

# Contents

|                |   |
|----------------|---|
| <b>Preface</b> | 7 |
|----------------|---|

## **Part I: An Aesthetics of Social Awareness and Participation**

### **Chapter 1**

|   |    |
|---|----|
| <b>Heidegger and Hegel: Art as the Happening of Truth</b> | 13 |
| On the History of Philosophy                              | 15 |
| Aletheia and the Nature of Truth                          | 17 |
| The Work of Art as Illuminating Projection                | 23 |
| Reclaiming the Happening of Truth                         | 33 |

### **Chapter 2**

|  |    |
|--|----|
| <b>Dewey and Gadamer: Art as Community of Experience</b> | 39 |
| Two Anti-Foundational Approaches to Aesthetics           | 40 |
| The Post-Philosophical Debate                            | 42 |
| Reunifying Art and Experience                            | 44 |
| The Work of Art as Expressive Object and as Symbol       | 51 |

## **Part II: Orphic Intersubjectivity**

### **Chapter 3**

|   |    |
|---|----|
| <b>The Performer as Co-Composer:</b>            |    |
| <b>“Hearing As” and the Creative Orphic “I”</b> | 59 |
| Orpheus, Inspired Poet-Musician of Antiquity    | 61 |
| Ricoeurian Implications of the Orpheus Myth     | 65 |
| Lazar Nikolov, A Modern-Day Orpheus             | 69 |
| Creative Orphic Intersubjectivity               | 73 |

|   |    |
|---|----|
| <b>Chapter 4</b>  |    |
| <b>Consensual Empathic Manipulation: Listener–Performer</b>   |    |
| <b>Identification and the Interpretative Orphic “I”</b> ..... | 77 |
| Philosophical and Psychological Theories of Empathy.....      | 79 |
| Perceived Authenticity in Music .....                         | 86 |
| Interpretative Orphic Intersubjectivity .....                 | 90 |

**Part III: Ensemble Ethics**

|   |     |
|---|-----|
| <b>Chapter 5</b>  |     |
| <b>Cultural Values in Music:</b>                                |     |
| <b>Control and Conversation in String Quartet Playing</b> ..... | 97  |
| Play, Festival, and Musicking .....                             | 98  |
| Communitarian Conceptions of Musical Utopia .....               | 102 |
| Core Values in String Quartet Performance Traditions.....       | 106 |
| Quartet Playing Styles of the Dimov and Sofia Quartets .....    | 114 |

|  |     |
|--|-----|
| <b>Chapter 6</b>   |     |
| <b>The Ethics of Entrainment: Music-Making and</b>         |     |
| <b>Habermasian Practical Discourse</b> .....               | 119 |
| Habermas’ Unity of Reason and Discourse Ethics.....        | 120 |
| The Care-Free Empathy of Mutual Perspective-taking .....   | 123 |
| The Music-Making Situation as an Ethical Model.....        | 127 |
| Prosocial Interaction in Music Improvisation Projects..... | 133 |

|                           |     |
|---------------------------|-----|
| <b>Bibliography</b> ..... | 139 |
| <b>Index</b> .....        | 151 |