

ROUTLEDGE RESEARCH IN MUSIC

# Opera in a Multicultural World

Coloniality, Culture, Performance

Edited by

Mary I. Ingraham, Joseph K. So,  
and Roy Moodley



# Opera in a Multicultural World

Coloniality, Culture, Performance

Edited by Mary I. Ingraham, Joseph K. So,  
and Roy Moodley

First published 2016  
by Routledge  
711 Third Avenue, New York, NY 10017

and by Routledge  
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2016 Taylor & Francis

The right of the editors to be identified as the authors of the editorial material, and of the authors for their individual chapters, has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Library of Congress Cataloging-in-Publication Data

Opera in a multicultural world : colonality, culture, performance / edited by Mary

I. Ingraham, Joseph K. So, and Roy Moodley.

pages cm. — (Routledge research in music ; 12)

Includes bibliographical references and index.

1. Opera. 2. Race in opera. 3. Indigenous peoples in opera. 4. Jews in opera.

5. China—In opera. I. Ingraham, Mary I. II. So, Joseph K. III. Moodley, Roy.

ML1700.O669 2015

782.1—dc23

2015007018

ISBN: 978-1-138-90502-3 (hbk)

ISBN: 978-1-315-69606-5 (ebk)

Typeset in Sabon  
by codeMantra



Printed and bound in Great Britain by  
TJ International Ltd, Padstow, Cornwall

# Opera in a Multicultural World

Through historical and contemporary examples, this book critically explores the relevance and expressions of multicultural representation in western European operatic genres in the modern world. It reveals their approaches to reflecting identity, transmitting meaning, and inspiring creation, as well as the ambiguities and contradictions that occur across the time and place(s) of their performance. This collection brings academic researchers in opera studies into conversation with previously unheard voices of performers, critics, and creators to speak to issues of race, ethnicity, and culture in the genre. Together, they deliver a powerful critique of the perpetuation of the values and practices of dominant cultures in operatic representations of intercultural encounters. Essays accordingly cross methodological boundaries in order to focus on a central issue in the emerging field of coloniality: the hierarchies of social and political power that include the legacy of racialized practices. In theorizing coloniality through intercultural exchange in opera, authors explore a range of topics and case studies that involve immigrant, indigenous, exoticist, and other cultural representations and consider a broad repertoire that includes lesser-known Canadian operas, Chinese- and African-American performances, as well as works by Haydn, Strauss, Puccini, and Wagner, and in performances spanning three continents and over two centuries. In these ways, the collection contributes to the development of a more integrated understanding of the interdisciplinary fields inherent in opera, including musicology, sociology, anthropology, and others connected to Theatre, Gender, and Cultural Studies.

**Mary I. Ingraham** is Professor of Musicology at the University of Alberta. Her research examines the socio-political context for cultural creation in Canada, particularly as it reflects intercultural encounters between European, indigenous, and immigrant cultures. She has published a catalogue of Canadian operas, on interculturality, and has written online educational materials for the Canadian Music Centre.

**Joseph K. So** is Professor Emeritus of Anthropology at Trent University. A medical anthropologist, Professor So also specializes in the anthropology of race and racism, with a focus on the representation of race in

the performing arts/opera. In addition to many articles and chapters in anthropology, he has had an eighteen-year history of writing articles on music and opera. He is Associate Editor of *Opera Canada*, Canadian correspondent for *Opera (UK)*, and Associate Editor of *La Scena Musicale/The Music Scene*.

**Roy Moodley** is Associate Professor in Counseling Psychology at the Ontario Institute for Studies in Education at the University of Toronto. Research and publication interests include traditional and cultural healing; multicultural and diversity counseling; race, culture, and ethnicity in psychotherapy; and masculinities.

