descends in parallel thirds; and the third alternates measure-by-measure between two patterns of parallel sixths, one of which descends as well. The analyst further proposes that the tenths, are "compressed" into thirds, then "transformed" into sixths.

The voice-leading summary is perceptual. "Compressing" and "transforming" are rudimentary impressions. I hear the voice leading; I do not hear the actions of compression and transformation. (Perhaps I will eventually come to hear these musical actions; thereafter I expect that I would be unable *not* to hear them.)

From these examples, the distinction between musical perception and impression seem clear, yet questions easily arise. For example, is recognizing the sound of a tonic triad "hearing" (perception) or "hearing as" (impression)? It seems as factual as seeing a face or a duck, but it is not *in* the sounds. It is a relation among sounds, an interpretation of them. Interpretation, which Wittgenstein associates with impressions, might seem to be most of what we do in hearing and describing music.

Bryan J. Parkhurst (University of Michigan)

Hearing-As as Knowledge-How

There is an important question about what theoretical role the notion of seeing-as plays for Wittgenstein. I don't have much to say about this interpretive issue, other than that if Wittgenstein is using seeing-as to make a Kantian point about the essential and ineradicable, yet highly malleable, judgmental or concept-deploying nature of human perception, then I think he is right to do so. There is another important question about how best to understand the phenomenon. What is the common thread that unites Wittgenstein's many examples of "the dawning of an aspect?" I offer several considerations against Crispin Wright's answer, which appeals to distinguishable "sensational" and "representational" features of sensory experience. I then suggest (in what I think is a Wittgensteinian spirit) that we ought to shift the focus away from *how we are*—away from what predicates, sensational or otherwise, correctly apply to experience, regarded as a subject of attribution—and toward *what we do*—toward perceiving-as conceived of as a goal-oriented, practical activity. My concern will be to

show that perceiving-as is, importantly, a domain in which we can, and probably must, exercise acquired skills and masteries. This change in emphasis corresponds to a philosophical departure from taking experience to be, in Brandom's words, the "ignition of some internal Cartesian light—the occurrence of a self-intimating event of pure awareness, transparent and incorrigible to the subject of the experience" in order to attain a new outlook according to which "[e]xperience is *work*: the application of force through distance…something *done* rather than something that merely *happens*—a process, engaging in a practice, the exercise of abilities, rather than an episode." I make my case by appealing to musical hearing. Listening to music attentively and seriously is an activity, I argue, that makes the status of *hearing-as* as a type of *knowledge-how* especially salient. This is because in appreciatively attending to music we are to a great extent aware of our skills—skills of aspectual hearing—*qua skills*. I offer analytical reflections of Beethoven's Piano Sonata op. 27 no. 1 to substantiate this claim.

Aesthetics and embodiment

Jin Hyun Kim (University of Oldenburg)

Kinaesthetic simulation in the aesthetic experience of music

A considerable number of recent empirical musicological studies have increasingly directed focus toward features of musical performance—whether acoustic or gestural—that have a physical nature. What would it mean to claim that such features are not only physical, but embodied?

Features in musical performances are not predetermined, but accomplished in the course of a musical practice, resulting in expressive forms of music shaped artistically and co-shaped aesthetically. The late 19th-century musicologist Friedrich von Hausegger and the early 20th-century pedagogue Alexander Truslit conceived of dynamically shaped expressive forms of music as being coupled with the experience of music—which, according to John Dewey (1934), is also considered shaped; Dewey emphasizes the interplay between doing and undergoing taking place in both artistic shaping and aesthetic co-shaping.

This paper focuses on the process of unifying action and perception, which some aesthetic theorists suggest as governing the aesthetic experience. The theory on aesthetic empathy ("*Einfühlung*") developed at the end of 19th century by Theodor Lipps, among others, especially deserves careful discussion due to Lipps' characterization of kinaesthetic simulation of motor action as a basic mechanism of aesthetic experience—what he considered "my experienced doing" (Lipps, 1903). The philosopher Gregory Currie recently opined that the hypothesis of the processes of motor simulation as underlying aesthetic empathy, which may not be accessible to consciousness, may be the most significant point to be taken from Lippsian aesthetic theory (Currie, 2011). In neurocognitive research, this kind of motor simulation is also increasingly assumed as guiding the observation of action executed by others and characterized as a significant (neural) process pointing to embodied cognition (Gallese, 2005; 2011).

Returning to the idea that 1) expressive forms of music are (co-)shaped and 2) the coupling of action and perception underlies the aesthetic experience of music, the role of kinaesthetic simulation for the latter is discussed; this discussion is then related to the author's developing theory of embodied aesthetics of music.

Alex South (Glasgow University)

Constituting the body-instrument through touch and movement

In Spanish, to play a musical instrument is to touch it (*tocar*). This idiom has also been employed in

French (Couperin's *L'art de toucher le clavecin*) and Italian (hence *toccata* form), and it is common in English to speak of the 'touch' of a pianist. It may be thought that this linguistic usage merely recognizes that in the operation of a conventional instrument the sense of touch has a certain primacy: hands, lips, tongue, chin, shoulder, feet and knees may be in direct or mediated contact with the instrument. Instruments are played to professional standards by blind and deaf musicians, but it is almost inconceivable that a musician lacking the sense of touch could do so. Yet I claim that that this use of language contains a further and vital clue to the complex relationship holding between a player and her instrument, investigated here using the methods and conceptual tools of phenomenology.

For Husserl, touch is primordially important, for it is the only sense modality which not only presents us with external objects, but which also gives us our 'lived body' (*Leib*). Touching the surface of a piano key, I discover not just its smoothness, but also a series of bodily sensations which are localized in my fingertips. I seem able to direct my attention now to the piano key, now to my fingertips. In *Ideas II* Husserl claims that this series of localized sensations is a necessary part in the constitution of the sense of our own body. Further, he identifies another necessary element of embodiment: our awareness of bodily movements, which he describes as having an 'if-then' structure. Through this structure, our kinaesthetic consciousness allows us to experience our own agency, the capacities that our body offers us for self-movement, the 'I can'; additionally, it founds our multimodal perceptual experience of unified objects.

Here I develop a Husserlian account of touch and kinaesthetic consciousness to show how their interplay justifies Merleau-Ponty's startling claim, found in his *Phenomenology of Perception*, that the musician's instrument can be said to be incorporated into the player's own body.

Deniz Peters (University of Music and Performing Arts Graz)

Whose gestures? Whose body? And what of the mind? – On listening *from* the body

Jerrold Levinson, in his 'Musical Chills', distinguishes two modes of listening: (1) distanced and observational listening, and (2) listening "without losing contact with the music in its full particularity [...] so that one gives oneself over to it in a personal way" (*Contemplating Art*, 2006:221). Levinson's distinction accepts both modes as 'pleasurable'; yet while the first seems to point at a more 'intellectual' appreciation of the heard, the second seems characterised by a more 'bodily' type of appreciation.

In this talk, I shall critically respond to a number of different conceptualisations of bodily participation (such as Rolf Inge Godøy's, Arnie Cox's, Charles Nussbaum's, Tom Cochrane's, Joel Krueger's and Kendall Walton's) and develop a concept of listening *from* the body that offers an alternative to grounding embodied listening questionably in imitation, simulation, in the physical impact of soundwaves, or in an inherent 'spatiality' of music. *Our* body, I argue, is the basis for embodied listening experience, as bodily knowledge from our everyday sound-making and emotional expression enters the act of perception, co-constituting our musical experience and adding to its profundity. Starting from *our* body, we come to hear a body *in* the music. Yet simultaneously, music has an *implicit* body (composed and performed with varying degrees of plasticity) which engages with ours. And much of our own body is shared and encultured, that is, an intrinsic part of the social and collective, cultural space. The latter is currently being unravelled by sociologists and anthropologists of music (Georgina Born [ed.], *Music, Sound and Space*, 2013). The ontology of the heard 'body' and 'gestures' is thus, as I argue, *distributed*. And what of the mind? Beyond active perception, bodily responses to music are based upon recognition, such as the recognition of difference, and other cognitive acts. My talk, then, aims at a concept of embodied listening that takes its phenomenological, social and intellectual aspects into view.

The embodied experience of musical performers: an interdisciplinary approach

Jenny Judge (University of Cambridge)

The affordance: a useful conceptual tool for the philosophy of music?

Much of the philosophy of music describes the musical experience solely in terms of listening. Listeners are conceived of as the passive apprehenders of sonic structures, which are themselves removed from the world of everyday sound (Scruton 1997). The perspective of the performer is seldom considered. This is problematic, for two reasons. Firstly, much music, particularly outside the Western canon, is fundamentally participatory and performative. Secondly, evidence suggests that even so-called passive listening is suffused with motor intentionality: studies have shown that motor regions of the brain are implicated in perceiving beats, even when listeners are immobile (Grahn and Brett 2007; Grahn and Rowe 2009). The question is, how are philosophers of music to begin to approach performance?

The concept of an affordance was first introduced by Gibson (Gibson 1979) to account for how organisms perceive significance in the environment. The affordances of the environment are, he suggested, 'what it offers the animal, what it provides or furnishes, either for good or ill.' (Gibson 1979, 127) In this paper, I argue that the concept of an affordance has significant potential as a conceptual tool in the philosophy of music. It foregrounds the importance of action and embodied engagement to musical practice, without losing sight of the phenomenological profile of musical experience; it also allows for the incorporation of modalities other than listening into aesthetic accounts of music. I discuss how the concept of an affordance might fit into accounts of

the experience of the expressive performer, as well as addressing the role it might play in existing theories of musical expression. Finally, I consider some puzzles regarding the nature of the affordance, and ask whether music is the kind of thing that could have affordances to begin with.

Jakub Matyja (University of Huddersfield)

The embodied basis of joint musical attention

Joint attention takes place when two or more people are mutually aware that they are attending to some object in the environment. Recently, both philosophers (Cochrane 2009) and neuroscientists (Keller 2009) have investigated this phenomenon from the perspective of musical interactions between embodied agents. Interestingly, joint musical attention can be studied from the perspective of ensemble musicians (occurring, for example, during musical improvisation), as well as their listeners. As such, joint musical attention underlines the complex, dynamic and embodied nature of our involvement with music. However, some interesting questions remain: how does joint musical attention come into being? What are its basic and necessary conditions?

