Music and Democracy: Beyond Metaphors and Idealisation

20-21 June 2019
Phipps Hall
University of Huddersfield
https://musicdemocracystudydays.wordpress.com

Convened by Igor Contreras Zubillaga (British Academy Postdoctoral Fellow, University of Huddersfield) and Robert Adlington (University of Huddersfield)

Keynote speaker: Esteban Buch (EHESS, Paris)

Democracy has been an ideal for musicians throughout the twentieth century and into the twenty-first. Musicians working in fields including modern composition, jazz, improvisation, orchestral social inclusion projects, and online networked performance have been drawn to democracy as a metaphor and ideal for legitimising their practice. How are we to understand such appeals to the concept of democracy, in the musical field? Although the concept of democracy tends spontaneously to arouse approval and adherence, consideration should be given to the great diversity of uses that have been made of it (and continue to be made nowadays), the multiplicity of forms of democracy, and the historicity of democratic systems. These complex facets of democracy became especially apparent in the political context of transition to democracy after an authoritarian regime, leading to a struggle between different ‘ideas’ of democracy. Therefore, a careful scrutiny of what ‘democratic’ means and a close analysis of the relations being produced, for whom, and why, seem necessary in each particular case.

Building upon the conference ‘Finding Democracy in Music’, held at the University of Huddersfield in September 2017, these study days aim to interrogate what Georgina Born has termed ‘the experimental and novel socialities, imagined communities and social and institutional conditions summoned into being’ by ‘democratic’ forms of music-making. What is the nature of a ‘democratic ideal’ in music (or art-making more widely)? What is achieved, politically, by rethinking the way in which music is made? When does such rethinking affect the wider domain of social relations, and when does it not? If democratic music-making can help with the wider democratisation of social life, how does it do so? When and how is ‘democratic’ music more than just a metaphor?
Thursday, 20 June

10h30-11h00 Coffee and welcome

Chair: Rachel Cowgill (University of Huddersfield)
11h00-11h45 Virginia Wheaton (Texas Tech University), “Aristocratic Democracy, Capitalist Democracy, and National Identity: Finding a New Musical World Order in Post-1848 France”
11h45-12h30 Özge Derman (EHESS, Paris), “The Piano Man: An Aural Occupation”

Lunch Break

Chair: Robert Adlington (University of Huddersfield)
13h30-15h00 Keynote lecture: Esteban Buch (EHESS, Paris), “Looking (Again) for Democracy in Music”

20 min. break

Chair: Philip Thomas (University of Huddersfield)
15h20-16h05 Maurizio Farina (Independent researcher), “Enacting and Experimenting Forms of Democracy: The Example of Nuova Consonanza in the Sixties and Seventies”
16h05-16h50 Valentina Bertolani (Independent researcher), “The Rituals of Socialities: How to Analyze Musica Elettronica Viva’s Improvisations Based on Decision-making?”

10 min. break

Chair: Ben Spatz (University of Huddersfield)
17h00-17h45 Moss Freed (Universities of Hull and Huddersfield), “Between Practice and Piece: Real-time, Collaborative Composition in Large Ensembles”
17h45-18h30 Pia Palme and Christina Lessiak (Universität für Musik und darstellende Kunst Graz), “Performing a Feminist Utopia: Music Theatre as Democratic Practice”

Friday, 21 June

Chair: Juliana M. Pistorius (University of Huddersfield)
9h00-9h45 Lena Dražić (Universität für Musik und darstellende Kunst Wien), “Musical Liberation between Egalitarianism and Elitism: Helmut Lachenmann’s Aesthetic Thought”
9h45-10h30 Victoria Aschheim (Dartmouth College), “The Democratic Soundscape of David Lang’s the public domain”

20 min. break

Chair: Igor Contreras Zubillaga (University of Huddersfield)
10h50-11h35 Patrick Valiquet (The University of Edinburgh), “Music Education for a Knowledge Economy: Arguments and Approaches Circa 1973”
11h35-12h00 Final discussion
ABSTRACTS

Virginia Whealton (Texas Tech University)
“Aristocratic Democracy, Capitalist Democracy, and National Identity: Finding a New Musical World Order in Post-1848 France”

During the first half of the nineteenth century, the term *musique démocratique* reflected critics’ diverse, contradictory, and sometimes nebulous concepts of democracy. Critics used *musique démocratique* to describe songs from the French Revolution of 1789, music for wind and brass instruments, music enjoyed by the lower classes, and the supremely bourgeois instrument of the piano. In all of these instances, “*musique démocratique*” did not refer to music in a society that was already democratic; *musique démocratique* reflected industrialization and aspirational social ideals.

