

LEGACIES OF RESISTANCE, RESPONDING TO OPPRESSION: CHANGING DYNAMICS IN LGBTQ+ MUSIC ACTIVISM AND SCHOLARSHIP

3rd Annual Symposium of the UK & Ireland LGBTQ+ Music Study Group, University of Southampton, 26–27 April 2019



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Welcome and Acknowledgements

I am delighted to welcome you to the Department of Music at the University of Southampton for the 3rd Annual Symposium of the UK and Ireland LGBTQ+ Music Study Group. We have a very exciting and diverse programme of activities at this year's symposium, and I am grateful to everyone who will be sharing their work, ideas, expertise and enthusiasm with us over the next couple of days.

I would like to thank all the people that made this event happen, including: my fellow members of the LGBTQ+ Music Study Group Committee, Thomas Hilder, Danielle Sofer, Robert Crowe, Ann Marie Hanlon, Marie Bennett, Christina Lynn, Peadar Connolly-Davey and Flo Toch; my friends and colleagues in the Department of Music, Francesco Izzo, Hettie Malcomson, Louise Johnson, Victoria Hooper, Linda Burt and Valeria De Lucca; my wonderful doctoral students, Anna Kent-Muller, Alberto Martin and David Mott, for assisting during the symposium and helping to stave off my intellectual decline; Jane Chapman and Tim Hand (of Tim Hand Production), for their generous support for Friday's performance session; all the staff at Turner Sims Southampton, including Jay Mendivil, Kevin Appleby, Liz Howard, Susan Meade and Daniel Cox; and the University's Hospitality and Finance teams, particularly Clare Churcher, Renee Lewin and Christina Thompson. Last, but certainly not least, my sincere thanks go to Amy Williamson, for her outstanding organisational skills and administrative work.

This event would not have been possible without the financial support of several institutions and organisations: the Arts and Humanities Research Council, the British Forum for Ethnomusicology, the Royal Musical Association, the Society for Music Analysis, the Society for Musicology in Ireland, Turner Sims Southampton, and the University of Southampton. I offer them my thanks and gratitude.

Finally, 'thank you and sorry' to anyone I have inadvertently omitted above...

David Bretherton, April 2019



Programme

Friday 26 April 2019

1030 Registration and Coffee

1100 Welcome and Notices

1130 1a. Parallel Session (Room 1083): Early 20th-Century Music and Musicology

Chair: David Bretherton

- Kristin Franseen (McGill University), 'The Old Queer Musicology: Searching for Queer Musicological Strategies in the Early Twentieth Century'
- Kate Hawnt (U. of Southampton), 'Queer Networks and the Early Music Revival'
- Brian Inglis (U. of Middlesex), 'Queer Sorabji and Curious Heseltine'

1b. Parallel Session (Room 1079): Rhythm and Dancing

Chair: Thomas Hilder

- Myles McLean (U. of North Texas), 'Queering the Batá: Yoruba Cosmology and Gender-Exclusionary Drumming Practices within Santería'
- Marko Kölbl (U. of Music and Performing Arts, Vienna), 'Dancing Afghans: Masculinity and Sexuality in View of Ethnosexism and Anti-Muslim Racism'
- Gayle Murchison (William and Mary), 'Jackie Shane at the Intersection of R&B, Respectability Politics, and Black Trans Resistance Before Stonewall'

1300 Lunch (Hartley Suite)

1415 2a. Parallel Session (Room 1083): Voice, Song and Opera

Chair: Lloyd Whitesell

- Rachel Avery (McGill University), 'Imperially Queer: Modes of Orientalism in Laura Nyro's Songwriting'
- Michael Betteridge (U. of Hull), 'New Music and Open Access Gay Male Choirs: A Case Study'
- George Haggett (King's College London), 'The "Grain" of the Trans Voice in ANOHNI's "Bird Gerhl"'
- Cathal Twomey (Maynooth University), 'Celibacy, Pleasure, and Gender Dynamics in Cavalli's *La Calisto*: The Queer Case of Diana and Endimione'

2b. Parallel Session (Room 1079): Queer Percussion Research Group Roundtable, 'Pushing Against Musical Homonormativity: Percussion as a Queer Tool of Resistance'

- Bill Solomon (USA)
- Jennifer Torrence (USA)

1615 Break

1645 3. Lecture-Recital Session (Turner Sims Concert Hall)

Chair: Laurie Stras

- Robert Crowe (Boston University), accompanied by Jane Chapman, 'Asserting Barbara Strozzi's Ownership of *Oleum effusum est* (GB-LAM 42)'
- John Richardson (U. of Turku Finland), 'Initiating Transactions, Repudiating Hate: A Research-Creation Perspective on Queer and Transgender Issues in Songwriting, Performance and Academic Reflection'

Saturday 27 April 2019

0900 4. Workshop (Room 1083): 'LGBTQ+ Mentoring', a discussion facilitated by Thomas Hilder

1000 5. Lecture-Recital Session (Room 1083)

- Anthony R. Green (Universität der Künste Berlin), 'His Mind & What He Heard in Central Park in the Late 90s'

1030 Break

1100 6a. Parallel Session (Room 1083): Panel, 'Musical Responses to HIV/AIDS'