The aim of this paper is to suggest some possible answers to these questions. I suggest that embodied interactions between musicians and their audience (musical gestures (Gritten and King 2010)) are implicated in the basic, pre-conceptual, corporeal, motor intentionality that in turn allows for the origin of joint musical attention. My claim here is supported both by research in neuroscience (focused on human mirror neurons system and music (Overy and Molnar-Szakacs 2009)) and philosophy (especially research on motor intentionality (Sinigaglia 2008)). Importantly, motor intentionality, a concept not often applied to musical research, can be traced in humans from birth. This type of intentionality remains distinct from brain-bound intentionality (present in cognitivist accounts on music cognition (Sloboda 1986)). The latter type of intentionality, I argue, is unable to provide a holistic view of our interactions with music in social contexts. Brain-bound intentionality neglects the embodied nature of our involvement with music (for instance reflected in spontaneous synchronization of bodily movements to music) while explaining solely our mental processing of music. In conclusion, I argue that the case of joint musical attention should serve as an example of how contemporary philosophy of music can benefit from acknowledging the embodied basis of music cognition as well as its various social dimensions.

Simon Høffding (University of Copenhagen)

Consciousness in Musicianship: Phenomenological Considerations

In *Music and Consciousness* (OUP, 2011), Clarke & Clarke ask whether the study of music offers any special insights into the nature of consciousness (xix). I answer in the affirmative, but suggest that an especially fruitful approach is to be found in redirecting attention from music as aesthetic object to musicianship as performance. Considered as a complex sort of skilled coping, the study of the phenomenology of expert musicians offers unique insights into fundamental structures of consciousness. Informed by in-depth interviews with the Danish String Quartet, I focus on the absorbed level of coping

in immersed musicianship – that is the nature of, and relation between, intentionality, selfhood and embodiment. Piecing together positions from Legrand, Dreyfus, Montero, Sutton, and Zahavi, I undertake a phenomenological exploration of different forms of musical immersion.

Contrary to what many believe—and in contradistinction to Dreyfus' characterization of the non-reflective nature of skilled coping—some musicians do self-reflect while playing. Moreover, they do so without impeding their skilled coping. More ordinarily, however, musical performance is marked by a pre-reflective bodily self-awareness in which self and objects, as well as their relation, in general appear rather indeterminate. Finally, in rare situations, some musicians experience a kind of trance or black-out – what I label "absolute immersion" – seemingly marked by a total lack of awareness. In cases of this enigmatic phenomenon, I preliminarily suggest that there is indeed awareness, but that pervasive changes in the intentional structure of experience renders the musician unable to recognize, remember and describe the experience.

Phenomenologically, immersion or skillful coping can then be accounted for in terms of alterations of intentionality, moving from an awareness that is primarily reflectively structured to one marked to a much larger extent by bodily motor-intentionality. In the case of absolute immersion, ordinary distinctions between self and objects blur. These investigations advance discussions in phenomenology as well as in philosophy of music. In the case of phenomenology, the characterization of immersion as graded challenges the static distinction between reflective intentionality and pre-reflective motor intentionality. Music, qua performance, is conceptualized as something capable of causing pervasive transformations of consciousness.

14.30-15.50 **Parallel sessions II**

Death

Alexi Vellianitis (University of Oxford)
Beyonce as the 'signification of lack': fantasy, the fragmented body, and the demise of Sasha Fierce

In 2008, Beyoncé announced that she had (metaphorically) murdered her on-stage alter ego, Sasha Fierce. This paper attempts to account for why.

I begin by fleshing out the 'signification of lack', a Lacanian formulation distilled by Judith Butler in her book *Gender Trouble*. The 'signification of lack' is an elaboration on Lacan's idea that the world of psychic desire functions as a perpetual lack of satisfaction, perceived in the world through questions, contradictions or fractures in meaning. Butler's paraphrase views the woman as *significant of* lack, but *not one and the same as* lack, a thread that forms the backbone of the study.

This is then applied to contradictions in Beyonce's image, beginning from one journalist's criticism of Beyoncé's image on the ground that she cannot or should not present herself as both an 'independent woman' and a sexual object. I make a reading of Beyoncé's song 'Single Ladies' and its music video, drawing upon a melange of writings to illustrate my point: the critical theory of Julia Kristeva and Slavoj Žižek, the music semiotics of Eero Tarasti, and an article by Meredith Levande, who clarifies the fantasy-roles fostered for women in hip-hop music.

I conclude that Sasha Fierce was a fantasy-embodiment of Beyoncé as the signification of lack, a way for the singer not to conceive of herself *as* an object; and that her murder marks a fragmentation of, even destruction of, the fantasy that she embodied. Beyoncé's efforts are central to the feminist (and psychoanalytic) project to maintain critical engagement with societal fantasies in order to prevent them from becoming clichés.

James R Currie (University at Buffalo)
Puccini's Mortuary

Talk of the body within academic music studies is still decidedly fashionable. But what ideological work do our bodily preoccupations perform? Much body talk (particularly of bodily finitude, particularly by cultural theorists) has taken place in the name of the establishing of limits. The body is scripted "biopolitically" as the site of death; it sobers us up from the lure of transcendence. Such talk often validates a certain ethical decorum as well: we hear much about the need for a modest respect of boundaries, we read a lot of somewhat agonized warnings concerning the dangers that are born from our hubris. None of this is neutral. An assertion is being made here as to what constitutes the human, and this has far reaching political and aesthetic ramifications.

In the name of something else, this paper turns its attention both to psychoanalytic theory (Freud and Lacan), where the body is seen as the site of sex rather than death, and also to Puccini's operatic triptych, *Il trittico.* In each opera, the plot is

organized around a dead body, and following the sequence in order, we get a condensed history of the body in modernity in reverse: *Il tabarro,* through a verismo optic, presents the body as a material limit; *Suor Angelica* gives us the romantic body of transcendence; *Gianni Schicchi* returns us to eighteenth-century opera buffa and the comic body.

Drawing on recent work on comedy (notably that of the Lacanian, Alenka Zupančič) I center my attentions on the comic body, and argue, by means of the theory of the drives, that the body in music is less the marker of our finitude, and more (to appropriate a phrase of Alain Badiou's) a secularized site of infinity. Realigning the body in music in this way allows us, I assert, to start thinking about music as resonant with a truly transformative politics, and helps us out of the increasingly outmoded and unhelpful politics of the postmodern.

Sound

Rachel Beckles Willson (Royal Holloway, University of London)

Sonic Relations

Naomi Cumming's *The Sonic Self* offers an account of music-making that draws explicitly embodied experiences of performing music into a complex web of philosophical analysis. While a remarkable contribution to theorisations of artistic praxis, it is constrained by its immersion in the work-centric western classical tradition; and by its conceptualising of bodies (human and instrument) vibrating in hermetic, laboratory-like settings. I use my paper to open directions through and beyond Cumming.

Aristotle observed in 'De Anima' that 'sound is always of something in relation to something', and that sound is 'impossible without a movement from place to place'. In Cumming's work such relationality is largely neglected, limited to communication towards a hypothesised listener; but experience of music-making and theorising in Arab and Turkish traditions invites direct engagement with questions of connection, movement and place, along with sound's multiple materialities (note Aristotle's 'some*thing*'). On a superficial level this is unexpected: relationality is central to ways that Arab and Turkish music-making has been addressed ethnomusicologically, where reference is made to shared experiences of sound, and concepts pertaining to community feelings (Racy 2003). My interest here, however, is not primarily a culturally-specific ('Arab', 'Turkish') ethnography.

Rather, I aim to draw these traditions towards ways in which relationality and space are addressed in more widely-ranging and multivalent philosophies and sound studies that have emerged in recent years. Examples include Ahmed's 'queer' phenomenology (2006), Hirschkind's exploration of self-fashioning through soundscaping (2006) and Nancy's theorisation of listening (2007). How might such thinking, I ask, help construct an embodied understanding of encounters with musical theory and practice whose significance could resonate at the boundaries of specific traditions? My responses will refer to fieldwork as a student of *oud* in Crete, Turkey and the USA, 2012-2013.

Stephen Decatur Smith (Stony Brook University)

"The Plaint of the Ideal amid Violence": Sound, music, nature, and the soul in Hegel and Adorno

In his Beethoven manuscripts, Theodor Adorno makes the striking claim that all music reenacts the historical emergence of the soul from nature. Music, he writes, "represents the act of animation, of being endowed with soul, over and over again…" And as such a representation, he goes on, music "is closest to reconciliation, as also to lamentation." This paper will argue that the nexus of music, nature, and the soul that appears at this point in Adorno's thought suggests a rich materialist reading of Hegel's discussions of sound in his *Philosophy of Nature,* and of music in his *Lectures on Aesthetics*. Reconstructing this Hegelian background, it will argue, greatly illuminates the role of music in Adorno's more general discussions of the relationship between nature and art.

Indeed, the *first* appearance of the soul in Hegel's *Encyclopedia* is in the discussion of sound in his *Philosophy of Nature*. In the written text, Hegel writes that the "materialized time" of sound, "as the ideality of the material body, achieves independent existence and mechanically soul-like manifestation." And in the oral addition, he goes on to claim that, in sound, "this soul is now posited as one with the material body and dominating it as a stable existence." Moreover, this intimate relationship between soul and sound appears again in Hotho's compilation of Hegel's *Lectures on Fine Art*, where Hegel, in his discussion of music, describes sound as "the earliest inwardness and ensouling of matter." It is these passages, and others like them that form the backdrop for Adorno's reference to music, nature and the soul in his Beethoven manuscripts.

