

ABSTRACTS AND BIOGRAPHIES

(listed alphabetically by
surname)

Yellowface in Opera: A Blind Spot

Julian Chou Lambert

Julian is an operatic baritone and composer, based in London. He studied at Trinity College Cambridge, graduating with first class honours in music (BA), and a Mus B in “Cross-Cultural Perception of Emotion in Music”. He then completed postgraduate vocal studies at the Royal Academy of Music with distinction, and is currently a DEBUT Horizon artist. Opera roles include Mr. Bear in Peace at Last for ENO/OperaUpClose, Papageno at Berlin Opernfest, Hildebrand/North Wind in The Enchanted Pig for Hampstead Garden Opera, Nardo in La Finta Giardiniera for Hand Made Opera, and Dream Sweeper in his work The Lingerer for ENO mini-opera competition finals. Concert highlights include St. John Passion at Ely Cathedral, Haydn The Seasons at Dartington and Carmina Burana at Fairfield’s Hall, Five Mystical Songs with Trinity Choir, and his own cycle Sommerlied & Winterleid. Julian is a committee member of BEATS (British East & South-East Asians in Theatre & on Screen) and has worked on several campaigns to improve representation across opera, theatre and television.

Sonic Bleaching Enigma: East Asian-Black Intersections in Classical Performance

Pheaross Graham, University of California, Los Angeles

The antiracist demonstrations of 2020 called for dismantling longstanding paradigms of anti-Blackness in a neo-civil rights era fervor. This paper responds to the movement's impulse, focusing on classical performance. I consider the intersections of anti-Black and anti-Asian sentiment in classical performance, contemplating the "soulless robot" stereotype, which has complicated the reception of East Asian performers while contributing to pushing Black soloists almost entirely out of classical music. The "soulless robot" byproduct stems directly from the 1960s "model minority" myth and entails an imperialistic propensity I call "sonic bleaching" ("SB") in classical performance throughout the Western world. Toxic effects include forced erasure of the self, cultural suppression, and homogenization, abjuring personal variation and volition. Imposed by non-Othered listeners, the stereotype has involved utilizing East Asians as political pawns to push against the historic demands of the Civil Rights Movement, which never truly materialized into change within classical performance. Rather than deny the stereotype or label it fictional, allowing for continued propagation, I aim to begin dismantlement through two case studies involving recording analysis of international superstar Chinese pianists, Lang Lang and Yuja Wang, who both studied with the same American pedagogue. Their handling of SB has led to different but almost predictable reception problems. Exercising greater liberty in his interpretative choices, Lang positions himself against SB, thus marking his selfhood but leading to racist backlash alleging musical deficiency. Wang, adhering more closely to conservative musical practices—arguably SB—does not receive such scathing musical criticism but is condemned for apparent feminine wiles. In a stalemate, each is victimized by these notions. Their stories point to more widespread racialized problems affecting supposedly "universal" music. Acknowledging the phenomena behind these stereotypes, I also intend to highlight the aesthetic impossibilities that magnify in severity against Black musicians, creating perpetual problems of hegemonic, filtered listening.

Pheaross Graham, musicologist-pianist, is a Ph.D. candidate at UCLA. His musicology dissertation, "Visions of the Pianistic Self: Don Shirley, Sergei Rachmaninoff, and Music Performance Studies," unites the artists' idealist subject positions with close, analytic sonic readings of recorded performances. He received his BA, BS, MFA, MA, and C.Phil. degrees from UC Berkeley, UC Irvine, and UCLA. Graham has presented at the AMS Annual Meeting and Music and the Moving Image; he was co-organizer of UCLA's Music Performance Studies Today international conference.

