

Roots and Development of the International Society for the Philosophy of Music Education
(1985-2015)

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This historical account of the roots and development of the International Society for the Philosophy of Music Education (ISPME) and the symposia that characterized its work, covers events spanning three decades (1985-2015). It begins at the point when I came to the United States from McGill University in Montreal, Canada, to take up a professorship at the Indiana University Jacobs School of Music.¹ The study falls within the genre of institutional histories of music education, evident, for example, in Michael Mark and Charles Gary's *A History of American Music Education* and John Seybert's history of the North American Band Coordinating Council.² Spanning three decades across the turn of the 21st century, it represents a window on philosophical research in music education during a period of dramatic societal and cultural change in the United States and around the world. Among the themes in this account are the American roots of the symposia, their growing internationalization and institutionalization, the founding of the *Philosophy of Music Education Review* and the International Society for the Philosophy of Music Education, evolving symposia structures, a democratic process of

¹ I was a visiting associate professor at Indiana University School of Music on leave from a tenured position in the Faculty of Music at McGill University, Montreal, Canada during the 1985-86 academic year, and I accepted a tenured full professorship at Indiana University beginning in the fall of 1986.

² Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 3rd ed. (Rowman and Littlefield, 2007); John M. Seybert, "A History of the North American Band Directors' Coordinating Committee, 1960-1970," *Journal of Research in Music Education* 60, no. 4 (January, 2013): 430-451.

governance, the mentoring of philosophers and leaders in the community, and initiatives to strengthen the philosophical preparation of doctoral students in music education.

During this period, philosophical scholarship was undertaken independently of empirical research. It was organized separately from principal organizations in the field such as the National Association for Music Education and the International Society for Music Education. It was also reported in journals other than the leading empirical research journals such as the *Journal of Research in Music Education*, in which few philosophical or theoretical essays appeared. Although the Philosophy Special Research Interest Group—a part of the Society for Research in Music Education under the auspices of what is now the National Association for Music Education in the United States—played an important role at the outset, philosophers and those interested in philosophy came to organize themselves internationally. This narrative complements institutional accounts of the history of research in music education in the United States and abroad focused on scholarship in other specialized areas of music education.³

The institutionalization of philosophical research was affected by wider societal movements of internationalization, globalization, and the spread of technology in music education during the last decades of the 20th century and the early decades of the 21st century. International symposia in the philosophy of music education and the growth of an international society for the philosophy of music education were paralleled by developments in symposia and organizations with international reach in other specialized fields of music education inquiry such as history, sociology, and psychology. Some international groups formed around shared

³ See, for example, Jere T. Humphreys, “The Bulletin of Historical Research in Music Education: Its Authors, Reviewers, and Editorial Committee Members for the First Twenty Years,” *The Bulletin of Historical Research in Music Education* 20, no. 3 (May, 1999): 171-180; Harry E. Price, “Mapping Music Education Research in the USA: A Response to the UK,” *Psychology of Music* 32, no. 3 (2004): 223-232.
<https://journals.sagepub.com/doi/abs/10.1177/0305735604043260>

ideologies and interests. For example, the MayDay Group constituted a think tank committed to action for change in the practice of music education according to particular guiding principles.⁴ This history may be read as a case in point of the institutionalization of music education research during the period, 1985-2015.

Research Questions

Two principal research questions guided this investigation, namely: (1) What were the events that led up to “The Philosopher/Teacher in Music: The Indiana Symposium on Research and Teaching in the Philosophy of Music Education,” July 8-13, 1990, and who were the people, what were the events, and what was the character and contribution of each of the philosophical symposia from 1990 until 2015, and, (2) What themes may be discerned in the historical record of philosophical symposia, 1990-2015, and the development of the International Society for the Philosophy of Music Education during the period 2003-2015?

Methodology

As a cross-disciplinary approach to historical research, this investigation employed autobiographical reflection and archival resources as data points in constructing the narrative. While oral histories have been common in music education history, autobiographical accounts provide a subjective perspective on events of those intimately involved in and familiar with them. In this case, autobiography was grounded in documentary evidence from archival and published sources, a juxtaposition that tested personal perception with extant evidence. This

⁴ See the MayDay Group’s website at <http://www.maydaygroup.org/>, accessed October 20, 2015. Also, see Estelle R. Jorgensen, “In Praise of RIME,” unpublished speech read in honor of Sarah Hennessy by Liz Mellor on my behalf, at the 9th International Conference for Research in Music Education, University of Exeter, England, April 17, 2015. Available at <http://www.estellejorgensen.com/blog>, accessed February 16, 2017.

study's focus on describing the specific people, events, and the character and contribution of each symposium, and reflecting on emergent themes in the evidence, relied heavily on documentary evidence of personal correspondence, symposia programs, society documents, photographs and videos, and published articles.⁵

As I reflected philosophically on the events that transpired and took a qualitative approach to the historical narrative, I sought to capture and convey the spirit, feeling, and immediacy of events. Although an autobiographical account is necessarily subjective, my search for a measure of objectivity led me to record the events of the past as faithfully as possible and ground and test my memory of events with detailed archival evidence. When my memory of events did not align with this evidence, I relied on documents to which I had access or other published scholarship. My search for themes also reflected a qualitative interest in discovering evidence of commonplaces and generalizations that could be made concerning the historical record. The themes that emerge throughout the following account were also consonant with my philosophical interest in thinking about specific events and making general sense of them, an interest that is widespread among historians.

Reliving imaginatively the history of ISPME during this writing, I also realized afresh the protracted struggle to forge and foster an inclusive and international community of philosophers of music education. Although competing interests and aspirations sometimes threatened to impose a master philosophy in music education and fragment the philosophical community, there were also many joys of friendships forged, a widening international circle of philosophers of music education and those interested in its work, and the benefits to my own scholarship of

⁵ My papers and e-papers (hereafter, Jorgensen e-Papers, ISPME) will be housed at the Indiana University Archives, <https://libraries.indiana.edu/faculty-papers> and are being prepared for permanent posting. A more detailed content analysis of the philosophical questions addressed remains for the future.

others' encouragement and critique. I am thankful to the Society's Executive Committee for prodding me to tell this story on the occasion of its Symposium in Frankfurt am Main, Germany, in 2015.⁶

Events leading up to the Indiana Symposium, 1990

My narrative unfolds against the backdrop during the 1970s and 1980s of the dominance of positivism in North American music education research, the view that doing philosophy requires no special preparation and everyone can aspire to do it well, and a paucity of different perspectives on music education philosophy.⁷ As I presented my early theoretical and philosophical essays and sought to place them in refereed music education research journals, it became clear that a philosophical community was needed within which ideas could be discussed in friendly and respectful conversations. Also, essays needed to be assured rigorous review by philosophers with expertise in music and education.⁸ Realities of theoretical disagreements too often characterized by ad hominem arguments and combative debates and uneven and

⁶ This article draws on my earlier, shorter, illustrated, and unpublished paper, Estelle R. Jorgensen, "A Short History of ISPME," presented to the International Symposium for the Philosophy of Music Education 10, Frankfurt-am-Main, Germany, June 3-6, 2015. The accompanying PowerPoint presentation for this paper read in Frankfurt can be found in Jorgensen, e-Papers, ISPME.

⁷ The philosophical literature in American music education in the 1970s and 1980s was focused primarily on the ideas of Bennett Reimer. Notwithstanding Richard Colwell's hope for a critical examination of Reimer's ideas, they were not, at first, contested and Reimer's work was supported by leaders of the United States music education profession, publicized in its institutional initiatives and publications, and utilized in its curricular commitments. See Richard Colwell, "A Challenge from Bennett Reimer," *Philosophy of Music Education Review* 23, no. 2 (Fall, 2015): 117-141. Internationally, music education philosophy was undertaken by a few individuals (mainly men) working largely alone. Western contemporaries of Reimer included Hermann Kaiser and Christoph Richter in Germany, Harold Jørgensen in Norway, Frede Nielsen in Denmark, Christopher Small and Keith Swanwick in England, Ana Lucia Frega in Argentina, and Elizabeth Oehrle in South Africa.