This paper will proceed in three parts. First it will sketch the status of the soul in Hegel's discussions of sound and music. Second, it will show the way that Hegel's treatment of the soul, sound, and music are critically recapitulated in Adorno's note. Third it will show the way that Adorno's reading of Hegel here relates to his concern with what he calls his *idea of natural history.*

Schubert

Benedict Taylor (University of Oxford)

Schubert and the construction of memory

As well over a century of reception history attests, qualities of memory, reminiscence and nostalgia seem to constitute some of the most characteristic attributes of Schubert's music. Yet despite the popularity in recent years of this subject, the means by which music may suggest the actions of memory and temporal consciousness are often unclear or under-theorised in scholarship. This article examines how such nostalgic subjectivities are constructed in Schubert's music and the language used to describe it, looking especially at the String Quartet in A minor, D. 804 ('Rosamunde'), the Quartet in G, D. 887, and Piano Sonata in B flat, D. 960.

Rather than overturning the now habitual associations between Schubert and memory the paper seeks to question more deeply how they are, and indeed might better

be, supported. To this end, I analyse two particularly tricky aspects of musical memory – the supposed pastness of the object of memory within music, and the nature of the projected subject remembering. Engaging with thinkers such as Aristotle, Augustine, Hume, Husserl and Ricoeur in order to elucidate the problems arising from the idea of musical memory, I also offer a critique of the problematic notion of tense (both in music and from the contemporary analytic philosophy of time).

Ultimately the paper points to the strong affordance of long-standing musical metaphors such as memory, landscape and consciousness for understanding Schubert's music, and the ineliminably metaphorical nature of musical meaning.

David L. Mosley (Bellarmine University)
Listening to Schubert's late musical landscapes

Both Theodor Adorno and Charles Rosen have drawn attention to affinities between Franz Schubert's compositional practice and the genre of landscape painting, yet neither marshals the methods of art criticism, in general, nor the more particular discussions of *Ruckenfiguren* in the late 18th and early 19th Century to support their claims. The use of a *Ruckenfigur*, a painterly device depicting a figure apprehending a landscape from behind, positions the viewer as both an intuiting subject outside the painting and, at the same time, invites her into the painting where she will be an aesthetic object in what phenomenologist Merleau-Ponty calls the 'painted world'.

In this paper I will argue that Schubert's interpolation of a third instrumental voice in two, late 'landscape lieder', *Auf dem Strom* D.943 and *Der Hirt auf dem Felsen* D.965, constitute musical '*Ruckenstimmen'.* In each of these lieder the listener is prompted to *imagine* familiar musical topics – the hunting horn in D.943 or the shepherd's pipe in D.965 – recollected by the singer, mediated by the song's text, and illustrated in the piano accompaniment while, at the same time, having an immediate *experience* of each instrument as part of the work's performing forces. Thus these '*Ruckenlieder*' destabilize the listener, placing her both outside the composition as an intuiting subject and inside the work's soundscape as an aesthetic object in what the musicologist Edward T. Cone calls the 'composed world'. Finally, I will suggest, *pace* Gianni Vattimo, that these works – in which a 'weakened' auditor, who is both outside and inside the soundscape simultaneously, imagines and experiences an instrument that is both an absence and a presence – are early examples of a 'weak' phenomenology of musical experience, one that will become more and more common in the century's subsequent decades.

Saturday 20 July

11.40-13.10 **Parallel sessions III**

Life

Andrew Mitchell (Emory University) & Kevin Karnes (Emory University)

Richard Wagner's rhythmic subject: physiology, politics, and the construction of self

Among all aspects of Wagner's musical, dramatic, and poetic work, rhythm is perhaps the least studied and most rarely theorized within musicology. And yet, across the sporadic history of philosophical engagements with Wagner's art, rhythm has assumed a strange prominence. Friedrich Nietzsche, Theodor Adorno, and Philippe Lacoue-Labarthe all emphasize the importance of rhythm in their analyses of Wagner – and each time to the detriment of the composer. In our presentation, we situate these writers' critiques of Wagnerian rhythm in terms of physiology, politics, and subjectivity respectively, and we interrogate their arguments from a perspective not attempted explicitly by any of the philosophers: in the specific terms of Wagner's music, and *Der Ring des Nibelungen* in particular.

For Nietzsche, Wagner's ostensibly arrhythmic utterances seemed the very opposite of the virile pulse he considered to characterize the healthy and the strong in music. Wagner's rhythm, he charged in *Nietzsche Contra Wagner*, was feminine, hysterical, sick, and decadent. Adorno takes another tact, arguing that Wagner's rhythms are distilled in the beat of the conductor's baton, a beat that contains an explicit threat of violence. Rhythm is the mark of the conductor's (and the composer's) sadism and megalomania for control. In short, rhythm is for Adorno one of the surest signs of Wagner's totalitarianism. Lastly, for Lacoue-Labarthe, rhythm plays a singular role in the constitution of subjectivity itself. All other aspects of Wagner's creative project are secondary to rhythm; they are rhythm's necessary attendants. Wagner's rhythmic failings, Lacoue-Labarthe contends, are symptomatic of the failure of Wagner's larger aesthetic and political agendas: to create great art in a post-Hegelian age, when such art was widely deemed to have come to an end.

In our presentation, we bring these readings into dialogue with Wagner's music dramas, focusing on three episodes in *The Ring* that are provocative with respect not only to their rhythmic character but also to the philosophers' interwoven concerns of physiology, politics, and subjectivity: the opening scene of *Das Rheingold*; Siegfried's forging of the sword in his eponymous opera; and the immolation scene that culminates the tetralogy as a whole. By confronting these philosophers' arguments with the musical testament of Wagner's scores, we seek to open their assertions to constructive critique, while likewise using their arguments as starting points for a reassessment of Wagnerian rhythm. Interrogating Wagner's work and its reception in this way, we hope to broaden our understanding of both his music and his dramas, attending throughout to what we term the "rhythmic subject" of his art.

Martyn Evans (Durham University)

Music, order, and the body: why could music therapy work?

Musical experience intensely involves a fusion of intellect, imagination and the visceral. So music-as-therapy might reasonably be thought to rely upon this fusion for therapeutic purposes. These purposes are distributed across both psychological and somatic conditions.

Now is music-as-therapy therefore fundamentally any different from a 'talking therapy' such as CBT or psychotherapy? And if it is, then why? Alternatively, is music-as-therapy fundamentally any different from other kinds of non-verbal and non-representational but still experiential therapy – such as hydrotherapy, relaxation therapy, exposure therapy, physiotherapy, occupational therapy and so on? And, if so, then why?

The answer must presumably be that it engages our materiality in a way that is crucially different from that involved in other forms of experiential therapies, and at a level that is not characteristic of 'talking therapies.' How might this be? This paper offers a possible (and at this stage conjectural) suggestion, based in our self-experience as material beings, and in the relation between that self-experience and music.

While the materiality of the body is essential to musical experience, it can too-readily be misunderstood. For instance, neurological accounts of musical experience risk a facile reductionism from which almost everything musical about music is absent. Nonetheless, the embodied, physical, grounding-medium of music seems logically intrinsic to music as we experience it. For instance, the notion of co-articulation may, in its analysis of how physical events in sequence influence one another, offer a useful illustration of how the materiality of the body is important in not just performing but also in listening and responding to music.

This suggests one way of thinking about why music therapy can work. Perhaps:

> (1) music expresses motion rather than emotion; (2) further, music expresses the (overall) ordered sense of the embodied self; and (3) a fluent, richly varied, but highly familiar repertoire of ordinary movements underpins our sense of self in ordinary health.

Perhaps music re-engages this repertoire in us.

If so, then (4): music therapy 'works' by imaginatively recalling us to our sense of our familiar, fluent, moving bodies: it recalls our ordered, pre-morbid material selves. I will outline a case in defence of this conjecture.

Gesture and touch

Kristoffer Jensen (Aalborg University Esbjerg & NNIMIPA) & Søren R. Frimodt-Møller (Aalborg University Esbjerg & NNIMIPA)

Capturing the role of gesture in music performance

The classic postulate that music is the 'language of emotions' is often criticized on the basis that we are not necessarily able to evoke specific emotions using specific musical figures without referring to some conventions that are, so to speak, outside the music itself, if we understand music as something purely auditive. There is, however, no denying that music can indeed be a language in the sense of a sign system that has

meaning in virtue of cultural conventions (as most spoken and written languages are), Romantic program music being a case in point. Neither would people deny that music has the ability to evoke emotions as such. Yet, what is it exactly about music that is able to evoke emotions? Susanne Langer (1948) has discussed the possibility that music does not have any meaning until it is actually performed – it is the performer that adds meaning to otherwise neutral structures. Intuitively, this seems wrong, given e.g. the – not entirely accurate, but still useful – heuristic within Western music culture that minor keys indicate sadness, while major keys indicate happiness, which relates to the structure of notes and harmonies and not how these structures are realized in the performance. Langer's arguments does, however, point to the role of the performer as someone who can indeed shift the audience's interpretation of a piece of music via changes in phrasing, dynamics, tempo and, just as importantly, *gesture*. In this paper, we consider which means of expression the performer has when it comes to shaping the performance according to a specific emotion.

In general, it seems that a specific piece of music affords a spectrum of possible interpretations that do not necessarily cover the entire register of human emotions. That being said, for a given piece of music (unless the score specifically calls for portraying a certain emotion, e.g. "furioso") there is often more than one possible way of playing the piece. In the present study, we have prompted a pianist to play the same passage of music 6 times: three times without paying special attention to the conveyed emotional content, and three times trying to evoke the emotions "happy", "sad" and "angry", respectively. We have analyzed the hand and head gestures of the performer as well as the characteristics of the sound. There are marked differences between the 'neutral' performances and the emotion-laden ones in both dimensions, but we argue that the main differences are due to changes of gesture: Some gestures are not only expressive, but also sound-producing, or ancillary (Wanderley 1999), in the sense that they facilitate the production of sound, and so changes in gesture often result in changes in the sound. The observations were done using marker-based motion-capture techonology, but with this paper we also present initial results using a Kinect sensor, which is more readily available to non-professionals across the world, thus making the collection of more data regarding the role of gesture in performance easier.