Chair: Marie Bennett

- Paul Attinello (U. of Newcastle)
- Michael Betteridge (Manchester)
- Michael Graham (Independent Scholar)
- Ryan Hepburn (U. of Newcastle)

6b. Parallel Session (Room 1079): Mixed Papers

Chair: Amy Williamson

- Richard Piatak (U. of Huddersfield), '"Saint George for England, and [Queer] Edward's Right!": Music, Anachronism, and OutRage! in Derek Jarman's Edward II (1991)'
- Anna-Elena Pääkkölä (U. of Turku, Finland), 'Tom of Finland, The Musical as Queer(?) Activism in The Centennial Year of Finnish Independence'

- Laura Wahlfors (Sibelius Academy), 'Queer/Lesbian Resistance in Piano Performance: Re-reading Roland Barthes'
- Jam Orrell (Royal Academy of Music), 'Provocation: Discussing the Place of Trans Identity through the Analysis of Western Classical Music'

1300 Lunch (Hartley Suite)

1415 7. Keynote Address (Room 1083):

Chair: David Bretherton

- Lloyd Whitesell (McGill University), 'Queer Aesthetics'

1545 Break

1600 Annual Queer Meeting of the LGBTQ+ Music Study Group (Room 1083)

Abstracts

Friday 26 April 2019

1a. Parallel Session (Room 1083): Early 20th-Century Music and Musicology

Kristin Franseen, 'The Old Queer Musicology: Searching for Queer Musicological Strategies in the Early Twentieth Century'

In 2006, Susan McClary wrote that the subtitle of *Queering the Pitch: The Old Gay and Lesbian Musicology* humorously implied “that there was an *old* gay and lesbian musicology, as of course there was, even if it dared not speak its name.”

This presentation examines the work of three early twentieth-century scholars—Vernon Lee (pseud. Violet Paget), Rosa Newmarch, and Edward Prime-Stevenson—as the creators of this “old” queer musicology. While they have different interpretative methods, each explores modes of knowledge that might otherwise be considered speculative or insubstantial. To shed light on these methods, I consider Lee, Newmarch, and Prime-Stevenson in light of three “personae” from Victorian and Edwardian pulp fiction: the ghost-hunter, the detective, and the time traveler. These categories reflect the particular intellectual commitments of each scholar: Lee’s fascination with the failure of writing to fully capture the “ghosts” of bygone musics, Newmarch’s interpretation of documentary evidence to reveal her subjects’ secrets, and Prime-Stevenson’s nostalgic use of revisions and dedications to “return” to the 1890s. Despite ongoing calls for attention to the history and ethics of musicology as a field (Zon 2000, Cusick 2008, Cheng 2016), the roles of musicologists and other music researchers as agents within music history remain marginal to those of composers and performers. By reframing ways of knowing as central to each scholar’s approach to constructing and interpreting musical-sexual knowledge, I draw attention to aspects of their work previously neglected or considered only in isolation.

Kate Hawnt, 'Queer Networks and the Early Music Revival'

The English early music revival in the first half of the 20th century was predominantly the domain of a social, intellectual and economic elite. When examining this phenomenon from the point of view of the individual actors, it is therefore important to take into account their social identities and self-positioning. In this presentation I will focus on Raymond Russell (1922-1964), influential collector and advocate for the harpsichord, whose life spanned a turning point within this revival. His privileged education and upbringing helped establish him within elite circles that were cultivating early music practice. In particular, I will discuss his time at Cambridge University and the subsequent network of associates and colleagues who influenced his collecting and publication career. Central to this are the figures of Edward Dent, Thomas Goff, Ralph Kirkpatrick and Vere Pilkington, each representing different

aspects of Russell's professional activities. Prior to the decriminalisation of homosexuality, obfuscation often shrouded surviving written evidence, yet archival and familial biographical materials suggest Russell's sexuality was a consideration in attempts to cultivate his professional life. In this presentation I will discuss whether Russell's sexuality and association with other homosexuals integral to the development of his career should be considered when examining his biography. Using Russell and his work as an example, I will demonstrate the so far under-explored importance of sexual orientation in expanding the story of the early music revival, whilst questioning the appropriateness of viewing every social interaction through the lens of sexuality.

Brian Inglis, 'Queer Sorabji and Curious Heseltine'

This paper focusses on the queer aspects of the relationship between two twentieth-century composers: Kaikhosru Sorabji (1892-1988) and Philip Heseltine/Peter Warlock (1894-1930). Between 1913 and 1922, Sorabji poured out almost 40,000 words in letters to Heseltine on many musical and other topics (from esoteric religion to shopping in Vienna). The largely epistolary relationship was Sorabji's first, perhaps most intense, adult friendship; and the period it covers could be seen as the locus of his coming out in social, musical and sexual terms. Sorabji discovered his sexual identity while, and perhaps partly through, corresponding with Heseltine: a coming-out journey he wished and chose to share with him. Subsequent personal contact with sexologist Havelock Ellis consolidated both his own awareness and legitimisation of his homosexual identity, and his considerable contribution to the progressive sexual politics of the time.

