



**Thursday,
October 10, 2013
3:15-5 p.m. in U73**

Guest lecture in the seminar series
**Topics in the Aesthetics of
Music and Sound**

- arranged by **The Aesthetics of Music and Sound** – www.soundmusicresearch.org – **Cross-Disciplinary Interplay between the Humanities, Technology and Musical Practice**; Institute for the Study of Culture, University of Southern Denmark -

<http://www.soundmusicresearch.org/seminarsfall2013.html>

Kierkegaard, Music and Truth

Christian Verdoner Larsen

Cand. mag./Master in the History of Ideas and BA in Classical Piano



Abstract: Music is 'sound art' – that should be self-evident, or shouldn't it? But historically this conception of music is fairly new. From the ancient Greeks, throughout the Christian Middle Ages and until only a couple of hundred years ago, humanly produced sound art was only considered a small part of the music in (and outside) the world. This means that human sound art was viewed from a very wide perspective, where it somehow related to the music of the universe, the music of body and soul, or the music of the heavenly angels. In modern times, of course, this wide perspective has been narrowed, and at least theoretically we no longer think of sound art as referring to a strictly pre-artificial musical reality. Music is autonomous. It can eventually be seen in context of something non- or extra-musical, but essentially music is an art, and exists only as a human creation. This modern understanding of music is considered self-evident in modern musicology, but

historically it has caused immense problems for the creative artists who have taken it seriously. These problems have been investigated by T.W. Adorno and others, but already in 1843, in his pseudonymous text on music "The Immediate Erotic Stages or the Musical Erotic", Kierkegaard staged the death of the musical world-understanding and consequently of musical truth. This resulted in music now being only possible as entertainment and distraction. My seminar will focus on Kierkegaard's dooming of the musical to a painful death – only to be able to criticize his idea of music by contrasting it with the musical metaphysics of the Danish philosopher and theologian K. E. Løgstrup. Arguably, a criticism of Kierkegaard's understanding of music can function not only as an opening towards a criticism of the modern understanding of music – it also results in a criticism of Kierkegaard's epistemology.

ALL ARE WELCOME! 

Audience participation via Skype is also welcome.