Gender and Professional Achievement: Turkish Women Conductors in Classical Music Orchestras

Ecenur Güvendik

Despite progressive state policies on gender and the elimination of direct and formal discrimination against women in the professional realms, women are still globally underrepresented in certain professional positions. Women's position in classical music orchestras has also been characterized by gendered dynamics with their numerical underrepresentation. This study problematizes the underrepresentation of women as conductors in classical music orchestras by focusing on the Turkish case. This study inquires into the education and career paths of the Turkish female classical music conductors to answer the questions of 'Why there has been a scarcity of women among conductors in classical music orchestras' and 'Whether and in what ways women's gendered experiences have created specific challenges and obstacles for aspiring women musicians in the long road to professional achievement and recognition in a male-dominated sector'. The study contends, that similar to the gendered dynamic in the Western orchestras – despite the existence of formal institutional barriers – women's minority position within classical orchestras are shaped by a number of social, cultural and institutional factors which highlight the lingering significance of gender-based stereotypes, roles and expectations, the effect of the scarcity of role models for women in the profession as well as the masculine norms heavily associated with the identity status of the conductor in the orchestras.

Ecenur Güvendik is a Masters degree holder from Middle East Technical University, department of Gender and Women's Studies. She is currently working in field of diplomacy and her study areas cover culture politics, gender and diplomacy. She has published articles in area of gender and music – like 'An Analysis of the Problems Zeki Müren's and Bülent Ersoy's Queer Masculinity/Femininity Performances' and also in area of gender and diplomacy – like '2021 in Singapore: The Year of Celebrating Singaporean Women'. She is playing clarinet and cello in two different orchestras.

Recovering the History of Asian Participation in Puccini's *Madama Butterfly*

Kunio Hara (he/him) is Associate Professor of Music History at the University of South Carolina. His research interests include operas of Giacomo Puccini, musical representations of nostalgia, animated films of Studio Ghibli, and music in postwar Japan. He has published articles on Puccini's *Madama Butterfly* and *La fanciulla del West*, as well as on Tōru Takemitsu's *Nostalghia* for solo violin and string orchestra. He is also the author of *Joe Hisaishi's Soundtrack for "My Neighbor Totoro"* published by Bloomsbury Academic as part of their 33 1/3 Japan series.

Inequities of a 'Universal' Language: Stories of Identity Construction by Asian and Asian American Classical Musicians

Risa Kaneko

Inspired by internationally acclaimed pianist Yuja Wang's controversial comedic performance in 2018 as well as activist efforts by other musicians, scholars, and arts administrators, this document will compile findings from interviews I conduct and existing literature on the participation of musicians of Asian descent in the classical music industry. Points of interest include narratives that challenge or reinforce the existing balance of agency and structure reported by scholars such as Mari Yoshihara, Grace Wang, and Mina Yang. According to them, Asian and Asian American classical musicians experience a distinct type of marginalization at the crossroads of high representation and a homogenized image. Despite this environment, musicians of Asian descent continue to make music, at times downplaying their adversity. This document intends to explore the narratives of Asian and Asian American musicians' tenacity. It will also expand the small but increasing number of studies on this topic. A potential future use of this document includes efforts toward building more equitable systems and practices in classical music culture.

Risa Kaneko is the Development Associate at the DC Youth Orchestra Program and is concurrently finishing a Doctor of Musical Arts degree in Piano Performance at the University of Cincinnati College-Conservatory of Music with a cognate in Arts Administration. She holds a B.M. and M.M. in Piano Performance from Indiana University Jacobs School of Music, and her principal teachers include James Tocco, André Watts, Evelyne Brancart, and Marjorie Lee. Research interests include topics related to Diversity, Equity, Inclusion, and Belonging in classical music, with a focus on amplifying the voices of musicians of Asian descent.

The New 'Yellow Peril' in Western European Symphony Orchestras

Maiko Kawabata

While the history of racial prejudice against East Asian and Asian-American classical musicians has been researched by U.S. scholars (Yoshihara 2007, Yang 2014, Wang 2015), Eurocentric Yellow-Perilism in locales such as Vienna/Berlin/London - the fount of Western Classical Music – has received little attention in academic literature. In Europe, with its history of imperialism, the hypocrisy that the 'universal' language of classical music belongs exclusively to white people has deep roots. It ultimately reflects a white supremacist ideology.