⁸ See Estelle R. Jorgensen, "Editorial," *Philosophy of Music Education Newsletter* 1, no. 1 (October, 1988): 1. Accessed at <http://www.jstor.org/stable/25666127>. Although the *Journal of Research in Music Education* carried reflective and philosophically oriented pieces in its earliest volumes, by the late 1970s, it had become focused on psychological and empirical articles. The *Bulletin of the Council for Research in Music Education* and the *British Journal of Music Education* welcomed theoretical and philosophical research. By the 1990s, *The Quarterly Journal of Music Teaching and Learning*, the *International Journal of Music Education* under the editorship of Anthony Kemp also included philosophical articles.

philosophically uninformed reviews of philosophical essays needed to change if philosophy was to thrive in music education.⁹

To this end, I began by founding the Philosophy Special Research Interest Group (SRIG) within the MENC—now the National Association for Music Education—on April 22, 1988 and founding and editing its *Philosophy of Music Education Newsletter* (hereafter, *Newsletter*) in October, 1988. This process of formally admitting the SRIG as one of others under the auspices of the Society for Research in Music Education of the MENC consumed four years between 1988 and 1992. During this formative period, I served as the SRIG’s Chair and Editor of the *Newsletter*.¹⁰

The first issue of the *Newsletter* appeared in October, 1988, and its appearance marked an important moment for the fledgling philosophical community in music education.¹¹ Although crucial to the formation of the Philosophy SRIG, from the first, it also addressed an international audience. In my Editorial in the first issue, I noted the formation of an international list of people interested in being a part of the Philosophy SRIG and welcomed readers from “Canada, Australia, Britain, Argentina, New Zealand, and South Africa.”¹² The May, 1989 issue of the *Newsletter* carried a call for papers for “The Indiana Symposium on Research and Teaching in the Philosophy of Music Education,” to be held July 8-13, 1990 in Bloomington, Indiana.¹³ In

⁹ Estelle R. Jorgensen, “Philosophy and the *Journal of Research in Music Education*,” unpublished paper presented to the Philosophy Special Research Interest Group, National Association for the Philosophy of Music Education, Anaheim, CA, March, 2010.

¹⁰ These elections were held at an informal organizational meeting of the Philosophy SRIG on April 22, 1988 at the MENC meeting in Indianapolis, and again at an informal meeting of the SRIG on March 31, 1990 at the MENC meeting in Washington, DC.

¹¹ Minutes of the Philosophy of Music Education Organizational Meeting, Indianapolis, IN, April 22, 1988. See ISPME/Founding documents/Organizational Meeting of Philosophy SRIG in Jorgensen, e-Papers, ISPME. David Elliott, Anthony Palmer, Bennett Reimer, and Eugenia (Jean) Sinor were active discussants.

¹² Estelle R. Jorgensen, “Editorial,” *Philosophy of Music Education Newsletter* 1, no. 1 (October, 1988): 5. Accessed at <http://www.jstor.org/stable/25666127>.

¹³ The Symposium was subsequently renamed “The Philosopher/Teacher in Music: The Indiana Symposium on Research and Teaching in the Philosophy of Music Education.”

the October, 1989 issue, the debate between Bennett Reimer and David Elliott over contesting conceptions of music education as aesthetic education and praxis opened with the publication of Elliott's critical book review of the second edition of Reimer's *Philosophy of Music Education*. Reimer's response to Elliott's review followed in the March 1990 issue.¹⁴ This quarrel formed a backdrop for the Indiana Symposium in the summer of 1990.¹⁵

The Indiana Symposium, 1990

The first philosophical symposium in music education entitled, "The Philosopher/Teacher in Music: The Indiana Symposium on Research and Teaching in the Philosophy of Music Education," was held in the Musical Arts Center on the Bloomington campus of Indiana University on July 8-12, 1990.¹⁶ Sponsored by the Indiana University School of Music, the Philosophy of Music Education Special Research Interest Group, and the Indiana University Conference Bureau, the symposium featured fifteen papers with fifteen responses and included seventy-four participants from the United States, Canada, England, Finland, Greece, Japan, and South Africa.¹⁷ Designed as an egalitarian conference, there were no keynote presentations. A

¹⁴ David J. Elliott, "Review," *A Philosophy of Music Education* (2nd ed.) by Bennett Reimer," *Philosophy of Music Education Newsletter* 1, no. 1 (October, 1989): 5-9. Accessed at <http://www.jstor.org/stable/25666134>; Bennett Reimer, "Reflections on Elliott's Critique of *A Philosophy of Music Education*," *Philosophy of Music Education Newsletter* 2, no. 2 (March, 1990): 1-8. Accessed at <http://www.jstor.org/stable/25666137>.

¹⁵ To my knowledge, this was the first time in which Reimer's ideas had been challenged in print without his permission. Bennett Reimer and Edwin Gordon debated at the MENC meeting in Cincinnati, April 6-9, 1994, and again, in a session titled, "Dialogue—Edwin Gordon and Bennett Reimer with Harold Fiske," at the Philosophy of Music Education International Symposium III, University of California, Los Angeles, May 29, 1997.

¹⁶ The dates of the final program were July 8-12, 1990. An optional overnight excursion to New Harmony, Indiana, had been offered to participants on July 13 and 14 but it did not take place. This change was not reflected in the final program. New Harmony was a nineteenth century utopian community founded by the banks of the Wabash River and later frequented by the American theologian and philosopher of religion, Paul Tillich. To mark his visits, the Red Geranium Inn features the Paul Tillich Refectory and a courtyard garden in which his ashes are spread.

¹⁷ Participants included Susan Adams, Philip Alperson, Robert Amchin, Maynard Anderson, James Ator, Wesley Ball, Douglas Bartholemew, Karen Thornton Biscay, Wayne Bowman, Allen Britton, Carol Brown, Austin Caswell, Tobi Cisin, Wesley Coffman, Richard Colwell, Linda Damer, David Elliott, Lissa Fleming, Leon Fosha, Hildegard Froehlich, Patti Gallagher, J. Scott Goble, Mary Goetze, Michael Gordon, Susan Grindel, Reguiv Gudmundsson, Forest Hansen, Karen Hanson, Donald Harris, William Hochkeppel, Gaye Hudson, Flossie Jordan, Estelle Jorgensen, Burton Kaplan, Marianne Kielian-Gilbert, Peter Kivy, Gerard Knieter, John Kratus, Natalie Kreutzer,

call for paper proposals was issued and the refereed proposals that were accepted were augmented by invited papers from philosophers of music and respondents from music education, music theory, historical musicology and philosophy.¹⁸

The Symposium began on the evening of July 8, 1990, with a backstage tour of the Musical Arts Center and an opening reception and buffet in the University Club, Indiana Memorial Union.¹⁹ On each of the four full days, the smells of brewed coffee and the sounds of symposium participants singing in various languages in the Mezzanine of the Musical Arts Center greeted us as the morning light flooded in through the huge glass windows of our symposium venue.²⁰ Each morning, this half-hour of unaccompanied singing of rounds and canons led by Mary Goetze and her doctoral students was inspirational and reminded us daily of the music about which we were reflecting. Rather than parallel sessions, all participants heard all papers and responses. Papers were paired with responses and organized around four themes:

Eleni Lapidaki, Patrice Madura, Michael Mark, Marie McCarthy, Donald McKellar, Mike McLarty, Margaret Merrion, Maria Navarro, Douglas Nimmo, Elizabeth Oehrle, Masafumi Ogawa, Jack Oliva, Acton Ostling, Anthony Palmer, N. Carlotta Parr, Frances Poe, Thomas Regelski, Mary Reichling, Bennett Reimer, Louis Rowell, Anya Royce, Charles Schmidt, John Shepherd, F. Joseph Smith, Ralph Smith, Ronald Smith, Sandra Stauffer, Ann Stokes, Eleanor Stubley, Keith Swanwick, Charles Webb, Albert Wertheim, Heidi Westerlund, Iris Yob, Stephen Zdzinski. Peter Fletcher (Wales), Christoph Richter (Germany), and June Boyce Tillman (England) had also been expected to be present but were unable to attend. See Estelle R. Jorgensen, "Indiana Symposium Update," *Philosophy of Music Education Newsletter* 2, no. 2 (March, 1990): 10. For a list of symposium attendees see Jorgensen, e-Papers, ISPME.

¹⁸ This approach followed that in the psychology of music education when psychologists sought to improve the level of psychological research undertaken in music education.

¹⁹ The Musical Arts Center is an important operatic and concert venue of the Indiana University Jacobs School of Music. See <http://music.indiana.edu/about/performance-halls/>, accessed May 18, 2015.

²⁰ The symposiasts sang Michael Praetorius's "Viva la Musica!," William Byrd's "Early As I Me Walked," K. G. Hering's "Caffee," Lowell Mason's "O Music," an anonymous "Kyrie Eleison," Lajos Bárdos's "Autumn Canon," William Boyce's "Alleluia," a canon by Praetorius "Jubilate Deo," an Israeli Folk Round "Kurikuku," Thomas Ravenscroft's "My Dame Hath a Lame, Tame Crane," a spiritual "Wade in the Water," John Miller's "Well Rung, Tom Boy" from The Catch Club, 1762, an anonymous song "The Hart," A "Round in 5 Parts" by Clemens non Papa, a Mexican Folk Song "De colores," Melchior Franck's "Da Pacem Domine," Ben Uri's "Hashi venu," and an Israeli round "Toembai." Scores of these songs can be found in the Jorgensen, e-Papers, ISPME. For the record, as I prepared for my presentation to the ISPME in Frankfurt, Germany, in June, 2015, Werner Jank brought to my attention the fact that Hering's "Caffee" that appeared on a slide I intended to use in Frankfurt, had a negative connotation in Germany. When it was sung in Bloomington, symposium participants were unaware of this double entendre and took the song to be an innocent and humorous praise of coffee which many felt they needed in the early morning. Accordingly, I deleted this song from a slide projected onto a large screen from which we sang William Byrd's "Early as I Me Walked" during my presentation in Frankfurt.

music as a way of knowing and a way of knowing music; justifying music in education and education in music; philosophical perspectives on musical instruction; and philosophy, research, and teaching in music education. Each day was broken into four seventy-five-minute sessions covering each of the four symposium themes, with papers (and responses and discussions) followed by a half-hour coffee break, seventy-five-minute lunch break, and break at the end of the day. Participants could sign up ahead of time for themed luncheon roundtables that provided an opportunity for continued conversation.²¹ Although only fifteen papers were featured, the strategy of also involving fifteen respondents and twenty-four luncheon roundtable leaders increased the number of presenters in one way or another and enabled them to secure travel funding from their institutions. Participants included academics drawn from fields of music education, art education, historical musicology, music theory, philosophy, anthropology, sociology, history, education, and comparative literature, as well as school music teachers.

