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Narratives of the Self in Thomas Hyde's *That Man Stephen Ward*

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Contemporary manifestations (at least in the Western world) of the "crisis of masculinity" are conventionally traced back to the 1960s, when liberationist movements served to make the power relationships around white masculinities culturally visible.[1] Nevertheless, it was not until the 1990s that a sufficiently stable scholarly vocabulary emerged to enable critical analysis of masculinities to move into the mainstream.[2] The field of opera studies was slow to respond: the conscious engagement with poststructural tendencies "within post-1990 feminist and 'queer' writing on opera" positions Philip Purvis's *Masculinity in Opera* (2013) as a significant moment in the coming of age of the study of operatic masculinities.[3]

The subtitle of Purvis's volume (*Gender, History and New Musicology*) points to its predominantly retrospective gaze.[4] Indeed, of the twelve contributions to the volume, only Purvis's concluding chapter addresses masculine crisis directly, and even then, it is both historicized and in scare quotes.[5] Nevertheless, his argument that Francis Poulenc's *Les Mamelles de Tirésias* (1945) offers "a piquant record of the many challenges to male hegemony posed by wartime and post-liberation France" points to the ways in which the operatic literature might present, and critique, masculine norms and power relationships.[6] From this perspective, other canonic operas emerge as candidates for historical critiques of masculinity. To take but two examples, the titular character of Alban Berg's *Wozzeck* (1914–22), for instance, is at once "unmanned" by the patriarchal systems in which he moves (represented by the authority figures of the Captain and the Doctor) and by the greater virility and prowess of the Drum Major.[7] The critique inheres within the extent that the audience are encouraged to identify with Wozzeck's struggles over the

representation of patriarchal and hegemonic systems. A similar reading can be teased out from Benjamin Britten's *Peter Grimes* (1945), in which Grimes's outsider status—commonly interpreted in the critical literature as a commentary on the status of the artist and/or homosexuals in society—can also be understood in terms of socially acceptable roles that males are allowed to adopt. In Deborah Warner's production for Teatro Real Madrid (2021) and the Royal Opera House, Covent Garden (2022), the visceral distance between Allan Clayton's traumatized Grimes and the toxic masculinity on display by the mob that hounds him becomes part of the dramaturgy. It is significant that both of these works display expressionist qualities; Warner's staging for *Peter Grimes* leans into this, not least in the recasting of the opening trial scene as an expressionistic fever-dream.[8] The use of expressionistic musical and dramaturgical techniques to symbolize and provide access to subjective experiences under intense psychological stress has remained a dominant (if not *the* dominant) part of an opera composer's tool kit throughout the twentieth and twenty-first centuries.

Such precedents demonstrate that operas from the canon offer the potential for otherwise "invisible" presentations of masculinity (which is to say, masculinity as an unmarked gender) to be read through theoretical lenses derived from the scholarship on gender from latter decades of the twentieth century.[9] Nevertheless, it is only in the wake of post-1960s liberationist movements and such scholarship that masculinity became a *visible* script, available for thematization within dramatic works.[10] To take three British examples, Mark-Anthony Turnage's *Greek* (1988), a retelling of the Oedipus myth in 1980s London, taps into contemporary portrayals of working-class British (and more specifically, English) masculinity under threat.[11] *Greek*'s musical language, drawing together influences from Berg, the broadly expressionist operas of Michael Tippett (*King Priam*, 1962; *The Knot Garden*, 1970) and Dmitri Shostakovich (*Lady Macbeth of the Mtensk District*, 1934), the high modernism of Harrison Birtwistle, and popular rhythms associated with English soccer (derived from the popular television series *World of Sport*, ITV [1964–85]), is typical of the eclecticism of the British opera composers emerging at that time.[12] Turnage returned to soccer in his second opera, *The Silver Tassie* (2000), in which Harry, a professional soccer player, returns from the First World War in a wheelchair, losing in the process both his masculine status as a sporting hero and his girlfriend to his best friend in the final act. An even more eclectic mix of genres and styles can be heard in Benedict Mason's knowingly (and prescient in its tabloid-like treatment of celebrity)

Faustian depiction of the fall (and hence unmanning) of a professional soccer player in *Playing Away* (1993).[13]

In all the above British examples, the masculinities under threat are predominantly associated with the (white) working class. Far less common are operas that train their focus upon middle-class masculinities (and especially the way in which such masculinities contribute to, and intersect with, power dynamics within society). This is perhaps surprising, given the relatively rigid class-bound system within the United Kingdom, and in particular the concentration of political and economic power among white, privately educated, middle-class males. (Or perhaps it is *not* so surprising, if one of the tools of perpetuating hegemonic practices is to render them invisible and unavailable for critique.) This is not to say that operas that represent middle- and upper-class British masculinities don't exist, but rather that the means by which the hegemony is sustained remain unchallenged.

