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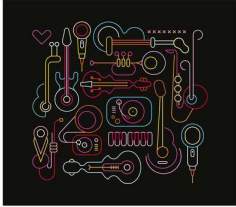
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Publisher: *Routledge*

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The Routledge Companion to
Popular Music Analysis:
Expanding Approaches



Edited by Ciro Scotto, Kenneth Smith, and John Brackett

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Publication details

<https://www.routledgehandbooks.com/doi/10.4324/9781315544700-23>

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Published online on: 18 Oct 2018

How to cite :- Marianna Ritchey. 18 Oct 2018, *New Music in a Borderless World from: The Routledge Companion to Popular Music Analysis, Expanding Approaches* Routledge

Accessed on: 16 Jan 2019

<https://www.routledgehandbooks.com/doi/10.4324/9781315544700-23>

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NEW MUSIC IN A BORDERLESS WORLD

Marianna Ritchey

The 21st-century composer makes his [sic] home wherever he sees fit, uses a battery of electric guitars and drums in the same breath as a section of violins and violas, and performs for a rabidly dancing audience on one night and at a concert-hall subscription series the next.¹

As an introduction to National Public Radio's 2011 list of "100 composers under 40," the above description is characteristic of much contemporary discourse on classical music in the United States. Within this discourse, composers who disregard traditional generic boundaries are praised for creating music that appeals to multiple audiences and diverse musical tastes. This discourse also manifests a market-orientation that is unusual in the history of art music criticism, a discourse in which a lack of economic viability serves as evidence of classical music's socially bankrupt state, a condition that justifies the necessity of "innovation." Proponents of such innovation advocate for one of neoliberalism's most prized processes: breaking down boundaries. In the US, funding organizations, traditional classical music institutions, and the arts press routinely imply that the best new music is that which breaks down musical boundaries in some way. However, the press releases, reviews, and award announcements that promote boundary-breaking works are often frustratingly vague. How can music break down boundaries and why is boundary-breaking something to be celebrated and rewarded? These are questions that are rarely clarified.

In this chapter, I will examine three successful young composers working in the US today who are often credited with destroying classical music's boundaries: Missy Mazzoli, Judd Greenstein, and Mason Bates. Commentators often describe each of these artists as boundary-breaking in many different senses, but the boundary they are perhaps most often applauded for transgressing is the one that supposedly separates "pop" and "classical" musics. In this chapter, I will attempt to answer a related set of questions: What do these commentators mean when they mention "pop" and "classical" as genres? What elements of these composers' works, in particular, are garnering such descriptions? And finally, what is wrong with genre—why is breaking down generic boundaries considered a self-evident good in mainstream discourse?

Boundaries

We can see the value of boundary-breaking manifesting in many different discursive fields of US culture today. For example, articles and books enjoining companies to break down boundaries that have traditionally prevented women and minorities from succeeding in various enterprises have become commonplace.² Boundary-breaking also emerges as a value in less tangible realms. On its website, the multinational technology corporation Intel praises itself, claiming that their software “advances technology and breaks boundaries.”³ In an Intel-sponsored post on the travel website *Matador*, the author credits “technology” with “breaking down barriers” that once prohibited travelers from being “global citizens.”⁴ Books and articles claim to teach us to break down barriers that have traditionally separated the areas of our lives; a representative essay argues that “breaking the boundary” between workplace and parenting skills can be a means of encouraging productivity amongst knowledge workers.⁵ Indeed, we are consistently encouraged to break down the boundaries that have traditionally separated work from life. Airline advertisements routinely promote their in-flight wifi service promising constant connectivity in “your office in the sky.”⁶ Companies like Uber and Lyft allow us to continue working during what was once our spare time. In many industries, the physical boundary that once separated work from home has been broken as employers increasingly expect employees to be available outside of normal business hours, a labor condition enabled first by pagers and early cell phones, and now by the myriad smart devices that allow us to be constantly online.⁷

I consider the widespread cultural desire to break down boundaries as a symptom of neoliberalism, the increasingly hegemonic set of economic theories that privilege free market competition as the best means of ensuring individual rights and for solving social problems.⁸ Neoliberalism insists on lifting restrictions and regulations that inhibit an individual’s or a firm’s ability to adapt to a constantly changing market; thus, the “boundaryless career” has been a focus of managerial literature and training, as well as of academic career studies, for several decades.⁹ The term connotes limitless freedom, the rejection of staid traditions, and the ability to control one’s own destiny, and such discourses tend to accept the goodness of the concept as common-sense.¹⁰ In the successful boundaryless career, individuals must constantly sell their labor in different competitive markets by cultivating more and more diverse skills and by promoting and branding those skill sets such that they will be attractive to a variety of employers.¹¹ This is the “entrepreneurship” that has become such a sought-after skill set in the US today.