2019 sees the first complete publication of this revelatory corpus, edited by myself and Barry Smith. Sorabji's gay identity (acknowledged but not previously explored in the literature) is one of a range of themes investigated in the contextual and critical framework offered as part of the new edition. My presentation, as well as offering a queer-eyed view of the relationship (including plentiful quotation from the letters themselves), essays the use of camp as a notion with which to interrogate Sorabji's early compositional output. This concept is useful in linking Sorabji's personal and musical life, while also offering an interpretative strategy for both Sorabji's conception of his musical work and its reception by Heseltine and other contemporaneous composers and critics.

1b. Parallel Session (Room 1079): Rhythm and Dancing

Myles McLean, 'Queering the *Batá*: Yoruba Cosmology and Gender-Exclusionary Drumming Practices within *Santería*'

Within the Afro-Cuban religion of *Santería*, the consecrated *batá* drums used during the *Toque de Santo* ceremony are exclusively played by heterosexual men. Many justifications for excluding women involve assumptions of cisgender identity, especially regarding the capacity to

menstruate. The current research concerning the exclusion of gay men similarly only considers the experiences of cisgender men. Transgender *santeros*, however, have been largely unacknowledged in present scholarship. These perspectives are especially valuable because of Santería's appeal to LGBTQ+ followers, the many existing queer interpretations of the *Orishas* (deities), and the relative fluidity of gender designations among the *Orishas* and practitioners. With the recent rise in transgender activism and the increasing visibility of LGBTQ+ *santeros*, especially in major urban centers known for their queer communities such as New York City and San Francisco, trans experiences will only become increasingly relevant within *Santería*.

In this presentation, I will first explore general aspects of Yoruba cosmology and worship practices in the Americas as they relate to understandings of gender, including some of the queer interpretations of these topics. Then, I will explore the cosmology surrounding the *batá* and the common justifications for excluding women and gay men from playing the consecrated *batá* in particular. By synthesizing this information with the current politics surrounding transgender identity, I will then discuss the possible justifications for allowing or disallowing transgender women, transgender men, and nonbinary people from playing the consecrated *batá*. Finally, I will advocate for ethnographic study of transgender *santeros*, particularly in regards to music-making practices.

Marko Kölbl, 'Dancing Afghans: Masculinity and Sexuality in View of Ethnosexism and Anti-Muslim Racism'

Since the temporary breakdown of the European border regime and mobility order in summer 2015, Afghan refugees have established musical networks in their respective European diaspora communities. Dancing seems to be a central tool in diasporic relocation as it forms a collective act of corporeally negotiating ethnicity and cultural identity. Media representation of majority male Afghan refugees, however, does not include music or dance, but rather manages to establish an image of misogynistic, homophobic, sexually driven, thereby sexually violent, as well as generally dangerous and potentially criminal young men.

This ethnosexist trope of the hyper-masculine, heterosexual Muslim, positioned in an extra-European backwardness, radically juxtaposes previous traditions of discursive emasculation of Afghan masculinities. Orientalist epistemologies of effeminate South-Asian men were continued by post-9/11-characterizations of Taliban as sexually deviant, pathologically perverse, and invested in male-male sexuality and child abuse. The strong link between dance and sexuality in Afghanistan nurtures these sensational images of Afghan masculinity, be it the strict gender segregation resulting in homosocial dance traditions or the infamous practice of *Bacha Bazi* (sexually exploited "dancing boys").

Based on explorative and documentary fieldwork, this paper aims to analyse dance practices of majority male Afghan refugees in Vienna and the ways these dance practices inform concepts of gender and sexuality. It

specifically focuses on the culture specific gender- performative efficacy of dance movements and their relation to various forms of historic and present epistememes of Afghan masculinity, as well as the ethnosexist Othering and anti-Muslim racism that Afghans face in Austria. The paper combines theoretical perspectives of ethnomusicological minority studies and queer theory, illustrated by audio-visual field material.

Gayle Murchison, 'Jackie Shane at the Intersection of R&B, Respectability Politics, and Black Trans Resistance Before Stonewall'

Black queer musicians have long been present in popular music. During the 1920s Harlem Renaissance, blueswomen Ma Rainey, Bessie Smith, and Gladys Bentley openly sang of lesbianism. Fifty years later, Sylvester, Carolyn Franklin, and Nona Hendryx queered black popular music. More recently, openly queer r&b, hip hop, and rap artists and allies do likewise. Each generation engages with the struggle for social justice. It would seem that the decades from 1930s to the 1970s were a cultural desert, with queer black music either absent or suppressed. In *Sounding Like a No-no: Queer Sounds and Eccentric Acts in the Post-Soul Era*, Francesca T. Royster argues that during the 1960s, controversial content took a backseat to the politics of respectability of a masculinist and heteronormative Civil Rights movement.

I argue that during the 1950s, 1960s, and early 1970s, bold figures challenged the heteronormative status quo while hiding in plain sight. Jackie Shane performed and lived openly as a black transgender women during her brief 1960s career. Working mostly in Toronto's R&B scene, Shane serves as an archetype of the queer black and latinx transwomen who were at the forefront and on the front lines of the Stonewall Resistance. As can be heard in her "Sticks and Stones" and her live recordings, especially the patter with the audience recording during a live show in Toronto in 1967, Shane's work asks us to re-examine the 1950s, 1960s, and early 1970s and rethink the notion that the politics of respectability silenced black queer voices.