One notable exception can be found in Thomas Hyde's *That Man Stephen Ward* (2006–7), to a libretto by David Norris and scored for solo baritone and small ensemble. The opera charts the events leading up to the suicide of the British osteopath Stephen Ward (1912–1963). Ward had been a key figure in the Profumo affair, a political scandal that led to the resignation of the then-British Secretary of State for War, John Profumo, and that contributed to the downfall of the Conservative government. The Profumo affair, a heady blend of sex, showgirls, and Cold War politics, captured the imagination of the press, but it was ultimately Ward, who introduced Profumo to the model Christine Keeler, who provided the necessary establishment scapegoat. Accused of profiting from immoral earnings, Ward killed himself when it became clear that he was to be found guilty. The perceived miscarriage of justice has given rise to numerous dramatic portrayals (including the 1989 film *Scandal* and Andrew Lloyd Webber's 2013 musical *Stephen Ward*). But rather than give prominent roles to all the key protagonists of the affair (Lloyd Webber, for instance, had ten leads in his musical), Hyde and Norris offer instead a one-man opera in order to present a psychological portrait of Ward.

Given the social and historical milieu of the opera—and with it the carefully modulated, ironically detached modes of emoting common to male middle-class subjects of the early 1960s—the type of searing, expressionistic writing for a single voice and the dreamlike narrative logic of Arnold Schoenberg's *Erwartung* (1909) simply was not available to Hyde. But it was another work by Schoenberg—his intentionally satirical and ironic *Pierrot lunaire* of 1912—and a range of pieces that followed in its wake, that can be heard to

inform *That Man Stephen Ward*'s instrumentation, tone, form, and narrative techniques.[14] As Jonathan Dunsby has observed, the traditions that nurtured *Pierrot lunaire*, including cabaret and the *commedia dell'arte*, were both connected to popular culture but also to popular critique (notably, the "harsh European commedia cult . . . was often tinged with a symbolic challenge to heterosexual hegemony, and perceived at the time as a most threatening homosexual haemorrhage").[15]

Such traditions, according to Dunsby "could not hope to survive" in the musical environment that followed Pierre Boulez's *Le Marteau sans maître* (1955)—one of *Pierrot*'s most influential descendants—following Boulez's rejection of those *commedia*-like qualities that distinguished Schoenberg's work: "narration and acting, ambiguities of perceived style and aesthetic, the knowing nod."[16] But however true Dunsby's claim might be for the Schoenberg-Boulez axis writ large, it is possible to trace within British musico-dramatic practices a more-or-less unbroken line from Schoenberg to Hyde in which such qualities are preserved.[17] Significant works in this lineage (though not necessarily direct influences on Hyde) include William Walton's *Façade* (the original version of 1922 was scored for a flexible ensemble very close to that of *Pierrot lunaire*); 1930s film scores by Benjamin Britten; the music theater works written by Peter Maxwell Davies for various versions of the Pierrot ensemble (most notably *Eight Songs for a Mad King* [1969]); and the multiple roles played by the unaccompanied solo soprano of Judith Weir's ten-minute opera, *King Harald's Saga* (1979).[18] Although these works differ greatly from each other in expressive language, they manifest a cluster of dramaturgical elements inherited from *Pierrot lunaire* (and cabaret) that include abrupt juxtapositions of both style and vocal delivery and (often) the use of pastiche popular music as a means of interrogating the protagonist's psyche. To this, Ward adds non-naturalistic dramatic techniques derived from the television dramas of Dennis Potter (1935–1994) to offer moments in which the singer on stage breaks into stylized song or addresses the audience directly.[19] Such moments, which in their employment of popular stylistic references generate "shifts in the level of discourse," signal transitions from Ward's external performances of masculinity to his internal narrations of his self, the man that he wants to be.[20]

And here we reach the nub of the psychological drama of *That Man Stephen Ward*, as well as the specific dramaturgical means by which it is realized. The hierarchies implicit within the discursive shifts of the opera suggest that these might in turn be interpreted in the light of the stratified hierarchies

within the patriarchal pyramid, and thus hegemonic masculinity. Although not intended as a direct commentary on the crisis of masculinity, the opera, written during the current period of crisis, nevertheless lays bare the issues that underpin it. With a caveat that such a reading was neither anticipated by the creators of the opera nor the only possible response to the opera, I shall consider in the next section some of the interpretive affordances of the formal and narrative organization of music and text in the light of masculinity. Because masculinity is so often defined in relation to its Others (including othered masculinities), consideration is given too to its intersections with race, class, and gender (and the musical and social hierarchies that variously support and marginalize such identities), and to Ward's continually mediated musical response to these in his self-narration.[21] In the final section, I consider how the varied vocal demands of *That Man Stephen Ward*, as exemplified in the performances to date of the opera, play a vital role in supporting, communicating, and nuancing the work's specifically operatic presentation of multiple masculinities.