This residential conference fostered a great deal of informal conversation. Participants were housed in the Indiana Memorial Union, a hotel centrally located on the campus, and since we were all together much of the time, we came to know people and had ample time to converse between the formal spaces of the symposium. Luncheons were also provided in the Indiana Memorial Union, a short walk through a green space across campus from the Musical Arts Center. Evening events included instrumental and orchestral concerts, a reception, and a banquet.²² I chaired the final session, “Where do we go from here?” in which symposium participants discussed the possibilities of publishing the symposium proceedings and

²¹ Six luncheon roundtables were held per day with an additional open table. See Bloomington Symposium 1, Luncheon Roundtables in Jorgensen, e-Papers, ISPME.

²² These concerts featured the New Music Ensemble and the Indiana University Symphony Orchestra and a piano master class recital featuring students of Menahem Pressler. A reception in the University Club preceded a banquet in the Federal Room of the Indiana Memorial Union.

institutionalizing regular international symposia on the philosophy of music education. At that meeting, plans were laid for David Elliott to host the next symposium at the University of Toronto in 1993 although this symposium was delayed until June, 1994.

Symposium papers were subsequently published in a special issue of the *Journal of Aesthetic Education* and republished in an edited collection entitled, *Philosopher, Teacher, Musician: Perspectives on Music Education*.²³ In 1991, I wrote that this publication brought “to fruition a project that has occupied the Philosophy of Music Education SRIG during the past three years.”²⁴ Paper abstracts and responses presented at the SRIG were also published in the *Philosophy of Music Education Newsletter*.²⁵

The Need for a Journal

By November 1991, it had become clear that a journal was needed to publish full-length philosophical articles, and it was announced that, “The Research and University Graduate School and the School of Music, Indiana University, have agreed to cooperate in launching the *Philosophy of Music Education Review* in November, 1992.”²⁶ I confess to being a little optimistic, and the journal was actually launched in the spring of 1993.²⁷ As the *Philosophy of Music Education Review* became more international in its contributors and audience, its circulation also grew from about 200 in 1993 to over 3,000 in 2014. Beginning with Volume 11

²³ Special Issue of the *Journal of Aesthetic Education* 25, no. 3 (Fall, 1991) entitled “Philosophy of Music and Music Education” and republished in the edited collection, Estelle R. Jorgensen, ed. *Philosopher, Teacher, Musician: Perspectives on Music Education* (Urbana and Chicago: University of Illinois Press, 1993).

²⁴ Estelle R. Jorgensen, “Editorial,” *Philosophy of Music Education Newsletter* 4, no. 1 (November, 1991): 1.

²⁵ These abstracts and responses were published in the *Philosophy of Music Education Newsletter* 3, no. 1 (November, 1990) through 4, no. 3 (December 1992).

²⁶ Jorgensen, “Editorial,” *Philosophy of Music Education Newsletter* 4, no. 1 (November 1991): 1.

²⁷ At first, a newsletter was distributed intermittently by Philosophy SRIG chairs as a means of updating members on events in the philosophy of music education, but gradually, as informal electronic communication became widespread, it was abandoned.

(spring, 2003), the journal was published jointly by Indiana University Press and the Indiana University Jacobs School of Music. All volumes (including its predecessor, the *Philosophy of Music Education Newsletter*) were indexed in major indices, archived in JSTOR, and published electronically as well as in print. Over the years, there was a symbiotic relationship between the journal and the symposia; the journal not only became an important forum for music education thought but it contributed to and benefitted from the symposia.

Philosophy Symposia, 1994, 1997, and 2000 and Events Leading to the Formation of ISPME

Although originally scheduled for 1993, the Philosophy of Music Education: International Symposium II was held at the Faculty of Music, University of Toronto, Canada, on June 12-16, 1994, and was organized and hosted by David Elliott.²⁸ Beginning with an evening reception and dancing in the Walter Hall Foyer of the University of Toronto, the symposium included four days of papers based on refereed proposals and a two-hour closing forum.²⁹ Opening papers offered critiques of an aesthetic philosophy of music education and established the symposium's theme of critical perspectives on music education. Papers dealt with musical topics of profundity, cognition, emotion, world musics, relativism and context, and music education matters of rationales, gender, feminism, community, and play.

Lee Bartel recalls that the Toronto symposium attracted about 100 participants and, in contrast to the Bloomington symposium, was held in a formal setting in Walter Hall at the University of Toronto where speakers addressed the audience from a stage.³⁰ This setting

²⁸ This symposium was supported by the Dean of the Faculty of Music and the Office of the Vice-President and Provost at the University of Toronto, and the Metropolitan Municipality of Toronto. See Program Cover, The Philosophy of Music Education International Symposium II, in Jorgensen, e-Papers, ISPME.

²⁹ See an email from Lee Bartel to the author on October 22, 2014, in Jorgensen, e-Papers, ISPME.

³⁰ Ibid.

impacted the nature of the communication between speaker and audience members and contrasted with the informality of the setting, intimacy of speaker and audience, and “low-tech” character of the Bloomington symposium in which papers were heard by listeners also able to gaze out upon the greenery beyond. The performative character of paper presentations from a stage lent an air of gravitas to the proceedings, listeners were separated from speakers as they are in concert halls, and since presenters were able to take advantage of the new and vibrant audio-visual technologies, the audience’s attention was often fixed on a screen.³¹

The daily format included sessions of two or three papers with a single respondent to several papers, and the program consisted of nineteen papers and nine respondents. Of these, eleven papers were by authors working in the United States, six were by authors from Canada, one from Switzerland, and another from England. The majority of these presenters were music educators. Of the respondents, five were working in the United States and four in Canada. As the University is located centrally in Toronto, participants enjoyed evenings at leisure in downtown restaurants, bars, and concert venues.

This symposium was especially memorable for its final session that attracted about fifty participants who arranged themselves in a circle in Room 330.³² In what I recall as a tense conversation, there was some support for ideas advocated by members of the fledgling MayDay Group who were present at the symposium and had scheduled their own meeting in Toronto immediately afterwards.³³ Others refused to accept praxial ideas as the preeminent philosophy of music education and urged a commitment to a diverse and international community of

³¹ See Christopher Small, *Musicking: The Meanings of Performing and Listening* (Hanover, NH: Wesleyan University Press, 1998).

³² *Ibid.*

³³ The MayDay Group—Symposium on Music Education Foundations, June 18, 1994. In Jorgensen, e-Papers, ISPME.

philosophers representing a variety of viewpoints on music and music education also emanating from places beyond North America. The Symposium proceedings were published in an edited collection by Lee Bartel and David Elliott entitled, *Critical Reflections on Music Education*.³⁴ Some symposium papers also appeared in the *Journal of Aesthetic Education*.

The Philosophy of Music Education International Symposium III in Honor of Abraham A. Schwadron was held at the Faculty Center and Music Department, University of California, Los Angeles, California, May 28-31, 1997, and presented by the University of Hawai'i at Manoa and the University of California, Los Angeles.³⁵ Marking Schwadron's contributions to music education philosophy, it began with a welcome reception.³⁶ Hosted by Anthony Palmer and Frank Heuser, it also featured musicologist, Susan McClary, as a banquet keynote speaker, a forum of Schwadron's former students, two evening musical performances, and a dialogue between Bennett Reimer and Edwin Gordon moderated by Harold Fiske.³⁷ In order to improve the quality of the papers read at this symposium, the full papers rather than proposals were reviewed, with the innovation of offering authors an opportunity to submit revised papers for consideration. The symposium extended over three and a half days and did not include a final forum. Frank Heuser recalls that it attracted about seventy-five participants.³⁸ Similar to the

³⁴ Lee R. Bartel and David J. Elliott, eds., *Critical Reflections on Music Education: Proceedings of the Second International Symposium on the Philosophy of Music Education, June 12-16, 1994, University of Toronto* (Toronto, ON: Canadian Music Education Research Centre, University of Toronto, 1996). The Proceedings are available at https://tspace.library.utoronto.ca/handle/1807/19078?mode=full&submit_simple>Show+full+item+record. Accessed November 14, 2014.