While these new labor models evidently provide fewer benefits and less security to workers, employers and business schools nonetheless rhetorically glorify them for enabling workers to be freer and more self-determined than they were allowed to be under previous labor formations. Managerial literature and even academic career studies often take for granted that employees dislike being “tied down” and, instead, would rather move easily from job to job. In recent years, this assumption concerning human behavior has widened to include intangible things like ideas. The law professor and business consultant Orly Lobel’s recent book, *Talent Wants to Be Free*, for example, argues that any attempt by government to control “talent” or “ideas”—which she figures as only tangentially related to human beings—inhibits our ability to solve problems and to progress as a society. “In order for innovation to flourish,” Lobel explains, “we must learn to overcome our control mentality.” For Lobel, “*boundaryless* is the new buzzword of the modern work model.”¹²

Boundaryless Music

The unquestioned value in breaking down boundaries underlies a great deal of the journalistic coverage, institutional support, marketing, and promotion of certain young US composers. While this value is often ascribed to many artists, performers, and institutions, the composers examined here are among those who are most often branded as boundary-crossers. Each of them is classically trained: Missy Mazzoli and Judd Greenstein both attended Yale University, and Mason Bates studied at the Juilliard School, Columbia University, and the University of California, Berkeley. Because some of their career practices are more akin to those of self-promoting, unsalaried rock musicians than to those of traditionally employed classical artists, Mazzoli and Greenstein are associated with a loose community of New York City-based artists critics often call “indie classical.”¹³ Greenstein has founded his own record label (New Amsterdam Records) and Mazzoli—in addition to composing music for conventional venues and ensembles—plays in a quintet called Victoire, an ensemble that is comprised of classically trained performers but that functions more like a band than a traditional classical chamber group in that it is comprised of an un-salaried group of friends rather than a unionized workforce.¹⁴ Mason Bates is the geographical outlier of my chosen group. Although he received his early training in New York City, Bates relocated to San Francisco and has constructed a hybrid career composing large works for conventional orchestra and drum machines while also maintaining a presence as a DJ and producer of electronica.¹⁵ I have chosen these artists not only because they have received a large amount of press coverage and institutional acclaim (including city symphony and opera residencies, fellowships and grants, and high-profile commissions) but also because this acclaim is often couched in rhetoric celebrating boundary-breaking. In discerning the impact of dominant ideas and values on new music practice, I chose to study those artists who have most commonly been attached to such ideas, either in their own statements or in those made by institutions and journalists.

Critics and funding institutions make it very clear that the best and most “innovative” new art music is that which breaks down generic boundaries, often the boundary between pop and classical music. One article praises Mazzoli’s “haunting, innovative sound,” a sound that “straddle[s] the line between classical and indie.”¹⁶ On its website, Greenstein’s new music series (the Ecstatic Music Festival) is said to expand the world of classical music “through innovative new projects, boundary-defying artists, and unique presentation formats.” In press materials about Bates, descriptions of his boundary-crossings are legion; for example, a representative program note describes how Bates has “embraced the liberation afforded by transgressing the boundaries between ‘classical’ and ‘popular’ genres of music making.”¹⁷ These composers are so strongly associated with generic boundary-traversal that they are often referred to as “post-genre.”¹⁸ For example, in August of 2017, Greenstein and Bates were both featured in a program of new music called “Pushing Boundaries,” which was promoted as a showcase for “genre-defying” composers and “a world of repertoire that knows no bounds”¹⁹

While celebrating these composers and their works as “genre-defying” and “boundaryless,” reviews and press releases rarely detail how these compositions transgress traditional generic boundaries, especially those associated with “classical” and popular music. How these composers and their works relate to “classical” music traditions is fairly easy to understand. All of the artists I consider attended conservatories and traditional music institutions, a fact that legitimizes their role as “composers.” Like so much music associated with the

classical tradition, their music is notated and is available for purchase or rental. Furthermore, they tend to write for instruments and ensembles that have long been associated with art music from the Western canon. What resonates as “pop” in this discourse, though, is harder to identify. Reviews and press releases often employ the term “pop” without any clarification. What aspects of this music are drawn from pop music? Which form(s) or style(s) of pop music? The article about Mazzoli’s “haunting, innovative sound” does not address the specific techniques, sounds, or styles that “straddle the line between classical and indie” nor does it clarify what might constitute an “indie” sound in the first place. What are these composers actually doing that crosses the popular/classical divide in ways that are exciting and innovative?

Certainly, Mazzoli, Greenstein, and Bates frequently write for instruments that are more commonly associated with pop styles. For example, the NOW ensemble, Greenstein’s composer/performer collective, adds electric guitar alongside flute, clarinet, double bass, and piano. Greenstein’s new project, The Yehudim, is a Biblical “storytelling band” comprised of vintage synthesizers, electric guitars, and a vocal ensemble. In Mazzoli’s opera *Song from the Uproar*, an overdriven electric guitar plays power chords supporting the vocal parts. These composers also often write music with regular—even driving—rhythms sometimes performed by a drum set as in Mazzoli’s 2014 *Vespers for a New Dark Age*. Mason Bates is perhaps most famous for his tendency to combine conventional orchestral textures with beats that he describes as “coming from the world of techno.” For example, his 2011 work for the YouTube Symphony Orchestra, *Mothership*, interweaves symphonic material with electronic samples and a relentless four-on-the-floor beat played live on a drum machine.