The Second Republic (1848-1852) precipitated intense debates not simply about the merits of a democratic state, but about the merits of particular varieties of democracy. Parisian musicians engaged with these debates during the 1850s and 1860s, analyzing the impact of democratic sociopolitical structures on musicians and national identity. I investigate this phenomenon by examining the published travel writings of Franz Liszt, Henri Herz, Oscar Comettant, and Louis Moreau Gottschalk. In his travel writings, Liszt analyzed the role of “aristocratic democracy” in the Old Polish-Lithuanian Commonwealth; although he believed aristocratic democracy had admirably shaped the Polish national character and musical genres, Polish aristocratic democracy could not be replicated in Western Europe. Herz, Comettant, and Gottschalk, who all traveled throughout the United States, critiqued the nefarious effects of Anglo-American capitalist democracy on the country’s musical development and morality.

Thus, neither aristocratic democracy nor capitalist democracy offered a compelling path for the advancement of music and national identity in France. These music critics maintained that national identity should be directed by the tastes of an educated elite or by composers of genius. Although Liszt, Herz, Comettant, and Gottschalk drew upon French social theorists – notably Alexis de Tocqueville – in their critiques of democracy, they differed in their assertion of the centrality of artists to shaping national futures.

Virginia E. Whealton is an Assistant Professor of Musicology at Texas Tech University. She holds both an MA in Musicology and PhD in Musicology from Indiana University Bloomington. A specialist in nineteenth-century music, she is particularly interested in French music, musical nationalism and cosmopolitanism, and the role of the press in reshaping musicians’ public image during the mid-nineteenth century. Her writing and archival have been supported by a series of grants, including a Mellon Innovating International Research and Teaching Fellowship, a Bartlet Grant from the American Musicological Society, and a Pulaski grant from the American Council for Polish Culture. She is currently completing an essay on Hector Berlioz’s *Harold en Italie* for the forthcoming collection *Symphonism in Nineteenth-Century Europe* (Turnhout: Brepols, expected publication 2020).

Özge Derman (EHESS, Paris)
“The Piano Man: An Aural Occupation”

A young man playing his piano right in the middle of Istanbul’s Taksim Square under the stars and in open air to a wide audience from activists to policemen; a performance that created an effervescing community for three whole nights through the ivories of his self-made instrument. Davide Martello, the “piano man” as he’s been named during Gezi Movement in June 2013, is a street musician who plays in public spaces all around the world. As the very particular part of his trajectory, the artist could engender a space of occupation through music, following the democratic and creative ambiance of the movement. The occupation of the public space occurred in multiple levels. Firstly, he and his multiple audiences built a spontaneous open-air concert space without any hierarchical structure except the policemen standing in the outer circle of the activists. Then, a sort of human
barricade around the artist was composed by the continuous flow of audience. And finally, the artist himself created an aural space of occupation in the midst of that violent situation.

This three-night long event under that circumstances revealed the spatial, bodily and corporal interpenetration of democratic music-making and democratic claim-making. I’d like to discuss, with regard to this specific musical happening, in which ways this democratic space has been invented, how the music-making contributed to the democratic living and being together during the movement and vice versa. The data is collected through semi-structured interview with the artist and visual archive research and analysis.

ÖZGE DERMAN is currently a PhD candidate at the École des Hautes Études en Sciences Sociales (EHESS), Paris. She is a member of the Centre de Recherches sur les Arts et le Langage (CRAL) at the EHESS. She obtained her first BA in Design, Nuova Accademia di Belle Arti of Milan (NABA) in 2003 and a second BA in Dance, Yıldız Technical University (Istanbul) in 2012. She received her first MA in Social Sciences from EHESS Paris and a second MA in Sociology from Galatasaray University in 2015. Her research interests are in social movements, art and sociology of art. Her PhD project focuses on artistic practices and performativity in Occupy movements and it is supervised by Esteban Buch, Professor at the EHESS.