2a. Parallel Session (Room 1083): Voice, Song and Opera

Rachel Avery, 'Imperially Queer: Modes of Orientalism in Laura Nyro's Songwriting'

How does the imperial gaze shape queer expression? In music, as Philip Brett has highlighted, there is a tradition of white gay male composers appropriating Oriental themes and structures to various ends, including representing queer sexuality and constructing alternate worlds. Orientalism by queer female musicians has not yet been discussed. A handful of literary studies, however, offer insights in this domain; for instance, Rosenow and Knewitz have illustrated how poet Amy Lowell uses the Orient to imagine and represent gender and sexual transgression, while Hackett identifies how the related discourse of primitivism is employed by multiple authors as a strategy to indirectly represent lesbian desire.

Building on these frameworks, I will address selected songs by queer songwriter-performer Laura Nyro, identifying distinct manifestations of Orientalism including chinoiserie, travelogue, and unequal collaboration. Interrogating the sexually charged nature of the instances of chinoiserie, I suggest that the sexualisation and feminisation of the Orient in the Western imagination may appeal to white queer women artists while remaining a culturally accepted theme. Accounts of travel and experience of the Orient can be understood alongside the travelogue writings of lesbian authors such as Schwarzenbach, but moreover reveal an underlying Western gaze that is not mitigated by queerness. Considering the unequal collaboration wherein Japanese koto players are featured at the end of a song that suggests an escape to a better world, I highlight the challenges of imagining alternatives when one's perspective, even if informed by queerness, is shaped by the imperial vantage point of Western whiteness.

Michael Betteridge, 'New Music and Open Access Gay Male Choirs: A Case Study'

The Sunday Boys is a predominantly gay male voice choir that was informally set up in Manchester in January 2016 for LGBT+ low voices (ie. tenors and basses) and their allies to come together on a Sunday evening and make music. Despite being a casual opportunity, and there already existing a strong LGBT+ choir in the city, the choir grew exponentially and, at the time of writing, has around 80 regular members, has been awarded a Voluntary Arts Award for Diversity in 2018, has toured to Iceland, and performed across the UK including at Halle St Peters and the Stoller Hall in Manchester and Nottingham Contemporary, as well as receiving funding from Arts Council England and Performing Rights Society Foundation for their projects. Crucially the choir commissions and performs new music, alongside more 'traditional' repertoire, by queer artists including work by myself, Philip Venables and Anna Appleby alongside collaborators such as writers Rachel Mann, Ted Huffman and Andrew McMillan. This paper examines how a specific LGBT+ subgroup within the region has formed through membership of the choir and will particularly examine how commissioned music, and the value of certain musical works, features at the heart of the formation of this new gay choral identity. In addition, I will explore the role this commissioned works plays more broadly, ie. to audiences and within the contemporary music scene here in the UK.

George Haggett, 'The "Grain" of the Trans Voice in ANOHNi's "Bird Gerhl"'

From her work in the 90s with avant-garde drag theatre troupe *Blacklips* to her public adoption of feminine pronouns while working with the 'Future Feminism' project in 2012, Anohni Hegarty has always been singing from a position of gender variance. After briefly tracing how she has understood gender through her work and how critics have responded, this paper offers a close listening of Hegarty's studio performance of 'Bird Gerhl', the final track from her 2005 album *I am a Bird Now*. From focussing on her

ambiguous diction, emphatic lip motions, and distinctive vibrato, a sample of a living mode of vocal performance emerges: one curated through lineages of queer and feminist influences that emphasises Hegarty's embodiment.

Confronting transphobic descriptions of gender non-conforming voices found in much musicological literature of the 1990s, this paper suggests that if there is a 'grain' of the transgender voice, it is more than 'the body in the voice as it sings'. It is the affirmation that *this* body—one which denies brute categorisation—exists in a dynamic, lived reality that sounds and refuses not to be heard.

Cathal Twomey, 'Celibacy, Pleasure, and Gender Dynamics in Cavalli's *La Calisto*: The Queer Case of Diana and Endimione'

The Greek myth of Endymion, a shepherd who fell in love with the moon, is attested as early as 200BCE. The moon's goddess reciprocated, but as writers began to shift the role of lunar deity to Diana, the story became confusing. How could this goddess, famed for chastity, form half of an iconic couple?

In *La Calisto*, a 1651 operatic adaptation of the myth, Endimione and Diana resolve that confusion with a simple realisation: that bodily pleasure, even when partnered, need not necessarily be sexual. Released from a traditional status as precursors to copulation, the acts of kissing, and to a lesser extent of caressing and embracing, acquire new weight for the couple, as mutually pleasurable experiences, and as means to explore new forms of identity-expression. Simply put, 'foreplay' becomes an end (*the end*) in itself. Through their romantic, sensual, but sexless relationship, Diana and Endimione reconcile apparently binary opposites into complementary facets of a coherent identity: the celibate lovers.

This paper argues that the relationship thus queers normative concepts of intimacy *and* celibacy, and that the opera's creators drew on well-known tropes of their genre to convey this unconventional nature. The paper examines the complex interactions of gender, status, and agency in the opera, attempting to explain why Diana, the story's only fully divine celibate, is also the only one to reconcile celibacy with partnered pleasure. Finally, it posits *La Calisto* as a moment in the spotlight for one of Venetian opera's least-discussed stock characters: the sworn virgin.