³⁵ See the program of the Philosophy of Music Education International Symposium III in Honor of Abraham A. Schwadron in Jorgensen, e-Papers, ISPME.

³⁶ The reception featured comments by J. Terry Gates, a performance of Schwadron's music, and a subsequently published paper by Anthony Palmer on Schwadron's legacy for music education philosophy. See Anthony J. Palmer, "The Philosophical Legacy of Abraham Schwadron," *Philosophy of Music Education Review* 6, no. 1 (Spring, 1998): 3-11.

³⁷ This panel included Jennifer Judkins, Anthony Palmer, Cecilia Riddell, and Mary Shamrock. See the program of the International Symposium on the Philosophy of Music Education III, in Jorgensen, e-Papers, ISPME.

³⁸ Email communication to the author from Frank Heuser, Subject: Re- Attendance Numbers for the LA Symposium (1997), October 26, 2015, in Jorgensen, e-Papers, ISPME.

Toronto symposium structure, twenty-one papers were read, with nine responses and one open discussion. Of the presenters, nineteen were working in the United States and one each in Canada and Finland; of the respondents, five were from the United States, three from Canada, and one from Japan. Topics ranged over such musical topics as the legacy of Susanne Langer, the aesthetics of George Gershwin's music, the nature of musical knowledge, musical praxis, virtuosity, the educative value of music, theories of artistic behavior, and culture and identity. Music educational topics included philosophical reflections on music education history, improvisation in instrumental music education, work and play, a representational model of music education, music teacher preparation, public policy, a dialectical approach to music education, Confucian philosophy of music education, multicultural music education, children's musical culture, and the role of popular music in music education.

The Philosophy of Music Education International Symposium IV, "Into the New Millennium," with Program Coordinator, Mary Reichling, and Site Coordinator, Forest Hansen, was held at Aston University, Birmingham, England, June 7-10, 2000. Sponsored by the University of Louisiana at Lafayette and the Indiana University School of Music, this was the first of the symposia to be held outside North America.³⁹ It was a leap of faith that the work of philosophy of music education could be truly international and a mark of the belief that symposia needed to be held in various countries. Although its attendance was small, with forty-six registrants, this was a strong philosophical conference featuring thirteen refereed and invited papers and twenty-three respondents.⁴⁰ Of the presenters, seven were from the United States, four from Canada, and two from the United Kingdom. Of the respondents, sixteen were from the

³⁹ Mary Reichling was Professor of Music Education at the University of Louisiana at Lafayette and Forest Hansen was living in Birmingham and arranged for the Symposium to be held at the University of Birmingham.

⁴⁰ See the program of the Philosophy of Music Education International Symposium IV, "Into the New Millennium," in Jorgensen, e-Papers, ISPME.

United States, two each from Canada and the United Kingdom, and one each from Finland, Japan, and Russia. This conference marked a high water mark in the publishable quality of the papers presented and all papers appeared in the *Philosophy of Music Education Review*. As in earlier symposia, some papers focused on aspects of musical experience and others on educational experience. Musical topics included the intersection of emotion and music, the nature of musical knowledge, musical embodiment in listening and performance, musical performance anxiety, and the meaning of “country music.” Educational topics included the role of the arts in education, musical multiculturalism, music education and service learning, music education as liberatory practice, well-being as a music educational aim, and consciousness studies and music education philosophy. The symposium’s pace was more leisurely than prior conferences, and its location near the center of Birmingham enabled conversations, evenings at leisure with pub crawls, dinner at various restaurants, and musical concerts in nearby venues.

The final event of the symposium was a buffet lunch meeting on June 10, entitled “Looking to the Future: Formation of the International Society for the Philosophy of Music Education (ISPME).” A planning committee was elected consisting of Deanne Bogdan, June Boyce-Tillman, Estelle Jorgensen (chair), Charlene Morton, Masafumi Ogawa, and Anthony Palmer “with the mandate of determining an appropriate future for the PME Symposia.”⁴¹ To assist in this task, I invited David Elliott and Mary Reichling as additional members and Forest Hansen and Frank Heuser as consultants.⁴²

⁴¹ Estelle R. Jorgensen, “Talking Paper: the future of the PME Symposia,” October 12, 2000, circulated to Deanne Bogdan, June Boyce-Tillman, Charlene Morton, Masafumi Ogawa, Anthony Palmer, David Elliott, Mary Reichling, Forest Hansen, and Frank Heuser. See Jorgensen, e-Papers, ISPME.

⁴² Jorgensen, “Talking Paper.” See email from Estelle Jorgensen, Subject: PME 5 site, July 18, 2001; Email from Estelle Jorgensen, Subject: PME 4 [sic.] Task Force, April 16, 2001. See Jorgensen, e-Papers, ISPME.

My first move as chair of this planning committee was to prepare a “Talking Paper: The future of the PME Symposia,” dated October 12, 2000, circulated electronically and by fax to the planning committee. In that paper, I noted that, “we are responsible for institutionalizing what has been a somewhat informal process and forming some sort of society or group that will ensure the continuation of these international symposia.” I then asked several questions concerning the nature of the society that should be created, ways to improve the quality of philosophizing, the format of symposia, the working language(s) of the symposia, ways to make the symposia accessible to speakers of other languages, and the timing of the symposia. By way of focusing our discussion, I offered a ten-point proposal and invited input from the committee.⁴³

After an ensuing six months of conversation, on April 16, 2001, I wrote to the planning committee with a summary statement of the responses received and commented: “It seems the wish of most of you that we move forward to establish an independent scholarly society in the philosophy of music education.” I added:

You are also agreed that we might give careful thought to how to arrange our meetings in order to coincide with meetings of other music education societies. I have had very clear advice that you prefer not to link up with ISME in a formal way, and that the meetings in the past have worked well because of their independence from other vested interests.”

⁴³ I asked several questions as follows: “Do we wish to establish ourselves as an independent society? What would be the best framework in which to continue these symposia? How can we ensure that the philosophical quality of papers continue to improve? What should these symposia look like? How can we ensure that the format remains such that it promotes and facilitates philosophical dialogue and that philosophers feel comfortable in the conference format? In what language(s) ought these symposia to operate? If English is to continue to be the working language, how can these symposia be made more accessible to those for whom English is a second language? Is the present three-year interval between symposia the best? If not, what ought to be the interval between symposia? Ought the symposia be held in conjunction with other society meetings? If so, what should these be?” See Estelle R. Jorgensen, “Talking Paper: the Future of the PME Symposia,” Unpublished paper circulated to committee members elected at PME 4, Birmingham and invited by Estelle Jorgensen, October 12, 2000. The technology at the time was such that our secretary, Karen Gast, tested a list serve created to facilitate exchange for members of the planning committee. Karen Gast, email correspondence, Subject: PME-V Planning Committee, January 12, 2001. See Jorgensen, e-Papers, ISPME.

I noted that meetings should be held “in those countries where most of those who would like to attend presently reside.” I also commented that “we need to meet at a place that offers a tranquil setting, with easy access to air and ground transportation, and reasonable costs of travel and accommodation.”⁴⁴ I suggested a formal action plan around two questions: “Will you indicate whether or not you will support the founding of an International Society for the Philosophy of Music Education (or whatever its name will be)? Simple yes or no will do.” As Japan had been suggested as a possible site for the 2003 symposium, I asked: “Will you indicate whether you support the holding of an organizational meeting of the Society and PME 5 in the United States or Japan in 2003?” Depending on responses to these questions, I proposed to “circulate the group who attended PME 4, those who receive PMER, and others who are members of the Philosophy SRIG of MENC to find out their interest and commitment in principle to our decisions....” By September, 2001, I hoped for the committee to “finalize plans for PME 5 (regarding location), appoint a program committee, and begin to develop a document that inaugurates the society that can be presented and voted at PME 5.” And by October, 15, 2001, I hoped that a call for papers for PME 5 could be announced.⁴⁵

This plan was implemented according to schedule and an announcement and call for papers for the “Philosophy of Music Education International Symposium 5” to be held at Lake Forest College, June 4-7, 2003 appeared in the Fall, 2001 issue of the *Philosophy of Music Education Review*.⁴⁶ Frank Heuser and Iris Yob were appointed by the steering committee as program co-chairs with Deanne Bogdan, Charlene Morton, Mary Reichling, and Paul Woodford serving as members of the committee. Forest Hansen was responsible for site arrangements.

⁴⁴ Jorgensen, “Talking Paper.”

⁴⁵ Ibid.

⁴⁶ “Announcement and Call for Papers,” *Philosophy of Music Education Review* 9, no. 2 (Fall, 2001): back matter.

PME 5 marks the first symposium to be organized by committee—an approach that would be followed in successive symposia.