Narrating Profumo, Narrating Masculinities

Although the political import of the Profumo scandal was exacerbated by Cold War tensions, the manner by which it captured the collective imagination of the United Kingdom is almost certainly a reflection of its particular historical moment. Had Profumo's affair with Keeler happened a few years earlier, it would undoubtedly have been covered up. But in the wake of an obscenity trial in 1960 over Penguin Book's publication of an unexpurgated edition of D. H. Lawrence's *Lady Chatterley's Lover*, public interest had been fueled in sex scandals. The poet Philip Larkin wrote that "Sexual intercourse began / In nineteen sixty-three / (which was rather late for me) / Between the end of the 'Chatterley' ban / And the Beatles' first LP."[22] In this context, when faced with revelations over the sexual misconduct of a government minister, the press reported as much as they dared.[23] Were the affair to happen later in the decade, it would in all likelihood have attracted far less attention.

The Profumo affair provided more than just gratification of the public desire for sexual scandal. Richard Farmer describes it as:

> [a]political, media and cultural event [. . .] linked to the decline in deference that facilitated or followed on from the "satire boom" of the early 1960s, and

> many of the cultural products that deal specifically or obliquely with the affair intersect with people or institutions or places associated with those who sought to use humour to challenge the established sophistries of the Macmillan government and the static, elite society it was believed to represent.[24]

This historical moment also coincided with the final years in which hegemonic masculinity—represented by the "typical Enlightenment subject: anatomically male, white, heterosexual and middle-class" (which in Britain, had additional emphasis on social class)—could be said to maintain its cultural invisibility, prior to the social upheavals of the 1960s and subsequent "crisis."[25] The power relationships that emerge from such a hegemony are clear, not least in the treatment by the middle- and upper-class men of the working-class female call girls, or in the way that the involvement of a different type of masculinity in the figure of Edgecombe—a Black, working-class immigrant—set in motion the public unraveling of the affair.[26] In this context, it is reasonable to speculate that at least some of the public interest in the Profumo affair was driven by an awareness (no matter how unconscious) that the headline-grabbing mix of sex, spies, and corruption were simply the perceptible tremors of a more fundamental seismic shift within society.

But what of Ward? His rise and fall brings to light the shifting dynamics of hegemonic masculinity, and in particular that which R. W. Connell describes as the "patriarchal dividend" (which is to say, the ways in which men contribute to, and draw power from, the patriarchal structure).[27] David Buchbinder, placing this idea within a "patriarchal pyramid," notes that the exercise of such power leads to inequalities not just between men and women, but also *between* men (especially those who do not conform to dominant masculinities): "[t]he uneven distribution of power means that the benefits and advantages of accessing power encourages individual subjects to wield as much of it as possible, whether to maintain their current position in the pyramid, to reach a higher one, or even only to fend off the more aggressive applications of power by other men."[28]

As one such nondominant masculine subject (Ward exhibited none of the virility of his peers, apparently not engaging in intercourse with the girls he oversaw), Ward's access to power came from his ability to connect those above him in the patriarchal pyramid with other high-ranking members of the patriarchy, as well as with women. Yet his power and status were only ever conferred upon him temporarily: the withdrawal of support from his high-powered "friends" at his trial demonstrated the provisional nature of his

position in the pyramid, and Ward proved a suitable sacrifice for the maintenance of the hegemonic structure.

It is the ways in which Ward presents and identifies himself in terms of his (primarily but not exclusively) male relationships that brings matters of masculinity to the fore. Indeed, the performance of Ward's masculinities is irreducibly bound up with the musico-dramatic techniques of the opera. The libretto makes frequent reference to what it is to be a man, and the particular affordances of homosocial relationships within Ward's social milieu. But more telling is the way in which contrasts and juxtapositions of musical styles, on both small and large scales, draw attention to the conflicts and contradictions within social and individual conceptions of masculinity.

The key events of the Profumo affair are represented indirectly in the opera (see table 10.1).[29] Certain liberties taken with historical accuracy can be attributed to operatic expediency and the need to present the drama as concisely as possible (for instance, the dating in Scenes 3 and 4 of the meeting between Profumo and Yevgeny Ivanov,[30] a naval attaché at the Soviet Embassy).[31] But the fact that *That Man Stephen Ward* is a one-man opera results in the presentation of Ward (the solo baritone) as the sole narrating agent, so that his interpretation of the events (at least as imagined by Hyde and Norris) becomes the lens through which the audience experiences them. Significant in this respect is the interspersal through the opera of the Potter-esque fantasy sequences involving popular pastiche, of which the most important are the cabaret songs of scenes 1 and 4, the Cold War fantasy dance scene of scene 3, and the swan song of scene 6. These sequences recall the discursive shifts and (often) the ironic tone of the post-*Pierrot* tradition and provide the most prolonged explorations of Ward's multiple masculinities.