2b. Parallel Session (Room 1079): Queer Percussion Research Group Roundtable

'Pushing Against Musical Homonormativity: Percussion as a Queer Tool of Resistance'

In the era of post-marriage equality, Ellen, and RuPaul's Drag Race, once-maligned and underground queer cultures have become mainstream through the tireless work of political, legal and cultural activists who fought for recognition, equality, and protection rights. Despite increasing acceptance of LGBTQ lives, especially among younger generations, queer theorists,

commentators, and artists have pointed out the risks in assimilating within the larger heteronormative culture in a process that Lisa Duggan (2003) calls homonormativity, whereby queer voices are silenced in exchange for privileges that society had previously denied them.

What gets lost in the transition to homonormativity are queer histories and lineages, particularly those that were interrupted due to the losses from the AIDS epidemic. This trauma abruptly silenced a generation of queer voices, and precipitated the adoption of homonormative ideals that served as survival techniques (Schulman 2012). As a result, queers are often left with lacunae, further compounded by an archive that neglects queer lives and desires. This past must be carefully reclaimed, reconstructed, and reimagined from within the community (Dyer 2005, Bronski 2011), so as not to be co-opted and commodified for neoliberal purposes and the cultural capital that heteronormative ideals can gain from it.

Homonormativity enters into the musical conversation when queer composers and performers are forced to adopt musicking practices that fail to interface with their sexuality. Dominant (heteronormative) music practices, including performance presentation, composer-performer relationships, ontologies of the score, formal design, and other musical concerns, can be queered when one actively attempts to resist the enticements of encroaching homonormativity. Queerly-oriented musicians must develop tools of resistance to protect and cultivate their practices which are derived by looking backwards in order to fashion a future (Love 2007, Muñoz 2009).

Percussion is an unstable category, at once understood as an ever-expanding collection of instruments, a practice that is post-instrumental (Stene 2014), and an action-centered practice (Schick 2006); much like “queer,” “percussion” is a slippery term that avoids easy categorization (Hennies 2017). Percussion’s queer history (Solomon 2016) aligns closely with American experimental practices, providing a context for further research in queer percussion performance. This provides an opening, allowing investigations into what it means to make queer-labeled music (Goldberg 2016), and how unexpected acts of artistic mayhem can disrupt the status quo (Halberstam 2012). Percussion is uniquely situated as an instrumental practice to engage and embody queer issues directly, hence the need for examining the queer potential in percussive performance.

This roundtable, presented by members of Queer Percussion Research Group, will examine percussion as a queer tool of resistance from a variety of perspectives, including performance, composition, curation, music education, and emerging practices that demonstrate resistance to homonormativity through percussive practices. Individual members of the Queer Percussion Research Group will present reports centered around their research and personal perspectives, followed by group discussion.

3. Lecture-Recital Session (Turner Sims Concert Hall)

Robert Crowe, 'In Honor of Barbara Strozzi's 400th Birthday, the Long Misattributed *Oleum effusum est* (with Psalm 21/22)' with Robert Crowe, male soprano and Jane Chapman, harpsichord.

The motet *Oleum effusum est* for soprano and continuo was, for the past 200 years, attributed to Giacomo Carissimi in its only known source, the manuscript GB-Lam: MS 42, an ostensibly all-Carissimi collection. Though in 1982 Andrew Jones definitively classed the attribution to Carissimi as spurious, the true identity of its composer remained unknown until Michael Eberth and I discovered that the first two-thirds of this motet is virtually identical to Barbara Strozzi's "Oleum effusum est," published in her 1655 collection of solo sacred music: *Sacri musicali affetti*.

The final section, however, is a moody setting of Psalm 22 "God, my God, why hast thou forsaken me?" (Psalm 21 in the seventeenth-century numbering system.) While it is not really composed in the style of Opus 5, it shares many characteristics with Strozzi's final collection, 1664's *Arie*. Given these similarities of style and the extreme rarity in the seventeenth or eighteenth century of one composer adding significantly to another's music (adaptations or arrangements are quite different from this, a lengthy addition of new material), it seems very likely that this late addition is Strozzi's own music. The resultant combined work is a masterpiece of seventeenth-century solo vocal music whose textual and musical content, given Strozzi's propensity for self-referential asides in her works, might be seen as providing insights into her late-in-life state of mind.

As *Oleum* may well never have been sung in Strozzi's lifetime, there are no real historically informed rules guiding the make-up of the ensemble. For this presentation in honor of Strozzi's 400th year, we are a male soprano and a female harpsichordist though, as it was probably intended for private, rather than public consumption, any combination of (high) solo voice and continuo group should be considered reasonable. The great irony of the long misattribution of *Oleum* is that, had the compiler of the *circa* 1800 collection of Carissimi's music *known* that this motet was Barbara Strozzi's, it is extremely unlikely that it would have been copied and, thus, would likely have been lost forever.