Esteban Buch (EHESS, Paris)

“Looking (Again) for Democracy in Music”

Democracy does not go without saying any more, if it ever did: this may encapsulate a general feeling, presently growing around the world. Current authoritarian tendencies fuel legitimate anxiety and provoke actual damage to the social fabric, by circulating through the political sphere to cultural practices at large, including music. Yet that global concern might stimulate new appreciations of, and interrogations about, democracy itself. Scholarship projects like ‘Finding Democracy in Music’ are showing the variegated uses this notion can have in many musical genres and situations. They also show how unstable the notion of democracy is. This instability helps explaining why, contrary to epic notions like revolution, and also contrary to dystopic notions like dictatorship, democracy has seldom been a keyword in the history of music. It arguably has what we might call a weak metaphoric power, especially for representing oriented temporal processes, both at the historical and the aesthetic levels. But that allows its entering into dialogic conversation with different models of collective interaction, crucially including those where community building is disconnected from identity issues. Conversely, this openness allows music, sound, and listening, to become conceptual resources for reflecting on political democracy itself.


MAURIZIO FARINA (Independent researcher)

“Enacting and Experimenting Forms of Democracy: The Example of Nuova Consonanza in the Sixties and Seventies”

In this paper I will show the importance of the “democratic ideal” in the shaping of many aspects of the Associazione Nuova Consonanza (NC) – a seminal network of New Music which emerged in Rome in 1961/62. My focus will be twofold: firstly, the relations between NC members
and the internal structuring of the Association; and, secondly, NC’s mission in relation to the field of music as a whole in the context of Rome/Italy during the Sixties and Seventies.

I will be looking specifically at two periods (1962-67/68 and 1972-78/79) as well as at some characteristics and activities of the Gruppo di Improvvisazione Nuova Consonanza – one of the most innovative entities created within the Association’s network in 1964/65. These will be developed mainly using archival sources (especially NC’s administrative documents, such as organizational minutes), a general sensibility drawn from the work of some of the so-called Actor-Network Theory authors, as well as conceptual and analytical insight into democracy from recent publications by Pierre Rosanvallon.

The “democratic ideal” played a major role in shaping some of the characteristics of NC’s complex identity and practices. The analysis of the dynamics of its shifting strategies in organizing, networking and policies can be extremely useful for reflecting on several themes related to music and democracy, not only in the context of avant-garde and experimental music networks of the Sixties and Seventies, but also for similar networks which are currently active.

After receiving diplomas in piano (1997), experimental composition (2008) and electronic music (2009), since 2012 Maurizio’s main contributions have been in the organization of musical archives and in research, principally on experimental music networks active in Rome from the 1960s to the present. Since 2010 he has been associated with the Associazione Nuova Consonanza (Rome), both in the archives and as a co-curator of events. In this capacity, he was recently co-curator of “‘Building on a shared vision...’: International Conference on the Gruppo di Improvvisazione Nuova Consonanza and collective improvisation from 1965 to the present.” In addition to regular collaboration with experimental labels on the composition of liner notes, Maurizio has also recently contributed a chapter to an edited book. He currently serves as the scientific consultant of the Franco Nonnis Archive.

Valentina Bertolani (Independent researcher)

“The rituals of Socialities: How to Analyze Musica Elettronica Viva’s Improvisations Based on Decision-making?”

While collective improvisation is often aesthetically constructed as the space for democracy and/or anarchy in music, these elements tend to be lost from sight once we try to analyse it. Indeed, the very few attempts to analyse collective improvisation have so far often been focused on transcribing and describing sound parameters (e.g. pitch, timbre, etc.). However, this does not account for the irreducible immediacy of the improvisatory practice, the very core community ideals at its basis, and the reasons behind decision-making, which are continuously constructed in negotiation often at the limit of democracy and anarchy.

In this paper, I will propose ways to understand these socialities through musical analysis. I will use as a case study the “ritual” Symphony by the American collective Musica Elettronica Viva, which was formed in 1966 in Rome. In MEV’s term a “ritual” is a collective improvisation. While this concept has received some mystical interpretations, I contend that rituals in MEV can be construed in political and social terms. In particular rituals serve the purposes of: 1. Preparing the subject to improvisation (thus challenging the assumption that improvisation cannot be learned); 2. Inclusivity, actively moving from a situation of inequality to one of equality (as opposed to improvisation as game, which moves from equality to inequality); 3. Performativity: the rituals are not descriptions of utopian worlds but rather vivid experience of the struggles encountered to change inherited practices.