The 'Yellow Peril' – a term that refers to the racist phobia of invasion by foreigners, specifically East Asians – points to not only a historical problem but a more recent one among professional orchestras in Western Europe. In interviews with practitioners currently active in the profession, numerous ethnically Chinese, Japanese, Korean, and Taiwanese orchestral musicians gave me first-hand accounts of bullying, microaggressions, and even discrimination, in a range of settings from conservatoires to auditions, rehearsals, concerts, and tours. From these accounts, it was evident that East Asian women are doubly vulnerable to racism/sexism, and that East Asian musicians have adopted a variety of survival mechanisms, such as playing instruments with exaggerated physical gestures or facial expressions in order to counter the stereotype that Asians don't emote, and thus fit in with Western expectations. Only by documenting Yellow-Perilism, by calling it out and asking how and why it took root and proliferated, can it be combatted and stamped out. And, as we work toward more equality and inclusivity in European orchestras, we stand alongside our colleagues of other minority groups.

Dr. Maiko Kawabata (she/her) is Staff Tutor in Music at the Open University and Lecturer in Music at the Royal College of Music. She is an award-winning musicologist and classically trained violinist. She is the author of *Paganini, the 'Demonic' Virtuoso* and a co-editor of *Exploring Virtuosities: Heinrich Wilhelm Ernst, Nineteenth-Century Musical Practices and Beyond*. Her research interests include performance history, performance studies, gender studies, music and race. Maiko's research into Japanese composer Kikuko Kanai is supported by the BBC and AHRC. She has played violin professionally in orchestras and chamber ensembles throughout the UK, USA, and Germany.

Vienna, City of Music. On Local-ness and Racialisation in Western Classical Music in Austria

„More famous composers have lived here than in any other city – in Vienna, music is literally in the air,” Vienna’s official tourist board self-assures the city’s position as “the world’s music capital.” This characterization is not limited to Vienna’s self-view as a culture hub but also radiates into understandings of who and what counts as “Viennese” in Western classical music performance. While many view a specifically Viennese performance style – “Wiener Klangstil” – as an evident local tradition of musical performance, the concept simultaneously conveys undeniable vagueness. What are actual tonal qualities, are tonal qualities even the matter or are we rather dealing with ethnicised and racialised imaginations of an idolised musical local-ness? – inherently exclusive, attributing interpretation skills corresponding to origin, ethnicity, skin color and language competence. Even apart of “Wiener Klangstil,” normative images of who makes a good classical musician in Austria are profoundly routed in the prioritization of certain origins, language competence and concepts like national mentality. Here, the myth of Western classical music as a universal language absurdly coexists with the stipulation of an essential local-ness necessary for an adequate and proper musical interpretation.

In this paper I question how degrees of racialization correspond to the attribution of interpretation competence, specifically regarding East-Asian and Eastern/South-Eastern European musicians. I tackle myths of how the language of a composer as a fundament of his (sic.) music relates to musicians’ (first) language competence. I further consider necessary structural changes in both higher music education and the classical music market in Austria that could substantially challenge the field’s Euro-centric, ethno-essentialist, racist, heteronormative and sexist logics.

As field of analyses for this paper serves my own experience as 1) a former student of classical music, 2) a teaching ethnomusicologist and 3) an equality worker, all within one prestigious classical music education institution in Vienna.

Marko Kölbl (he/they) is a senior scientist at the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna. A member of the Burgenland-Croatian minority, he is specialized in music and dance of ethnic minorities and migrant communities, currently focusing on refugee experiences and asylum regimes. He regularly works with the Croatian minority in Burgenland and the Afghan community in Vienna. In his research he foregrounds queer-feminist and decolonial and anti-racist perspectives. Marko Kölbl co-chairs the equal opportunity working group in his university and serves as chair of the ICTM Study Group of Music, Gender and Sexuality.