Jana Weissenfeld (Basel University)

Embodiment of...? Staging the conductor's bodily presence

Since the establishment of conducting as an autonomous profession in the 19th century, the discourse is affected by the topos of the conductor as an "embodier" of music. Having no instrument at his disposal (except the stick and the orchestra as his "instrument"), the focus is inevitably directed to the bodily aspects of musical performance. By using his own body and its performative language, different functions of intermediation are assigned to the conductor: his interpretation of a musical work is communicated to the orchestra (which transforms his gestures into sound) and at the same time the emotive expression of the music is mediated for the audience, as the perceptual experience of the audience is not based solely on the physical nature of

sound, but also on the visibility of the musical performance as an event. On the other hand, the common criticism of “self-expression” (or the embodiment of an “artistic persona”) is also based on making exaggerated use of the body.

The aspect of visualising a musical performance becomes even more crucial in filmed concerts and studio produced “concert films” that have been made since the invention and development of film and television. But what kind of image of a particular work is created by the conductor’s bodily interpretation and how is it staged by the camera, the mise-en-scene etc.?

In my presentation, I want to focus on symphonic music as the core of the Western “classical” tradition. Unavoidably, the concept of the conductor as the “embodier” of music collides with the “work”-concept as coined in the 19th century, which forces the interpreter to fade behind the “disembodied” music and become a preferably invisible executor of the score. By combining the concept of “embodiment” (as developed by the German theatre theorist Erika Fischer-Lichte) with concepts of musical performance (as introduced by Lydia Goehr) my aim is to analyse the staging of several conductor’s corporal presences in selected film examples. Since my approach is interdisciplinary, it integrates aesthetics and philosophy of music, theatre and performance studies as well as media studies.

Mine Doğantan-Dack (Middlesex University) & Daniel Leech-Wilkinson (King's College London)

Ontology and aesthetics of musical performance: towards a paradigm shift or radical practice

Since its nineteenth-century beginnings as an academic discipline rooted in German philology and hermeneutics, musicology has been dominated by a textual approach to knowledge production and presentation, conceptualizing its primary source material—the musical score—as a fixed and regulatory text. Revealing the meanings of these musical texts traditionally involves deciphering abstract musical relationships assumed to be encoded in the notated symbols. Laying its foundations on the tangible score, musicological research throughout the larger part of the twentieth century displayed a dismissive attitude towards musical performances. The recent 'performative turn' has, therefore, brought a re-orientation of the discipline's priorities, compelling a move away from a text-based ideology towards an understanding of music as performance. Nevertheless, some of the deep-rooted assumptions that have pervaded the textual ideology—such as the composer as the primary agent in the creation of musical meaning, and fidelity to the composer's intention in performance—continue to shape performance practices in the Western classical tradition. One particularly persisent notion is that the expressive content of a piece of music is determined by its musical structures and in turn determines its performance expression. We argue in this collaborative lecture-recital that in spite of this long and deeply-rooted tradition insisting on an ontological connection between particular kinds of musical structures and particular kinds of expressive content, it is in reality very difficult, if not impossible, to demonstrate that the materials of a musical idiom, or 'the music', have any expressive properties in the absence of a (real or imagined) performative context. The implication is that there are no plausible grounds for maintaining that the tonal-rhythmic patterns in a given piece of music make specific expressive demands on its performance: the same notes and rhythms can be performed in widely, even radically different ways, many of which can still produce expressively convincing results. Precisely because the expressive potential of a composition cannot be known except through convincing performances of it, it is superfluous to speak of the expressive potential or meaning of musical structures in the abstract. Following a theoretical discussion of our basic premises, our presentation will include performances of a selection of short pieces—by Beethoven, Schubert, Chopin, Brahms, Rachmaninoff and Bach—that treat at least one performance parameter in a highly unconventional manner. The performances are not constrained by any sense of the composer's intentions or sanctity of the score. We wish to test how far notes can be taken, in various directions, while still producing persuasive musical-dramatic results: the success of the performance is to be measured solely by whether it sounds like persuasive music. Furthermore, we have a political agenda: to effect a change in classical performance practice so that it need no longer be driven by slavish obedience to convention and a baseless ethics to which performers are brought up to

subscribe. Our enquiry is in the spirit of Kurt Lewin, the pioneer in social psychology, who said: 'If you want truly to understand something, try to change it'.

Thomas Dworschak (University of Leipzig)
On what there is in music, and how we know

Recent ontology of music (Amie L. Thomasson and Andrew Kania, to name two among many) has been stressing that music must be considered a cultural product, and that this fact should lead to a deeper inquiry into the differences between cultural entities and other paradigmatic objects of ontological study, such as natural kinds or generally things which are there in the world independently of human practice. Such an inquiry should go along with epistemological considerations: If there are fundamental differences between the ways of existence of cultural and those of natural entities, differences are likely to prevail in the ways we perceive, understand and experience them.

The fact that music is a cultural entity should not be controversial. However, several famous debates have gone on without making explicit the ontological and epistemological presuppositions on which the competing positions rest. The debate on musical expression is an especially intriguing case. It has often been asked if musical expression could be conceived of as a (formal) property (Peter Kivy, Nick Zangwill, Stephen Davies), accessible to mere perception, or if it involves something more, e.g. interpretation, imagination, or empathy (Jerrold Levinson, Jenefer Robinson, Roger Scruton). My claim is that formalists are likely not to take serious the ontological and epistemological differences between cultural products and natural things, reducing the understanding of music to the isolated perception of forms and properties. By making explicit the background ontology of this view, I want to show requirements for the conception of music to be worked out by the opposing position.

To think about the question what kind of "thing" music is will be fruitful for philosophical explorations of the proposed conference theme, since the relation between sound, perception and bodily experience will be conceived differently if we start by thinking of music mainly as an object of perception than if we consider its cultural essence and the reflective engagement linked with this status. I would like to sketch some implications of the latter view for this relation.

14.10-16.10 **Parallel sessions IV**

Music, transcendence, and world-making

Férdia J. Stone-Davis (University of Göttingen)
Enchantment, wonder and music

Throughout its history, music has been thought to facilitate knowledge of the self through its relation to the world. In this sense, music has been intrinsically connected to notions of world-making and dwelling. The subject's relationship to and place within the world is bound up with issues of perception. It is on this basis that the notions of

disenchantment and enchantment have been and continue to be significant. The process of disenchantment has recently been envisioned by Charles Taylor through the juxtaposition of what he calls the 'porous' and the 'buffered' self. In the enchanted world, Taylor suggests, the world has significance aside from and prior to any interaction with it. The boundary between the self and the world is in some sense 'porous' and meaning is not generated by the subject but enters it from without. By contrast, the self of the disenchanted world cultivates a boundary that keeps it 'buffered' from the outside world. The subject distances and disengages from things outside the mind as well as generating its own purpose and meaning.

This paper will suggest that music is well positioned to facilitate the transition from disenchantment to enchantment, with musical activity providing a path to a meaningful sense of home. In brief, music-making is an embodied event which involves a process of attunement wherein the attention of the subject is arrested and sustained. A focus on that which is other is encouraged and, thereby, the individual and that which is other than the individual are brought into intimate relation. The notion of enchantment is intimately bound up with that of 'wonder', since both present modes of interaction in which our habitual perceptions of and relationships with the world are brought into question. One is exposed to that which is unforeseen and potentially disruptive, lying beyond routine conceptual frameworks.

Roger Scruton (University of St Andrews)

Music and the transcendental

In this paper I understand the term 'transcendental' in something like the sense given to it by Kant. Our thought and practice rest on foundations that cannot be established either empirically or deductively, but which are presupposed in any argument that would be adduced in support of them. These foundations – unity of consciousness, and 'transcendental freedom' – were carefully characterised by Kant, although their significance has not always been understood in subsequent philosophical writing. The 'transcendental' presuppositions outline the nature and position of the subject, the 'I' on the edge of the empirical world. The 'I' is not an object in the world of our experience, and yet it is present there, revealed in the I-to-you encounter. The attempt to capture what this 'revelation of the other' involves is one of the most important themes of modern philosophy, from Hegel to Sartre, and I outline my own perspective upon it. I argue that there is an established approach to music in the Western listening culture that encourages us to listen to the imagined movement within the musical line as the voice of the other 'I'. In the listening experience it is as though I were within the first-person perspective of another person. In this way music creates the impression that its message transcends anything that can be put into words, while remaining a definite message, sent from I to I.

If this thought is to cast light on the meaning of music, it must be possible to use it to frame important critical judgments. It must not be a vague and all-applicable idea that makes no distinctions between meaningful and meaningless music, or which makes no contact with what is actually going on in the notes. I therefore show, with an example or

two, how the theory enables us to distinguish profound from trivial music, and says something about what each of them means.

Jonas Lundblad (Lund University)
Critical Transfigurations of the World – Religion as category in the philosophy of music
This paper raises theoretical questions behind the much-noted similarities between musical and religious experience in the ongoing processes of modernity. Whereas music has recurrently been described as 'negative theology' and has been attributed a 'numinous' character I will argue that a formal notion of religion can be employed as a theoretical contribution in philosophical evaluations of music. Among the pivotal theorists of Western religion, the work of Friedrich Schleiermacher thematized the category of religion (by latter thinkers labeled 'the holy' or 'the sacred') as a distinct and yet highly elusive dimension of human culture. Both in his famous *On Religion* and his largely uncharted *Aesthetics* Schleiermacher stated that music has a specific potential to evoke, represent and transmit religious experience.

I will introduce Schleiermacher's notion of an immediate self-consciousness (as distinct from a conceptual or reflexive) and his thesis that religious experience entails a transformation of ordinary experiences of the self-in-the-world. At the heart of religion lies the experience of being existentially related towards and dependent upon an ultimate dimension beyond everyday appearances. I will argue that many composers and musicians have shared Schleiermacher's opinion that music is specifically apt to express and reveal such human experiences. While Mendelssohn and Wagner are obvious examples of composers who have strived to integrate evocations of transcendence into their music, the 'sacred' has also become a cliché in contemporary popular and film music. Although music can have the power to evoke real transfigurations in human world-making not every transformation is for the better. The paper will finally evaluate Schleiermacher's conviction that art should entail a critical judgement of its own expression and the contemporary possibility to propose normative criteria to assess religious transfigurations within music.