The resulting analysis tries to apply Sheehy, Lewis and Steinbeck’s suggestions that we focus on the very moment of discovery during improvisation. It engages with a deep form of participatory listening and rehearsing (albeit just virtually) that does not focus on the sonic material as presented but rather on the decision-making process that allows us to take the social and sensorial experience of the improvisers seriously.
Valentina Bertolani is a musicologist working in cultural diplomacy, collective improvisation, electronic music. She is also interested in cultural policy, listening theory and tensions between transnational and local cultural networks. She has co-edited the book *Live-Electronic Music: Composition, Performance, Study* (Routledge 2018). Her works have been published in miscellaneous volumes and she has a forthcoming article in *Music Theory Online*. She received the Deep Listening® certificate from the Deep Listening Institute. She holds a PhD from the University of Calgary (Canada) and master and bachelor degrees from the Department of Musicology and Cultural Heritage of Cremona at the University of Pavia. She has recently taught Popular Music and Critical Musicology seminars at the University of Birmingham (UK).

Pia Palme and Christina Lessiak (Universität für Musik und darstellende Kunst Graz)

“Performing a Feminist Utopia: Music Theatre as Democratic Practice”

In March 2019, Pia Palme, composer and artistic researcher, and Christina Lessiak, musicologist, launch their two-year research project *On the fragility of sounds*. The project, funded by the Austrian Science Fund FWF, takes place at the KUG University for Music and Performing Arts. It is designed to explore terrains of composition and contemporary music theatre as they are interwoven with democratic and political practice – more specifically, feminist and queer practice. In order to do so, Palme and Lessiak take the composer’s perspective and look at the compositional process. In their presentation they discuss the ideas guiding their study, and investigate the relationship between the queer-feminist and democratic position. In so doing, they propose that taking a feminist and non-binary position impacts one’s listening perception: activating the feminist/queer ear, hidden sonorities and more fragile sounds emerge.

Can music theatre be conceived and composed with ‘another ear’? Listening to the background noises of human society brings them to the foreground of one’s awareness. Rather than producing ‘democratic’ or ‘feminist’ works in terms of content, this project aims to understand how the artistic process is affected by feminist listening. In this way, political practice contributes to bring forth – contributes to compose – experimental democratic structures. The compositional process begins subjectively, within the composer’s imagination. From here, it expands, continuously integrating more artists, collaborators, and performers from any number of contextualising disciplines. The process only comes to completion upon the work’s realisation and reception. The audience comes together as a community of listeners. The members of the audience recreate the composition in their own creative process of perception. Looking at this cycle of activities as a model structure of imagined socialities, Palme and Lessiak investigate the influence of the democratic and feminist practice on the process of composing.

Pia Palme, born in Vienna, is a performer, researcher, and composer freely roaming between genres. Listening perception is at the heart of her work. Her oeuvre includes instrumental, vocal, and electronic music, media compositions, and scenic works; she is known as a versatile performer with her contrabass recorder. Pia Palme surrounds her practice with critical reflections and theoretical explorations. She holds a doctorate in composition from the University of Huddersfield, UK, where she conducted artistic research for her portfolio *The Noise of Mind: A Feminist Practice in Composition* (2017) under Liza Lim. As principal investigator of the research project *On the Fragility of Sounds* (Funded by the FWF Austrian Science Fund), she currently continues her work at the KUG Kunstuniversität Graz, Austria, with musicologist and co-researcher Christina Lessiak. Here, Pia Palme explores sound as biological occurrence and frames her compositional activity as feminist discipline.

Christina Lessiak BA MA, born in Klagenfurt, is a musicologist, pop-musician, songwriter, event engineer, and cultural worker. She studied Musicology and Interdisciplinary Gender Studies at the Karl Franzens University of Graz, University for Music and Performing Arts Graz and Aarhus University/Denmark. In her academic work she focuses on issues of gender and inequality. Currently she is working with the composer and co-researcher Pia Palme for the project “On the fragility of Sounds” (funded by the Austrian Science Fund FWF) which takes place at the University for Music and Performing Arts Graz. Here she focuses on the issues of composing, feminism and autoethnography.
Moss Freed (Universities of Hull and Huddersfield)

“Between Practice and Piece: Real-time, Collaborative Composition in Large Ensembles”

This talk will present a newly developed approach to collaborative composition, with power-sharing and sociality at its core. Underpinned by an ethos of invitation (as opposed to direction), it allows larger numbers of improvisers (8+) to maintain individual freedoms, whilst enabling modes of collective synchronicity that are virtually unheard in large ensemble free improvisation.

