



Music and Philosophy

*A Royal Musical Association Study Day
in association with the
British Society of Aesthetics*

**Generously supported by the
Arts and Humanities Research Council**



RMA



ROYAL MUSICAL ASSOCIATION

**Department of Music
King's College London
Saturday 20th February 2010**

Friday 19th February 2010

19.30 **Pre-Event Dinner**
(Café Mode, Covent Garden)

After-dinner jazz from Andrew Bowie (saxophone) and Sarah Tandy (piano) with special guest Louise Gibbs (vocals)

Saturday 20th February 2010

9.30 **Coffee**
(Chapters)

9.55 **Welcome**
(St Davids Room)

10.00 **Keynote Address 1**
(St Davids Room)

Chair: John Irving
(Institute of Musical Research)

Historical Authenticity and Ontology
Julian Dodd
(University of Manchester)

11.00 **Keynote Address 2**
(St Davids Room)

Chair: Michael Spitzer
(Durham University)

*Language and Music in Analytical and European
Philosophy*

Andrew Bowie British
(Royal Holloway, University of London)

12.10 **Parallel Sessions**

Session 1a
(Lecture Room)

Chair: Víctor Durà-Vilà
(Durham University)

*Intuitions and Evidence in
Theories of Musical Expressivity*
Erkki Huovinen & Tobias Pontara
(University of Minnesota &
Åbo Akademi University)

*Empirical Methods and the
Aesthetic Theories of Jauss*
Suzie Wilkins
(University of Sussex)

Session 1b
(Seminar Room)

Chair: Nicole Grimes
(University College Dublin)

*Music and Language
in the Early Nietzsche*
Kathy Fry
(King's College London)

*What Kierkegaard Did
after Reading Wagner*
Elisabete M. de Sousa
(University of Lisbon)

13.10 **Lunch**
(Chapters)

14.00 **Keynote Address 3**
(St Davids Room)

Chair: John Deathridge
(King's College London)

Philosophy and the Myths of Music History
Mark Evan Bonds
(University of North Carolina at Chapel Hill)

15.10 **Parallel Sessions**

Session 2a
(Lecture Room)

Chair: Michael Gallope
(New York University)

Is There Progress in Music?
Julia Peters
(European College of
Liberal Arts, Berlin)

*Towards an Ethical
Criticism of Music*
Nanette Nielsen
(University of Nottingham)

Session 2b
(Seminar Room)

Chair: Susan Bagust
(Royal Musical Association)

*Expectation, Anticipation,
and Meaning in Music*
Elisa Negretto
(University of Padua)

*Nihilism and Descriptivism:
A Reply to Kania*
Philip Letts
(University of Manchester)

16.10 **Coffee**
(Chapters)

16.30 Parallel Sessions

Session 3a

(Lecture Room)

Chair: Roger Allen
(University of Oxford)

*Music and Two Types of
Empfindungen*
Stefan Lorenz Sorgner
(University of Erfurt)

*Between Sound and Structure:
Music as Self-Critique*
Julian Johnson
(Royal Holloway,
University of London)

Session 3b

(Seminar Room)

Chair: James McGrath
(Leeds Metropolitan University)

*Music and the
Human Condition*
V́ctor Garća Priego
(Royal Holloway,
University of London)

*Improvisation and Composition:
The 'Perfect' Storm*
Louise Gibbs
(Leeds College of Music)

17.40

Round-Table Discussion

(St Davids Room)

Chair: Michael Fend
(King's College London)

Panel: Mark Evan Bonds, Andrew Bowie, John
Deathridge, Julian Dodd, John Irving

Discussion will be opened to the floor at an early stage.