## Routledge Research in Music

- 1 **Music, Science, and the Rhythmic Brain**  
Cultural and Clinical Implications  
*Edited by Jonathan Berger and Gabe Turow*
- 2 **Bodily Expression in Electronic Music**  
Perspectives on a Reclaimed Performativity  
*Edited by Deniz Peters, Gerhard Eckel, Andreas Dorschel*
- 3 **Vocal Music and Contemporary Identities**  
Unlimited Voices in East Asia and the West  
*Edited by Christian Utz and Frederick Lau*
- 4 **Musical Performance and the Changing City**  
Post-industrial Contexts in Europe and the United States  
*Edited by Fabian Holt and Carsten Wergin*
- 5 **Liveness in Modern Music**  
Musicians, Technology, and the Perception of Performance  
*Paul Sanden*
- 6 **Masculinity in Opera**  
Gender, History, & New Musicology  
*Edited by Philip Purvis*
- 7 **Music in Films on the Middle Ages**  
Authenticity vs. Fantasy  
*John Haines*
- 8 **Popular Music in a Digital Music Economy**  
Problems and Practices for a Service Industry  
*Tim J. Anderson*
- 9 **Music, Performance, and the Realities of Film**  
Shared Concert Experiences in Screen Fiction  
*Ben Winters*
- 10 **The Modern Percussion Revolution**  
Journeys of the Progressive Artist  
*Edited by Kevin Lewis and Gustavo Aguilar*
- 11 **Preserving Popular Music Heritage**  
Do-it-Yourself, Do-it-Together  
*Edited by Sarah Baker*
- 12 **Opera in a Multicultural World**  
Coloniality, Culture, Performance  
*Edited by Mary I. Ingraham, Joseph K. So, and Roy Moodley*

For David - MI

To the late Renata Tebaldi whose voice inspired me to become  
a lifelong opera lover - JS

For Jim Fitzgerald who introduced me to the world of Opera  
and Franz Fanon at the same time - RM

# List of Examples

3.1	Tan Dun: <i>The Map</i> , 5. Feige (antiphonal songs), mm. 32–35	62
3.2	Tan Dun: <i>The First Emperor</i> , “The Shadow that haunts,” mm. 300–303	62
3.3a	Tan Dun: <i>The Map</i> , 5. Melodic outline of Feige	62
3.3b	Tan Dun: <i>The First Emperor</i> , Melodic outline of “The Shadow that haunts”	62
6.1	Sempronio’s entrance, “Oh bellissima nuova,” <i>JHW</i> p. 26, mm. 74–79—accompanied recitative	105
6.2	Mengone’s apothecary aria, “Per quel che ha mal di stomaco,” <i>JHW</i> aria no. 5, mm. 99–107 “le viscere anderà/the viscera will run”	107
6.3a	Sempronio’s first aria, “Questa è un’altra novità,” <i>JHW</i> aria no. 3, mm. 1–4	110
6.3b	Sempronio’s first aria, mm. 9–14	110
6.3c	Sempronio’s first aria, mm. 23–35	111
6.4	Volpino’s aria, “Un certo tutore,” <i>JHW</i> aria no. 13, mm. 22–29—Volpino’s fantasizing vocalization	112
6.5a	Sempronio’s aria, “Ragazzaccie, che senza cervello,” <i>JHW</i> aria no. 15, mm. 1–6—with pervasive limping rhythm	114
6.5b	Sempronio’s “limping” aria, mm. 35–39—with oboes and horns indicating the “bastone”	114
6.6	Volpino’s aria, “Salamelica, Semprugna cara,” <i>JHW</i> aria no. 20, mm. 30–37—Volpino’s multiculturalism—Jewish vocality as part of the ethnic mix	115



# Acknowledgments

Our sincere thanks and appreciation to all the expert contributors in this book for sharing their insights in their wonderfully researched and beautifully crafted chapters and for their patience through the growing pains of manuscript development. Our deepest thanks and gratitude particularly to Linda Hutcheon, a colleague and friend who has been very supportive of this project.

Many thanks to the University of Alberta and University of Toronto graduate students and colleagues who offered this project invaluable assistance during the long process of its development, including: Jeff Arsenault, Lara Costa, Sandra Joy Friesen, Colleen Renihan, and Beth Martin as well as countless other family members, friends, students, and research colleagues who inspired our findings through conversations, in our classrooms, and at conferences. The editors and authors would also like to express profound thanks to David Owen for his meticulous attention to the preparation of the index for this volume.

We are pleased also to acknowledge the support of the Ontario Institute for Studies in Education (OISE) at the University of Toronto, the University of Alberta Faculty of Arts and Department of Music, and the Social Science and Humanities Research Council of Canada for their support in this project.

Much of the material in Chapter 8: Their Meister's Voice: Nazi reception of Richard Wagner and his works in the *Völkischer Beobachter* first appeared in David B. Dennis, *Inhumanities: Nazi Interpretations of Western Culture* (Cambridge University Press, 2012). We are obliged to Cambridge University Press for their permission for the author to revisit this material in this collection.