Formation of ISPME: The 2003, 2005, and 2007 Symposia

The Lake Forest symposium marks a watershed event in that the International Society for the Philosophy of Music Education (ISPME) was founded at a meeting held in the Lake Forest College Chapel on Thursday, June 5, 2003, 5:30-7:00 P.M., chaired by Anthony Palmer. Estelle Jorgensen and Frede Nielsen were elected as founding co-chairs.⁴⁷ Charlene Morton and Paul Woodford were elected as program co-chairs. Anthony Palmer led a discussion on a draft of the Society Bylaws. The election of co-chairs and an international executive committee signaled international cooperation and an inclusive and democratic organization as underlying values for the nascent society.

Held at Lake Forest College, a liberal arts college in a lovely setting to the north of Chicago, Illinois, the symposium attracted about seventy-five participants and featured nine papers (three from the United States, two from Canada, and one each from Cyprus, Denmark, Russia, and Sweden) with nineteen respondents (sixteen from the United States, two from Canada, and one from Greece).⁴⁸ The symposium began with morning registration on Wednesday, June 4, 2003, and an opening reception and welcome at 1:00 P.M. Meetings were

⁴⁷ Philosophy of Music Education International Symposium V, Schedule of Presentations. See Jorgensen, e-Papers, ISPME. When nominated as chair, I initially demurred. I insisted that I had been centrally involved in the symposia for the past decade, the planning committee struck at the Birmingham symposium had successfully completed its work and demonstrated that a committee could successfully organize the symposia, it was important that the leadership move to others so that it would not devolve upon one person. Frede Nielsen agreed to serve as co-chair for the Society if I would also serve as co-chair, I agreed to serve in this capacity, and so a collaborative leadership was born. The Minutes of the Lake Forest Meeting prepared by Mary J. Reichling were lost.

⁴⁸ There were fifty-seven founding members of ISPME, See “List of Founding Members of ISPME, Lake Forest, IL,” Jorgensen, e-Papers, ISPME. Jorgensen’s list was based on list serve email correspondence from Linda Bucklin, Subject: International Society for the Philosophy of Music Education, June 24, 2003. See Jorgensen, e-Papers, ISPME.

held in the Chapel and the Reid Hall Auditorium. Afternoon papers were followed by a university reception in Glen Rowan House. Papers and responses reflected the growing participation of European philosophers of music education. Musical topics focused on the emotional character of music and an analysis of Langerian theories of form, feeling, and isomorphism; music educational topics consisted of the nature of models, paradigms, and paradigmatic shifts in music education and their relation to practice, music learning through a life-world approach, the ideas of the Greek composer, Manos Hadjidakis, liberal versus performance-based music education, a didactic view of music education theory and research, and a nomadic construal of the experience of women college band directors. A performance by the Second Presbyterian Chamber Choir of Noblesville, Indiana, and a picnic dinner on the lawn at the Ravinia Festival listening to the Chicago premiere of John Adams's *El Niño* were memorable musical events.

The review of full papers and the possibility for revision before presentation allowed writers to improve their work—a move that was especially valuable for those whose first language was not English. As a result, this conference generated a philosophically strong cohort of papers. General and concurrent sessions were also used for the first time, with two respondents for each paper, thereby increasing the number of people whose travel could be supported by their institutions. The inclusion of respondents continued to provide opportunities for those who might be new to the philosophy of music education or unable to prepare a full paper to participate actively in the program. The symposium concluded on Saturday, June 7, with a late-morning discussion on the symposium led by Frank Heuser and Iris Yob followed by lunch in the Commons.

After the Lake Forest Symposium, important work in founding the Society was undertaken by the newly formed executive committee. Frede Nielsen and I agreed to distribute responsibilities, with Frede attending to “all matters having to do with the next Symposium” and me tackling all issues “having to do with the organization and practical work of the Society.” In my communication to Executive Committee members,⁴⁹ I noted that “Our mandate is to prepare a report and conduct a vote among our founding membership concerning the approval of the bylaws and any further recommendations that we might wish to make to our membership.” We organized ourselves into three groups: “the bylaws task force” comprised of Anthony Palmer (chair), June Boyce-Tillman, and Elizabeth Gould; the “symposium task force” comprised of Frede Nielsen (chair), Constantijn Koopman, Charlene Morton, and Paul Woodford; the “mechanics task force” comprised of Estelle Jorgensen, Masafumi Ogawa, John Kratus, Iris Yob, and Ana Lucia Frega. Notably, Frega opened a conversation with the International Music Council about the possibility of the newly formed society becoming a member of the International Music Council.⁵⁰ Anthony Palmer served as parliamentarian, Masafumi Ogawa as archivist, John Kratus as treasurer, Mary Reichling as secretary, and Iris Yob as liaison with the *Philosophy of Music Education Review* and editor of the Society’s *Newsletter*.⁵¹ A deadline of December 1, 2003 was set for an electronic vote by all society members on the bylaws, location of the next symposium, and other aspects of the society’s work.⁵² This work was completed early

⁴⁹ Estelle R. Jorgensen, Email correspondence, Subject: Communication to EC, June 9, 2003. See Jorgensen, e-Papers, ISPME.

⁵⁰ Estelle R. Jorgensen, Email correspondence to Ana Lucia Frega and Frede Nielsen, Subject: “International Music Council,” October 21, 2003. See Jorgensen, e-Papers, ISPME.

⁵¹ Changes in electronic communication made the Newsletter somewhat redundant as list serves and other email communication facilitated reaching members informally, and it never came into use. Having a liaison with the *Philosophy of Music Education Review* made it easier to coordinate the publication of Calls for Papers for upcoming symposia.

⁵² See Estelle R. Jorgensen, Email to Executive Committee, Subject: ISPME EC Ballot, June 24, 2003; Estelle R. Jorgensen, Email to ISPME society members, Subject: Int’l Society for the Philosophy of Music Education, June 24, 2003; Linda Bucklin email to Estelle R. Jorgensen, Subject: Responses to ISPME Bylaws, February 12, 2004;

in 2004, with approval of the bylaws by the Executive Committee (on February 16, 2004) with a subsequent email to the Society membership and a decision to hold the next symposium in Hamburg, Germany.⁵³ The Society was now underway.

The Philosophy of Music Education International Symposium 6 was held at the Department of Education, University of Hamburg, Germany, on May 18-21, 2005 and was supported by the Deutsche Forschungsgemeinschaft. Frede Nielsen served as conference chair, Jürgen Vogt as hospitality chair, Charlene Morton and Paul Woodford as conference program co-chairs, and Constantijn Koopman as committee member-at-large. The Symposium began with an address on Wednesday morning, May 18, by Jürgen Vogt, “Is there a German Philosophy of Music Education? Some Reflections on the Lack of International Discourse in Philosophy of Music Education,” and then broke into concurrent sessions.⁵⁴ A reception was held on Wednesday afternoon, after the formal presentations of the day. On Saturday morning, May 21, the ISPME co-chairs Frede Nielsen and Estelle Jorgensen gave an address entitled, “Two Views on the Future of Philosophy of Music Education.” The program represented a definite step forward in internationalizing the symposia. It featured twenty-one refereed and invited papers (six from the United States, three from Denmark, two each from Canada, Germany, Greece, Norway, and Sweden, and one each from Finland and Scotland) and eighteen responses (seven from the United States, two each from Finland, Germany, and the Netherlands, and one each

Estelle R. Jorgensen, Email to Linda Bucklin, Subject: ISPME Bylaws, February 16, 2004; Anthony Palmer, Email to Estelle R. Jorgensen, Subject: New ISPME Bylaws, January 23, 2004; Bennett Reimer, Email to Estelle Jorgensen, Subject: Re: Bylaws, February 23, 2004; Bylaws of the International Society for the Philosophy of Music Education (ISPME), DRAFT 12/09/03]. See Jorgensen, e-Papers, ISPME.

⁵³ A “Call for Papers for the Sixth International Symposium on the Philosophy of Music Education,” sponsored by the International Society for the Philosophy of Music Education Society, to be held at Hamburg University, Germany, May 18-21, 2005, was carried in the *Philosophy of Music Education Review* 12, no. 1 (Spring, 2004): back matter.