18.30

Event Close

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Keynote Speakers

Professor Mark Evan Bonds



*Cary C. Boshamer Distinguished Professor,
University of North Carolina at Chapel Hill*

Mark Evan Bonds received a BA in music and German from Duke University in 1975; an MA in musicology from the Universität Kiel (West Germany) in 1977; and a PhD in musicology from Harvard University in 1988. He taught at Boston University before joining the faculty at the University of North Carolina at Chapel Hill in 1992. His research interests include music of the Classic and Romantic eras, particularly instrumental music and aesthetic theory. Previous monographs include *Music as Thought: Listening to the Symphony in the Age of Beethoven* (Princeton: Princeton University Press, 2006), *After Beethoven: Imperatives of Originality in the Symphony* (Cambridge MA: Harvard University Press, 1996), and *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (Cambridge MA: Harvard University Press, 1991), as well as several music textbooks. He is currently on leave, supported by grants from UNC-Chapel Hill, the NEH, and the ACLS, working on a book about the concept of absolute music from the eighteenth century to the present.

Professor Andrew Bowie



*Professor of Philosophy and German,
Royal Holloway University of London*

Andrew Bowie's research concentrates on the tradition of modern German philosophy from the later eighteenth century to the present. His aim is not just to interpret the key ideas of the major philosophers, both familiar, like Kant, Hegel, Nietzsche, and Heidegger, and less familiar, like Schlegel, Schleiermacher, and Schelling, but to show their importance for debates in contemporary philosophy and in other areas of the arts and humanities. A major theme of recent work has been the relationship between philosophy and music. He is the author of *Music, Philosophy, and Modernity* (Cambridge: Cambridge University Press, 2007), *Introduction to German Philosophy from Kant to Habermas* (Cambridge: Polity Press, 2003), and *Aesthetics and Subjectivity: from Kant to Nietzsche* (Manchester: Manchester University Press, 2003 [2nd ed]). A forthcoming research project is concerned with the idea of the 'ends of philosophy' in relation to both analytical and European philosophy. Andrew is also a jazz saxophonist.

Professor Julian Dodd



*Professor of Philosophy,
University of Manchester*

Julian Dodd was appointed to a lectureship at Manchester in 1999 (after lecturing in Philosophy at Bolton Institute for a few years). He became Senior Lecturer in 2002 and Professor in 2006. At present he is both Head of Discipline Area and Research Director. He works in metaphysics, the philosophy of language and aesthetics. He has a particular interest in truthmaker theory, the ontology of music and the philosophy of music generally. He is the author of *Works of Music: An Essay in Ontology* (Oxford: Oxford

University Press, 2007) and *An Identity Theory of Truth* (Basingstoke: Palgrave Macmillan, 2007 [paperback ed]), and co-editor (with Helen Beebee) of *Reading Metaphysics* (Oxford: Blackwell, 2007) and *Truthmakers: The Contemporary Debate* (Oxford: Oxford University Press, 2005). He is currently working on Wittgenstein's *Tractatus*, McDowell's identity conception of truth, and topics in the philosophy of music.



Presenters and Abstracts

Kathy Fry – Music and Language in the Early Nietzsche

This paper presents an interpretation of the music aesthetics of the early Nietzsche that is informed by his concurrent theory of language and subjectivity. It argues that with Nietzsche's more anthropological focus on the origin of music and language, he stands not only in opposition to Hegel, but also already begins to distance himself from Schopenhauer's idea of music and the Will. Drawing in particular on Nietzsche's early notebooks, the paper demonstrates some connections between Nietzsche's aesthetics of music and his influential view of the essentially metaphorical and rhetorical character of all language. By suggesting a correspondence between Nietzsche's aesthetics of music and a rethinking of subjectivity that occurs as a result of his origin of language theory, the paper challenges the more widespread image of Nietzsche's early aesthetics as no more than romantic metaphysical claims for 'absolute' music coupled with a naïve adulation of Wagner. It proposes instead that a more radical potential for musical meaning is inherent in Nietzsche's early philosophy when viewed in relation to his thinking on language and consciousness.

Kathy Fry is in the second year of her PhD researching the interface between music aesthetics and the philosophy of language in Nietzsche, under the supervision of Professor John Deathridge. Prior to commencing her PhD she studied music at the University of Cambridge, before undertaking an interdisciplinary MA in Critical Methodologies at King's College London.