An extended interview between Dr. Wallace McClain Cheatham and Curtis Rayam, Jr. appears in Chapter 11: Racism and Sexism: Melodies that continue to soar on the operatic landscape and is reproduced with permission.

# Contents

<i>List of Examples</i>	xi
<i>Acknowledgments</i>	xiii
Introduction: Opera, Multiculturalism, and Coloniality	1
MARY I. INGRAHAM, JOSEPH K. SO, AND ROY MOODLEY	
 <b>PART I</b>	
<b>Opera as Tradition</b>	
1 Jazz, Opera, and the Ideologies of Race	21
LINDA HUTCHEON AND MICHAEL HUTCHEON	
2 Blacks and Blackface at the Opera	34
ROBIN ELLIOTT	
3 From Chinatown Opera to <i>The First Emperor</i> : Racial Imagination, the Trope of “Chinese Opera,” and New Hybridity	50
NANCY YUNHWA RAO	
4 The Other Within: Negotiating Musical Citizenship in Canadian Opera	68
MARY I. INGRAHAM	
5 Playing the Race Card: Anti-Semitism and Wagner®	84
NICHOLAS VAZSONYI	
 <b>PART II</b>	
<b>Critical Case Studies</b>	
6 Joseph Haydn’s Judaizing of the Apothecary—Take 2	99
CARYL CLARK	

x *Contents*

7	Strauss and Racial Science SANDER L. GILMAN	122
8	Their Meister's Voice: Nazi Reception of Richard Wagner and His Works in the <i>Völkischer Beobachter</i> DAVID B. DENNIS	138
9	Returning to Where She Didn't Come From: <i>Turandot</i> on the Chinese Stage JOSH STENBERG	151
10	Reflections on a Most Unusual <i>Parsifal</i> : Bayreuth and Christoph Schlingensief FRANCES HENRY	167
11	Racism and Sexism: Melodies that Continue to Soar on the Operatic Landscape WALLACE McCLAIN CHEATHAM	178

**PART III**

**Opera in the Real World**

12	Jazzing Up Opera: A Defence of <i>Québécois</i> GEORGE ELLIOTT CLARKE	193
13	Voices from the Gallery: Perceptions, Perspectives, and Pleasures of the Opera Audience DEANNA DAVIS, JOSEPH K. SO, AND ROY MOODLEY	213
14	Constructing Operatic Racism in Postmodern Cultural Studies FRANCES HENRY AND CAROL TATOR	237
	<i>Editors' Biographies</i>	247
	<i>Contributors' Biographies</i>	249
	<i>Index</i>	253

# Introduction

## Opera, Multiculturalism, and Coloniality

*Mary I. Ingraham, Joseph K. So,  
and Roy Moodley*

Representations of another-other-than-self abound in the Western European operatic tradition, occurring across the domains of creation, production, performance, and reception, and arguably within the hearts and minds of all who participate in it. Critiquing these representations in a scholarly fashion thus involves adopting a subject-position that is both interdisciplinary and brave, for exposing hidden or denied cultural or political connections to ethnic, racialized, or gendered practices is seldom (if ever) received joyously. How can we acknowledge intertextual relationships, extramusical contacts, alternate histories, or other ways of knowing in historical or contemporary operas if we are so constrained?

As a unique musical genre, at its heart opera is drama that invokes several modes of expression, including songs, stories, dances, rituals, and theatre. Opera can be grand, elitist, and formal, or comical, quotidian, and flexible, but it is eminently adaptable to the values and belief systems of its creators, producers, performers, and audiences. From its earliest beginnings as a Western European genre, opera has mirrored the social and political realities of the time of its inception, and as perceived by those who created the works (and often those who attended their performances as well). But mid-nineteenth century Italy imposed quite different rules on opera for Verdi than did Wagner's mid-nineteenth century Germany. As musicologist Ralph Locke reminds us, "operas are not pale copies of 'real' societal attitudes: they are active units of cultural discourse, contributing materially to the ways we understand and respond to issues of gender, race, and social class, constructing images for us of what the individual owes to the larger community (and vice versa)" (Locke 1995, 76).