⁵⁴ Jürgen Vogt, “Is there a German Philosophy of Music Education? Some Reflections on the Lack of International Discourse in Philosophy of Music Education,” presented to the Philosophy of Music Education International Symposium 6, Department of Education, Hamburg University, Germany, May 18, 2005.

from Canada, Denmark, England, Greece, and Russia). Musical topics included musical creativity, materiality, ideology and power in musicians' lives, and moral and spiritual virtues of music. Music educational topics included democracy and music education, the value of general music education, body-subjects participating in music teaching, Skjervheim's humanistic views and music education, children as little philosophers, spirituality, implications of Gunther Schuller's philosophy of conducting, meaning at the margin, justifying music education, a philosophical model for studio instruction, attunement and bodily dialogues, Darwin and the evolution of forms, a reconceptualization of performance study, and case studies of aesthetics in music education.⁵⁵

An ISPME business meeting on Saturday, May 21, from 11:00 A.M to 12:30 P.M. concluded the Symposium.⁵⁶ Actions taken at this meeting included a determination that the charter members of ISPME would be those attendees at the Lake Forest PME 5 and Hamburg PME 6 symposia.⁵⁷ Changes in the Society bylaws were approved, and a slate of officers nominated by the Executive Committee was elected as follows: Paul Woodford (Canada), chair; Hermann Kaiser (Germany), associate chair; Charlene Morton (Canada), program chair; Øivind Varkøy (Norway), associate program chair; Deanne Bogdan (Canada), recording secretary;

⁵⁵ See the program for the Philosophy of Music Education International Symposium 6, May 18-21, 2005, Department of Education Hamburg University, Germany. See Jorgensen, e-Papers, ISPME.

⁵⁶ The thirty-two delegates in attendance at the business meeting chaired by Estelle Jorgensen, Co-Chair, listed in the "Minutes of the PME 6 Business Meeting of the International Society for the Philosophy of Music Education, May 21, 2005, University of Hamburg, Germany," prepared by Deanne Bogdan, Recording Secretary, ISPME, June 7, 2005, are as follows: Paul Woodford (Canada), Constantijn Koopman (Netherlands), John Kratus (USA), Iris Yob (USA), Deanne Bogdan (Canada), Charlene Morton (Canada), Anders Chamis (Denmark), Eleni Lapidaki (Greece), Alexandra Kertz-Welzel (USA/Germany), David Carr (UK), Randall Allsup (USA), Betty Ann Younker (USA), Lise Vaugeois (Canada), Marja Heimonen (Finland), Heidi Westerlund (Finland), Christoph Richter (Germany), Werner Jank (Germany), Hermann Kaiser (Germany), Øivind Varkøy (Norway), Patrick Freer (USA), Elvira Panaiotidi (Russian Federation), Jonas Gustafsson (Sweden), Valerie Trollinger (USA), Janice Waldron (USA), Paul Louth (Canada), Frede Nielsen (Denmark), Anthony Palmer (USA), Estelle Jorgensen (USA). See Jorgensen e-Papers.

⁵⁷ See the "List of Founding Members of ISPME" created by Estelle R. Jorgensen, "A Short History of ISPME," Powerpoint Presentation, Slide 19, in Jorgensen, e-Papers, ISPME.

Randall Allsup (USA), treasurer. A discussion of matters of finances and dues, the timing and location of future symposia, and issues connected with the conduct of the symposium and suggestions for future symposia concluded the meeting. In its conversations, the Executive Committee struggled with differing conceptions of democratic governance and ways to provide representation in the society leadership and continuity of procedures that were representative geographically, inclusive in terms of gender and disparate philosophical perspectives.⁵⁸ I left this meeting with a sense of profound relief that the leadership of the Society had passed to new generations of leaders who would be responsible for what it would become in the future.

The Philosophy of Music Education International Symposium 7 was held at the Don Wright Faculty of Music, University of Western Ontario, London, Ontario, Canada, June 6-9, 2007. Hosted by Paul Woodford who served as conference chair, Charlene Morton as program chair, and Øivind Varkøy as associate program chair, the symposium began on Wednesday morning, June 6 with a welcome and general session followed by a mix of general and concurrent sessions. Programmatic innovations included a concert and dialogue.⁵⁹ The Society also reached out to the International Society for Music Education and the MayDay Group. The symposium featured a discussion of a report on the Joint ISME-ISPME Session, 2006 in Kuala Lumpur, Malaysia written by Kari Veblen and the ISPME-ISME North American Regional Forum Panel.⁶⁰ Also, an evening banquet held at Windemere Manor featured provocateur, J.

⁵⁸ See “Minutes of the PME Business Meeting of the International Society for the Philosophy of Music Education, May 21, 2005...,” n. 56.

⁵⁹ “Reconciliation: Reconstructing and Mediating Societal Norms of Masculinity,” featuring Carol Beynon and Ken Fleet of the University of Western Ontario and the Primus Men’s Ensemble, London, Canada.

⁶⁰ Kari Veblen, “Report on the ISME-ISPME Joint Session 2006 in Kuala Lumpur, Malaysia,” Report on the Joint ISME-ISPME Session 2006 in Kuala Lumpur, Malaysia and the ISPME-ISME North American Regional Forum, to the International Society for Philosophy of Music Education Colloquium, London, ON, Canada, June 2007. Patrick Schmidt recalls that “[t]he overall discussion that took place that day, while very interesting and positive, ultimately led to a majority consensus that ISPME should not be partnering with ISME for these events. There were discussions about the unique mandate and focus on ISPME and the concern that a[n] intersection/collaboration with ISME would be dispersive.” See email reply from Patrick Schmidt to Estelle Jorgensen, et al., Subject: “Needed

Terry Gates, one of the founders of the MayDay Group. The first keynote address, “Musical Hunger: A Philosophical Testimonial of Miseducation,” was offered by Susan Laird, a philosopher of education, with respondents, Heidi Westerlund and Estelle Jorgensen.⁶¹ The program featured eighteen refereed papers (seven from the United States, five from Canada, two each from Norway and Sweden, and one each from Denmark and Scotland) and eighteen respondents (ten from the United States, five from Canada, and one each from Denmark, Finland, and Germany). The conference was notable for its focus on an array of music educational topics. These included the consciousness of musical form, the significance of research for music education practice, feeling and fascism’s footprint in music education, the influence of Enlightenment thought on music education, critique and the music curriculum, the role of desire in music education, the context of music education, National Standards for Arts Education, notions of and limits to music educational transformation, matters of social justice, the nature of aesthetic communication, the quality of higher education, the nature of phenomenological thought, *Bildung* and music education, the place of spirituality in music and education, music festivals as avenues for musical learning, and a philosophy of music therapy. Continuing the tradition set in Lake Forest, an ISPME General Meeting was held on Saturday, June 9, from 9:30 A.M. to 11:00 A.M., during which Heidi Westerlund and Randall Allsup were elected as the Society co-chairs, Werner Jank and Frederik Pio as program co-chairs, Patrick

information for my documentary history of the philosophy symposia,” November 12, 2014. See Jorgensen, e-Papers, ISPME. ISPME members also contributed to sessions on the philosophy of music education at the 28th ISME World Conference, Bologna, Italy, 20-25 July, 2008, and the 30th ISME World Conference, Thessaloniki, Greece, 15-20 July, 2012, chaired by Panagiotis Kanellopoulos.

⁶¹ Susan Laird, “Musical Hunger: A Philosophical Testimonial of Miseducation,” *Philosophy of Music Education Review* 17, no. 1 (Spring, 2009): 4-21; Estelle R. Jorgensen, “A Response to Susan Laird, ‘Musical Hunger: A Philosophical Testimonial of Miseducation,’” *Philosophy of Music Education Review* 17, no. 1 (Spring, 2009): 75-80; Heidi Westerlund, “A Response to Susan Laird, ‘Musical Hunger: A Philosophical Testimonial of Miseducation,’” *Philosophy of Music Education Review* 17, no. 1 (Spring, 2009): 81-85.

Schmidt as treasurer, and Elizabeth Gould as recording secretary. It was agreed that the next symposium would be held in Helsinki, Finland.⁶²

Celebrating Two Decades of Philosophy Symposia: The 2010 Symposium

The International Symposium for the Philosophy of Music Education 8 was held at Sibelius Academy, Helsinki, Finland, June 9-13, 2010.⁶³ The largest to this point, this symposium attracted 111 participants and met in the Concert, Chamber Music, and Organ halls in the “R” building of Sibelius Academy in downtown Helsinki.⁶⁴ An important innovation at this symposium was a pre-conference seminar to help doctoral students write and publish philosophy of music education—the first time that the Society offered an educational program in philosophy in association with its symposia. This four-day seminar was held at the Kalliokuninkala retreat in the lake district of Tuusula, June 3-8, 2014, and attracted thirty participants.⁶⁵ It featured presentations by Philip Alperson on aspects of the philosophy of music, Pentti Määttänen on philosophical argument, Randall Allsup, Cathy Benedict, Frank Heuser, Thomas Regelski, Patrick Schmidt, and Lauri Väkevää on philosophy of music education, and student papers.⁶⁶

⁶² Minutes, 2007, at <http://ispme.net>.

⁶³ See the “Call for Papers, Eighth International Symposium for the Philosophy of Music Education,” *Philosophy of Music Education Review* 16, no. 2 (Fall, 2008): back matter.

⁶⁴ Participants in the 2010 ISPME Conference, Helsinki, in Jorgensen e-Papers. See “Symposium VIII 9-13 June 2010 Sibelius Academy, Helsinki, Finland,” at <http://ispme.net>.