Louise Gibbs – Improvisation and Composition: The 'Perfect' Storm

Musical improvisation has largely been neglected in musicological and philosophical discourse. Even more frustrating for those who improvise or admire improvisation, it tends to be seen as less than perfect performance or a degraded form of composition; indeed (jazz) improvisation has been described by one of its greatest proponents as 'The Imperfect Art' (Gioia, 1988). In examining Andy Hamilton's (2000, 2007) argument against improvisation as a form of instant composition, I propose an alternative view of improvisation as the partially spontaneous realisation of a conceptual 'proposal' which I shall argue is no different in kind from the performance of a notated score. The difference, I argue, lies in the degree of pre-specification of the conceptual 'proposal' and thus in the degree of interpretation or creative realisation that is asked of the performer-improviser to deliver the outcome we hear as music. The attribution of perfection or imperfection is more accurately applied to an evaluation of the match between concept and realisation, and not between the degree of pre-specification of one conceptual proposal and another, or the degree of detail provided for their realisation in performance.

Louise Gibbs is Senior Lecturer in Research and Postgraduate Studies (Jazz), and Course Leader for the Postgraduate Programme in Music at Leeds College of Music. She is a performer (improvising jazz vocalist), band leader, composer and recording artist.

Professor Erkki Huovinen & Dr Tobias Pontara – Intuitions and Evidence in Theories of Musical Expressivity

A central method within analytic philosophy has been to construct thought experiments in order to subject philosophical theories to intuitive evaluation. Philosophical intuitions provide an evidential basis for arguments against such theories, thus rendering the discussion rational. This method has been the predominant way to approach theories formulated as conditional or biconditional statements. In this paper, we examine selected theories of musical expressivity presented in such logical forms, analyzing the possibilities for constructing thought experiments against them. We will argue that philosophical intuitions are not available for the evaluation of the types of counter-arguments that would need to be constructed. Instead, the evaluation of these theories will centrally rely on inferential, non-immediate access to our subjective musical experiences. Furthermore, attempted thought experiments lose their methodological function because no proper distinction can be drawn between the persons figuring in the thought-experimental scenario and the evaluator of the scenario. Consequently, some of the central contributions to what is generally understood to be an analytic philosophy of art are shown to represent a form of aesthetic criticism, offering much less basis for rational argumentation than is often thought.

Erkki Huovinen is a visiting professor at the School of Music, University of Minnesota. He has previously worked at the University of Turku (Finland) as well as the Swedish-language Åbo Akademi University. He wrote his musicological doctoral dissertation on the perceptual psychology of music (2002), but has since then concentrated more on topics related to the philosophy of music, methodology of music research, ancient Greek music theory, and musical improvisation. Outside of his academic life, he is a jazz musician and free improviser.

Tobias Pontara is Research Director at the Department of Musicology, Åbo Akademi University. He is a former professional flautist who now holds a PhD in musicology from the University of Stockholm. His writing includes articles on film music, historically informed performances, musical autonomy and the problem of defining musicology as a unitary discipline. Pontara's current research is dominated by a collaborative project with the Finnish musicologist Erkki Huovinen, aiming to examine the methodological procedures in contemporary aesthetics and analytical philosophy of music.

Professor Julian Johnson – Between Sound and Structure: Music as Self-Critique

This paper explores the idea that classical music is not only an object for philosophy (to be investigated by philosophical means) but also offers a parallel to philosophy in its capacity to construct discursive structures characterised by a high degree of critical self-reflection. Such a claim is grounded in the fact that classical instrumental music is mimetic of language and the rational, propositional logic on which philosophy is based but, at the same time, mimetic of the body, its gestures, rhythms and tone. This is the condition of music's critical potential – that it is like language but not a language, that it proposes abstract grammatical order and structure while undermining them by the particularity of its sensuous sounding materials. This is a tall order for a 20-minute paper, so I focus on three main ideas: 1. music's propositional character; 2. its resistance to the (conceptual) subsuming of its particularity; 3. its performative aspect.

Julian Johnson is a Professor of Music at Royal Holloway, University of London, having previously worked at the University of Sussex (1992-2001) and the University of Oxford (2001-07). He is the author of four books, including Who needs classical music? (2002) and Mahler's Voices: Expression and Irony in the Songs and Symphonies (2009).