Another reason many composers are perceived as combining classical and pop involves their relationship with technology. Bates’s dramatic foregrounding of computers in almost all of his work has contributed to his image as an “innovative” composer. Bates further cements his innovator status by routinely composing programmatic music intended to glorify technological innovations and entrepreneurs. His *Garages of the Valley*, for example, is a symphonic work that is meant to honor “the garages that dot the landscape of Silicon Valley [that] housed the visionaries behind Apple, Hewlett-Packard, Intel, and Google.”²⁰ His opera *The (R)evolution of Steve Jobs* tells the story of Apple’s founder as a sort of neo-*Bildungsroman*, ending with Jobs’s ostensible discovery of enlightenment. Bates says he plans to use sampled sounds from early Mac computers in characterizing Jobs’s genius.²¹ Mazzoli’s *Song from the Uproar* makes use of a recurring theme that is processed to sound like an old vinyl recording and many of her other works incorporate reverb, delay, editing, and stereo mixing to dramatic effect, for example “Interlude 1” from *Vespers for a New Dark Age*, in which a brief upward gesture in the soprano voice is isolated, run through reverb and delay, and used as an eerie repeated sample that flits between the right and left channels.

Finally, music by these composers is typically diatonic and often predominantly consonant; Kyle Gann described Judd Greenstein’s “happy” music as manifesting “almost a prelapsarian innocence: it doesn’t seem to bear scars from the fractures and antagonisms of 20th century music.”²² Journalists often compare each of these artists favorably to earlier twentieth-century composers who cared more about maintaining the pretense of artistic autonomy and following obscure compositional paths than they did about audience enjoyment.²³

I would argue that funding organizations and writers in the arts press imply a fairly limited, vague, and historical understanding of pop music when they enthusiastically argue that these composers are breaking down such generic boundaries. While many pop songs—like

many classical compositions—can be simple, easy to follow, and pleasingly consonant, there are many popular artists who often eschew these characteristics as well. The thorny dissonance of Kanye West's *Yeezus*, the polyrhythmic complexity of "Eminada" by Tiwa Savage or "Efejoku" by Lil Kesh, and even the weirdly minimal production of huge hits like Lorde's "Royals" do not adhere to the clichéd understanding of popular music as simple, obvious, or "catchy."

Furthermore, the use of electric guitars and synthesizers, a preference for regular rhythms, and diatonic melodies and harmonies remains unconvincing evidence for explaining the degree to which commentators applaud these artists for destroying musical boundaries. In spite of the widespread belief that these composers are somehow disrupting classical music with innovations from pop, none of the above elements are actually new to art music. Composers have been incorporating dance rhythms, characteristic modes and harmonic relationships, folk tunes, elements of blues, jazz, rock and myriad other idioms from global pop styles into conventional Western "classical" structures for as long as such a generic distinction has been meaningful. Indeed, the first Downtown scene in New York City was considered notable almost fifty years ago for performing the same sorts of boundary-crossings—electric guitars, synthesizers, diatonicism, regular rhythms, use of recording and playback technologies—that composers like Mazzoli, Greenstein, and Bates are exploring today. Indeed, musicologist William Robin has demonstrated that when composers like Mazzoli and Greenstein position their work as "boundaryless" in comparison with past schools of composition, they are only able to do so by constructing a "narrow genealogy" that excludes myriad historical precedents.²⁴ Similarly, these composers often structure their works via motivic repetition, which is not a new approach to composition but is rather a hallmark of 1960s minimalism.

Mazzoli's *Vespers for a New Dark Age* (a suite for chamber ensemble, voices, and electronics commissioned for the 2014 Ecstatic Music Festival) consists of several short numbers, many of them linked by repeated themes or musical ideas.²⁵ The second song, "Hello Lord," opens with a synthesizer playing sustained chords (evoking the sound of a church organ), and a soprano articulating the titular phrase twice: beginning on F, a soprano traces a slow glissando up a major third to A; after a short pause, she repeats the phrase, again beginning on F and this time gliding up a perfect fourth, to B flat. This upward moving prayer-like gesture sets the tone of entreaty and questioning that characterizes this section of the opera. After this repeated opening gesture, a clarinet enters, playing a slow, meandering melodic line that complements the voice. Mazzoli builds dramatic tension by slowly adding rhythmic elements and tightening the repetition characterizing the vocal line, which slowly begins repeating small motives faster and faster as the piece progresses. In the beginning of the song, the texture is sparse, and the music does not have a regular rhythmic pulse. Both the soprano and the clarinet seem to wander from note to note, and there are great swaths of space between their utterances. After a minute or so, rhythmic regularity is established by a bassline and a closed hi-hat that work together in a combined triple/duple meter—a combination reminiscent of Philip Glass's music—joined by a pizzicato violin playing upward three- and four-note scales of eighth notes. The music now has a pulse and a sense of forward motion. After another minute, Mazzoli adds a kick drum, which starts doubling some of the bass's notes, lending urgency to the proceedings. A regular snare pattern swiftly follows the entrance of the kick, the synth chords move up an octave, and new voices enter, as the song quickly coalesces into a dramatic crescendo. Against this slow, dramatic build-up, the voice and pizzicato violin continue repeating small motives or sections of motives.