Opera historically has reflected largely upper class Western European values; European aesthetics have dominated its texts, with characters and situations outside of the familiar cultural milieu filtered through the ethnocentric lenses of its creators (composers, librettists, dramaturges, choreographers, and others), producers (impresarios, directors, conductors, designers, technicians), performers, and audiences.<sup>1</sup> Scholarly responses to the work of the principal players among these groups (often only creators and producers) typically position operatic characters as either mainstream (reflecting Self) or marginal (representing Other), while the complexity of

social constructions within works that might be read as racialized, exoticized, or simply as illuminating a misrepresented 'Other' is often ignored or meets with silent acceptance (see Rao and Davis, So, and Moodley, this volume). Representations of operatic characters at the margins of contemporary society, frequently constructed as the antithesis of European goodness and virtue, treated as 'Other', and portrayed as powerless, forbidden, devious, or dangerous (or some combination of these), thus can be observed across centuries of repertoire and performance.

Embedded in textual (if not always overtly musical) aspects of many operas since the eighteenth century are reflections of the core values of European Enlightenment: humanity, compassion, justice, and ultimately, psychosocial transformation. By the middle of the nineteenth century, realism gained popularity in opera, bringing to the stage not only more familiar, everyday situations but also a broader spectrum of characters and social classes that opened the genre to increasingly direct social and political reflection. Scholarly discourse on opera, however, has not kept pace with such transformations, and the ethnocentric practices inherent in works and their performance contexts have remained. In this volume authors focus on exemplars from the Western European tradition in which ethnic and racialized behaviours reveal the continued influence of these practices on creative and performance decisions and on the dissemination and reception these works have received.

In *Music and the racial imagination* (2000), Robert Radano and Philip Bohlman suggest that an exploration of the social constructions of 'otherness' in music at once opens up opportunities for (self-)reflection and collapses our willingness to explore them as too personal, too "ideological," and therefore as unscholarly.<sup>2</sup> However, if we expand our understanding of the term ideology (as Rose Subotnik does) beyond being "a specific and explicitly political doctrine," to its more comprehensive definition as "a network of assumptions and values shared by experience and culture" (Subotnik 1991, xxv-xxvi), it becomes possible to consider broader, and more interdisciplinary approaches to the constructions of culture, ethnicity, and practices in operatic texts, both literary and musical. The danger in bringing expressions of difference to consciousness is that reading potential signs of difference and mediating meaning through one's "experience and culture" ultimately may expose one's own firmly held "assumptions and values" about 'Others'. Although such personal meanings may be perceived as intangible or mistaken, Locke suggests that they are "no less real" (2009, 3): they link creators, performers, and audiences to a time and place, as well as to a specific community. And as such they warrant our consideration.

Before the rise of 'concept' approaches to staging in the 1970s, productions of opera often left audiences with an impression of historical works as museum pieces at odds with contemporary social values and audience sensibilities. That tension remains within the genre as producers attempt to reconcile the sometimes conflicting goals of faithfulness to the intentions

of the original creators and accurate reproduction of past performance practices with an interest in updating, resituating, and reimagining dramatic works to allow them to resonate more deeply with contemporary audiences. As authors suggest in this volume, the historical remainders of colonialist values and constructions continue to cast a long shadow on contemporary performances, not only in the mounting of historical works but also in the creative production of new works (see, for example, Clarke's response to critics of his libretti and Rao's reading of "Chinese opera" in the US, in this volume). These values and constructions stand clearly in opposition to the increasingly multicultural worldview of the twenty-first century, and thus inspire authors here to new and multimodal reflections on a broad repertoire, across time and place of creation and production.

The recent turn to more realistic casting in performance is one of several contemporary forms of redress to this opposition. With respect to casting of characters, this move has its critics and supporters: hiring singers based on ethnicity or cultural heritage may appear to be visually more 'realistic', but it is viewed by some as an indirect form of typecasting and a further step in the marginalization of performers of color in the name of cultural or visual appropriateness. Nonetheless, the historical practice of donning blackface to mask white soloists in racially suggestive roles such as Otello and Aida and the rare occurrence of whiteface (such as when Martina Arroyo was hired to sing Elsa in *Lohengrin* in 1968) seem equally bizarre solutions for a generic practice that assumes the suspension of disbelief. It is surprising, though, to discover that the first black singer to perform Otello in a principal company production in the UK was in the year 2009, when director Graham Vick cast Ronald Samm at Birmingham Opera (Canning, 2009) (see Hutcheon and Hutcheon, Elliott, and Cheatham in this volume, for further examples).