Racialised self-authentication among Japanese classical musicians

Beata M. Kowalczyk

Various studies on cultural production, 'race' and 'ethnicity' demonstrate that the 'authenticity' of a musician's performance is frequently evaluated according to racialised standards, whereby distinctions in music are believed to express ethnic and racial differences mingled with cultural ones in the popular imagination. Scholars have examined the ways in which such racialising discourse in Western classical music lay the groundwork for discriminatory practices against Asian musicians; practices which are observable in the labour market, Western academia, and international music competitions. However, less is known about how artists respond to these racialising constructions and practices. This paper addresses this gap by exploring the possibilities of resisting, and the ways of navigating, the racialised notion of 'authenticity' in classical music in particular among Japanese musicians, who are commonly construed as 'inauthentic' based on their racialised ethnic origins. By drawing on data derived from qualitative research, such as semi-structured in-depth interviews and observation, conducted among 75 Japanese musicians in France, Poland and Japan in 2012-2019, the practices (distancing, forging genealogy, establishing correspondence and syncretisation) used to cope with these racialised, condescending constructions of Japanese artists and to self-authenticate as classical musicians are examined. I argue that the process of self-authentication, while contributing to further perpetuation of racialised construction of 'authenticity' in classical music, does evince possibilities of resistance against a reified binary division of classical musician into 'authentic-Western' and 'inauthentic-Japanese'.

Beata M. Kowalczyk (she/her) is an assistant professor at the Faculty of Sociology, Adam Mickiewicz University in Poznań, Poland and an associated researcher at the Institutions et Dynamiques Historiques de l'Économie et de la Société (Paris 1 Panthéone Sorbonne). She has conducted multi-sited fieldwork with Japanese musicians in Warsaw, Paris and Tokyo, much of which was based at the Warsaw University, the Paris 1 Panthéon-Sorbonne and the University of Tokyo. Her research has focused on Japanese society and culture, precariousness and ethnic, racial as well as gender-related inequalities in the creative and classical music industries, transnationalism and postcolonialism. She is the author of *Transnational musicians. Precariousness, Ethnicity and Gender in the Creative Industry* (Routledge, 2021).

The "Asian Girl" Violinist: Asians' Marginalization in Western Classical Music

Tricia Park

Opening her sold out Carnegie Hall show, Korean American comedian Margaret Cho stood on the stage of the world's most famous concert hall and said, "I'm pretty sure I'm the first Korean-American woman who has ever stood on this stage without a violin." With this offhand remark, Ms. Cho sheds light on an under-examined trend: the predominance of East Asians who study and perform Western classical music. To date, Asian musicians dominate the field and although statistics render their demographic undeniable, Asian musicians face factors that conspire to maintain classical music as Europeanist, giving rise to discourse that perpetuates the marginalization of Asians to technically proficient usurpers and fetishization. Asians are often seen as automatons, lacking "personality," so that whatever success is achieved is undermined by this bias. Recently, a famous violinist--a White man--publicly disparaged two Asian female violinists for their playing, which he deemed inexpressive, complaining that singing isn't in the Korean culture or DNA. When one of the young women said she was half-Japanese, he said the same thing applied to Japanese people. After public outcry, he apologized through his publicist. Female Asian musicians are additionally saddled with the fetish of the "exotic Oriental woman" and as such, they are often considered the normal and inescapable object of sexual conquest. Violinist and writer, Tricia Park (The Juilliard School, B.M. and M.M; The School of the Art Institute of Chicago, M.F.A in Writing) proposes a lecture-performance that draws from her practices of Western classical music and creative writing. Her presentation will consist of (1) readings of her personal essays and fiction that explore how East Asians' marginalization in mainstream American culture is echoed in the classical music field and (2) a musical performance that complements the readings. In her performance, Tricia seeks to validate experiences of racism and sexism that are too often dismissed as the by-product of "oversensitivity" and offers an example of interdisciplinary creativity that highlights the performer's "voice" which is so often obscured in classical music as its culture of "universalism" contributes to the silences -or fermatas -around discussions about race and illustrates the urgent need for these conversations.