Oane Reitsma (VU University of Amsterdam)
Gadamer's anti-aesthetic attitude and the relevance of instrumental religious music
Gadamer criticizes Hegel's aesthetical cognitivism in his *Truth and Method* (Part I, 2). Gadamer regards the relation between subject and object as too much distanced from one other and describes the relationship of the 'art consumer' to the works of art as abstract. This statement can be applied to music in the abstract and 'clean' environment of the concert hall, because it is detached to its original context (in contrast to e.g. the liturgy or a feast). A musical work in the music hall functions like a painting in a museum. The practice of the modern concert culture transforms every type of music *de facto* into absolute music, because the audience basically reacts in the same manner, regardless the 'type' of music. The overall practice seems to be more dominant than the genre of the music.

This paper will question how instrumental religious music as enacted within the concert hall, framed by an anticipatory silence and an applause at the end (like a painting clamped in its frame), should be approached to give it relevance for the 'world' as such – and not only for the closed reality within the concert hall with its focus on immanent sounds. On the one hand, a theological approach based on a natural theology could be helpful because it forms a broad model for all sensible beings in the reality of creation. Musical works, then, are not being considered as entities apart from the rest of the sensible things in the world, but they 'just' put sounds to the fore in between all the other sounds of the world.

Gadamer leads us to a philosophical answer, using his term 'Esthetische Nichtunterscheidung' ("aesthetic non-distinction" or "non-differentiation"), in which the surplus is given with the presentation ("Darstellung") in the physical-spatial reality as such. Truth comes into reality by means of the sensible form. This is indicated by Gadamer's use of the word mimesis, which he does not understand in the Platonic sense of 'directing to an external reality', but in the Aristotelean sense of recognition ("Wiedererkenntnis"). The truth is recognized in the form, and transcends the form at the same time. 'Because the mediation is total, the medium supersedes itself as a medium' (*T&M*, 118.)

As such, the work of art (or piece of music) is not considered in its abstract appearance – like the work concept does, which makes the music only relevant inside the walls of the concert hall. It makes music relevant as the 'foregrounding of sound', without dividing form and content ('meaning'). Referring to *religious* music, the theological or religious relevance lies not in a 'content' behind the sensible forms, but in the incarnation and presentation ("Darstellung") as such, which makes 'religious' music not a bearer of a certain transcendent content, but the musical forms a religious phenomenon.

Emotion and Affect

Jacomien Prins (University of Warwick)

Playing on the strings of the human heart: affects in the musical thought of Marin Mersenne

Through mathematics and physics music is assigned an important role in Marin Mersenne's (1588-1648) philosophical thought. In sharp contrast with sound and sensory perception, Mersenne considered the impact of sound on a listener's mind as a subjective, irrational element, which could not be scientifically measured. Yet, many of his texts testify of his great fascination for different ways in which the 'affects' (i.e. emotional states or passions) of the listener could be moved. This paper discusses the critique in two of Mersenne's (1588-1648) earlier works, the *Quaestiones celeberrimae in Genesim* (*Most frequently asked questions about Genesis*) (1623) and the *Traité de l'harmonie universelle* (*Treatise about universal harmony*) (1927), of Renaissance music theories, which handed down the Platonic idea that music has the power to influence

the human body and soul. Notwithstanding the tenor of the critique on his predecessors, in this paper I will argue that these early books of Mersenne testify of his great fascination for different ways in which the 'affects' (i.e. emotional states or passions) of the listener could be moved. In addition, I will try to answer the question of how Mersenne reshaped the Platonic idea of music's power to influence the mind.

Kimary Fick (University of North Texas)

***Empfindsamkeit* and the psychology of improvisatory music performance in the early German Enlightenment**

After witnessing C.P.E Bach (1714-1788) improvise at the clavichord during his visit in 1772, Charles Burney wrote that Bach "grew so animated and *possessed*, that he not only played, but looked like one inspired." Johann Friedrich Reichardt commented on the "utter repose…or lifelessness of [Bach's] body" during improvisations. These and other similar accounts suggest that Bach entered an altered state of mind while improvising, which raises questions about what this experience actually was. In particular, what was believed to have happened in the mind and body of someone who is "possessed" and "inspired," and what were considered the physical and psychological conditions for such a state? The answer to these questions can be found in an exploration of the cognitive philosophy of the Early German Enlightenment and the newly emerging discipline of aesthetics in this period.

What accounts of Bach improvising have in common is the implication that he was in a dreamlike or trance state. Johann Sulzer (1720-1779), student of Alexander Baumgarten (1714-1762), explored the psychological aspect of artistic creation and identified a form of inspiration akin to such a psychological state. In contrast to the Cartesian dualism of the previous generation, the discipline of rational aesthetics in the pre-Kantian era (ca. 1720-1780) emphasized a direct connection between the body and mind. As a result, the aesthetic experience, which eighteenth-century philosophers described as the experience of pleasure, was considered a cognitive state whose purpose was to acquire sensory knowledge (*sinnliche Erkenntnis*). This dreamlike, or trance experience of improvisatory music performance can be understood according to eighteenth-century terminology as an *empfindsam* (sensitive) state – a psychological state in which one explores the realm of the lower cognitions to develop what they called beautiful truths. Therefore, according to Early German Enlightenment philosophy, music was fundamentally understood as an aesthetic experience of physical sensations (*Empfindung*) that embodied a special type of knowledge obtainable only through the senses.

Matthew Kieran (University of Leeds)

Musicians, Creativity and Depression

This talk will critically examine clinical and experimental work that suggests that musical creativity has close connections with mental illness (in particular focusing on depression). In doing so we will look at what the putative nature of the connections may be, why they may be interesting and what, if anything, we may learn about musical creativity.

Nancy's Kiss: Touching the body in nineteenth- and twentieth-century vocal music

Lily Kass (University of Pennsylvania)

"La mia vita è il tuo bacio:" *Turandot*'s silent kiss

In Giuseppe Adami and Renato Simoni's libretto for Puccini's *Turandot*, there is considerable emphasis upon and repetition of symbolic imagery surrounding the sun and the moon, light and darkness, fire and ice, body and soul. These dialectical poles owe something to the librettists' desire to exoticize the language, making the Italian replete with an Eastern mysticism just as Puccini's music could be heard to drip with pentatonic affectations. However, there are also liminal spaces between these dialectical positions implied by the language: the dawn becomes an almost magical hour at which time prophecies are fulfilled and futures are made and unmade, its pale glimmer bridging the space between darkness and light. Flowers are born from fire's melting of the ice, and body and soul are joined in an all-meaning kiss. This touching at the borders and a spacing out at limits is something that preoccupies the deconstructionist thought of Jean-Luc Nancy. Indeed, in his acknowledgement that "we have yet to practice a world of clarity," he brings up many of the very same images that the *Turandot* libretto uses so profligately (Nancy, *Corpus* 47). In this paper, I shall explore these issues of touching in *Turandot*, and especially the fateful kiss that Calàf and Turandot share in the opera's final scene. Puccini died before he finished the opera, and composers tasked with completing the work, such as Franco Alfano and Luciano Berio, as well as scholars, can only search Puccini's sketches for the ending for clues as to the composer's intentions. This paper will consider the kiss both in its dramatic and musical context in the opera and, crucially, as a gap in Puccini's conception of the piece—as a moment of gaping open and spacing apart precisely when intimate contact is summoned. Nancy's notion of touching as always-also not-touching serves to clarify the implications of this moment, and reveals *Turandot* as a decisive element within a larger-scale deconstruction of touch—and in particular of the kiss—in the operatic tradition.

Maria Murphy (University of Pennsylvania)

Touching the untouchable in Richard Strauss's *Salome*

In Richard Strauss's 1905 opera *Salome*, when the title character first encounters Jochanaan, John the Baptist, she fawns over his black eyes, dark hair, and pale skin, begging the prophet to allow her to touch him; however, the physical feature on which Salome ultimately fixates is Jochanaan's mouth. "It is your mouth that I desire," she professes. This paper will examine Salome's desire for Jochanaan's mouth and the nature of their kiss by engaging with the deconstruction of touch in the writings of Jean-Luc Nancy and Jacques Derrida. Taking inspiration from Nancy's own fixation on the mouth-as-*bucca* before the speaking mouth, I will consider Jochanaan's mouth as an unraveling and opening up of a limit, as both place and non-place, to demonstrate how his words, gathered right at his mouth, may be motivation for Salome's infatuation as the body part

most closely linked with his spiritual message: prophesying the coming Messiah and establishment of Christianity. I will also consider the earthly or temporal manifestations of this desire. Her devouring of Jochanaan's lips may also be viewed as her ultimate act of revenge against the prophet who rejected her: "I will now taste your kisses. These teeth of mine are waiting to bite deeply, as hungry teeth desire to bite ripened fruit." Following the Nancean and Derrdean theme of touching the untouchable, Salome's kiss can be understood as finally touching the untouchable prophet in death. This scene also provides a way to think the connection between the deconstruction of touch and the liberation of the body from signification in Nancy's thought: now decapitated on a silver platter, Jochanaan's head and mouth exhibit a raw bodily materiality, seemingly cut off from the soul and from signifying speech.