Philip Letts – Nihilism and Descriptivism: A Reply to Andrew Kania

In his recent paper, 'The Methodology of Musical Ontology: Descriptivism and its Implications' (*British Journal of Aesthetics* 48.4 [Oct. 2008]: 426-444), Andrew Kania argues that revisionary metaphysics has no place in musical ontology. He defends a methodology according to which we should merely describe the musical work concepts suggested by "musical practice". From this descriptivist proposal he argues for nihilistic fictionalism about musical works. I reconstruct Kania's argument and claim that at two crucial points it violates his descriptivist methodology. I go on to elucidate the implausibility of combining, as Kania does, an epistemic privilege thesis regarding our musical work beliefs with musical work nihilism. I then examine ways of motivating descriptivism, nihilism and fictionalism independently and argue that they are not available to Kania. Finally, I suggest a reason for adopting a moderated descriptivism which undercuts the motivation Kania's offers for his descriptivism.

Phil Letts submitted a critique of Platonist and Structuralist/Sonicist positions in the ontology of music for his MPhil award under the supervision of Stefano Predelli at The University of Nottingham. He is currently studying for a PhD at The University of Manchester under the supervision of Julian Dodd. His current interests are in the methodology of musical ontology and the relevance of contextual factors in musical work individuation.

Elisa Negretto – Expectation, Anticipation, and Meaning in Music

Through an interdisciplinary approach involving phenomenology, musicology and cognitive psychology of music, the main questions that I address in this paper are: how are listeners aware of their musical perceptual experience as having a specific meaning? And, what are the main aspects determining the subjective meaning that a musical experience acquires in a specific context and situation? Focusing on the way listeners perceive music, my principal aim is to find the key elements that influence the constitution of meaning in everyday musical experiences, with particular attention to encountering unfamiliar music. More precisely, I analyze a cognitive process which is particularly relevant for the constitution of meaning *during* the unfolding of the perceptual act: the expectation process. In doing so, I propose a conceptual distinction between ‘expectation’ and ‘anticipation’, arguing for the idea that they influence in different ways the perceptual experience of music and, therefore, the meaning it acquires for the subject.

Elisa Negretto is a PhD student in Philosophy at the University of Padua, where she previously completed a BA and MA in Philosophy, concluding the latter with a thesis about the universals of music perception. The topic of her current research project concerns the role of expectation in the constitution of subjective musical experience. In the attempt to develop an interdisciplinary approach, she is interested in phenomenology, philosophy of mind, cognitive neuroscience of music and the psychology of music perception.

Dr Nanette Nielsen – Towards an Ethical Criticism of Music

Discussions of the extent to which the ethical and the aesthetic intersect in and through music have recently been given attention in different spheres of philosophy. Ethical criticism has found strong voices in musicology as well, perhaps most blatantly in the work of Richard Taruskin and Susan McClary. Drawing on material from both disciplines, this paper explores both successful and failed attempts to account for relationships between ethics and music. Since Joseph Kerman’s call for musicology to incorporate more criticism, both McClary and Taruskin have in many respects sought to occupy a moral high ground while traversing scholarly and public boundaries. Despite what appears to be shared territory, however, they have, in two recent reviews in *Music & Letters*, offered rather harsh assessments of each other’s work. Using these as a case study, this paper seeks to evaluate the current scope and potential for an ethical criticism of music. I show the pitfalls of the approach offered by analytical philosophy, discuss points on which McClary and Taruskin disagree, scrutinise some central issues at stake in the debate, and offer a sketch of possible ways forward. Music criticism is a sphere saturated with ethical agency and responsibility, and it needs to be meaningful. Potentially trapped between hermeneutics and historical justification, however, the question remains: meaningful in what way, and for whom?

Nanette Nielsen is Lecturer in Music at the University of Nottingham. Her primary areas of research are music and philosophy (especially ethics and aesthetics in twentieth-century music), opera and music theatre in the Weimar Republic, and Scandinavian music and culture. She is currently completing a monograph on the Weimar critic, theorist, and opera producer Paul Bekker, and is co-author, with Marcel Cobussen, of a second book, entitled Music and Ethics.

