

## Preface

In the present volume of *The Nordic Journal of Aesthetics* papers from two conferences are published. The conference "Music: Interpretation, Performance and Perception" took place at Sigtunastiftelsen Foundation in Sigtuna 16–19 September 2004. The purpose of this interdisciplinary symposium was to bring together philosophers of music, musicologists, psychologists of music, performers and composers in order to discuss some of the salient issues concerning the interpretation, performance and reception of music. The following themes and problems were discussed during the conference: the nature and function of critical (verbal) interpretations of music and their relationship to performance and reception; the question of correct or adequate critical (verbal) and performative interpretations of individual works and genres; the reception of music and the role of the listener. The invited plenary speakers were the composer Per Nørgaard, the chief conductor of the Royal Stockholm Philharmonic Alan Gilbert, the singer Håkan Hagegård, the philosopher Stephen Davies, and the musicologists Eric Clarke and Daniel Leech-Wilkinson. Among the participants of the conference were composers, musicologist, performers and music teachers. The conference was organized in co-operation with the Sigtuna Foundation and Uppsala University. We received financial support from the Royal Academy of Music, Stockholm, the Swedish Research Council and the Sigtuna Foundation.

The annual conference of the Nordic Society of Aesthetics in 2004 was held in Uppsala 13–16 May. The theme of the conference was "Philosophical Aesthetics and Aesthetic Theory: Past, Present, Future". A renewed and intense interest in aesthetics and in various aspects of "the aesthetic" has been manifest in different academic disciplines during the past two decades. The publication of the first two international encyclopaedias of aesthetics, *Encyclopedia of Aesthetics* (1998) and *Ästhetische Grundbegriffe* (2000–5) as well as the publication by leading Anglo-Saxon publishers of several comprehensive handbooks and guides to aesthetics is a sign of the times. There has also been a wealth of other publications on and in philosophical aesthetics and aesthetic theory not only in the Anglo-Saxon world but also in Germany and in France. In addition to wide-ranging discussions of philosophical and other theoretical issues concerning aesthetics and the arts in recent writings, the development of aesthetics as a philosophical and theoretical and critical enterprise has been subjected to historical analysis and scrutiny

from various points of views. Papers addressing issues in philosophical aesthetics (including environmental aesthetics and feminist aesthetics) and/or in art theory (art theory being understood in a broad sense as including the theory of literature, music, the visual arts, etc) from a historical or a contemporary perspective were presented at the conference. The conference was financially supported by The Bank of Sweden Tercentenary Foundation and the Swedish Research Council. LARS-OLOF ÅHLBERG

**MUSIC: INTERPRETATION, PERFORMANCE AND PERCEPTION**