Some of the drama of the piece, for me, comes from this juxtaposition of tightly constrained repetition with the slow yet inexorable forward motion implied by the insistently building rhythmic pulse.

Judd Greenstein's string quartet, *Four on the Floor*, is similarly based on the repetition of a brief motive—in this case, an aggressive string of repeated double-stopped major thirds culminating in a syncopated upward gesture outlining a minor third. This motive is run through various iterations; it moves through different key areas and is played by different combinations of instruments. Periodically, the regular pulse of eighth notes that constitutes the beginning of the motive are used to undergird brief lyrical passages. The piece articulates a very regular, even driving rhythm, albeit one with lots of syncopation. As in "Hello Lord," Greenstein constructs this music out of very small figures that work toward very dramatic ends—he similarly uses motivic repetitions to build tension, through swelling crescendos.

While Greenstein and Mazzoli tend to write primarily for small ensembles and chamber groups, much of Mason Bates's music is scored for full orchestra. Bates sometimes expands the conventional orchestral force by adding a drum machine and sampler, which he often plays live at performances of his works. In "Rusty Air in Carolina," a piece for orchestra and electronica, Bates constructs many short motives that are quickly repeated and alternated with one another, creating a shimmering impression that is characteristic of his style. His motives are always very short and outline a very small range, usually consisting of no more than four or five notes. While "Rusty Air in Carolina" is premised on motivic repetition, in this piece, as in most of his music, Bates also tends to deploy some of the more obvious signifiers of Romantic-era symphonic music: he alternates brief lyrical sections with dramatic orchestral build-ups to crashing climaxes, underscored by timpani and great brass blasts as well as driving drum machine beats. However, unlike the great nineteenth-century symphonists to whom he is often compared, Bates does not display any impulse toward development; his motives simply repeat, and are run through various tension-building processes (for example, they often grow louder and move harmonically upward as they repeat again and again).²⁶

What I want to argue via these examples is that, in contrast with the way they are described by critics and in their own promotional materials, these composers are not "post-genre." They do not draw from myriad historical sounds and styles, nor are their compositional approaches as unique from one another as they insist in interviews. Rather, their music tends to stay bounded within just a few, fairly clearly delineated, compositional traditions. Their reliance on motivic repetition and rhythmic pulse, and even their use of certain rock instruments, like electric guitar, places them fairly firmly in the lineage of minimalism. To these conventional markers of musical minimalism, these composers also tend to add a kind of neo-Romantic dramatic expressiveness that early minimalist process works lacked, and their music is rarely as patient—none of them has constructed anything that is as long and slowly changing as Terry Riley's *In C* or Steve Reich's *Music for 18 Musicians*. This music imbues motivic repetition with dramatic expression, but, to me, this does not seem enough to warrant the label "post-genre."

I would argue that what commentators in the arts press and funding institutions embrace as "post-genre" in these composers' works might have more to do with perceptions of marketability than it does with any musical traits. The rhetorical valorization of destroying the boundaries between musical genres has become more common in art journalism and amongst artists themselves in recent decades, even though the actual sounds of the music under discussion are not nearly so liberated from generic traits as their descriptions

make them seem. In an essay on Philip Glass's "Bowie" symphonies, musicologist Jeremy Grimshaw argues that the success of these works depends on them being perceived as crossing the boundary "...between the canonical and the heretical." Grimshaw calls this focus on boundary-crossing "...the inevitable product of a musical arena in which the crossover is no longer an anomaly but an ideal."²⁷ In his study of postmodern painting, art historian Richard Harvey Brown understands this growing imperative to cross artistic boundaries in economic terms, arguing that "eclecticism of styles, media, and images is now the convention." For Brown, this multiplication of schools and the blurring of compositional rules indicate the ways each individual artist has become "responsive to a different market sector."²⁸ Indeed, Judd Greenstein himself recently published an essay enjoining his fellow musicians to pursue excellence in as many different musical styles—from every era and musical culture—as possible. Greenstein says we have moved into "an era that might be called post-historical in its openness to all styles, forms and approaches to music making," and suggests that mastering as many disparate styles as possible is the only way for musicians to become "extraordinary."²⁹

Composers have always incorporated styles and idioms from popular music into their compositions, but the increasingly widespread critical and institutional promotion of this sort of flexible stylistic boundary-crossing is new. The rewards associated with "boundary-crossing" in music parallels a growing cultural glorification of the kinds of "flexible" labor and pay formations that enable firms to produce many products intended for sale in diverse markets, formations that help break down cultural barriers that inhibit the flow of capital around the world—some of the processes of globalization. The current era of globalization is characterized by the acceleration of a flow of global capital thanks to the development of increasingly innovative information technologies and to the destruction of governmental controls on free trade and foreign investment. While globalization is not a new concept, contemporary globalization entails new processes that can be tied to the rise of the kind of free market extremism contained in neoliberal economic theory.³⁰ Within this theory, all barriers to the movement of money—tariffs, taxes, and environmental regulations—must be systematically removed. Since the 1970s, diminishing costs of transportation, increasing ease of communication, and the gradual standardization of trade arrangements have enabled capital to flow around the globe with increasing speed.³¹