Masculinity is foregrounded at the start of the opera. The opera opens in 1963 as Ward tends to Lord Bill Astor, one of his clients.[32] In the background, a taped simulation of a BBC news radio broadcast is heard. The news report provides for the audience a handy overview of Ward's trial; it includes the police charges that "he, being a man, did on diverse dates between January the first 1961 and June the eighth 1963, knowingly live wholly, or in part, on the earnings of prostitution."[33] The first words we hear from Ward echo the report, interspersing a bitter mockery of the report with justifications of his actions to Lord Astor, who Ward chummily calls "Bill" (see fig. 10.1a). What follows consists of Ward narrating his version of events in a bid to both clear his name and restore his social standing. He attempts the latter by making frequent reference to the numerous weekend parties Ward held at Astor's

Table 10.1. Overall Scene Analysis of *That Man Stephen Ward*

Section	Rehearsal #	Content/CD track # and timeline
Scene 1 – Consultation		
Intrada	Start – A	[CD 1: 0:00–0:43] Fanfare-like flourishes in orchestra. Prerecorded radio report begins shortly before end of section.
Walking Tune	A – D	[CD 1: 0:43–2:28] Cello has tune (based on pitch cycle); orchestra has nonsynchronized material above. Radio report continues.
[Ward talks to Astor]	D – E	[CD 1: 2:28–3:25] It is 1963. Ward is attending to Lord Bill Astor in his Harley Street practice. Ward alternates his responses to the radio with comments directed to Astor.
	E – J	[CD 1: 3:25–7:11] Ward continues speaking to Astor; topic of conversation turns to mutual friends as Ward reminds Astor of their connections and increasingly desperately tries to get a response.
	J – L	[CD 1: 7:11–8:17] Astor holds out his hand: Ward mistakenly takes it at first as a gesture of friendship, only to realize Astor is asking for the keys to Spring Cottage.
Cabaret Song	L – end of scene.	[CD 1: 8:17–10:12] Opening material reworks Intrada flourish, now alluding to 1920s cabaret topic (but clearly contemporary). Ward sings of Spring Cottage and the parties he once enjoyed there.
Scene 2 – Conversation		
[Ward talks to Keeler]	Start – C	[CD 2: 0:00–2:12] It is 1960. Ward is in Spring Cottage, sketching Christine Keeler and discussing their meeting and relationship. Material alludes briefly to Walking Tune (scene 1); orchestra is similarly non-synchronized. Keeler's material is accompanied by flute.
	C – E	[CD 2: 2:12–3:43] Shift to more lyrical and metrically regular accompaniment as Ward describes Keeler's beauty. Ward's over-the-top desire to mould Keeler ends comically, with Keeler laughing at him.
Tutorial	E – H	[CD 2: 3:43–6:29] Generally rhythmically free; Keeler and flute continue to be associated. At first Ward seems to be telling her how to hold herself; it is clear he is grooming her for how to act around John Profumo and the music becomes increasingly metrical.
Duet	H – J	[CD 2: 6:29–7:58] Baritone now alternates between falsetto (to represent Keeler) and natural tone to create a dialogue; orchestral accompaniment reinforces the distinction. Keeler is worried about her boyfriend, Johnny Edgecombe, and his reaction. Ward, ignoring her concerns, returns to his memories of how they met. Keeler's material from this point is restricted to a descending D major triad – the restriction here might be due to her capitulating to Ward's topic of conversation, or else his memory of the conversation being erroneous.

Enjambement	J – K	[CD 2: 7:58–8:41] Ward sketches Keeler; she moves to kiss him. Flute, once again, appears to be associated with Keeler.
	K – end	[CD 2: 8:41–9:07] Ward, to audience, claims he only kissed her forehead.

Scene 3 – Congregation

News-flash music	Start – E	[CD 3: 0:00–1:19] Orchestral introduction. At B, a pre-recorded tape part begins, describing the mounting of Cold War tensions.
[Party]	E – L	[CD 3: 1:19–3:50] It is October 1962; Ward is hosting a party at his home in Wimpole Mews; he introduces the guests and jokes with them. The jaunty rhythms of the accompaniment portray Ward as a jovial socialite.
	L – N	[CD 3: 3:50–4:16] John Profumo arrives (the orchestra refers back to the Cold War tensions of the news-flash music). Ward ushers over Keeler to accompany Profumo.
	N – S	[CD 3: 4:16–5:41] Ward, to the audience, wonders if the guest of honor – an unnamed member of the royal family – will arrive. Then, back in character, and a little drunk, he imagines how wonderful it would be for his party to receive such a guest.
A Hymn of Thanks	S – T	[CD 3: 5:41–7:19] Ward sings a hymn of praise; his thanks are for earthly pleasures.
	T – Y	[CD 3: 7:19–8:47] Eugene Ivanov arrives; the radio report begins again to reinforce the political tensions. Ward offers to help; he introduces Ivanov to Profumo. There is the sound of a gunshot.
Cold War Fantasy	Y – CC	[CD 3: 8:47–9.50] A change of lighting indicates that we are witnessing Ward's fantasy. Profumo and Ivanov break into a dance as Ward imagines how he might resolve the international crisis.
	CC	[CD 3: 9:50–10:03] The gunshot is repeated; the fantasy is over.