Tricia Park (she/her/hers) is a violinist, writer, and educator. She graduated from The Juilliard School and the School of the Art Institute of Chicago. Since her debut at age thirteen, Tricia has performed on five continents and received an Avery Fisher Career and Fulbright Grants. She is the creator of the *Is it Recess Yet? Confessions of a Former Child Prodigy* podcast. Tricia has served as faculty at the University of Chicago and University of Iowa. Currently, Tricia works for Graywolf Press and maintains a studio of music students and writing clients. Learn more at: www.isitrecessyet.com. Listen to her play at: <https://www.youtube.com/c/triciapark>

Title TBC

Mariam Tamari

In working towards diversity of representation, de-Orientalisation, and the eradication of racism in “Western” opera, much emphasis is placed on the musical – repertoire, interpretation, direction – as well as on extra-musical industry practices. Here, we consider a more intimate, yet vital dimension: the singer’s voice. Does the racialized singer have a voice? How might we allow racialized, marginalized singing voices to be better heard? Taking productions of *Madam Butterfly* as case studies, we look at authenticity of embodiment, the visceral and indivisible relationship between role and performer, and diversity from the point of view of racialized singers: liberating the voiceless voice.

Japanese–Palestinian soprano Mariam Tamari (she/her) has sung with orchestras and opera houses on five continents. Having represented both her countries at historical events such as the debut of the Palestine National Orchestra and at the 25th Anniversary of the Cairo Opera House, she has also performed for the Emperor, Empress, and three Prime Ministers of Japan as well as the King and Queen of Jordan and the Prime Minister of Palestine. In 2020 she sang *Cio-Cio-San* in *Madama Butterfly* with *Opera Up Close*, working closely with the team in R&D. For 15 years, she has explored culture and colonialism in her monthly column “Daybreak in Palestine” for the Japanese literary journal *Subaru*. She also composes art songs on Palestinian poetry.

Gendering China's New Female pianists: Yuja Wang and Zhu Xiao-mei

Shzr Ee Tan

As China has been aggressively pushing programmes for cultural diplomacy via music, two pianists hailing from the territory's diaspora – Yuja Wang and Zhu Xiao-mei – have emerged in the recent spotlight. Both female performers challenge the stereotype of a long-haired, genteel and over-practising East Asian piano swot. 30something Wang, who has established a successful career in the United States, pits her pint-sized person in controversial skin-tight clothes for visual flourish and dramatic contrast against the heavyweight pieces she performs. In contrast, Zhu Xiao-mei, in her 60s, lives in self-imposed obscurity as a survivor of the Cultural Revolution, finding meditative solace exclusively in J.S. Bach. The styling of these two pianists present stark alternatives to oft-seen images of Chinese (musical) femininity: both Wang and Zhu are short-haired, eschew pouffy dresses and steer clear of Chopin and Debussy. However one might speak of their external representations as marketing veneer, arguments can be made for the integrated nature of their visual identities within their musical presentations and – holistically understood – wider performance dynamics, particularly of gender. Of note is how the two pianists deliberately sidetrack the exhibition of sex for different purposes. Wang's cut-out clothes serve less to enhance curves than to emphasize her compact, childlike stature, a key element which feeds into the contrast of her fiery devouring of technically-demanding pieces. An ocean and several generations away in Paris, Zhu Xiao-mei, in her eternal bob and shapeless robes, manifests an apposite femininity in an image apparently made asexual by her age. Do such images or gestures have useful connections to musical sound? Yet I interrogate agenda-driven reception of the differently-gendered Wang and Zhu as they visually and non-visually navigate around racist tropes about Chinese musicianship, which is frequently presented as robotic (thus sexless), or as overly showy. Updating Tan's (2013) earlier work on Chinese masculinities on the piano, this paper investigates intersectional issues of sexuality, ethnic identity, artistic 'authenticity' and class in the making of new Chinese musical femininities.

Shzr Ee Tan (she/her or they/them) is a Senior Lecturer and ethnomusicologist (with a specialism in Sinophone and Southeast Asian worlds) at Royal Holloway, University of London. She is committed to decolonial and EDI (Equality, Diversity and Inclusion) work in music and the performing arts, with interests in how race discourses intersect problematically with class, gender and recent debates on posthuman digitalities, climate change and multispecies thinking.