⁶⁵ See the pre-conference tab at http://www2.siba.fi/ispme_symposium/index.php?id=19&la=fi. Accessed November 11, 2014.

⁶⁶ See http://www2.siba.fi/ispme_symposium/index.php?id=19&la=fi. In an undated letter of invitation to graduate students to the “Seminar on Writing Philosophy for Music Education,” “ISPME—Pre-conference call for participation,” Randall Allsup mentions that the seminar would be led by Philip Alperson and Thomas Regelski and small group workshops would be facilitated by Randall Everett Allsup, Cathy Benedict, Roberta Lamb, Lauri Väkevää, and Heidi Westerlund. The program that eventuated included Randall Allsup, Philip Alperson, Cathy Benedict, Frank Heuser, Roberta Lamb, Pentti Määttänen, Thomas Regelski, Patrick Schmidt, Lauri Väkevää, and Heidi Westerlund. See ISPME Schedule MAY.pdf and to Print ISPME groups.pdf and an email from Heidi Westerlund to author, Subject: Information for the documentary history of the philosophy of music education symposia, November 13, 2014, in Jorgensen, e-Papers, ISPME.

The symposium opened on Wednesday afternoon, June 9, 4:00 P.M., in the Concert Hall with Heidi Westerlund, Randall Allsup, and Werner Jank presiding and a welcome by Gustav Djupsjöbacka, Rector of Sibelius Academy. Music performances were followed by a wine reception that also celebrated book releases.⁶⁷ During the following three days, the formal program included a mix of two keynote lectures, thirty concurrent refereed papers and responses, five panel presentations, and a lecture recital. Keynote lectures by Philip Alperson, entitled “Robust Praxialism” (with response by Thomas Regelski) and Tia DeNora, entitled “Is Good Music the Music that is Good?” (with response by Petter Dyndahl) were complemented by panel presentations.⁶⁸ Panelists represented the United States (five), Norway (four), Canada and Finland (three each), Germany, Namibia, and Sweden (two each), and Australia and India (one each). Estelle Jorgensen also chaired an invited informal collective remembrance of past symposia with leaders of past symposia consisting of Anthony Palmer, Frank Heuser, Mary Reichling, and Iris Yob. Of the refereed papers, fourteen papers were from the United States, three each from Canada, Germany, Greece, and Sweden, two each from Great Britain, and one each from Denmark and Spain. Of the respondents, nine were from Finland, seven from the United States, four from Germany, three from Norway, two each from Sweden and Canada, and one each from England, Greece, and Latvia. Musical topics included a wide array of issues including the epistemic and educational status and value of music, musical experience, Leathe perception of musical time, musical meaning, the embodiment of musical mind, deconstruction and dialogue, musical power as magic, and the musically malcontent. Music educational topics

⁶⁷ Musical performances were by Sväng and Erja Lyytinenen.

⁶⁸ This marked the first time that panel presentations had been included in symposia programs, and topics included the history of music education philosophy, intercultural perspectives on music education, Continental and Anglo-American pedagogies, issues of gender, feminism, inclusion, diversity, and power, and matters surrounding the publication of philosophical scholarship.

included such diverse matters as radical aesthetics, aesthetic education, poesis and praxis, critical formalism, the ideas of Tadeusz Wroński, Michel Foucault, and Gilles Deleuze and Félix Guattari, musical performance (notably popular music, choral improvisation, the undergraduate performance curriculum, and deliberate practice), unteachable moments, homosexual subject(ivity)s, spirituality, critical thinking, peace, the social contract, and feeling and knowledge in teacher preparation.

Evening events included a Thai buffet at a nearby restaurant and an excursion to Kalliokunikala (the location of Sibelius's home) outside Helsinki featuring dinner and a fireside chat on music education history and philosophy hosted by Michael Mark with conversational partners, Jürgen Vogt and Marie McCarthy. At Kalliokunikala, Randall Allsup and Heidi Westerlund also made a presentation of a five-string kantele to Estelle Jorgensen marking the 20th anniversary of the Bloomington symposium and her contributions to founding the ISPME. Symposiasts also attended a Finnish folk music jam session on Saturday evening, June 12 at *Painabaari* in downtown Helsinki.

On Sunday morning, the ISPME General Meeting co-chaired by Heidi Westerlund and Randall Allsup was held in the Chamber Music Hall, (from 9:00 A.M. to 11:00 A.M.).⁶⁹ Cathy Benedict and Panagiotis Kanellopoulos were elected as co-chairs, Cathy Benedict as site coordinator, Patrick Schmidt and Elizabeth Gould as program co-chairs, and Randall Allsup as treasurer, with the position of recording secretary, to be filled. New York City was confirmed as the site of the ninth symposium in 2013, and it was decided to hold the tenth symposium in Frankfurt-am-Main, Germany, in 2015. After the symposium concluded, an optional afternoon harbor boat cruise brought to an end a remarkable and rich conference.

⁶⁹ Minutes 2010, <http://ispme.net>.

New Ventures and Wider Horizons: The 2013 and 2015 Symposia

The Philosophy of Music Education International Symposium 9 in 2013 was preceded by two notable events. The first was an informal meeting hosted by co-chairs, Cathy Benedict and Panos Kanellopoulos, at the Athens University Museum in the heart of Athens, Greece, July 13-14, 2012, immediately preceding the 30th ISME World Conference on Music Education in Thessaloniki, Greece, July 15-20, 2012.⁷⁰ This meeting attracted about twenty participants.⁷¹ After an evening round table discussion and short concert, the following day, short papers-in-progress were presented and discussed by symposium participants who were then invited to submit their fully-developed papers in New York City. This informal symposium contributed to improving the quality of papers offered in the New York symposium and enabled participants in the ISME World Conference in Thessaloniki to meet in Athens. The second followed the lead of the Helsinki symposium with the Second ISPME Graduate Student Pre-conference, “On Writing Philosophy in Music Education,” held on June 3-4, 2013 and offered as a SMOOC.⁷² The pre-conference was introduced by Randall Allsup, Cathy Benedict, and Patrick

⁷⁰ On the 30th World Conference, see <http://official-isme.blogspot.com/2012/08/the-30th-isme-world-conference-on-music.html>, accessed November 6, 2014. Also, see the “Call for Papers for a Gathering of the International Society for Philosophy of Music Education,” “Music Education Philosophy as a Call for Dissent: An Informal Symposium,” July 13-14, 2012 Athens, Greece. Email from Cathy Benedict, subject Athens ISPME cfp reminder (Thursday deadline), February 27, 2012 in Jorgensen, e-Papers, ISPME.

⁷¹ Participants were: Marja Heimonen, The University of the Arts Helsinki, Sibelius Academy; Hanna Nikanen, The University of the Arts Helsinki, Sibelius Academy; Sandra Stauffer, Arizona State University; Lauri Väkevää, The University of the Arts Helsinki, Sibelius Academy; Lia Lonnert, Malmö Academy of Music, Lund University; Cecilia Ferm-Thorgersen, Karlstad University; Patrick Jones, Syracuse University; June Boyce-Tillman, University of Winchester; Patrick Schmidt, Florida International University; Cathy Benedict, Florida International University; Heidi Westerlund, The University of the Arts Helsinki, Sibelius Academy; Eirini Manolopoulou, Music educator, Greece; Katerina Vilandou, Music teacher, Greece; Maria Eupatridou, Music teacher, Greece; Panagiotis Kanellopoulos, University of Thessaly; Anita Prest, University of British Columbia; Anna Kanaki, Music educator; Efi Skourgialou, Music educator; Irene Nakou, Museum and History Education, University of Thessaly; Charis Raptis, University of Ioannina, Greece. See email from Panagiotis Kanellopoulos to author dated November 14, in Jorgensen, e-Papers.

⁷² See undated document entitled, “ISPME Pre-conference announcement-4” and ISPME Symposium IX, New York City, 2013 Program, in Jorgensen, e-Papers, ISPME.

Schmidt. Following a presentation by Eduardo Duarte, “close readings” and discussions of papers by Eduardo Duarte, Joseph Abramo, Megan Lavery, Alexandra Kertz-Welzel, David Lines, and Cecilia Ferm-Thorgersen that would be presented in the symposium to follow.⁷³

Graduate students were able to take advantage of the Symposium in New York in order to learn how to improve their philosophical writing.

The International Society for the Philosophy of Music Education Symposium IX, New York City 2013 attracted about eighty participants.⁷⁴ It was held in the lovely Milbank Chapel and various rooms in the Horace Mann building at Teachers College, Columbia University, on the upper westside of New York City, June 5-8, 2013. The symposium began on Wednesday evening and ended on Saturday at 1:00 P.M. Hosted by Randall Allsup, with co-chairs Cathy Benedict and Panos Kanellopoulos, the symposium was comprised of an introductory speech by David Hansen, three keynote presentations by Estelle Jorgensen, Megan Lavery and Eduardo Duarte, and Pauline Oliveros, four panels (on aspects of knowledge and power, music spirituality, Anthony Palmer’s life and work, and pluralism and diversity), and twenty-three papers (and responses) offered in parallel sessions. Especially memorable was the response and interchange between Bennett Reimer and Randall Allsup—the last public occasion in which Reimer was to speak in philosophy symposia that he had supported from the beginning. A reception, convivial happy hour gathering, and concluding business meeting in the Milbank Chapel enhanced the symposium as did the opportunities to sample the delights of New York City restaurants, concerts, and nightlife. Of the papers, eleven were from the United States, three from Sweden, two each from Canada and Germany, and one each from Australia, England, New

⁷³ Ibid.