Dr Julia Peters – Is There Progress in Music?

In his *Philosophy of Modern Music*, Theodore Adorno argues that the only evaluative criterion applicable to modern music is *progressiveness*. Adorno defends, furthermore, a rigid, linear notion of musical progress, according to which a modern composer, in order to compose progressive music, must respond to and take into account the distinctively modern situation in which he finds himself. For Adorno, the paradigmatically modernist composer is Schönberg, whose early, freely atonal compositions can be seen as a direct response to the modern, ‘post-tonal’ situation of radical compositional freedom. From our point of view, Adorno’s definition of musical progress seems too narrow and rigid, as it assumes a linear, necessary progression which underlies the entire history of western music, culminating in the atonal works of Schönberg. Many musical developments and phenomena seem to be excluded from this narrative of a musical progression towards subjectivity and rationality. Nevertheless, I argue that Adorno’s idea to understand progressiveness as a criterion for the evaluation of music is a powerful one, which is worth maintaining. I therefore suggest a more pluralistic, multi-dimensional notion of musical progress, which, however, maintains Adorno’s basic idea: that the quality of a musical work is to be measured by whether, and to what extent, it critically relates to and engages with its historical predecessors.

Julia Peters is currently a postdoctoral fellow at the European College of Liberal Arts, Berlin. She finished her PhD in 2009 at University College, London, and is working on topics in aesthetics, classical German philosophy and virtue ethics.

Víctor García Priego – Music and the Human Condition

Hannah Arendt’s lucid phenomenological account of human activity in *The Human Condition* (1958) was initially intended to elucidate the political significance of the *vita activa*, which had traditionally been neglected by the philosophers in favour of the *vita contemplativa*; however, her insights also offer a valuable basis to rethink critically musical activity (in all its modalities) by understanding it in the context of all human activities and the different needs they arise from. Explicitly avoiding the traditional inquiry about the essence of human nature, Arendt turns our attention to the “conditions under which life has been given to man”. These “conditions” – from the necessities of our body to our innermost aspiration to display our identity as distinct

individuals – not only constitute the motivations for our activities (which she classifies into three fundamental types: *labour*, *work*, and *action*); they also underlie the categories which determine our view of and our relationship to the world and others – and therefore also the ways music is meaningful to us.

Víctor García Priego is a PhD student in Philosophy and German at Royal Holloway, University of London. Previously, he studied Piano and Composition in Madrid (Royal Conservatory of Music), and Orchestral Conducting in Berlin (HdK – University of Arts) and Vienna (Wiener Meisterkurse) and was conductor of the Munich Youth Orchestra (2007-2008). His current PhD research links music and philosophy (especially the phenomenology of Husserl, Heidegger and Merleau-Ponty) and deals with the potential of music in our unfolding as human beings in today's world.

Dr Stefan Lorenz Sorgner – Music and Two Types of *Empfindungen*

Empfindungen in this context are the aesthetic states which can be brought about by the various arts. In the first part of the presentation I will show that the *Empfindung* of unity and the dissolution of the ego are particular to music which has already been realised by many philosophers of music like Plotinus, Schopenhauer or Nietzsche. In the second part, I will put forward one explanation of what this *Empfindung* can show us today, namely our embeddedness in this world, our being in the world, or the non-dual nature of our being human. The understanding of *Empfindungen* is dependent upon the *Zeitgeist* which is the reason why music was interpreted in a significantly different manner in earlier times.

Stefan Lorenz Sorgner teaches philosophy at the University of Erfurt. He studied philosophy at King's College London, Durham University, the University of Giessen and the University of Jena (DPhil). His main fields of research are Nietzsche, the philosophy of music, bioethics and posthumanism. He has edited five essay collections relating to the philosophy of music, including Music in German Philosophy: An Introduction (ed. Sorgner and Fürbeth, in preparation, 2010).