Daniel Villegas (University of Pennsylvania)

***Musique en éclats*: love, writing and the body in Jean-Luc Nancy**

In "Shattered Love" Jean-Luc Nancy analyzes the traditional philosophical interpretation of love as "the extreme movement, beyond the self, of a being reaching completion." The piece can be read as a criticism of dialectics in the sense that the truth of being is placed outside of being, while presuming love to be at the heart of being, a noncontradiction that leaves the truth of love unthought. Thus, Nancy writes, the need to rethink love according to a different formulation, one which philosophy has and has never been able to reach, namely that "thinking is love." Read along the recent upsurge of writings about music done "out of love," Nancy's mediations carry several consequences for musicology, in exposing the complex relations that obtain between love, writing, music and the body. This paper approaches Nancy's rethinking of love as moving around the motives of *exposition*, *fragmentation* and *syncope*, analyzing the philosophical constellations to which they belong, in relation to the demands recently raised around a need to consider music in its presence and materiality. A parenthetical but crucial formulation in Nancy's text, that "music accomplishes the philosophical erotic," is recovered in as a motif to explore the consequences of writing about love and music according to a dialectical model, in which the body and the materiality of music are ultimately submitted to a simultaneous process of elimination and preservation beyond themselves or, as Nancy says, of death and transfiguration. Writing about music reconsidered as the exposition by which a body excribes itself, a heart that beats and resonates in shatters, touched by sound. Finally it is suggested that Nancy's approach to deconstruction, centered around a thinking of the body and the shattered heart, offers a reevaluation of traditional hermeneutical and phenomenological approaches to the relation between philosophy, music, and the body.

Vanessa Williams (University of Pennsylvania)

Thinking the self in song: Nancy, the body and the senses in Britten's *Winter Words*

The song cycle has long been a vehicle for the exploration of the self and a locus for the construction of modern subjectivity. Of all song-writing perhaps no other genre has been so closely associated with the philosophical theories of subjectivity of its day than the

early nineteenth-century *Lied*: in the hands of Schubert and Schumann *Lieder*, above all in cyclical arrangements whose narrative arc permitted a trajectory of subjective constitution to rival that of the Beethoven heroic symphony, became celebrations of the solipsism and alienation of modern subjectivity and were heard to revel in the twists and turns of an early German Romantic ironic self-consciousness. I return to the song cycle through the lens of the living French philosopher Jean-Luc Nancy, whose writings, in particular his seminal essay *Corpus,* provide new modes of conceptualising the construction of the self that reject the various dualisms and dialectics of the modern subject (mind/body, self/other etc.). Nancy's mode of deconstruction takes its detour via the body. *Corpus* explores through a series of variations the theme of the body beyond signification or representation: instead of the body being read as a sign of its other (as inscription), the Nancean body is an "*ex*scription" of sense and an "*ex*tension" of the soul. Through this Nancean conception of the body as the outside that we are, we can begin to examine bodily constructions of the self in the song cycle afresh, exploring the ways in which the body as signifier can be reconfigured towards the protagonist's and the performers' sensory experiences as evidence of the extension of the self. This paper will take as an example Benjamin Britten's *Winter Words* (1954), a song cycle concerned with the development of an adult consciousness through an unidentified, though possibly not even singular, narrative perspective. By bringing Nancy's themes of embodiment and the senses to bear on this work, alternative constructions of subjectivity within the song cycle can be allowed to emerge: a subjectivity of the individual extending outside itself and hence opening onto the community of post-war society with its shattered conceptions of the integrity of the subject and of temporality.

BIOGRAPHIES

Rachel Beckles Willson is Professor of Music at Royal Holloway, University of London. Her research explores intersections between music, politics and performance, and often works at the juncture between musicology and ethnomusicology. She has published three monographs, two addressing music influenced by Cold War politics and (Hungarian) nationalism, and the most recent one a study of western musical dispatches to the Arabs of Palestine from 1840 to the present (*Orientalism and Musical Mission* (Cambridge 2013)). Current interests include the new vivification of Ottoman musical practices in Europe and North America today.

Jeremy Begbie is the inaugural holder of the Thomas A. Langford Research Professorship in Theology at Duke University, North Carolina. The founding Director of Duke Initiatives in Theology and the Arts, his research focuses on the interface between music and theology. A professionally-trained and active musician, he is a Fellow of the Royal School of Church Music, and an affiliated lecturer in the Faculty of Music at the University of Cambridge. His performance-lectures have been delivered internationally from Israel to

Australia and Hong Kong. He has edited and authored a number of publications, including most recently *Resounding Truth: Christian Wisdom in the World of Music* (Baker, 2007). His forthcoming book, *Music, Modernity, and God*, seeks to address, through music, some of the major metaphysical and theological issues at stake in modernity; it will be published in January 2014 by Oxford University Press.

Georgina Born is Professor of Music and Anthropology at the University of Oxford. Her work combines ethnographic and theoretical writings on music, media and cultural production. Her ethnographies have often focused on major institutions – television production at the BBC, computer music at IRCAM in Paris, interdisciplinary art-science and new media art at the University of California, Irvine. Her books are *Rationalizing Culture: IRCAM, Boulez and the Institutionalization of the Musical Avant-Garde* (1995), *Western Music and its Others: Difference, Representation and Appropriation in Music* (edited with D. Hesmondhalgh, 2000), and *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC* (2005). Two edited books are out this year: *Music, Sound and Space: Transformations of Public and Private Experience*, and *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (edited with A. Barry). From 2010 to 2015 she is directing the research programme 'Music, Digitization, Mediation: Towards Interdisciplinary Music Studies', funded by the European Research Council, which examines the transformation of music and musical practices by digitization through comparative ethnographies in seven countries in the developing and developed world.

Eric Clarke is Heather Professor of Music at the University of Oxford, and a Professorial Fellow of Wadham College. He has published on issues in the psychology of music, musical meaning, and the analysis of pop music, including *Empirical Musicology* (OUP 2004, co-edited with Nicholas Cook), *Ways of Listening* (OUP 2005), *The Cambridge Companion to Recorded Music* (CUP 2009, co-edited with Nicholas Cook, Daniel Leech-Wilkinson and John Rink), *Music and Mind in Everyday Life* (OUP 2010, co-authored with Nicola Dibben and Stephanie Pitts), and *Music and Consciousness* (OUP 2011, co-edited with David Clarke). He was an Associate Director of the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM) and is an Associate Director of the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP; 2009-14). He is on a number of editorial boards and is a Fellow of the British Academy.

James Currie is an Associate Professor at the University at Buffalo (State University of New York) where he teaches classes on music and philosophy. His book, *Music and the Politics of Negation*, came out last year from Indiana University Press. He is also active as a librettist and performance artist.

Stephen Davies is a prominent philosopher of art, writing especially on music, but he has written also on ethics, political philosophy, and emotion. Beyond philosophy, he has published in ornithological journals and on Balinese dance and cultural history. A Hood Fellow, and often an invited speaker in the US, UK, Europe, and Canada, he is a former

President of the New Zealand division of the Australasian Association of Philosophy and was the first non-American elected Vice-President and President of the American Society for Aesthetics. He is a Fellow of the Royal Society of New Zealand. He has published more than 140 single-authored journal articles, book chapters, and book sections and eight books (Cornell, Wiley-Blackwell and, mainly, Oxford). He has co-edited three books, including the *Wiley-Blackwell Companion to Aesthetics*. More than thirty of his essays have been re-published in collections, and his work has been translated into Chinese and many European languages. His most recent book, *The Artful Species* (Oxford, 2012) crosses into paleo-archaeology, ethology, psychology, cognitive science, and evolutionary theory in order to consider possible connections between our biologically shaped human nature and our aesthetic and art behaviours.

Peter Dews is Professor of Philosophy at the University of Essex, where he specialises in nineteenth and twentieth century French and German thought. He has held visiting positions at the New School for Social Research, at Columbia University, and at the Institute for Human Sciences in Vienna, amongst other places. He is the author of *Logics of Disintegration* (Verso 1987; reissued 2007), *The Limits of Disenchantment* (Verso 1995) and *The Idea of Evil* (Blackwell 2008). In addition, he has edited *Autonomy and Solidarity: Interviews with Jürgen Habermas* (Verso 1986) and *Habermas: A Critical Reader* (Blackwell 1999). His current research concerns the philosophy of technology and mass destruction, and the late philosophy of the German Idealist Friedrich Schelling, and its subsequent impact on nineteenth and twentieth century European thought. He is also an amateur jazz pianist.

Mine Doğantan-Dack is a professional pianist and musicologist. She is currently a Research Fellow in Music at Middlesex University, and an Associate of the AHRC-funded research centre CMPCP. Mine studied at the Juilliard School of Music (BM, MM) and received her PhD in music theory from Columbia University. She also holds a BA in Philosophy. She has published articles on the history of music theory, phenomenology of music performance and affective responses to music. Her books include *Mathis Lussy: A Pioneer in Studies of Expressive Performance* (2002) and *Recorded Music: Philosophical and Critical Reflections* (2008).

Stephen Downes is Professor of Music at the University of Surrey, where he has been Head of Music and Sound Recording and Deputy Head and Director of Research for the School of Arts. His books include two monographs on Szymanowski (1994, 2003), a study of music and eroticism (2006), music and decadence in Eastern Europe (2010), and Hans Werne Henze's *Tristan* (2011). His *After Mahler* is in press (CUP) and he is currently editing a collection *Ideas in the Aesthetics of Music* (Routledge). In September he moves to new challenges as Professor at Royal Holloway, University of London.

Thomas Dworschak is a doctoral researcher at the Department of Philosophy, University of Leipzig. His PhD thesis concerns musicological, philosophical and psychological

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Martyn Evans joined Durham University in 2002, as Professor of Humanities in Medicine. In 2008 he was appointed as Principal of Trevelyan College. He took his doctorate in philosophy of music at University of Wales (published as *Listening to Music*, Macmillan, 1990). He was founding joint editor of the Medical Humanities editions of the *Journal of Medical Ethics*, from 2000 to 2008. His current interests concern music and medicine; the philosophy of wonder; and philosophical problems in medicine. In 2005 he was made an honorary Fellow of the Royal College of General Practitioners. He is co-Director of the Centre for Medical Humanities at Durham University.

Kimary Fick is a Ph.D. Candidate in Musicology at the University of North Texas who specializes in the research and performance practices of eighteenth-century music. Her dissertation examines the aesthetic principals of the Early German Enlightenment and their application to the music of C.P.E. Bach. While at UNT, Kimary has served as a teaching fellow for the division of music history. In addition, she is an active performer on Baroque and Classical music on historical flutes and recorders.