The backbone of the methodology is a collection of compositional and structural mechanisms (e.g. personnel groupings, orchestration changes), available to all players at all times. Ensemble members are free to improvise, with options to direct the group towards these mechanisms using hand signals. Within this ‘practice’, players have further capabilities to refer the group to specified materials, which are pre-grouped into ‘pieces’. In this way, the group can collectively construct versions of each piece in real time. Crucially, there are no obligations that any mechanisms or materials be included in a given presentation, acting to subvert the traditional composer/performer hierarchy and endow all players with equal potential for directorial control at the moment of performance.

This work will be contextualised amongst musicological and political theories and I will consider some ways in which it can be seen to align more closely with anarchy than democracy. I will discuss how fixed timelines and conductors can be problematic for free improvisers in this context, and how I have attempted to bypass both whilst striving to maintain some level of compositional integrity within each piece. I will specify my attempts to balance various composer/performer controls, and describe how the reflexive and iterative process of working closely with an ensemble has enabled the system’s evolution through addressing needs and difficulties brought up in practice.

Moss Freed is a composer, guitarist, improviser and researcher. He has studied music at the University of Edinburgh, Berklee College of Music, and Goldsmiths College, and is currently a NECAH supported PhD candidate at the Universities of Hull and Huddersfield. He has received awards from the Countess of Munster Musical Trust, the Bucher/Fraser Trust and the Berklee World Scholarship Tour. Moss is regularly commissioned as a composer with broadcasts including BBC Radio 3, Jazz FM, BBC 6Music, and BBC 1, and runs his own projects Union Division, Let Spin and Moss Project. He has recorded six albums as band leader, playing on many more, including two for John Zorn’s Masada series (Tzadik) with the Spike Orchestra. Performances include Ronnie Scotts, the Barbican, the Southbank Centre, Kings Place, HCMF, Union Chapel, Festival No. 6, Cambridge Folk Festival, and various UK Jazz Festivals.

Lena Dražić (Universität für Musik und darstellende Kunst Wien)

“Musical Liberation between Egalitarianism and Elitism: Helmut Lachenmann’s Aesthetic Thought”

Like few other composers, Helmut Lachenmann has accompanied his musical work with extensive theoretical writing. His essays centre on reflections concerning the interconnections between music and society. Influenced by the intellectual discourse taking place in West Germany in and around 1968, Lachenmann criticizes oppressive social structures and advocates for liberation and emancipation in and through music. Although the term ‘democracy’ itself does not figure as a core concept, many of his assertions are based on ideas that are fundamental to democracy. For example, he claims that his ‘musique concrète instrumentale’ is directed to all people, regardless of class or educational background. On the other hand, his notion of the concert hall as an ‘agora’ where central societal concepts are discussed in the musical medium seems to be indebted to universalist ideas descended from Romanticism and German Idealism.

In 2009 Lachenmann published an essay with the title “Kunst und Demokratie” (Art and Democracy), in which he addressed problems regarding the relationship between the individual and the collective. In this essay he also raised the question of the people as the political subject of a democracy. Art as a medium for the practice of intellectual capacities is viewed as a possible means
to improve the situation of democracy. Lachenmann also defines the audience as an equivalent of ‘the people’ in the realm of music.

Based on this equation, I return to some of Lachenmann’s earlier texts dating back to the aftermath of 1968. I examine several key concepts that can be understood as aesthetic representations of political subjects in a democracy. The aim of this paper is to determine for what kind of democracy Lachenmann, who is considered one of the major composers of contemporary music in Germany, is advocating.

Lena Dražić is a pre-doc research associate (Universitätsassistentin) at the University of Music and Performing Arts Vienna (mdw). Her doctoral dissertation focuses on contemporary composer Helmut Lachenmann and the politics of ‘critical composing’. She was engaged as a researcher in the project “Changing mdw”, which critically examined the 200-year history of the University of Music and Performing Arts. Lena Dražić has also worked as a music journalist and editor. In 2010 she graduated in musicology at the University of Vienna with a thesis on historically informed performance practice in the context of modernist aesthetics. Her research interests are the intersections of contemporary art and popular music, music as social behaviour, and the political and ideological implications of music.