John Richardson, 'Initiating Transactions, Repudiating Hate: A Research-Creation Perspective on Queer and Transgender Issues in Songwriting, Performance and Academic Reflection'

In my presentation and related performance, I will reflect on the potential of the emerging field of research-creation as a form of activism when it comes to LGBTQ+ issues. Research-creation opens up new avenues for research in which artistic practices and corresponding academic research are transformed, an essential premise being the close-knit interdependency of their constituent creative and academic components. My methods include composition itself (music, lyrics, sound design, video production), close reading, video ethnography, reflexive autoethnography, and a conceptual

foundation rooted in cultural studies, literature and philosophy. Research-creation here encompasses composing, recording, promoting and performing songs from two solo album projects, *The Fold* (Svart Records, 2017) and the *Pine and the Birch* (forthcoming). The focus in this presentation is on songs that articulate a clear agenda with respect to current debates relating to queer and transgender constituencies. 'The Dry Valleys' is a response to apocryphal reports of suicides by transgendered people following the 2016 election of Donald Trump. Wallowing to some extent in dysphoric gloom, the song ultimately takes an energized and reparative view by arguing that the present situation is an opportunity for transformation. Drawing on a cavalcade of intertextual touchstones spanning glam rock (Bowie, Abba, Suzie Quatro, Queen), film musicals (Mary Poppins) and minimalism (Reich, Glass), 'Birdman of Bognor' takes a stand on issues of sexual self-determination and transgender rights. Other songs include 'From Elysia', from a scifi-themed song cycle on the Trappist-1 planet system, which approaches similar issues in a more imaginative and speculative way.

The performance will include vocals, guitar, keyboards, live looping and sound design.

Saturday 27 April 2019

4. Workshop (Room 1083): 'LGBTQ+ Mentoring', a discussion facilitated by Thomas Hilder

How do I deal with discrimination and bullying at my university? My students know more about gender and sexual politics than I do – what should I do? Will researching LGBTQ+ issues damage my career prospects? How can I decolonise my course syllabus? I need a queer role model in academia! As students and teachers in academia, we often need more guidance and care than our local colleagues and institutions can offer. This workshop will open discussion on types of informal knowledge sharing and collegial support that we as a community need, and will serve as a foundation for launching the LGBTQ+ Music Study Group's mentorship programme. We welcome all participants in the Symposium to join us to brainstorm ideas for this initiative and to share experiences. The workshop will be led by Thomas Hilder and include short contributions by members of the community. Please respect that the stories and opinions shared in this workshop should remain confidential.

5. Lecture-Recital Session (Room 1083)

Anthony R. Green, 'His Mind & What He Heard in Central Park in the Late 90s'

For the 3rd Annual Symposium of the LGBTQ+ Music Study Group, I propose a lecture/recital featuring the discussion and performance of a recent work, completed December 2018. Entitled *His Mind & What He Heard in Central Park in the Late 90s*, this unaccompanied voice piece uses an original

text that explores the mind of a Black, gay male before cruising. It will receive its premiere during the 2019 Conference on Music and Erotics at the University of Pittsburgh in February. The performer is female and not Black, which will hopefully yield a unique, insightful interpretation.

My proposed lecture will include relevant biographical information, a discussion about my own hesitations, desires, and past attempts at including matters of sexuality in my compositions, and the process of assembling the text, music, and score (including image projection). If time permits, I will also discuss the merits of the premiere performance, perhaps showing a video excerpt. The 11-minute discussion will conclude with an 8-minute performance. A post-performance Q&A is welcome.

Disclaimer: this work is explicit. It has explicit language, and explicit sexual sounds and gestures. Nonetheless, the work is mainly about how racism in the LGBTQ+ community affects romantic and sexual patterns of Black men, especially those who grew up with early gay social media platforms.

6a. Parallel Session (Room 1083): Panel, 'Musical Responses to HIV/AIDS'

This panel will discuss psychological, political, and cultural constructions of HIV/AIDS over the past four decades, through an exploration of musical compositions written in response to this illness and its effects, the HIV/AIDS crisis, and its impact on LGBTQ+ individuals and communities in particular.

Paul Attinello will commence the panel by considering the extraordinarily charged nature of AIDS – a cultural complex of anxiety and archaism, the recurrence of highly charged experiences and projections that seemed to vanish a century ago with the emergence of antibiotics. Attinello will illustrate how AIDS is difficult to approach culturally, politically, or rationally – or even medically – because its roots go deep into ancient and archetypal panics. He will outline an investigation of this cultural complex and some of the archetypes behind it – infection/taint, sickness/rot, death and nothingness, with reference to ancient imagery and music written among HIV communities.

Ryan Hepburn will then offer insights into the earlier years of the AIDS crisis through a series of interpretative snapshots of John Corigliano's First Symphony (1988-9) and selected songs from the first *AIDS Quilt Songbook* (1992). Both Corigliano's Symphony and the first *Songbook* will be highlighted as significant classical contributions to the cultural politics of representation around AIDS, as well as to the cultures of remembrance and activism that developed from the crisis. Hepburn will also consider to what extent Corigliano's Symphony – and its final movement in particular – might be regarded as an expression of the composer's personal attempt to heal the emotional and psychological trauma he suffered as a result of AIDS' rapid and widespread devastation.