Scene 4 – Consternation

'Disaster!' Music	Start – F	[CD 4: 0:00–2:35] The scene follows on from the previous. Police whistles are heard. Ward shifts between reading (and commenting upon) newspaper reports of the shots and enacting the scene as it occurs, impersonating Edgecombe (who fired the shot at Ward's front door). The setting is largely in the manner of accompanied recitative.
	F – N	[CD 4: 2:35–7:37] Ward now also impersonates a policeman who arrives on the scene. The policeman is by turns ingratiating (to high-profile guests) and suspicious (to the girls). He notes the presence of Profumo and Ivanov, and cautions Keeler.
	N – P	[CD 4: 7:37–8:50] The party broken up, Ward reads again from the newspapers and of the growing scandal associated with his name. Back in the policeman's voice, Ward is asked to go to the station.

(*continues*)

Cabaret Song	P – end	[CD 4: 8:50–10:30] Another change of mood and lighting. Ward sings of his expectations for his friends to telephone to offer support.
Scene 5 – Condemnation		
Paparazzi Music	Start – A	[CD 5: 0:00–0:25] Skittish sixteenth notes in the orchestra generate mounting excitement.
[Preparing for court]	A – I	[CD 5: 0:25–4:09] It is Summer 1963. Ward is dressing in front of a mirror for his trial. He sings of his innocence, and of how he was simply doing favors for friends. There are sporadic interjections of the paparazzi music.
Twitching Tintinnabulations	I – N	[CD 5: 4:09–6:12] Orchestral interlude. Ward continually checks the telephone; the music is as fragmented as Ward is twitchy. He eventually trips on the telephone and falls to the floor.
	N – O	[CD 5: 6:12–6:42] A brief flourish in the orchestra and a short reprise of the walking tune. Ward is retreating into his memories.
[Childhood memory]	O – T	[CD 5: 6:42–10:01] Ward recalls a childhood incident in which he and some friends were caught in a "rumpus." His voice moves between speech, *sprechstimme* and operatic lyricism. Ward recounts how he took the blame for the incident for his friends.
	T – end	[CD: 10:01–10:42] Varied reprise of the opening of the scene 1 cabaret song, as if Ward is now thinking of his current friends.
Scene 6 – Consummation		
	Start – D	[CD 6: 0:00–2:20] Orchestral introduction.
[Suicide note]	D – G	[CD 6: 2:20–4:24] July 30, 1963. Ward is writing his suicide note, vodka and pills to his side. The musical textures recall his opening dialogue with Astor; the implication is that Ward is writing to his friends.
Recollections	G – I	[CD 6: 4:24–6:00] The reference to the walking tune is the first in a series of recollections of material heard earlier in the opera.
Swan song (with pauses)	I – M	[CD 6: 6:00–9:24] The texture changes to a lyrical melody accompanied first by piano alone; the reference is to a quasi-Handelian aria. Ward sings of an idyllic day at the beach; his attempts to project happiness faltering with every pause.
Collapse	M – end	[CD 6: 9:24–12:19] Ward, silently, pours himself a drink and swallows the pills. The opera ends with ticking claves and increasingly isolated gestures in the orchestra. Ward, briefly, imagines one last party; he takes another drink and the music is cut off.

cottage (these parties attracted high-profile guests, including politicians, diplomats and—rumors had it—royalty), as well as the fraternal support freely given to those within this social circle.[34]

Ward's material switches between pitched, albeit "almost speech-like," echoes of the news report (quarter note = c. 80, accompanied by piano), with spoken text, directed at Bill (quarter note = c. 112, accompanied by clarinet, violin, and cello). The contrasting types of music mirror the differently constructed masculinities that Ward is presenting: one that appeals to the homosocial norms of the hegemonic masculinity of the day ("You know, Bill . . . Being a man"), and the other that outlines the insalubrious activities of a high-class procurer, a role that is required by the hegemony but which confers shame upon the individual if made public. The first of these is how Ward imagines himself, secure in his placement in the patriarchal pyramid; the second is how society sees him, sundered from his former position of power. Such shifts of perspective also recall the flexible treatment of subject positions and vocal delivery found *Pierrot lunaire* and *Eight Songs for a Mad King*; they can be found too in the ways that Ward narrates his encounters with other figures.