Shzr Ee is also EDI Director for the School of Performing and Digital Arts at Royal Holloway, where she has initiated campaigns including an ongoing Safe Space Discussion Series, and workshops on topics ranging from inter-ethnic solidarity to mental health and toxic masculinity. She is committed to mainstreaming EDI considerations within broader and systemic School workflows. As a steering committee member of the national sector group EDIMS, she also serves in co-mentoring projects.

As a researcher, Shzr Ee is motivated by impact-led issues. In Sept 2021 she began an AHRC-funded project on Acoustic Regimes of Labour in Southeast Asia's transient worker communities. With Mai Kawabata in 2019, she spearheaded the project 'Cultural Imperialism and the 'New Yellow Peril' in Western Art Music'. Conversations arising from this initiative have gained traction among East Asian music communities around the world and turned her towards activist-informed scholarship and teaching. Shzr Ee is published widely by several presses including OUP, CUP and Routledge.

Towards the Un-Corseting of Non-Western Bodies

Ken Ueno

In his seminal article, "Improvisation After 1950," George Lewis illuminates how the process of exnomination impacted notions of improvisative musical practices in Western art music in the postwar era. Citing the media critic, John Fiske, Lewis reminds us that, "Exnomination is the means by which whiteness avoids being named and thus keeps itself out of the field of interrogation and therefore off the agenda for change." Noting how Western European Classical music values are entrenched exnominatively in music pedagogy in the United States, with particular excessiveness in the training of the voice, where the particularities of the performance practice of Western opera continues to be promulgated as the standard, in this paper, drawing from his own performance practice, Ueno proposes moves towards creating a personal practice that seeks to "uncorset" musical practice, and by extension, claim artistic agency for those who do not belong to the dominant culture.

Ken Ueno (he/him) is a composer, vocalist and sound artist. His works develop the interstice between these three output modes: he creates unique spaces for audiences and ensembles to inhabit with the added focus of himself as a vocalist utilizing bespoke techniques (often with a megaphone). Ueno is currently a Professor in Music at UC Berkeley, and his bio appears in *The Grove Dictionary of American Music*. www.kenueno.com

Foreign exchange? Problematising international student pedagogy in the Western conservatoire

Yundu Wang and Biranda Ford

Conservatoires in countries such as UK, USA and Australia operate within a context of an international market for higher education. As such, they are now made up of a significant body of international students. Yundu Wang and Biranda Ford juxtapose and draw together autoethnographic accounts of their conservatoire experiences which highlight the tensions inherent in Western conservatoire studies for Asian students as they try to fulfil classical music's norms and the dilemmas trying to do something about it presents to their teachers.

Yundu Wang is a Chinese-American classical pianist based in Boston, Massachusetts. A passionate chamber musician and collaborator, Yundu has performed throughout the U.K., U.S., and Europe. She completed her Doctor of Music at the Guildhall School of Music & Drama, exploring the relationship between speech and musical performance. Her thesis includes an autoethnographic study of her own experiences and identity as an East Asian performer of Western classical music. Yundu thoroughly enjoys collaboration in both research and musical performance. She is currently a staff collaborative pianist at the New England Conservatory of Music.

Biranda Ford has taught at the Guildhall School of Music & Drama in various guises since 2002. She has worked with the doctoral programme since 2013 where she is now Interim Programme Leader. Biranda's research interests have centred around the effects of conservatoires and music pedagogy on the individuals that go through them.

Creating the Culture of Asian America in Classical Music

Hyeyung Yoon

As the racial demographics are rapidly changing in the United States and the diverse cultures of the global majority are gathering strength in literature, film, music, and popular culture, Yoon is exploring how Asian American classical musicians can tell stories that are authentic to the Asian American experience. How can Asian American classical musicians defy the expectation to fit into a white cultural frame and share stories that speak directly to Asian Americans? Hyeyung envisions what this creative life could be through the exploration of repertoire, narrative, and community. In this performance and talk, Yoon shares her own story through three archetypal women figures in Korea: Kisaeng, Mother, and Shaman.