Michael Graham will next explore John Greyson's and David Wall's *Fig Trees* (2009), an 'opera-documentary' which parallels the activist stories of

Zackie Achmat and Tim McCaskell as they respectively fight for fair access to HIV treatment in South Africa and Canada. Graham's discussion will clarify how *Fig Trees'* creators draw on music history, compositional techniques, and the power of vocal expressivity to enhance their polemic, while they subvert operatic clichés about romantic death in order to reject the need for AIDS martyrdom in today's world. It will furthermore consider the relationship between the film's operatic moments and its 'charge of the real' – its sudden calls for ethical consciousness through the insertion of documentary footage.

Finally, **Michael Betteridge** will present on his own work, *Positive* (2016), a thirty-minute chamber opera for male voice, clarinets and percussion based on interviews with a young HIV+ man from Manchester who contracted the virus aged 18 in the early 2010s. *Positive* uses a verbatim music style, in which the melodic and rhythmic contours of the speaker form the basis of the material for the voice. It documents the experience of being diagnosed with HIV+ before PrEP was widely available, but after life expectancies for those living with HIV were equal to those who do not live with the virus. Betteridge will discuss the catalytic personal relationship underlying the work's creative process, and reflect on *Positive's* role in building awareness for living with HIV+ today.

6b. Parallel Session (Room 1079): Mixed Papers

Richard Piatak, "Saint George for England, and [Queer] Edward's Right!': Music, Anachronism, and OutRage! in Derek Jarman's *Edward II* (1991)'

Derek Jarman's ninth feature film, *Edward II*, was one of the films classified as 'New Queer Cinema' by critic B. Ruby Rich in 1992. Based on Christopher Marlowe's play of 1594, Jarman fashioned Marlowe's original plot to his own political and (homo)sexual ends, emphasising the love between the tortured king (Steven Waddington) and his favourite, Piers Gaveston (Andrew Tiernan). One device he used to achieve these ends is anachronism, a feature which is used to notable effect in previous films such as *Caravaggio* (1986). In *Edward II*, the appearance of the queer rights group OutRage! signals both a welcome voice and a base of support for the 'overruled' king, who is grief-stricken over the assassination of Gaveston and his court who threaten to depose him, led by the spiteful Queen Isabella (Tilda Swinton). Much like Annie Lennox's performance of Cole Porter's 'Ev'ry Time We Say Goodbye' to Edward and Gaveston earlier in the film, the intercession of OutRage! is a moment of reconciliation between the queer past of Edward's reign with the queer present. Further, the film is enriched with an electroacoustic score by composer Simon Fisher Turner (b. 1954). Turner's craft of combining original music and *concrète* sounds (recorded during the film's production) exposes integrated works of art which venture beyond the image. This paper will present the impact of Turner's score at the moment OutRage! appears to support Edward's campaign against Isabella and her minions, in so doing revealing further layers of meaning and significance through its analysis.

Anna-Elena Pääkkölä, 'Tom of Finland, The Musical as Queer(?) Activism in The Centennial Year of Finnish Independence'

In this paper I discuss the Turku-based musical *Tom of Finland* as a case study on music production aimed specifically at improving audiences understanding LGBTQ+ issues in Finnish society. The musical was commissioned by the City Theatre of Turku as the prominent stage production in the Centennial Year of Finnish Independence, and ran for five months during spring 2017. I consider how the musical's producers thought of the production an activist statement with the potential to improve awareness of LGBTQ+ social politics in Finland in this symbolic year. I additionally present criticism of how and why this production seemed to fall short of its aims when it came to queer audiences. In a three-pronged approach, I analyse interviews with the creative team (writer, composers, director-choreographer) in order to shed light on their aims; I critically review media texts on the musical's promotion and reception; and I undertake close readings of the music and stage performances to shed light on the creative solutions taken by the musical's producers. *Tom of Finland, The Musical* could be understood as one of the first attempts in a large-scale, mainstream work for theatre to "queer" Finnish history, subvert pervasive narratives of "proper" Finnishness, and construct an alternative narrative of Finnish music history. I further discuss the musical's representations of gay romance, sex, sexual cultures in Finland, and sensibilities in a piece that was created for the most part by non-gay writers, and whose efforts to represent the historical Finnish gay scene were not entirely unproblematic.

Laura Wahlfors, 'Queer/Lesbian Resistance in Piano Performance: Re-reading Roland Barthes'

Piano performance is sometimes described as creating an illusion of inhabiting another mind, or even another body. Inspired by Roland Barthes's (1980) famous writings on Schumann, Kevin Kopelson (1995) suggests that for queer pianists this kind of incorporation of "the androgynous or gender-equivocal movements once made by Liszt, Chopin, and Schumann" can be rather erotic. Thought of in terms of composers, however, the tradition of western classical music is predominantly male, and Kopelson's and Barthes's desirous identifications with androgynous pianist-composers are thoroughly anchored in the masculinist paradigm of the Romantic Artist (with its not altogether unproblematic illusion of free mobility).