In fetishizing the free market, the neoliberal economists of the 1950s Chicago School were responding to what were the very present threats of fascism and communism, social structures that they perceived as having dire consequences for individual liberty.³² Even today, neoliberal rhetoric continues to play on powerful feelings about individual freedom and choice, concepts indelibly associated to the ideal of the free market. Neoliberals consider organized labor and regulatory institutions like the Environmental Protection Agency as compromising the freedom of the market and thus of individuals to make their own decisions and fulfill their own destinies. Under this rubric, critics demonize labor unions for limiting individual workers' ability to negotiate their own labor contracts or to move freely between industries, governments privatize public utilities because market competition provides consumers with more choices, and central banks insist that developing countries allow foreign investment because everyone should have the freedom and choice provided by market competition. Many people who subscribe to neoliberal ideas and assumptions insist that personal liberties are best protected by the free market and that teaching and enabling entrepreneurship—for example, by giving "micro loans" to poor women in the Global South so that they can start businesses—will facilitate social justice.³³

It is within the context of neoliberal globalization—and specifically its valorization of the free market as the guarantor not only of product quality but of personal freedom and human rights—that we can understand cultural discourses of boundary-breaking in contemporary music. The glorification of boundary-traversal in this discourse can be understood both literally and metaphorically. On the one hand, music that is said to have abandoned generic restrictions represents the ideal of borderlessness that is currently remaking our world in accordance with the requirements of corporate capitalism. On the other hand, such music is also well-suited to compete on the entertainment marketplace where its proclaimed lack of generic distinction makes it potentially attractive to a wider number of consumers. According to this logic, new music—by breaking down generic boundaries—will appeal to a wider audience and can, in turn, function as a form of activism that can “save” classical music from extinction.

The promotional materials for many young composers in the US make more sense when examined in this light. In Mason Bates’s various projects, for example, what is so exciting about combining “the worlds of classical and techno” is the idea that such a combinatory music will “bring classical music to new audiences”—a critical obsession.³⁴ Critics routinely praise Mazzoli and Greenstein for expanding the classical music audience, an audience that is constantly said to be “aging,” “greying,” and “shrinking.”³⁵ The music activist Greg Sandow (who teaches classes on entrepreneurship at Juilliard) has written on breaking down classical music’s boundaries as a way of not only making it appealing to younger audiences but also to save classical music from market extinction. Sandow recently wrote on his blog that

we have to redefine classical music as something that goes beyond any style or sound, beyond any repertoire...classical music can have any sound, incorporate any musical technique. And thus it can be contemporary, can open itself to all the cultures of the world.³⁶

Sandow follows this up with one of his most common injunctions, explaining how, to appeal to all cultures and all audiences, “we need to be entrepreneurial. To attract a new audience, we need to reinvent the way we do business.” Thus, in the minds of prominent voices in the classical music world, the ideal of a music without generic boundaries stems explicitly from the desire to attract new consumers. For Sandow, this new audience is one comprised of “trendy” younger people “who don’t normally go to classical performances.”

In this sense, the artists examined here are indeed breaking a boundary that many critics and commentators see as separating pop and classical music: the boundary between ostensibly “autonomous” music and music written unapologetically for sale in a diverse marketplace. Mazzoli, Greenstein, and Bates are notable for their rejection of even the pretense of artistic autonomy. Greenstein has spoken at length about his belief that music should not be “sheltered” from the marketplace, and says that composers have a duty to give their audiences something they will enjoy.³⁷ Bates attempts to be vigorously crowd-pleasing in everything he does, not only with projects like Mercury Soul, a dance club featuring electronic dance music alongside short classical performances, but also by composing mainly short, programmatic works, many of which are meant to honor entities that are widely popular or revered, for example *The (R)evolution of Steve Jobs*. Mazzoli is vociferous in her criticisms of the way more difficult, single-minded music—what she calls the “academic” music of the mid-twentieth century—fails to attract audiences, explaining how she wants to write

“accessible” music that will appeal to what her interviewer describes as “the omnivorous audiences of the 21st century.”³⁸ In this formulation, academic music departments and state-funded music institutions stand in for the regulatory agencies and labor organizations that neoliberals criticize for inhibiting innovation and free market action.³⁹

Conclusion

The belief that free market competition is the best way to ensure social progress and democratic equality is increasingly shaping life in the United States in many ways. Contemporary US culture is imbued with the certainty that capitalism is a meritocracy and our world-views and ways of experiencing subjectivity are being infiltrated by free market principles. For the political theorist Wendy Brown, this “neoliberal rationality” foregrounds the free market and also involves reformulating all individual and institutional action as “rational entrepreneurial action” in which all decisions are made—and all products and practices are evaluated—via an assessment of potential profitability on a market.⁴⁰