Scenes 2 through 4 are set chronologically prior to this opening scene, offering both a potted history of the events that resulted in the Profumo affair being made public as well as a forensic account of Ward's positioning within the various social hierarchies in which he moved. Scene 2 of the opera, set at Astor's cottage in 1960, is something of a lyrical interlude, exploring how Ward and Keeler met and how he began grooming her for Profumo. It was at one of Ward's parties in the cottage in July 1961 (in the opera, the location and date is changed to Ward's London home in October 1962) that the real-life Profumo first met Keeler, and the next day the two of them, along with Ivanov, met again at the cottage for fun and games in the swimming pool. Ivanov was considered by British intelligence to be a potential defector, with Ward having been approached to act as an intermediary and Keeler considered as a possible honey trap. By the summer of 1962 stories were circulating that both Profumo and Ivanov were having affairs with Keeler (and with it, the possibility that official secrets might have been inadvertently passed on).

In December 1962, Johnny Edgecombe, Keeler's Antiguan then-boyfriend, fired a gun outside Ward's house after he was prevented from seeing Keeler, who was inside (scene 4; the opera elides this with the party depicted in scene 3). Edgecombe's subsequent trial in March 1963 (on charges of attempted murder) took place against a background of increasing political rumors and

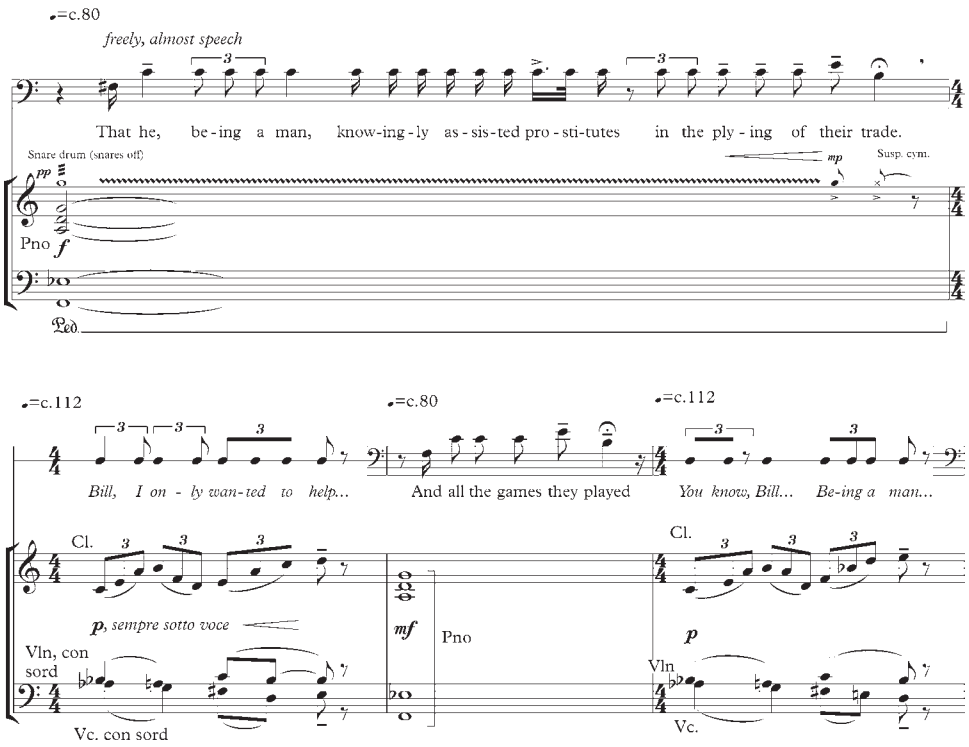

Fig. 10.1a. *That Man Stephen Ward*. Scene 1 (reh. D–E). (© Thomas Hyde, used with permission.)

denials. Profumo eventually resigned on June 5, 1963, having admitted lying to the House of Commons about the affair; four days later, the tabloid *The News of the World* published "The Confessions of Christine," in which, amidst the anticipated sexual revelations, Ward was portrayed as being in cahoots with the Soviets.

There is a strong correlation in scenes 2 through 4 between the frequency with which a particular social group is referred to and the hierarchies within Ward's musical sense of self. Neither race nor class are mentioned directly in the libretto (in the next section I discuss how they are reflected in performance), but the role of Edgecombe and the (probably lower-class) policeman in bringing to an end the party in scenes 3 and 4 situates them in opposition to Ward's own white, middle- to upper-class circle. It is noteworthy that Edgecombe and the policeman are denied physical presence in the score (they are not specifically allocated dancers in the score); only the