Discussing Barthes in the context of queer theories (Bersani, Edelman, Muñoz, Freeman), my presentation will zoom into Barthes's commentary on Horowitz's, Nat's and Rubinstein's pianism in the light of his queer ethics of "the Neutral" (*le Neutre*), which in its aspiration to outplay normative identities and ideological structures stresses the resistance of singular bodies. I will propose that despite his fantasized merger with "Schumann's body", Barthes's surprisingly under-researched idea of listening for the "beating body" in piano performance still offers an alternative fantasy: it allows a rethinking and eroticization of *mediation*. This shift from composer-identified thinking to

performer-identified thinking, I will argue, makes it more possible to address the specificity of lesbian desire – and lesbian resistance – within the framework of queer music performance.

Jam Orrell, ‘Provocation: Discussing the Place of Trans Identity Through the Analysis of Western Classical Music’

In Western Classical Music, the place of transgender and gender non-conforming people often feels left out of the conversation. While the visibility of trans and gender non-conforming people has increased in other art forms (in popular music and theatre, for example), their visibility on the concert platform is minimal and positive portrayals of trans identity are even more scarce. In many ways, the ‘ungendering’ of transgender and gender non-conforming people (Serrano: 2007) that routinely takes place in Western Classical Music could make it inhospitable and exclusionary for trans people. While there are some trans and gender non-conforming people who perform within the Classical Music sphere (such as CN Lester, Lucia Lucas and Holden Madagame), ‘belonging and legibility...are inscribed deeply into the body and the music’ we perform (Baitz: 2018). Thus, if we are unable to find “trans-ness” in the music we play and sing, it begs the question: will there ever be a place for trans and gender non-conforming people in Western Classical Music?

In this provocation, I intend to put forward a motion that by combining analysis of Western Classical Music with current queer, gender and trans scholarship, it might be possible to hear a person’s trans identity in the music they are performing. Using the more recent ideas of “trans-ness” discussed by scholars such as Jack Halberstam (2017), it is possible to see, hear and experience “trans-ness” in the music we perform. In this provocation, I will also present some of my findings from interviews with some of the trans and gender non-conforming people in the UK Music scene, as well as some examples of an analysis of Rebecca Clarke’s Viola Sonata.

7. Keynote Address (Room 1083)

Lloyd Whitesell, ‘Queer Aesthetics’

Can we discern a queer signature in artistic creation? Does queer subjectivity imply a distinctive creative impulse? To gain a better understanding of any such impulse we need to consider how creativity is molded by structures of feeling, and how we tell stories about artists from the past. Taking a synoptic view of music among other arts, I explore a repertory of creative responses to core social predicaments. In recognizing and valuing these archetypal strategies, queer listeners and historians lay claim to forms of subjugated knowledge.

Contacts

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LGBTQ+ Music Study Group Committee

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Mission Statement: April 2019

The LGBTQ+ Music Study Group was established in 2016 and receives support from professional bodies throughout the UK and Ireland: the British Forum for Ethnomusicology (BFE), the Royal Musical Association (RMA), the Society for Music Analysis (SMA), and the Society for Musicology in Ireland (SMI). The Group's mission is threefold: 1) to promote academic inquiry into issues of gender and sexuality in the study of music; 2) to create a safe space and support system for LGBTQ+ people within the scholarly community; and 3) to serve as a consulting body for wider issues of diversity and inclusion within music research, education and performance. Aspiring toward a queer politics informed by feminist and decolonizing efforts, our Study Group provides a space for cultivating and developing cutting edge academic, political and social work.

The LGBTQ+ Music Study Group is an active researcher network that encourages critical thinking, academic publications, musical performance, political engagement, outreach and inreach projects and activist interventions. Through symposia, regular reading group meetings, online networks and an active presence at international conferences, we seek to advance academic and public understanding of music in relation to issues including but not limited to those surrounding gender, sexuality, queer theory and feminism, and how they pertain to music. In addition to supporting work that helps dismantle heteronorms and subvert gender binaries, we would especially like to nurture queer scholarship in music studies addressing a broad range of concerns – including the body, geography, family, activism, environment, temporality, physical and mental health and well-being – that intersect issues of gender and sexuality in dialogue with feminist, postcolonial and critical race studies. Not only do we encourage scholars working across sub-disciplinary, disciplinary, institutional and national boundaries, but also those addressing and collaborating with non-academic institutions and wider publics.

The Study Group aspires to create and maintain safe and inclusive spaces for all members of the LGBTQ+ community and welcomes allies and those of us who may not identify as LGBTQ+. Building safe spaces is a complex and ongoing process with ethical and educational implications. Our members are well aware that safe spaces are neither simply given, nor are apparently safe spaces necessarily spaces within which all LGBTQ+ people automatically feel safe. The Study Group therefore strives in particular to create a space that is supportive of those of us who are trans (binary or otherwise) and/or POC, and those of us living with (invisible and visible) disabilities and/or (physical or mental) health issues. Furthermore, those of us who experience discrimination have often acquired much knowledge about the workings of social injustices. A fruitful exchange of such embodied knowledge requires respectful inquiry into others' and generous sharing of our own stories. Curating safe spaces is thus continual practice informed by attentive listening, reflection on privileges, and mutually supportive building of new perspectives—all defining qualities of successful musical scholarship. Indeed,

it is the Study Group's conviction that safe spaces offer an exciting opportunity for rich learning and engaged pedagogy that can help work toward achieving social justice within musical and musicological arenas.

We look forward to welcoming you to the network and our forthcoming events!