Given the way the diverse spheres of our lives are becoming increasingly imbued by market logic, it makes sense that an approving rhetoric of breaking down the pop/classical divide has infiltrated classical music discourse in the US, especially since classical music has for decades been positioned as a cultural product constantly in danger of “dying.”⁴¹ Within neoliberal rationality, classical music’s lack of economic vitality is used as evidence of its socially bankrupt status. Under neoliberalism, commodities without a wide and diverse market appeal are, by definition, inferior. Producers, therefore, must be “innovative” to make their products more attractive to the largest possible number of consumers. In publicizing the way certain new art music breaks down the boundaries between classical and pop, practitioners, institutions, and critics are not describing new sounds or new musical influences so much as they are attempting to align art music with music that has a wider market appeal and is thus automatically more relevant to society. This has led to a strange situation in which traditional institutions like the Chicago Symphony Orchestra or the MacArthur Foundation reward artists who are hailed for destroying the very foundations—state funding, philanthropic endowments, and the assumption that art is a public good that should be subsidized—on which such institutions are built.⁴²

Classical music practitioners and supporters have adopted a value system that privileges marketability and decries activities that require state or philanthropic support in an effort to make their beloved art form appear useful and meaningful within the dominant discourse of American society, a pursuit that is understandable and even commendable. What is worrisome, however, is the extent to which such rhetorical moves may help to further condition US citizens to accept market logic as the only means of assessing value, musical or otherwise.

Notes

- 1 Alex Ambrose, “100 Composers Under 40,” *NPR music: The Mix* (17 April 2011), www.npr.org/2011/04/23/135473622/the-mix-100-composers-under-40 (Accessed 3 January 2017).
- 2 See Alan T. Belasen, *Developing Women Leaders in Corporate America: Balancing Competing Demands, Transcending Traditional Boundaries* (Santa Barbara, CA: Praeger, 2012); and David A. Thomas, “Diversity as Strategy,” *Harvard Business Review* (September 2004), <https://hbr.org/2004/09/diversity-as-strategy> (Accessed 29 May 2017).
- 3 www.intel.com/content/www/us/en/software/software-overview.html (Accessed 29 May 2017).

- 4 David Miller, "12 Ways Technology Breaks Down Barriers for Travelers," *MatadorNetwork.com* (28 September 2011), <http://matadornetwork.com/change/12-ways-technology-breaks-down-barriers-for-travelers/> (Accessed 26 May 2017).
- 5 Eva Rimbau-Gilbert, David Miyar-Cruz, and Jose Maria López de Pedro, "Breaking the Boundary Between Personal- and Work-Life Skills: Parenting as a Valuable Experience for Knowledge Workers," *The International Journal of Knowledge and Learning* 5, no. 1 (January 2009): 1–13.
- 6 See for example Jessica Festa, "Gadgets that Help Turn Your Airplane Tray Table into a Mobile Office," *USA Today* (11 July 2016), www.usatoday.com/story/travel/roadwarriorvoices/2016/07/11/airplane-tray-table-gadgets/86939882 (Accessed 26 May 2017).
- 7 See Melissa Gregg, *Work's Intimacy* (Cambridge: Polity Press, 2011).
- 8 For more extensive examinations of neoliberalism in contemporary US culture, see David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005); Wendy Brown, *Edgework: Critical Essays on Knowledge and Politics* (Princeton, NJ: Princeton University Press, 2005); Jamie Peck, *Constructions of Neoliberal Reason* (Oxford: Oxford University Press, 2010); Silvia Federici, *Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle* (New York: PM Press, 2012); Wendy Brown, *Undoing the Demos: Neoliberalism's Stealth Revolution* (New York: Zone Books, 2015); and Thomas Piketty, *Capital in the Twenty-First Century* (Cambridge, MA: The Belknap Press of Harvard University Press, 2013).
- 9 Luc Boltanski and Eve Chiapello, *The New Spirit of Capitalism*, trans. Gregory Elliott (London: Verso, 2005).
- 10 See Juliet Roper, Shiv Ganesh, and Kerr Inkson, "Neoliberalism and Knowledge Interests in Boundaryless Careers Discourse," *Work, Employment and Society* 24, no. 4 (December 2010): 661–679.
- 11 See Ilana Gershon, "Neoliberal Agency," *Current Anthropology* 52, no. 4 (August, 2011): 537–555. Gershon argues today's ideal self has become "a flexible bundle of skills that reflexively manages the self as though the self were a business."
- 12 Orly Lobel, *Talent Wants to be Free: Why We Should Learn to Love Leaks, Raids, and Free Riding* (New Haven, CT: Yale University Press, 2013), 17.
- 13 The musicologist and critic William Robin's 2016 dissertation is currently the definitive study of the Brooklyn indie classical scene. See Robin, "A Scene Without a Name: Indie Classical and American New Music in the Twenty-First Century" (PhD diss., University of North Carolina, Chapel Hill, 2016). For an ethnographic study of a related phenomenon in Chicago, see John Phippen, "Toward a Postmodern Avant-Garde: Labour, Virtuosity, and Aesthetics in an American New Music Ensemble" (PhD diss., University of Western Ontario, 2014).
- 14 It's worth noting that, in keeping with their disavowal of generic boundaries, these composers sometimes resist being identified as a school or lumped together under any set of stylistic characteristics. For example, Judd Greenstein recently lashed out on Twitter at William Robin for observing that many in the Brooklyn music community are influenced by Thomas Adés, saying that grouping composers in this way is a fallacy.
- 15 For an extended critique of Mason Bates and the discourse of innovation, see my article, "Amazing Together: Mason Bates, Classical Music, and Neoliberal Values," *Music and Politics* XI, no. 2 (Summer 2017).
- 16 Helen Armitage, "Top 10 Young Composers Who Are Redefining Classical Music," *The Culture Trip* (18 January 2016), <http://theculturetrip.com/north-america/usa/articles/top-10-young-composers-who-are-redefining-classical-music/> (Accessed 18 July 2017).
- 17 Quote taken from the Heinz Foundation's press release (12 September 2012) www.heinzawards.net/pub/recipients/pdf/Mason_Bates_Press_Release_18th_Heinz_Awards.pdf (Accessed 18 January 2016); Jon Kochavi, program note in the Marin Symphony's 2014–2015 season program, <http://issuu.com/marinsymphony/docs/marin.symphony.program.14.15.issue2> (Accessed 29 May 2017).
- 18 For a recent analysis of the role genre plays in indie-classical discourse see David Metzger, "Sharing a Stage: The Growing Proximity Between Modernism and Popular Music," in *Transformations of Musical Modernism*, eds. Erling E. Gulbrandsen and Julian Johnson (Cambridge: Cambridge University Press, 2015), 97–116.