Numerous other examples across the twentieth and twenty-first centuries of singers who were denied roles because of their skin color come to the minds of authors in this volume: in the 1980s, African-American soprano Leona Mitchell was passed over as Donna Anna in a Glyndebourne production of *Don Giovanni* because stage director Sir Peter Hall felt a black singer would not be believable singing an aristocratic Spanish woman (Verdino-Sullwold 1992). American bass-baritone Simon Estes speaks candidly in his autobiography about being denied the role of Wotan in the Georg Solti/Peter Hall *Ring Cycle* in Bayreuth because of the color of his skin (Estes 1999). These examples notwithstanding, such racially based casting practices appear to be less common in recent years, at least in North America, thanks to prominent singers such as Simon Estes, Denyce Graves, and others (see Cheatham, this volume, for further examples and 'conversations' with the singers themselves). Elsewhere, old habits die hard: Covent Garden only instituted a "no-blackface" policy a few years ago (Smith 2005), and when Swedish soprano Nina Stemme sang Aida at the Zurich Opera in 2006, there was no attempt to make her look Ethiopian.

The linking of visual appearance to stage character is at best limiting to a production company, and at worst (especially when a singer's voice is considered secondary) is a potential site for perceived tokenism. More insidious, and possibly more challenging, are the non-visual manifestations of racialized behaviours in the productions themselves, including those embedded in stage directions (actions, relationships, and ways of interacting) that perpetuate historical attitudes of a dominant culture in comparison to their perceived 'Others'. Curtis Rayam, Jr. speaks openly about how casting decisions for Carlisle Floyd's *Of Mice and Men*—in which he has sung the part of the mentally challenged Lennie—created uneasiness for his white co-singers: "Confusion and leveling the playing field: I love it!" he writes (Cheatham, this volume). Contemporary stagings that challenge the assumptions of multicultural and colonialist practices, such as Hans Neuenfels' production of *Idomeneo* at the Deutsche Oper Berlin (Rabb, 2006) or Schlingensiefel's *Parsifal* (see Henry, this volume) co-exist with those that perpetuate traditional constructions of power hierarchies, racial difference, and identity conflict by updating the location and roles in the operas to provide a contemporary racial medium for their exposure—from Peter Sellars's 1990 production of Mozart's *Don Giovanni* set in Spanish Harlem to Cape Town Opera's 2004 production of Beethoven's *Fidelio* that took place on a makeshift space on Robben Island (a penal island near Cape Town, South Africa), stripping away the trappings of grand opera to highlight the opera's symbolic and emotional core by placing it in the notorious prison in which Nelson Mandela was once an inmate (Allison 2010).

## TERMINOLOGY AND DIFFERENCE

Within an operatic context, authors in this volume are concerned primarily with both multiculturalism and coloniality, and with their expressions in cultural interpretations and performance on stage. Expressions of ethno- or Eurocentrism are sometimes manifested as racialized practices and sometimes as less overt representations of social or cultural hierarchies. When performed across national and ethnic borders, operatic works continue to carry the attitudes and behaviours of their origins but they also acquire new meanings in new spaces and with new experiences. Fluidity of meaning contributes to the lasting pleasure of cultural objects such as opera but is insufficient in itself in illuminating the complexity of ideologies and (returning to Subotnik) localized audience responses to racial, gendered, and ethnic 'othering' that occurs in the presentation of operatic works.

Twenty years after the publication of their foundational text *Unthinking Eurocentrism: Multiculturalism and the media*, Shohat and Stam reflect on the shifts in theory, culture, and methodology of "attitudes towards multiculturalism" (2014, 363). Shohat and Stam trace transnational theories and practices of multiculturalism, cautioning of the



imprecision—indeed even incorrectness—of looking for a ‘coherent’ meaning of the term that fits all situations:

Each local or region or nation has its own relation to the global economy, its specific relations to conquest, colonialism, its own history of settlement, invasion, or immigration, and its own relation to official discourses and national exceptionalism. Never a single entity, ‘multiculturalism’, for example, altered its drift and valence in diverse national sites and situations (389).

