

perennial animus between intellect and democracy, an interpretation that was as much interventionist as it was descriptive. Hofstadter made it his role as a publicly active intellectual to defend the “life of the mind” against the “anti-intellectualism” bubbling to the surface of Cold War political culture. While Hofstadter’s work is a powerful rebuke to those who deprecate scholarship, reflection, and a thoughtful temperament, it leads to a democratic dead end. Hofstadter’s notion of “anti-intellectualism” ultimately circumscribes both the possibilities for democratic political culture and the forms of engagement open to a publicly active intellectual.

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Biographical Note:

Full Professor of Sociology of Music in Universidade Nova de Lisboa. Chairman of CESEM – Research Centre for Aesthetics and Sociology of Music (created by him in 1997). Member of the Academy of Sciences of Lisbon and of the Board of the European Academy of Music-Theatre, Vienna. Member of the International Musicological Society and of the International Sociological Association. Scientific Dean of the Faculty of Humanities (1998-2002), Vice-Chancellor of the University (2002-2004), Secretary of State for Culture of the Portuguese Government (2005-2008). Invited Professor at the universities Humboldt Berlin (2000), of Innsbruck (2001), and S. Paulo, Brazil (2002). Research grants: Foundation for Science and Technology, Calouste Gulbenkian Foundation, and DAAD (German Academic Exchange Service). Graduation in Law at University of Lisbon (1968). PhD in Musicology at Humboldt-Universität zu Berlin (1985). Scientific interests: sociology and philosophy of music, critical theory (Adorno, Benjamin), sociocybernetics, opera studies, music and literature, music and politics. Publications: 15 books, more than hundred papers and/or book chapters; co-author of a book with the philosopher Fernando Gil (2005); frequent press articles of political commentary. Homepage: <https://sites.google.com/site/mariovieiradecarvalho>

Title of Presentation:

“Musicians as Public Intellectuals”

Abstract:

In Ronald Harwood’s play “Taking Sides” music appears as a “pure”, separate world, protecting those involved in it of any contamination by common life. The German conductor Furtwaengler is presented as the type of artist only concerned with this “pure” world, in a sense then also shared by his French colleague and composer Milhaud: “Musicians have no ideal other than music” (1935). Accordingly, musicians would be the opposite of “public intellectuals”. However, it is not so. There are numerous examples that invalidate such idea: just think of Verdi and Wagner, two of the biggest names in European music whose bicentenary is celebrated this year. They were both really “public intellectuals”, not only because of their active participation in

political life, but also because of the social, political, and ideological repercussion of their own music. This is just my point: To what extent may the medium of music, as such, participate in the intellectual debate? To what extent is music in itself able to “take sides”? To what extent has music the power to say, to silence, to persuade, to argue, in short, to be active in the ideological, political, social conflicts? I will approach these issues, starting from the case study of two Communist composers living in the Western world: one, in Portugal, resisting a dictatorship of fascist type (Lopes-Graça, 1906-1994); the other, in Italy, under the conditions of a liberal democracy (Luigi Nono, 1924-1990). Some short music examples may contribute to stimulate the discussion.

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Biographical Note:

I have been a Professor of Comparative Literature since May 2009, at Tilburg University in The Netherlands. Before that, I have worked at the same university in various capacities. I studied at Leiden University and got my PhD (on J. Derrida and Modernist Poetry) in 1991. My publication list reflects my main interests over the past years: contemporary literary history, intellectual history and cultural studies. I have published books on strategies of reading, European poetry, a Dutch intellectual from the 1950s-1970s, and the history of literature studies in the Netherlands, and I am currently at work on a study of contemporary literary authors as European public intellectuals. The study has a dual purpose: to examine the amalgamation of aesthetics and politics, and to test the claim that democracy needs critical intellectuals.

My work of the past five years has seen a shift from mostly individual research towards networking and group work. I am head of the Research Programme: *Literature and Visual Art in the European Public Sphere* and supervisor, together with sociolinguist Jan Blommaert, of the junior research team (PhD's & Post docs) *TRAPS: Transformations of the Public Sphere*. I supervise various interdisciplinary projects: on populist discourse (Merijn Oudenampsen), the aesthetic/political dandy (Geertjan de Vugt), travel writing in Europe (Tom van Nuenen), intellectual immigrants in the US (Alice Leri), and the translation and rewriting of poetry (Johan Reijmerink). I work together with post doc Sanna Lehtonen on women writers as public intellectuals. And apart from regular courses on cultural studies, I also have a task as coordinator of the Tilburg European Honors Program Track.

Publications 2013

1. Immigrant Intellectual, The Case of Ayaan Hirsi Ali. In: Peter Thijssen, Walter Weyns et al. (eds), *New Public Spheres, Recontextualizing the Intellectual*, Ashgate 2013 forthcoming Nov 2013