Victoria Aschheim (Dartmouth College)

“The Democratic Soundscape of David Lang’s the public domain”

On August 13, 2016 – before a cataclysmic presidential election – volunteer singers from every New York borough gathered on Lincoln Center’s plaza to give the world premiere of the public domain, commissioned by the Mostly Mozart Festival, and other organizations, from Los Angeles-born composer, David Lang (1957-). Written for 1000 people of all abilities, the public domain featured five “strands” of 200 participants each, organized by “group leaders.” Choreographer Annie-B Parson designed movement she called “pedestrian” – doable.

In his program note to the public domain, Lang highlights the inclusive power of the text, catalogs of results from an internet search he issued (“one thing we all have is our…”), set to repeating motives. He also conveys the piece’s social processes through terms of spectatorship and corporeality: “Performers and audience should be indistinguishable…mixed together.” My paper locates the political life latent in the sound of the public domain that turns the music toward the future. Mobilizing Adriana Cavarero’s new research on political phonospheres, Danielle Allen’s work on egalitarianism, and drawing on the score, my interviews with Lang, Parson, and participants, and my experience at the premiere, I argue that the public domain creates a soundscape of germinal democracy. This soundscape cultivates vocal plurality in service of equality, and empractises political audibility. Here, music opens onto politics without separation.

the public domain, I propose, advocates for voice in its practical dimensions of timbre, dynamic, melody, and rhythm, and its theoretical dimensions of uniqueness and personhood, as the medium of relational subjectivity – political community in the making. The score spans a gamut from whispering to megaphone amplification for a “human microphone,” and integrates indeterminacy (individual musical decision-making) with multipart (collective) harmony. The result: an experimental acoustic space in which participants rehearse civic agency at a time of alienation, in anticipation of future democratic action.

Victoria Aschheim studies music of the United States, particularly in the 20th and 21st centuries, and its relations to memory, ethics, and civic life. She is a Junior Fellow in the Dartmouth Society of Fellows. In 2018, she received a PhD in musicology from Princeton University, with a dissertation on music of David Lang. She also has a Certificate from the Program in Media and Modernity at Princeton. As a graduate of the Harvard / New England Conservatory Dual Degree Program, she holds an AB in Music and History of Art and Architecture, Phi Beta Kappa, from Harvard College, and an MM in percussion performance, with academic distinction, from NEC. Victoria has presented papers at the annual meetings of the American Musicological Society and the Society for American Music. Her writing appears in Notes: Quarterly Journal of the Music Library Association and in Staging History 1780-1840 (Bodleian Library Publishing), and is forthcoming in American Music.
The expansion of obligatory public education in the latter half of the twentieth century posed sweeping challenges to the legitimacy of traditional rules governing access to music and musical professions. One of the central claims of experimental pedagogues during this period of expansion was that the progress of technology would lead to a rapid and inexorable democratisation of musical skills, instruments and information. The discourse of individual and collective empowerment by advancing technological forces remains an under-examined keynote of progressive music education literature in the digital era. Drawing upon new primary source research, my intervention will situate such claims about democratisation in relation to infrastructure and workforce policy, with specific attention to efforts by former colonial powers in the late 1960s and early 1970s to plan for the cultural and economic effects of deindustrialisation.

My focus is on the intersection of three experimental pedagogical research projects, each with direct links to state-led and international efforts to reorient education around emerging technologies: the official professional and pedagogical training programmes of the Groupe de Recherches Musicales in Paris; the experimental pedagogical workshops of Marcelle Deschênes at the Université Laval in Québec; and the Schools Council programme ‘Music in the Secondary School’ directed by John Paynter at the University of York. Each approach assuaged pressing concerns about the role of music in a future ‘knowledge economy’, where employment would revolve around global information services rather than nationalised commodity production. Drawing direct connections with early articulation of ‘postmodernity’ by scholars like Daniel Bell and Jean-François Lyotard, I show that the prevailing discourse of technological democratisation around the year 1973 should be understood as a function of the rising demand for knowledge workers and consumers, which in turn was driven by the commercial imperative to expand and reap ever larger profits from information network infrastructures.

Patrick Valiquet is a British Academy Postdoctoral Fellow in Music at the University of Edinburgh. He is currently preparing a historical monograph examining the reception of experimentalism in British and French music education and research policy. His writing has appeared in Twentieth-Century Music, Music and Letters, Organised Sound and Contemporary Music Review.