Dr Elisabete de Sousa – What Kierkegaard Did after Reading Wagner

In Søren Kierkegaard's masterpiece *Either/Or* (1842) the chapter 'The immediate erotic stages or the musical erotic' is completely dedicated to Mozart's *Don Giovanni*, whose analysis provides the framework for most of Kierkegaard's claims in the chapter. Kierkegaard used different sources, which will be mentioned, but the focus of the present paper is on a particular text, Richard Wagner's 'De l'Ouverture' (1841, as published in *La revue et gazette musicale de Paris*). Kierkegaard appropriates Wagner's words in order to give an account of his own view of Mozart's overture for *Don Giovanni*; moreover, he makes use of Wagner's pictorial description of Beethoven's *Leonore* overture to conceive a literary paraphrase of the aria *Fin ch'han*

dal vino. The role of the composer (and the tasks he has to perform to compose a successful overture) as defined by Wagner in ‘De l’Overture’ are also crucial for Kierkegaard’s account of what a true work of art is – perfection will be reached when form and content cannot be named as such – thus overcoming Hegel’s correspondences between form and content and between the external and internal components of the work of art.

Elisabete de Sousa is Postdoctoral Fellow at the Philosophy Centre of the University of Lisbon, where she is currently working on the Portuguese translation of the works of Kierkegaard. Her main interests are musical and literary theory and criticism and the relationship between literature and music from 1766 onwards. She has published several articles in English and Portuguese on these topics and a book (in Portuguese), Formas de Arte: A Prática Crítica de Berlioz, Kierkegaard, Liszt e Schumann (2008).

Suzie Wilkins – Empirical Methods and the Aesthetic Theories of Jauss

Considerations of aesthetic experience in music often seem as far removed as possible from empirical studies. Nonetheless, I have built on the work of Hans Robert Jauss to show that these two areas can be combined to focus on elements which are the particular loci of listeners’ experience within a case study of Bach’s *Concerto for Two Violins* (BWV 1043). Jauss’ popular notion of the horizon of expectations argues that the expectations of a listener should be taken into account when examining aesthetic experience. This method is usually used as a basis for a historical reconstruction of an implied listener. However, I have instead turned to empirical methods to gain reliable, measurable data on how people experience the music, in contrast to speculative ones, and have thus gained an enriched view of Jauss’ model of the horizon of expectations. By analysing the data using methods from the Social Sciences I will be able to focus on how exactly aesthetic expectations are (or are not) being met, with a particular focus on Jauss’ work on aesthetic distance. This will answer some questions as to the origins of aesthetic response, such as how aesthetic expectations are related to ideological backgrounds (in particular the common ideological associations surrounding Bach) and the listener’s own aesthetic preferences.

Suzie Wilkins is a DPhil student at the University of Sussex, where she previously completed her MA (2009) and BA (2008). Her DPhil project is centred on a reception-based approach to musical experience and subjectivity. Suzie also is a keen conductor and composer.

Plenary Chairs

Professor John Deathridge

King Edward Professor of Music, King's College London

John Deathridge's main research interests are German music, in particular Richard Wagner, and social theory. He is author of *Wagner Beyond Good and Evil* (2008) and co-editor of a new critical edition of *Lohengrin* (2007). Earlier groundbreaking research on Wagner is reflected in *Rienzi* (1977), *The New Grove Wagner* (with Carl Dahlhaus), the *WWV: Verzeichnis der musikalischen Werke Richard Wagners und ihrer Quellen* (with Martin Geck and Egon Voss), and the *Wagner Handbook* (with Ulrich Müller and Peter Wapnewski). He is active as a performer and regular broadcaster and was President of the RMA from 2005 to 2008.

Dr Michael Fend

Senior Lecturer in Music, King's College London

Michael Fend's field is the intellectual history of music, which takes into account the relevant biographical and institutional factors to get a more 'real' view of the forces shaping musical culture. His interest in non-classical traditions in Opera around 1800 led to the publication of *Cherubini's Pariser Opern (1788-1803)* in 2007. He has also acted as co-editor in a project by 30 scholars into the history of the conservatoire in Europe, funded by the European Science Foundation (ESF) and published in 2005. He is the organiser of the forthcoming ESF funded conference 'Music, Culture and Politics in Early Nineteenth-Century Europe' (King's College London, May 2010).