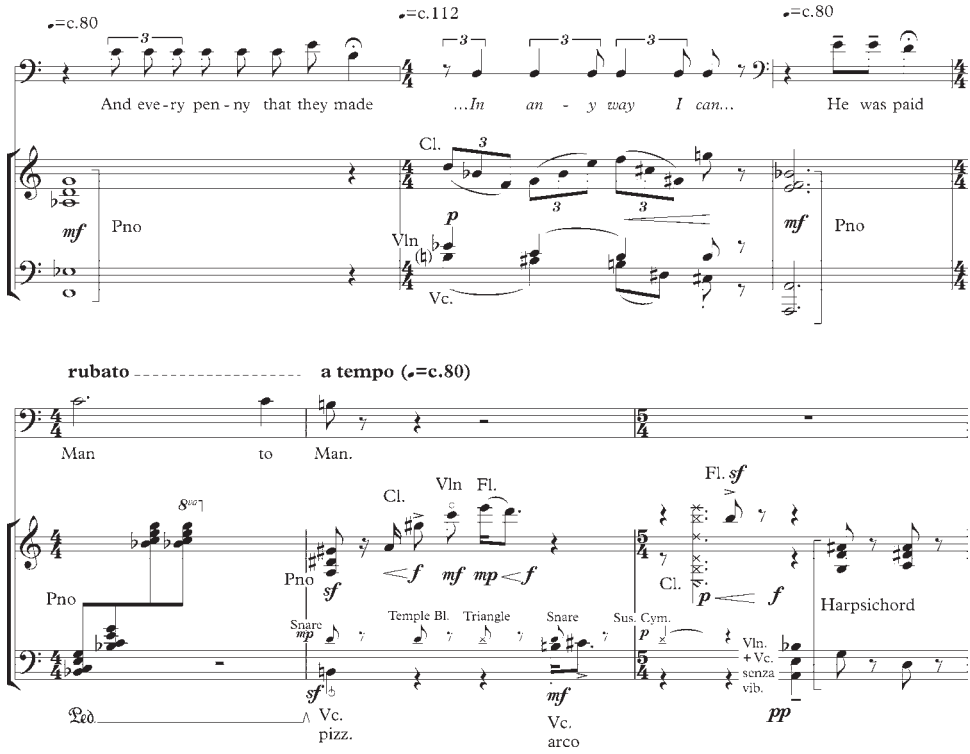

Fig. 10.1b. Continuation of Scene 1 (reh. D–E) from *That Man Stephen Ward*. (© Thomas Hyde, used with permission.)

sound of police whistles and gunshots gives them any material substance beyond Ward's report of what they say. (Ward's performance of multiple roles again recalls the fluid approach to narration found in the *Pierrot* tradition.) And even in this reported speech, they barely figure musically: Edgecombe's words are either shouted or restricted to a semitonal motion from B to A♯. The policeman fares little better: the recitative-like material given to him provides little scope for him to assert any sort of musical individuality, though the orchestral accompaniment suggests his alternately deferentially obsequious and insinuating responses to the party guests. Ward's musical narration of these characters, when contrasted with his own, full-bodied musical self-portraiture (see below), therefore, reinforces their inferior status within hegemonic masculinity (in Ward's eyes, at least, in comparison to his own perceived standing).

The next level of the social hierarchy concerns gender, and in particu-

lar the role of women. Christine Keeler ("Chrissie") has the most prominent role: she is represented by a dancer in scene 2, often in conjunction with a lyrically seductive flute, and the dancer mimes along with Ward when he, in falsetto (yet another instance of the opera's flexible and varied approach to vocal delivery), presents her words in a manner somewhere between arioso and recitative. We thereby learn that Keeler affords Edgecombe a gendered identity ("But what about Edgecombe? / He's a man. My man now." Scene 2),[35] something that Ward pays scant attention to. Nevertheless, the policeman (scene 4, rehearsal F^{+6}), repeating Edgecombe's statement, reveals that Keeler "Looks down on him," which could either be taken literally (Keeler viewing Edgecombe from a first-floor window of the party) or more likely figuratively, as Edgecombe's station in 1960s British life was below her own.

The lyricism that infuses Ward's (musical) relationship with Keeler reflects the way he presents himself to her as benevolent benefactor and chaste admirer. He is clearly infatuated with Keeler, pithily describing their physical relationship as "We often share a bed. / But that's all" (scene 2),[36] the final two syllables pointedly accompanied by claves for emphasis. His descriptions of Keeler in scene 2 frequently lapse into rapt admiration; even when he is speaking,[37] the accompaniment is sonorously lyrical.[38] Yet Ward objectifies her no less than any of the other girls he mentions in passing in the party (scene 3, CD track 3: 2:35): ("And Linda. / So lovely. / So slim and so beautiful."). For Ward, Keeler remains, ultimately, a means to an end. Ward duets with the flute (Keeler's instrumental surrogate) in the middle of the scene 2 "Tutorial" (CD track 2: 6:13) as he anticipates Keeler's meeting with Profumo ("Call him John. / And afterwards . . . Johnny. / He's your man. / I promise.").