Making Madama Butterfly a Problem

Daniel York Loh

As an actor Daniel has appeared at the Royal Court, Royal Shakespeare Company, National Theatre, Donmar Warehouse, Hampstead Theatre, Gate, Edinburgh Traverse and Bristol Old Vic as well as in the films *The Beach*, *The Receptionist* and *Scarborough*. His first play *The Fu Manchu Complex* was produced at Ovalhouse. His second play *Forgotten* 遗忘 played at Arcola and Plymouth Theatre Royal in 2018. He also wrote for *Invisible Harmony* 无形的和谐 at Southbank Centre as part of the Chinese Arts Now Festival 2019 and for *Freedom Hi* 自由闊 for Papergang Theatre at the 2019 Vault Festival. He is Associate Artistic Director of Chinese Arts Now with whom he wrote and performed in every dollar is a soldier/with money you're a dragon which won the Arts Council Digital Culture Award (Storytelling) as well as co-founder of Moongate Productions who recently produced the digital new writing event *We R Not Virus* for which he contributed *No Time For Tears*. He is one of 21 "writers of colour" featured in the best-selling award-winning essay collection *The Good Immigrant*. Short films include *Mercutio's Dreaming: The Killing of a Chinese Actor*, *Dream of Emerald Hill* and the award-winning *Hall of Mirrors* and *Laid*. Most recently he was part of the writers' collective for *Living Newspaper Edition 1* at the Royal Court, created *Silent Disco in the Sky* for Northern Stage's *Scroll* series and wrote *Asian Exclusion Act* for East 15 Acting School and *Beat Poetry* for ALRA/Rose Bruford. He has written articles for *Media Diversified*, *The Guardian*, *Time Magazine*, *Prospect* and *The Independent* amongst others.

Manners and Orientalisms: Spectacle and Racialization in Western Art Music

Shelley Zhang

Today there are 100 million only-children under the age of 40 in Mainland China (Fifield 2019). Although this number may seem large in itself, since the introduction of the one child policy in 1980, there have been almost 400 million abortions in the country (Zhou 2019: 367). The Chinese Communist Party's (CCP) austere program in population control was implemented just four years after the death of Mao Zedong and the end of the Cultural Revolution (1966-76). An attempt at controlling the unsustainable growth during the Mao era, the one child policy was brutally enforced in many regions and at various points in time, adding to the trauma and sense of precarity many felt after the revolutionary years. The ramifications of these changes have been extraordinary, wide-ranging, and in some instances, unpredictable in Mainland China and the Chinese diaspora. Since the 1990s, North America and Europe have witnessed an unprecedented number of extremely talented East Asian, and in particular Mainland Chinese, musicians entering elite conservatories. Many of these musicians later joined orchestras or embarked on successful soloistic careers. I argue that this phenomenon, this sudden visibility of "talent" and "prodigies" from Mainland China, is directly linked to the CCP's one child policy. Following generations of large households, Chinese families were suddenly permitted to have only one child who not only inherited responsibilities to care for all aging family members, but also musical ambitions that were lost during the Cultural Revolution. Consequently, many young Chinese children rapidly developed musical skills and became successful in order to support their family and fulfil filial piety. In pursuit of these goals, many children moved to North America and Europe to study, thus moving transnationally at young ages and entering foreign spaces in which they became racialized as "Asian", much to their shock. This paper focuses on only children from Mainland China and argues that it is imperative to consider issues of intergenerational memory and trauma for musicians who are often orientalized as performing spectacles on the Western concert stage.

Shelley Zhang (she/her) is a Chinese Canadian whose research focuses on music practices in post-socialist China and the experiences of the one-child generation. She draws from extensive multi-sited fieldwork in East Asia and North America to study the involvement of Chinese musicians and Asian Americans in Western classical music together with considerations of socio-economic precarity, transnationalism, memory, trauma, and racialization. She is currently a Wolf Humanities Mellon Graduate Fellow at the University of Pennsylvania, where her studies in ethnomusicology have been supported by Canada's SSHRC Doctoral Fellowship, UPenn's Benjamin Franklin and Andrew W. Mellon Education Fellowships, and other awards. She is also a pianist, having received her Diploma in Piano Performance from the Royal Conservatory of Music in Canada.