Professor John Irving

Director, Institute of Musical Research

John Irving is currently on a five year secondment from his post as Professor of Music History and Performance Practice at the University of Bristol. His research interests are in Mozart, early keyboard instruments, and Kant and music. He has published books on Mozart's piano sonatas, string quartets and piano concertos, and a second book on Mozart's piano sonatas is forthcoming from Ashgate. He has also produced editions of *Tomkins's Consort Music* (Musica Britannica) and the *Anders von Düben Keyboard Tablature* (Hänssler). He is active as a performer and has made fortepiano recordings of much of the classical repertoire.

Dr Michael Spitzer

Reader in Music, University of Durham

Michael Spitzer researches in a wide range of theoretical and critical areas, and is particularly known for his work on music semiotics, metaphor theory and Beethoven.

He is the author of two books: *Metaphor and Musical Thought* (2004), and *Music as Philosophy: Adorno and Beethoven's Late Style* (2006). He is President of the Society for Music Analysis and Associate Editor of the *Journal for Music Analysis*. He also organised the recent 'International Conference on Music and Emotion' (Durham, 2009). From August, Michael Spitzer will be Professor of Music at the University of Liverpool.

Session Chairs

Dr Roger Allen is Fellow, Tutor in Music, and Dean at St Peter's College and Lecturer at St Edmund Hall (University of Oxford). He specialises in music of the late nineteenth century with research interests in Wagner and Bruckner and associated issues in the philosophy and aesthetics of music. He is a member of the Editorial Board of *The Wagner Journal* and current research projects include the preparation of new critical translation of some of Wagner's prose works.

Dr Susan Bagust is the Student Liaison Officer for the Royal Musical Association. After completing her MPhil on 'Schoenberg's Aesthetics' at the University of York, she gained her PhD on 'The Concept of Modernism' from the Open University. Previously Music Editor for the internet journal *Central Europe Review*, she now works with disabled students in the Further Education sector as well as supporting her own disabled son.

Michael Gallope is a PhD Candidate in Musicology at New York University, where he is presently completing a dissertation entitled 'Musical Technique and Philosophical Singularity in Bloch, Adorno, and Jankélévitch'. His research focuses on philosophical interpretations of 19th- and 20th- century music, with particular attention to the way philosophers deal with material problems of orality and literacy, technology, mass media, and economics. His publications can be found in *Perspectives of New Music* and *Current Musicology*.

Dr Nicole Grimes is currently an IRCHSS Postdoctoral Researcher at the School of Music, University College Dublin. She was educated at Trinity College Dublin where she completed a PhD in 2008 on the critical reception of Johannes Brahms, and Humboldt Universität zu Berlin where she carried out postdoctoral research from 2007–2008.

James McGrath lectures at Leeds Metropolitan University. His recently completed Cultural Studies PhD explores themes of class, 'race' and nation in the work of John Lennon and Paul McCartney, with particular attention to the relationship between popular culture and the avant-garde.

Organisers

Organiser: **Tomas McAuley** is a PhD student in music at King's College London, having previously completed his MMus at King's College London and his BA at the University of Oxford. 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. Outside his academic life, he teaches music in a school for pupils with emotional, behavioural, and social difficulties.

Co-Organiser: **Dr Víctor Durà-Vilà** originally read a degree in chemistry at Imperial College London but later in life turned to philosophical matters by way of an MA and a PhD in philosophy at King's College London. He is now lecturer in Philosophy at Durham University, where he conducts research in philosophy of physics (quantum mechanics), metaphysics (persistence and personal identity, including interdisciplinary work with psychiatry and anthropology) and aesthetics (ontology of music and dance, morality and art).

Thanks

This event would not have been possible without the backing of **Dr Susan Bagust** and **Dr Michael Fend**, both of whom have offered practical, intellectual, and moral support at every stage of organisation, and have been unfailingly generous with their time and good advice. Essential (and constantly helpful) administrative support has been provided by **Robert Witts** (Music Department Administrator, King's College London). The assistance of our postgraduate student helpers, **Christian Goursaud**, **Huw Hallam**, **Aya Saiki**, and **Hugo Shirley** has been indispensable.

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