- 19 www.hubnewmusic.org/pushing-boundaries/ (Access 29 May 2017).
- 20 Description on Mason Bates's blog: www.masonbates.com/work/work-garages.html (Accessed 26 May 2017).
- 21 Mason Bates discusses the opera regularly on his blog. See for example "The (R)evolution of Steve Jobs," *MasonBates.com* (no publication date), www.masonbates.com/blog/the-revolution-of-steve-jobs/ (Accessed 26 May 2017).
- 22 Kyle Gann, "Judd Greenstein," *Chamber Music* (January/February 2010), www.juddgreenstein.com/press/AmericanComposer_Greenstein.pdf (Accessed 29 May 2017).
- 23 For example, in one representative review, Daniel Johnson—who is a fan of many indie classical composers and writes engaging, insightful essays about the scene—compares Greenstein's music to that of the earlier, thornier, more politically oriented ensemble Bang on a Can. Unlike Bang on a Can, Johnson describes Greenstein's music as "...far more amiable—even tuneful—and seldom so obsessive or intimidating." Johnson ultimately concludes that Greenstein is "more democratic." Daniel Johnson, "Judd Greenstein: Pulsating Complexity with Indie-Classical Populism," *WXQR* (3 February 2012): www.wqxr.org/#!/story/172816-portal-judd-greenstein/ (Accessed 29 May 2017).
- 24 William Robin, "A Scene Without a Name," 91. See also Bernard Gendron, *Between Montmartre and the Mudd Club: Popular Music and the Avant-Garde* (Chicago, IL: University of Chicago Press, 2002); and Kyle Gann, *Music Downtown: Writings from the Village Voice* (Berkeley, CA: University of California Press, 2006).
- 25 This piece is scored for two sopranos, alto, violin, clarinet, two keyboards, double bass, and percussion.
- 26 Interviews with Bates as well as reviews of his music routinely cite Berlioz, Liszt, and Beethoven as influences on his style. In their 2014 season, the San Francisco Symphony Orchestra put on a whole program called "Beethoven and Bates."
- 27 Jeremy Grimshaw, "High, 'Low,' and Plastic Arts: Philip Glass and the Symphony in the Age of Postproduction," *The Musical Quarterly* 86, no. 3 (Autumn 2002): 472–507.
- 28 Richard Harvey Brown, *Culture, Capitalism, and Democracy in the New America* (New Haven, CT: Yale University Press, 2005), 289.
- 29 Judd Greenstein, "The Extraordinary Musician," *21CM Magazine* (February 2015), <http://21cm.org/magazine/state-of-the-art-form/2015/02/22/the-extraordinary-musician/> (Accessed 29 May 2017).
- 30 See for example *The Communist Manifesto*, in which Marx and Engels discuss the way capitalism has created a "world market."
- 31 See Harvey, *A Brief History of Neoliberalism*, 66.
- 32 In *Capitalism and Freedom*, Milton Friedman sets forth the argument that free markets provide economic support to citizens that guarantee individual liberties. He contrasts this social organization with communism in which every citizen works directly for the government and thus has no recourse against state oppression. See Friedman, *Capitalism and Freedom* (Chicago, IL: University of Chicago Press, 1962). Friedrich von Hayek made a similar argument insisting that governmental regulation of markets led ultimately to socialism and fascism (which for him were more or less the same). See von Hayek, *The Road to Serfdom* (Chicago, IL: University of Chicago Press, 1944).
- 33 Micro loans have proven to have a negligible impact on poverty, and have even been linked to waves of suicides (in India, for example) by people unable to pay back their loan or even keep up with the interest, which in some cases can be exorbitant. The economist Jason Hickel writes that "...microfinance has become a socially acceptable mechanism for extracting wealth and resources from poor people." See "The Microfinance Delusion: Who Really Wins?" *TheGuardian.com* (10 June 2015), www.theguardian.com/global-development-professionals-network/2015/jun/10/the-microfinance-delusion-who-really-wins (Accessed 29 May 2017).
- 34 See the Kennedy Center press release heralding Bates for "bringing classical music to new audiences," <http://web.kennedy-center.org/~media/Files/KC/Press%20Releases/2016%20October/Mercury%20Soul.pdf> (Accessed 25 May 2017). Music critic Justin Davidson details some recent