The authors describe national approaches to multiculturalism as a response to the complexities of colonialism, economics, and politics, among other things, and as a relationship between diversity and unity as they play out uniquely within each community or nation. They reference Fred Constant’s *Le multiculturalisme* (2000) as pointing to an important change in approach to multiculturalism, one that rejects the belief that diversity and unity are binaries (as in diversity *or* unity) (cited in Shohat and Stam, 391); instead, Constant suggests that multiple cultures coexist within communities or nations and individuals frequently—and concurrently—may experience both ‘pluralism’ and ‘assimilation’. Audience experiences of operatic productions across time and space similarly engender varied interpretations. In support of their “‘polycentric’ version of multiculturalism, one that is radical, anti-colonialist, class-conscious, and attuned to the political economy,” Shohat and Stam (391) aver that the opposite of multiculturalism is not the “radicalism” of either left or right political beliefs and values espoused by late twentieth century critics, but “*monoculturalism*” (392; emphasis in original).

Coloniality, like multiculturalism in Shohat and Stam’s definition, also holds different meanings when considered in different contexts. And like multiculturalism, the legacy of colonial practices and values considered in coloniality are diverse (and are experienced differently) in different communities, regions, or nations. Emanating from sociological discourse (and initially in scholarly research within Latin American Studies), the emerging field of coloniality encompasses the hierarchical forms of social and political powers in culture that include traces of racialized behaviours (whether visible or invisible) and other expressions of social hierarchy including community attitudes towards gender, sexuality, and ethnicity. These powers may be observed in the creative and experiential domains of opera performance as well as on stage. Peruvian sociologist Anibal Quijano’s concept of the “coloniality of power” (2000) informs the theoretical frame of this collection specifically given Quijano’s consideration of race as constructed, and with Eurocentrism as its rationale (for Quijano, within the Caribbean and Latin America); read in this light, coloniality implicates not only the practices and values of individuals in postcolonial nations, but also the institutions and practices on which they were founded and that remain embedded in governing structures. By considering coloniality as a central construct within opera, we may,



as Martinez-San Miguel proposes in her reading of Quijano, “recover ... some of the contemporary discursive formulations about collective identity and cultural nationalism” (2014, 12). Within this theoretical frame several authors here also begin to unravel the complex histories of real and imagined practices and values that appear to have constructed distinct cultural personalities and relationships for ‘Others’ and ‘Self’.

One of the challenges of this focus on multiculturalism is the apparent rigidity in terminology of words relating to difference, such as race, ethnicity, gendered discourse, and otherness. According to nineteenth century measurements of human difference, new discourses developed with respect to music that relocated an ‘Other’ as anyone outside of the dominant cultural experience. Extended colonization practices and the subsequent collecting and classifying of information and materials regarding these ‘Others’ (ostensibly for protection of cultural artifacts, but arguably also for controlling difference) provided the specifics for textual and musical representation in opera that were often more homogenous than distinct. Burdened by firmly held pre-conceptions and passionate readings of experiences, discussions on music and difference in these areas frequently revert to such stereotypical values and beliefs, and the vastness of social and semiotic signification that exists in our personal encounters with others remains unexplored or unspoken. Centering of a creative self vis-à-vis one’s community thus often results in tremendous musical migration, blending, and concentration of differences based on such stereotypes—the “monoculturalism” of Shohat and Stam, perhaps—which is at least a partial explanation for the displacement of terms such as race *as* ethnicity that has informed much of opera’s history, particularly in the nineteenth century.

Defining difference within the experience of creating, performing, or listening to opera is perhaps the most problematic for this volume, as authors’ perceptions are highly individualized and their responses cut across disciplinary boundaries and discourses. We find it useful with this collection to consider musicologist Guthrie Ramsey’s conception of a three-pronged understanding of racialization (see Brown 2007), and to think of its application to a wide spectrum of multicultural experiences. Specifically, Ramsey allows for both the separation and the comingling of social, cultural, and theoretical perspectives on race, describing these three concepts separately, but admitting to their collusion:

Social race embodies the social experience of being a racialised [sic] subject. It constitutes the realm of the everyday and is always bound to such variables as geographic location, historical moment, and agency through self-fashioning. Cultural race constitutes the performative dimensions of the social experience. It includes the expressive gestures of speech, music, dance, and so on that provide us with a way to communicate to others how we situate ourselves socially in the world. Theoretical race comprises the dense academic (and deliciously speculative) treatments