
Contents

Symposium:

Music and Civic Space

Editor: Linda Dennard

Some Epigrams 1
Donncha Dall Ó Laoghaire

Music and Civic Space: The Political Harp
Introduction..... 3
Linda Dennard

In Irish culture, the Celtic Harp is a metaphor for human struggle, freedom and intellectual life and, as such, is inextricably bound to politics. Separating Irish society from its politics, the birth of its government and music is simply not possible. Having a conference on Music and Civic Space in Ireland made a kind of sense in this way. In May 2005, an interdisciplinary group of international scholars were invited to University College Cork by the Department of Government to discuss the relationship between music and governance and, in particular, music's role in creating public culture. The symposium offered here to the readers of Public Voices is a product and a direct outcome of the conference.

The Beatles, the Beatles Generation, and the End of the Cold War13
Vessela Misheva

An effort to rationalize history brought the Western world to perceive the “velvet,” “bloodless” revolutions that swept Eastern Europe as arising from the fact that people there had become painfully aware of the conditions in which they lived and the shortcomings of the system they had built. The author of this article argues instead that it was those young East Europeans who early in childhood failed to fall in love with the social system in large numbers who, when they finally came of age, put an end to the Cold War, and not because they were dissatisfied with the economic conditions, but because they wanted to put an end to the world’s East-West division. But how could people with “different” minds grow up inside the communist system, and how could they miss going through the standard process of communist socialization? To answer these questions, the author explores the hypothesis that Beatlemania, along with The Beatles themselves, may have contributed in a significant way to the collapse of the communist regimes in Eastern Europe.

**“Love and Peace or Else”: U2 and the Development of
Social Consciousness inside and outside the Framework of Rock44**
Visnja Cogan

Rock and popular culture have had a tremendous impact on youth since they emerged. Rock music was the symbol of change, may it be social, sexual, or political. This article addresses the influence that the Irish rock band U2 may have had, more specifically, on their fans and, more generally, on society by charting the evolution of the band’s social consciousness throughout their career.

**John Adams, *Klinghoffer* and *The Transmigration of Souls*:
Musical Responses to Terrorism58**
John Anderson

This paper explores the way in which the music of John Adams responds to terrorism and looks at some of the controversies surrounding his work. It represents a reflection on how the musical and the political can interact in the modern world, engaging his work on the level of political dialogue.

**Beyond the Fife and Drum:
Northern Protestant Working Class Cultures73**
Paul Burgess

The author contends that throughout the duration of the present conflict in Northern Ireland, the world has been repeatedly given a one-dimensional image of this culture depicting it as mainly a product of ethnicity and also a reflection of class sentiment and lived experience.

As drummer and songwriter of *Ruefrefex*, a musical band internationally renowned for its songs about the Troubles conflict in Northern Ireland, Burgess discusses the need to express Protestant cultural traditions and identity through words and music. Citing Weber's argument that individuals need to understand the world and their environment and that this understanding is influenced by perceptions of world order and attitudes and interpretations of symbolic systems or structures, the author argues that losing the importance of symbolic structures in relation to actual events will result in failure to understand why communities embrace meaning systems that are centrally informed by symbol and ritual. In his mind, rather than seeking to promote an understanding of Protestant or Catholic reality, it is important to speculate how the practice of difference might be used in developing any kind of reality of co-operation and co-ordination.

The Politics of Aesthetics86
Andrew M. Blasko

An examination of the role that art and aesthetic activity have played in the affairs of state can be useful in shaping a framework for a discussion of the more specific issue of the interrelations between music and political life. The following discussion focuses on the manner in which the Russian avant-garde aesthetic movement gradually coalesced with the centrally planned construction of Soviet-style society in the efforts to build a new way of life and a new type of human being in accordance with the developing practice of the Communist-led revolution.

"Let Us Say Yes..."
Music, the Stranger and Hospitality.....113
Helen Phelan

The stranger, or the foreigner, is a familiar figure in Western literature, philosophy, and theology. The turn of the millennium from the 20th to the 21st century has re-cast the concept of the stranger against a backdrop of global migration, unprecedented in its scope and character. Philosophy, psychoanalysis and literary criticism have all re-engaged in what is increasingly acknowledged as one of the seminal challenges to contemporary political, social and ethical human organization. One of the concepts rehabilitated in this most recent engagement is the concept of hospitality, including absolute hospitality.

Through an exploration of some key contemporary approaches to our understanding of the human phenomenon of music-making, as well as a case study of a particular musical happening in Limerick, Ireland, involving a group of women from the Travelling and asylum seeking communities, this paper attempts the postulation that music is a potential medium through which absolute hospitality can be glimpsed and, on occasion, realized.

**The Suppression of the Music of Ionian Islands by the
Modern Greek State: Culture that Did Not Fit the Political Agenda125**
Adamantios Dionysios Minas

Music plays an important role in social integration, often providing the vehicle for how one culture reinterprets itself in another. However, as in the case of the Ionian Islands, a peoples’ ability to incorporate outside influences and produce local culture may find itself at odds with the more nationalistic purposes of the state. The Ionian Islands came to be part of the Greek state without enduring the yoke of occupation by the Ottoman Empire or suffering in the wars that preceded the Greek free state. Therefore, the Ionian culture, in particular its popular music, has been made obscure by political elites who defined Greece as the benevolent opposite of its enemies, as the center of civilization and therefore without cultural influences – a definition that Ionian music, influenced by Italian settlers, did not meet.

Reflections

**A Story of Saxophone Craftsmanship:
Implications for Public Administration Theory138**
Terence M. Garrett

The idea for this story emerged in the course of a conversation among friends about the loss of American (and, indeed, outside of the U.S.) craftsmanship and the propensity for manufacturers and service providers to obey the laws of mass production. When it was my turn, I recounted the story of my own experience when it came time for me to buy a “new” baritone saxophone. After having talked about the story, my friends told me that the story had important aspects pertinent to public administration.

Letters from Readers144