Søren R. Frimodt-Møller is Assistant Professor at the Department of Architecture, Design and Media Technology, Aalborg University Esbjerg. He holds a PhD in philosophy from the University of Southern Denmark, and also has film and TV studies as part of his education. He is presently affiliated with IdeaGarden, an international research project on platforms for creative collaboration, and with the Nordic Network for the Integration of Music Informatics, Performance and Aesthetics. Frimodt-Møller's personal research areas include the role of norms in the coordination processes of music ensembles, and the question of how context affects the way music is experienced.

Lydia Goehr is Professor of Philosophy at Columbia University. Her many publications include *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992; second edition with a new essay, 2007); *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (1998); *Elective Affinities: Musical Essays on the History of Aesthetic Theory* (2008), and (co-edited with Daniel Herwitz) T*he Don Giovanni Moment. Essays on the legacy of an Opera* (2006).

Marion A. Guck is Professor of Music at The University of Michigan. Her early research examined how metaphoric descriptions of music capture the aural experience of listeners. She is writing a book, *Between Music and Its Lovers*, which examines the strong personal relationships people create with particular musical works. It relies on people's inclination to speak of music in terms of human movement and feeling. Prof. Guck's writing appears in *Music Theory Spectrum*, *Perspectives of New Music*, *Journal of Musicology*, and several essay collections. She has spoken at the Society for Music Theory, American Musicological Society, Symposium of the International Musicological

Society, British Musicological Societies, and Cardiff Music Analysis Conference, and at interdisciplinary conferences in philosophy, psychoanalysis, literature, and legal theory.

Björn Heile is Senior Lecturer in Music at the University of Glasgow. Among numerous other publications mostly on new music, experimental music theatre and contemporary jazz, he is the author of *The Music of Mauricio Kagel* (Aldershot: Ashgate, 2006), the editor of *The Modernist Legacy: Essays on New Music* (Aldershot: Ashgate, 2009) and co-editor (with Martin Iddon) of *Mauricio Kagel bei den Darmstädter Ferienkursen für Neue Musik: Eine Dokumentation* (Hofheim: Wolke, 2009). Most recently, he has led a research project on 'The Use of Audiovisual Resources in Jazz Historiography and Scholarship: Performance, Embodiment and Mediatised Representations' funded by the Arts and Humanities Research Council; a volume of articles arising from the project is in preparation.

Simon Høffding is a PhD-candidate at the Centre for Subjectivity Research, department of media, cognition and communication, faculty of humanities, University of Copenhagen. I attempt to describe the phenomenology of expert musicianship, hypothesizing that deep immersion expresses changes in selfhood and intentionality. My research is based on interviews with classical musicians, the Danish String Quartet in particular, combined with analyses of phenomenologists such as Husserl, Merleau-Ponty, Sartre, and Henry, but also more contemporary philosophers such as Dreyfus, Kelly, Gallagher, Zahavi, and Legrand. In addition, I collaborate with "Music in the Brain" a part of the neuro-imaging centre "Centre for Functionally Integrative Neuroscience".

Amanda Hsieh has just completed her MPhil in musicology at the University of Oxford. Her research interests lie at the intersection of music criticism, cultural politics, and biography, particularly those concerning Mahler and his followers in fin-de-siècle Vienna. Her ideas are shaped by Žižek, feminism, and psychoanalysis. She has been supervised by Prof Peter Franklin and Dr Daniel Grimley. She is now a PhD student in musicology at the University of Toronto and a Junior Fellow at the Jackman Humanities Institute.

Kristoffer Jensen obtained his Ph.D. 1999 at the Department of Computer Science, University of Copenhagen, Denmark, treating signal processing applied to music with a physical and perceptual point-of-view. His current research topic is signal processing with musical applications, and related fields, including perception, psychoacoustics and expression of music. Kristoffer Jensen has chaired more than 8 major conferences, been the editor of many books and conference proceedings, and published more than 200 papers, and he currently holds a position at the Institute of Architecture, Design and Media Technology, Aalborg University Esbjerg as Associate Professor.

Jenny Judge is a PhD student in the Faculty of Music at the University of Cambridge. She is interested in the overlaps between the philosophy of perception and music

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Kevin C. Karnes is associate professor of musicology and chair of the department of music at Emory University (USA). His books include *Music, Criticism, and the Challenge of History* (Oxford, 2008); *A Kingdom Not of This World: Wagner, the Arts, and Utopian Visions in Fin-de-Siècle Vienna* (Oxford, 2013); and, as editor, the revised edition of *Brahms and His World* (Princeton, 2009). With Andrew J. Mitchell, he is presently writing a book on Wagner and postwar philosophy. He also publishes on Baltic and Jewish musics, and is working on a music- historical ethnography of the city of Riga as a multicultural space.

Lily Kass received an AB in Literature from Harvard University in 2010. She is currently a PhD student in Music History at the University of Pennsylvania. Her interests still span across music and comparative literature as she continues to study opera dramaturgy, and especially issues of translation in both historical and contemporary opera performance. In addition to her academic work, Lily is active as a translator of operas and as a singer.

Mark Katz is Professor of Music and Chair of the Department of Music at the University of North Carolina at Chapel Hill. He is the author of *Capturing Sound: How Technology has Changed Music*, *The Violin: A Research and Information Guide*, and *Groove Music: The Art and Culture of the Hip-Hop DJ*. He is co-editor (with Tim Taylor and Tony Grajeda) of *Music, Sound, and Technology in America* and editor of the *Journal of the Society for American Music*. He is currently working on his next book, *Music and Technology: A Very Short Introduction*.

Matthew Kieran is Professor of Philosophy and the Arts and the University of Leeds. He is the author of *Revealing Art*, numerous articles on philosophical aesthetics and is currently a Leverhulme Research Fellow working on the philosophical psychology of creativity.

Lawrence Kramer is Distinguished Professor of English and Music at Fordham University, the editor of 19th-Century Music, and a composer whose works have been performed internationally. His work has been translated into seven languages and has been the subject of sessions of scholarly societies and symposiums in the United States, Europe, and China. His numerous books include, most recently, *Expression and Truth: On the Music of Knowledge* (California, 2012), *Interpreting Music* (California, 2010), and *Why Classical Music Still Matters* (California, 2007). *Musical Meaning and Human Values* (Fordham 2009), co-edited with Keith Chapin, is a collection based on an international conference held in Kramer's honor in 2007. Recent premieres include "Song Acts" (Vienna 2009), "That Lonesome Whistle" (songs, New York 2010), "The Wild Swans" (piano, New York 2011), "Crossing the Water" (cantata, Santa Fe 2011), "A Short History

(of the Twentieth Century)" (voice and percussion, Krakow, 2012), "Pulsation" (Piano Quartet, Ghent 2013), and "The Wind Shifts" (voices and chamber ensemble, New York 2013).

Daniel Leech-Wilkinson studied at the Royal College of Music, King's College London and Clare College, Cambridge, becoming first a medievalist and then, since c. 2000, specialising in the implications of early recordings, especially in relation to music psychology and ontology. He led a project on 'Expressivity in Schubert Song Performance' within the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM), followed by 'Shaping Music in Performance' within the AHRC Research Centre for Musical Performance as Creative Practice. Publications include *The Changing Sound of Music* (CHARM online) and, with Helen Prior, *Music and Shape* (OUP, forthcoming).

Jonas Lundblad is an active performer as well as a researcher, having first gained master degrees in church music, organ interpretation and theology beside a concert diploma. He performs internationally as a solo organ recitalist, primarily in 20th century repertoire and with a special interest in the works of Messiaen. Jonas is an Affiliate Research Fellow of the University of Glasgow and 2012–13 guest researcher at the Humboldt University, Berlin. At Lund University, Sweden he is currently completing a dissertation on music, communication and subjectivity in the thought of Friedrich Schleiermacher, a project in line with general research interests in music, philosophy and religion.

After taking Philosophy for his first degree at University College London, **Derek Matravers** went on to complete his doctorate at Cambridge. He was a Post-Doctoral Lecturer at Cambridge, before moving to the Open University in 1994 where he is now Professor. He continues his links with Cambridge, where he is Associate Lecturer and also a Bye-Fellow of Emmanuel College. He has published extensively on aesthetics, and to a lesser extent on ethics, political philosophy, and the philosophy of mind. His latest book, *Fiction and Narrative*, is due out with Oxford University Press next year.

Jakub Ryszard Matyja is a PhD researcher in Music at the School of Music, Humanities and Media at University of Huddersfield. He graduated from University of Edinburgh (MSc (Philosophy) in Mind, Language and Embodied Cognition). His main research interests are embodied and enactive music cognition.

Tomas McAuley recently completed his PhD in the Department of Music at King's College London. From August 2013 he will be Post-Doctoral Resident Scholar in Musicology at Indiana University. His ongoing research concerns the relationship between music and philosophy in the years around 1800, with a particular focus on German Idealism and early German Romanticism. His article 'Rhythmic Accent and the Absolute: Sulzer, Schelling, and the *Akzenttheorie*' is forthcoming in *Eighteenth-Century Music*.

Andrew J. Mitchell is Associate Professor of Philosophy and core faculty in Comparative Literature at Emory University (Atlanta, GA, USA) where he specializes in 19th and 20th century Continental Philosophy, aesthetics, and the philosophy of literature. He is author of *Heidegger Among the Sculptors: Body, Space, and the Art of Dwelling* (Stanford, 2010), translator of Martin Heidegger, *Bremen and Freiburg Lectures* (Indiana, 2012), and co-editor of *Derrida and Joyce: Texts and Contexts* (SUNY, 2012). He is currently researching a co-authored monograph with Kevin Karnes tentatively titled *Wagner and the Logic of Redemption.*

David L. Mosley is a member of the Philosophy Faculty at Bellarmine University (USA) where he teaches courses in Modern Philosophy, Contemporary Philosophy, Philosophy of Art, and Philosophy of History. Recent seminars Dr. Mosley has taught include Friedrich Nietzsche, *fin de siècle* Prague and Vienna, and Bob Dylan's America. Dr. Mosley's scholarship focuses on the phenomenology of music with a focus on art song and opera. His publications include *Gesture, Sign, and Song: An Interdisciplinary Approach to Schumann's Eichendorff Lieder, Op.39* and articles in *The Journal of Aesthetics and Art Criticism, Contemporary Music Review, Analecta Husserliana, Word and Music Studies,* and *Interdisciplinary Studies in Musicology*.