⁷⁴ For an email list of participants in the New York symposium, see undated document entitled, “ISPME New York 2013,” in Jorgensen, e-Papers, ISPME.

Zealand, Norway, and Singapore. Musical topics ranged from the meaning of listening, the nature of somatic, feelingful, and cognitive engagement, feeling and knowledge, theoretical bases for valuation, musickers, and the universality of Beethoven. Music educational topics included matters of globalization and comparative music education, the assessment of musical talent, rites of passage, epistemology and pedagogy of listening, *Bildung*, technology and ethics, spirituality, Hanna Arendt's idea of democracy and a transcultural theory of democracy, example as a basis for learning, the value of leisure, practice, affirmation and resistance for African-American teachers. Of the respondents, eleven were from the United States, three each from Canada and Sweden, two from Norway, and one each from Denmark, Finland, Germany, and Greece. Of the panelists, nine were from the United States, two each from Canada, Greece, and Norway, and one each from Denmark, Finland, and Germany. Officers of the society elected at the final business meeting were: Werner Jank and Cecilia Ferm-Thorgersen, conference co-chairs, Werner Jank, site coordinator, Joseph Abramo and Christian Rolle, program co-chairs, Roger Mantie, recording secretary, and Chiao-wei Liu, treasurer.⁷⁵

The 10th Conference of the International Society for the Philosophy of Music Education was held at the Hochschule für Musik und Darstellende Kunst, Frankfurt am Main, Germany, June 3-6, 2015. It was sponsored by Gesellschaft der Freunde und Förderer der Musikhochschule Frankfurt, the Department of Music Education and Composition of the Musikhochschule, and Helbling Verlag, and was under the auspices of the Hessian Minister of Education and Cultural Affairs, Prof. Dr. Alexander Lorz.⁷⁶ The Third ISPME Graduate Student Pre-conference, "The

⁷⁵ Roger Mantie was appointed as acting secretary and took the minutes for the ISPME General Meeting in the Ninth Symposium (New York City, 2013). See emails to the author from Cathy Benedict, November 11, 2014, and from Roger Mantie, November 11, 2014, in Jorgensen, e-Papers, ISPME.

⁷⁶ Email from Werner Jank to the author, Subject: AW: A little more information, August 5, 2015, in Jorgensen, e-Papers, ISPME. Program of the 10th Conference of the International Society for the Philosophy of Music Education, Frankfurt am Main, June 1-6, 2015, in Jorgensen, e-Papers, ISPME.

Function, Meaning and Task of Philosophy of Music Education Studies in 2015,” was held at the Hochschule, June 1-3, 2015. Led by Randall Allsup, Joseph Abramo, Cecilia Ferm-Thorgersen, and Christian Rolle, it featured twenty-one students from Australia (one), Germany (twelve), Sweden (two), and the United States (four). The conference itself attracted seventy-nine participants and was opened in the Kleiner Saal by Cecilia Ferm-Thorgersen and Werner Jank and by Thomas Rietschel, President of the University of Music and Performing Arts, Frankfurt am Main. A musical performance by *five line*, a quintet of music teaching students, was followed by a reception in the Foyer of the Hochschule. Keynote speakers included Meinert Meyer, “Harmony or Freedom of Choice? On General Didactics and Music Didactics from the Bildung Perspective”; Elizabeth Gould, “When Words Fail: Deleuze Singing”; Hermann Kaiser, “Towards a Theory of Music-related Teaching”; Lauri Väkevä, “The Ignorant Schoolmaster: What Every Music Educator Should (Not) Know.” A celebration of the 10th ISPME conference featured an illustrated history of the Society by Estelle Jorgensen, a performance by duo pianists Axel Gremmelspacher and Eike Wernhard, and an address by Alexander Lorz, the Hessian Minister of Education and Cultural Affairs. This event was followed by a reception and conference dinner at Restaurant Oosten beside the Main River in downtown Frankfurt.⁷⁷

Papers addressed an array of musical, music educational, and educational themes. Musical topics concerned issues of musical self-concept, attentiveness, and meaning and the nature of the sonorous image. Music educational topics ranged widely over matters of the role of manipulation in music education, implications of praxialist and other philosophical ideas by Bloch, Adorno, Confucius, Plessner, and post-structuralist philosophers of music education philosophy, aspects of self and other in Spanish music education, religious music text and

⁷⁷ Email from Werner Jank to the author, Subject: A little more information, August 5, 2015, in Jorgensen, e-Papers, ISPME.

context, intersections between instruction, teaching, and musical performance, a critique of community music, the problem of a scientific music pedagogy, metaphor and music education, moral openings in music education, artistically-based communities, the role of the music teacher in the creation of artists, how affect serves as a means of social control, pre-schooler musicking and the creation of a public sphere, the act of choosing in music education, and the value of inclusion in music education. Educational topics focused on sacred time and schooling and the educational value of music in school rituals. Of the twenty-six refereed papers, eleven authors were from the United States, six from Sweden, four each from Germany and Norway, and one each from Canada, England, Finland, Greece, and Macao in China. Four international panels addressed topics on the relationship between philosophy and cultural policy, Hannah Arendt's ideas on unexpectedness and their possibilities for music education, the academization of higher music and music education, and kitsch and music education. Panelists were from the United States (four), Norway (four), Sweden (four), Germany (three), Canada (one), Greece (one), and South Africa (one via Skype). Officers elected at the final business meeting of the Society, held on June 6, 2015 at 1:00 P.M. in the Kleiner Saal were: Eva Georgii-Hemming and Betty-Anne Younker, Society co-chairs; Panagiotis Kanellopoulos, site chair; Patrick Schmidt, associate chair; Cecilia Ferm-Thorgersen and Joseph Abramo, program co-chairs; Chiao-wei Liu, recording secretary; Ketil Thorgersen, communication; and Theocharis Raptis, treasurer.⁷⁸ The matter of ensuring a presence for the symposia in North America was discussed, and it was decided that following the next symposium in Greece (2017), the venue would be the University of Western Ontario, London, Canada (2019). Among the initiatives discussed were matters of the importance of publishing translations of philosophical writings as a means of disseminating

⁷⁸ Email from Werner Jank to the author, Subject: My Short History of ISPME, June 24, 2015, in Jorgensen, e-Papers, ISPME.

music education ideas across different languages. Although this symposium was held at a time of political and economic unrest and uncertainty in Europe, and heightened tensions between Russia and the West, the goodwill evident in the Society's deliberations revealed that members were able to transcend these difficulties and work together harmoniously.

Summary

In this account, I have shown that ISPME developed because of the collective investment and care of its members in various countries. Notwithstanding the difficulties that sometimes emerge in the midst of the best intentions, from the first, it represented an inclusive, democratic, and international collaboration organized to share power, empower its participants, welcome disparate points of view, and repudiate ideologies in the name of philosophy that are stultifying, oppressive, and exclusive. The growing internationalization of the symposia and the maturing of the Society's work, its efforts to coordinate with other societies, provide a welcoming and nurturing forum for philosophers of music education and those interested in its work, mentor younger faculty members as philosophers and leaders, improve the quality of philosophizing, contribute to the literature in the philosophy of music education, and educate doctoral students in the philosophy of music education are apparent. These symposia and their accompanying online and face-to-face interactions constituted important international opportunities for philosophers to forge friendships, and mutually respect, cooperate with, and support each other even as they engaged one another critically in their conversations.⁷⁹ As such, this history illustrates how

⁷⁹ Eva Georgii-Hemming put things beautifully when she wrote on Cathy Benedict's website, "Walking to the conference one morning, in sunny NYC, I actually was thinking this. My colleagues and dear friends are to be found in many places of the world. That's one of the reasons to go to a conference. Even if one is tired and stressed out beforehand. You actually feel better and more energetic afterwards. And, talking with colleagues at university in other subjects, I know this is not self evident. So much of 'positioning' and quarrels. Let's take care of the good sp[i]rit and open dialogue!" I agree that these scholarly ideals are precious and well worth preserving. See

international symposia flourished during this period as vehicles of a humane and collegial approach to music education scholarship and as a means of international dialogue, collaboration, and cooperation in music education.

<http://www.cathybenedict.com/ispme-photos-2013.html>, accessed February 20, 2017. This statement was also confirmed in an email from Georgii-Hemming to the author on February 18, 2017.