- attempts to widen classical music's audience in "On Taking the 'Hall' Out of 'Concert Hall': Nontraditional Spaces Open Up," *Vulture.com* (26 October 2016), www.vulture.com/2016/10/on-taking-the-hall-out-of-concert-hall.html?mid=twitter-share-vulture (Accessed 25 May 2017). See also "Cross-Over Classical," The Knight Foundation's new initiative to combine rock and classical programming to introduce new audiences to classical music, www.knightfoundation.org/articles/introducing-new-audiences-to-classical-music (Accessed 29 May 2017). According to critic Allan Kozinn, the many alternative classical venues that are opening attempt to "address the lamentations about the aging classical music audience" by trying to appeal to rock and pop fans. See www.nytimes.com/2008/06/15/arts/music/15kozi.html and www.economist.com/blogs/prospero/2016/01/music (Accessed 29 May 2017).
- 35 See Greg Sandow, "The Future of Classical Music," *ArtsJournal.com* (20 October 2016), www.artsjournal.com/sandow/2016/10/the-future-of-classical-music-2.html. (Accessed 29 May 2017).
 - 36 Greg Sandow, "Still More on the New Audience," *ArtsJournal.com* (4 April 2011), www.artsjournal.com/sandow/2011/04/still_more_on_the_new_audience.html. (Accessed 29 May 2017).
 - 37 See Molly Sheridan, "Judd Greenstein—A World of Difference," *New Music Box* (17 January 2011), www.newmusicbox.org/articles/judd-greenstein-a-world-of-difference/ (Accessed 3 February 2016).
 - 38 Stephen Brooks, "Missy Mazzoli Has a Different Take on Classical Music—And People are Listening," *The Washington Post* (7 May 2011), www.washingtonpost.com/entertainment/music/missy-mazzoli-has-a-different-take-on-classical-music--and-people-are-listening/2011/05/03/AFxMPV9F_story.html (Accessed 3 February 2016).
 - 39 David Blake investigates a similar privileging of omnivory in musicology itself, discussing the way the increasing imperative for scholarship to be "interdisciplinary" is conditioned by neoliberal logic. David Blake, "Musical Omnivory in the Neoliberal University," *Journal of Musicology* 34:3 (Summer, 2017), 319–353.
 - 40 Wendy Brown, *Edgework: Critical Essays on Knowledge and Politics* (Princeton, NJ: Princeton University Press, 2005), 40. Brown's theory of neoliberal rationality builds on Foucault's notion that neoliberalism represents a new form of "governmentality" within which individuals are trained to govern themselves in accordance with neoliberal ideology. See Michel Foucault, "Governmentality," in *The Foucault Effect: Studies in Governmentality*, Graham Burchell, Colin Gordon and Peter Miller, eds. (Chicago, IL: University of Chicago Press, 1991). For a critique of entrepreneurship in contemporary US art music, see Andrea Moore, "Neoliberalism and the Musical Entrepreneur," *Journal of the Society for American Music* 10, no. 1 (2016): 33–53.
 - 41 Some of the canonical texts in the debate concerning classical music's ongoing demise are: Norman Lebrecht, *Who Killed Classical Music? Maestros, Managers, and Corporate Politics* (New York: Birch Lane Press, 1997); Julian Johnson, *Who Needs Classical Music? Cultural Choice and Musical Value* (Oxford: Oxford University Press, 2002); Lawrence Kramer, *Why Classical Music Still Matters* (Berkeley, CA: University of California Press, 2009). See also Mark Vanhoenacker, "Requiem: Classical Music in America is Dead," *Slate.com* (21 January 2014), www.slate.com/articles/arts/culturebox/2014/01/classical_music_sales_decline_is_classical_on_death_s_door.html (Accessed 18 July 2017); and a response by William Robin, "Classical Music Isn't Dead," *New Yorker.com* (29 January 2014), www.newyorker.com/culture/culture-desk/the-fat-lady-is-still-singing (Accessed 18 July 2017).
 - 42 See Julian Johnson, *Who Needs Classical Music?*; see also Ivan Hewett, "The Box Office Cannot Be The Measure of Good Art," *The Telegraph* (3 June 2015), www.telegraph.co.uk/culture/theatre/regional-shows/11649226/The-box-office-cannot-be-the-measure-of-good-art.html (Accessed 29 May 2017).