Maria Murphy is a first year PhD student at the University of Pennsylvania. Her work focuses on the politics of gender and sexuality in opera performance. She is particularly interested in the negotiation of the female body onstage. Her other interests include music's role in Nazi Germany and the life of Alma Rosé, the conductor of the all-female orchestra at Auschwitz.

Bence Nanay is Professor of Philosophy and BOF Research Professor and the co-director of the Centre for Philosophical Psychology at the University of Antwerp and Senior Research Associate at Peterhouse, Cambridge University. He holds a PhD in philosophy from the University of California, Berkeley and an MPhil from Cambridge University. He is the author of *Between Perception and Action* (Oxford University Press, 2013) and *Aesthetics as Philosophy of Perception* (Oxford University Press, 2014). He is the editor of *Perceiving the World* (Oxford University Press, 2010) and the author of more than 70 articles in philosophy journals on aesthetics, philosophy of mind and other topics in philosophy. While living in the United States, he worked as a music and especially opera critic covering productions at La Scala, the Met, the Royal Opera, Glyndebourne, the Lyric Opera of Chicago and the San Francisco Opera, among others.

Nanette Nielsen is Lecturer in Music at the University of Nottingham. She works on music and philosophy, especially intersections between ethics and aesthetics in twentieth-century music, and on opera and music criticism in the Weimar republic. Current projects include a book on the German music critic and opera producer Paul Bekker. Her article on 'Ernst Krenek's "problem of freedom" in *Jonny spielt auf*' has just

been published in *Twentieth-Century Music* (March, 2013). She is the co-author (with Marcel Cobussen) of *Music and Ethics* (Ashgate, 2012).

Bryan Parkhurst is a doctoral candidate in both the Department of Philosophy and the Department of Music Theory at the University of Michigan. His work has to do with aesthetics, the history of philosophy (especially ancient philosophy and German idealism), the history of music theory, and music analysis. He plays harp professionally with several orchestras in Michigan, and he is currently engaged, in his dissertation work, in giving a Kantian defense of Schenker's organicism.

Deniz Peters is a postdoctoral music researcher and musician, with two Austrian Science Fund projects (2013–2018) based at the Institute of Music Aesthetics of the University of Music and Performing Arts Graz, Austria. One project is on musical expression and joins philosophical and musicological work; the other conducts artistic research on musical and intermedial co-improvisation. Peters has published in *Performance Research* and *Contemporary Music Review*, was main editor of *Bodily Expression in Electronic Music* (Routledge 2012), and is currently preparing a monograph on the late music of Alexander Scriabin, and another on the concept and analysis of musical expression.

Jacomien Prins has been awarded a Global Research Fellowship at Warwick University in 2012. Currently she is working at Warwick's Centre for the Study of the Renaissance (CSR) on the project 'A well-tempered life': music, health and happiness in Renaissance learning'. Prior to taking up the fellowship at Warwick she won a Rubicon grant of The Netherlands Organisation for Scientific Research (NWO), was elected to a fellowship of Wolfson College and spent three years at the University of Oxford (2009-2012), where she prepared a critical edition of Ficino's Commentary on Plato's *Timaeus* which will be published in the I Tatti Renaissance Library series (ITRL).

Oane Reitsma studied systematic theology and church ministry (VU University Amsterdam), and church music (The Hague). He teaches theological aesthetics at VU University Amsterdam. The public defence of his PhD dissertation, entitled '*The piece of music as a manifestation: A phenomenological-hermeneutical approach to work of Messiaen in a secular age*', will be held in November. Oane is also working as a minister in the Protestant Church of the Netherlands. He is a member of the *Amsterdam Centre for Cultural and Religious Diversity* (ACCORD).

Jenefer Robinson is Professor of Philosophy at the University of Cincinnati (USA). She is the author of *Deeper than Reason: Emotion and its Role in Literature, Music and Art*, Oxford University Press (2005) and editor of *Music and Meaning*, Cornell University Press (1997). Recent work includes "Emotions in Music," (with Robert Hatten), *Music Theory Spectrum*, 34 (2012) 71- 106, "Expression Theories" in the *Routledge Companion to Philosophy and Music* (2011) 201-211, and "Emotional Responses to Music: What are

they? How do they work? And are they relevant to aesthetic appreciation?" in *The Oxford Handbook of Philosophy of Emotion* (2010) 651-680.

Roger Scruton is a free-lance writer and philosopher, and also visiting professor at Oxford University. His books include *The Aesthetics of Music* (Oxford UP), *Understanding Music* (Continuum) and *The Face of God* (Continuum).

Alex South studied Natural Sciences at the University of Cambridge, where he wrote his PhD on atmospheric chemistry. He also holds degrees in Clarinet Performance (Royal Scottish Academy of Music and Drama) and Philosophy (University of Glasgow). As a musician he performs and records with The One Ensemble and the Scottish Clarinet Quartet, as a philosopher he teaches on courses in consciousness, Kant, and phenomenology for the University of Glasgow.

Férdia J. Stone-Davis received a B.A, MPhil and PhD from the University of Cambridge before proceeding to Trinity College of Music, London. Here, she gained a MMus in performance, specialising in early music. Since graduating, she has combined research, performance and teaching. She is an inter-disciplinary academic working in the fields of music, philosophy and theology and has delivered and performed her research at a number of international conferences. Her recent book is entitled *Musical Beauty: Negotiating the Boundary between Subject and Object* (Cascade, Wipf and Stock, 2011). She is currently editing (with Dr. M. J. Grant) a volume called *Soundtrack of Conflict: The Role of Music in Radio Broadcasting in Wartime and in Conflict Situations* (Georg Olms Verlag, 2013). She is also editing, and contributing to, a collection entitled *Music and Transcendence* (Ashgate 2014) and an issue of *Contemporary Music Review* focusing on 'home' (2014). She is currently a researcher in the 'Music, Conflict and the State' research group within the Department of Musicology at the University of Göttingen.

Peter Szendy is Professor of Philosophy at the University of Paris Ouest Nanterre and musicological advisor for the concert programs at the Cité de la musique. He has also taught in the Music Department at the University of Strasbourg (1998-2005) and was Visiting Fellow at Princeton University (Council of Humanities) in 2012. In addition, he has served as chief editor of the journal and book series published by Ircam. His publications include *A Coups de points. La ponctuation comme expérience* (Éditions de Minuit, forthcoming 2013) ; *L'Apocalypse-cinéma. 2012 et autres fins du monde* (Capricci, 2012); *Kant in the Land of Extraterrestrials. Cosmopolitical Philosofictions* (translated by Will Bishop, Fordham University Press, forthcoming 2013); *Hits: Philosophy in the Jukebox* (translated by Will Bishop, Fordham University Press, 2012); *Sur écoute. Esthétique de l'espionnage* (Éditions de Minuit, 2007); *Prophecies of Leviathan: Reading Past Melville* (translated by Gil Anidjar, Fordham University Press, 2009); *Membres fantômes. Des corps musiciens* (Éditions de Minuit, 2002); *Listen: A History of Our Ears*

(foreword by Jean-Luc Nancy, translated by Charlotte Mandell, Fordham University Press, 2007).

Benedict Taylor is Mellon Fellow in Music Theory at the University of Oxford and a Senior Research Fellow of New College. He is the author of *Mendelssohn, Time and Memory: The Romantic Conception of Cyclic Form* (Cambridge, 2011) and has published articles on a wide range of nineteenth- and twentieth century music. His article 'Cyclic Form, Time and Memory in Mendelssohn's A minor Quartet, Op. 13' (*Musical Quarterly*, 93/1, 2010) was the recent recipient of the Jerome Roche Prize from the Royal Musical Association for a distinguished article by a young scholar.

Alexi Vellianitis completed an MSt in Musicology at Oxford in 2012 and will return to begin a DPhil in October 2013, focussing on the status of tonality and the cadence in contemporary music. He has close ties to the London Society of the New Lacanian School.

Daniel Villegas Vélez studied music and philosophy in Colombia before joining the Ph. D. program at the University of Pennsylvania. His interests lie on the limits and contact points between music, writing, history, and continental philosophy. His doctoral work attempts to present an articulation of musical aesthetics in terms of materiality, mimesis, and mediation as the historical events that have configured the listening paradigms of the present.

Jana Weißenfeld (*1986) studied musicology, history and media studies at the University of Cologne (Germany). During her studies, she worked as a student assistant for the Joseph Haydn-Institut and for a research project about the German conductor Herbert von Karajan at the University of Cologne. Writing about Karajans concert films in her Magister thesis in 2012, she continues her studies about the staging of conductors in concert films in her PhD project as a research assistant in the project *Hörbare Gebärden – Der Körper in der Musik* at the Department of Musicology at the University of Basel (Switzerland).

Vanessa Williams is currently a PhD candidate and Benjamin Franklin Fellow in Musicology at the University of Pennsylvania, having completed her BA(Hons) and MMus degrees at the University of Southampton. Her main area of research concerns the creation, performance and reception of music across a wide range of genres in Britain during the First World War, with an academic interest in live music-making that has grown from her four years' work in classical music marketing. She also has a keen interest in the field of gender studies.

Nick Zangwill is Professor of Philosophy at Durham University. He is the author of *The Metaphysics of Beauty* (2001) and *Aesthetic Creation* (2007). *Music and Aesthetic Reality* is forthcoming in 2013. http://www.dur.ac.uk/nick.zangwill/

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