While Ward's performance for Keeler presents one type of masculinity, it differs significantly from those he presents to men in power. Here one must distinguish between the perceptions of Ward himself and of those around him. Ward regularly draws attention to his friendship with high-ranking members of the patriarchy, as if to sustain and maintain his own privileged position. Frequent assertions of friendship, and Ward's immersion within such circles, punctuate the opera. The high point, and perhaps the moment where Ward's self-image most closely maps onto those of his "friends" occurs in scene 3 (CD track 3: 1:19–3:50), as Ward converses with his party guests. Here the music is characterized by jaunty, dance-like rhythms and witty harmonic sleights of hand. Ward's sociability culminates with a mock Hymn of Thanks (CD track 3: 1:19–3:50), delivered "in the style of a church psalm" (the

real-life Ward was the son of a vicar): "My father who is in Heaven— / Isn't Heaven like this? / Isn't it? / Friendship and laughter, / Here and hereafter; / Familiar faces, / Friends in high places . . . / Girls and Earls! / Isn't it? / Isn't this Heaven?" The mixture of allusions to musical topics—gregarious dances and communal, quasi-religious experiences—situates Ward (at least in his own mind) as the leader of the dance and high priest of parties.

Yet all is perhaps not what it seems. In his efforts to drop names, Ward recounted how Winston Churchill, on learning that Ward had provided osteopathic treatment to Jawaharlal Nehru, asked "Why didn't you shtrangle [*sic*] the bugger? Any gentleman would!" (scene 3, CD track 3: 2:00). Only too late in the telling did Ward realize that Churchill did not consider him a gentleman. More pertinently, the scene opens with "news-flash music," characterized by assertively repeated eighth notes that underpin radio reports of mounting Cold War tensions. This music recurs with the arrival of Profumo; it is a harbinger, too, of Ward's own demise. Contrasted with the "news-flash music," we hear the dance music and religious topics as part of the last hurrah of a particular type of masculine hegemony, just as the social world they portray in the opera are situated against the background of historical inevitability: the Profumo affair, the downfall of the Conservative government, the death of Ward, and, perhaps, the encroaching crisis of masculinity.

Scenes 5 and 6 follow on, chronologically, from scene 1. As speculation grew about the extent to which the ruling classes were engaged in affairs—not least with girls affiliated with Ward—he was charged with profiting off immoral earnings. In the opera, Ward continues to frame his actions, past and present, and indeed his sense of self, with respect to his homosocial circle of friends, acquaintances, and benefactors. Inevitably left unsupported by his former high society friends, Ward knew that a guilty verdict was guaranteed, and he took his own life (scene 6).

The discrepancies between Ward's vision of homosocial friendship and those of his associates heard in scenes 1 and 3 are most pronounced in these final two scenes. In scene 5 (CD track 5, 9:47), Ward recalls how once at school he took the blame for a misdemeanor to protect his friends, resulting in a thrashing from the headmaster: "I own up. / I take the fall. / One for all. / And all my friends . . . / Behind me." In this instance, skittish pizzicato figures in the strings and hollow piano chords undermine any sense of nobility behind Ward's gesture. Mostly spoken, Ward's delivery suddenly breaks into a rising D major fanfare-like figure of "One for all." But there is no answering "And all for one": Ward's friends are as silent in this childhood reminiscence

as they are during his 1963 trial. No matter how Ward attempts to convince himself otherwise, he has never been in a secure position within the patriarchal pyramid, and his performances here are of victim, not savior.

It is thus only in the Dennis Potter–like fantasy sequences that Ward is fully able to enjoy his illusory status within masculine hegemony. Correspondingly, it is here that the music of the opera takes full flight. This includes the already-mentioned dance sequence in scene 3 between Ward, Profumo, and Ivanov as Ward imagines his intervention preventing war (the distance between the extent of his real influence and that he fantasizes for himself is telling), and, above all, the rapt quasi-Handelian aria in scene 6 as Ward allows himself one final idyllic image before his death. The two cabaret songs of scenes 1 and 4 are pastiche 1920s settings, alluding to melodic and rhythmic shapes but filtered through twenty-first-century musical sensibilities. Unlike Maxwell Davies's use of, say, foxtrot, there is no ironic or critical commentary on the musical topic; rather the almost unbearable, crushing irony inheres in the contrast between Ward's inner world (represented by the song) and external reality.

The second cabaret song, heard in scene 4, is perhaps the most affecting in this regard. Critics have noticed a similarity between the opening orchestral gesture (fig. 10.2) and Scott Joplin's "The Entertainer"; while this is unintentional, the inadvertent intertext certainly speaks to Ward's image of himself as someone who can connect his male friends with girls at parties.[39] But Ward's jaunty expectation that his friends will rescue him ("You can always rely on the powers that be. / Or even / A word in the judge's ear" (CD track 4, 9:21)) is at odds with reality; perhaps the continually shifting orchestral colors hint at this instability. The conclusion of the song "We're a club. / We dine, we drink, we agree about things; / Bill . . . He will . . . / won't he?" ends with a devastating moment of self-awareness as the harmony deflects away from the anticipated cadence.[40] He is always the scapegoat. He is not the man he thinks he is or wants to be.[41]

Performing Masculinities

The previous section demonstrates how particular dramaturgical techniques can be interpreted as "composing in" masculine performativity and hegemonic hierarchies into the score.[42] These techniques might be thought of as a blueprint—or rather, as *potentialities*—when mapping out Ward's operatic

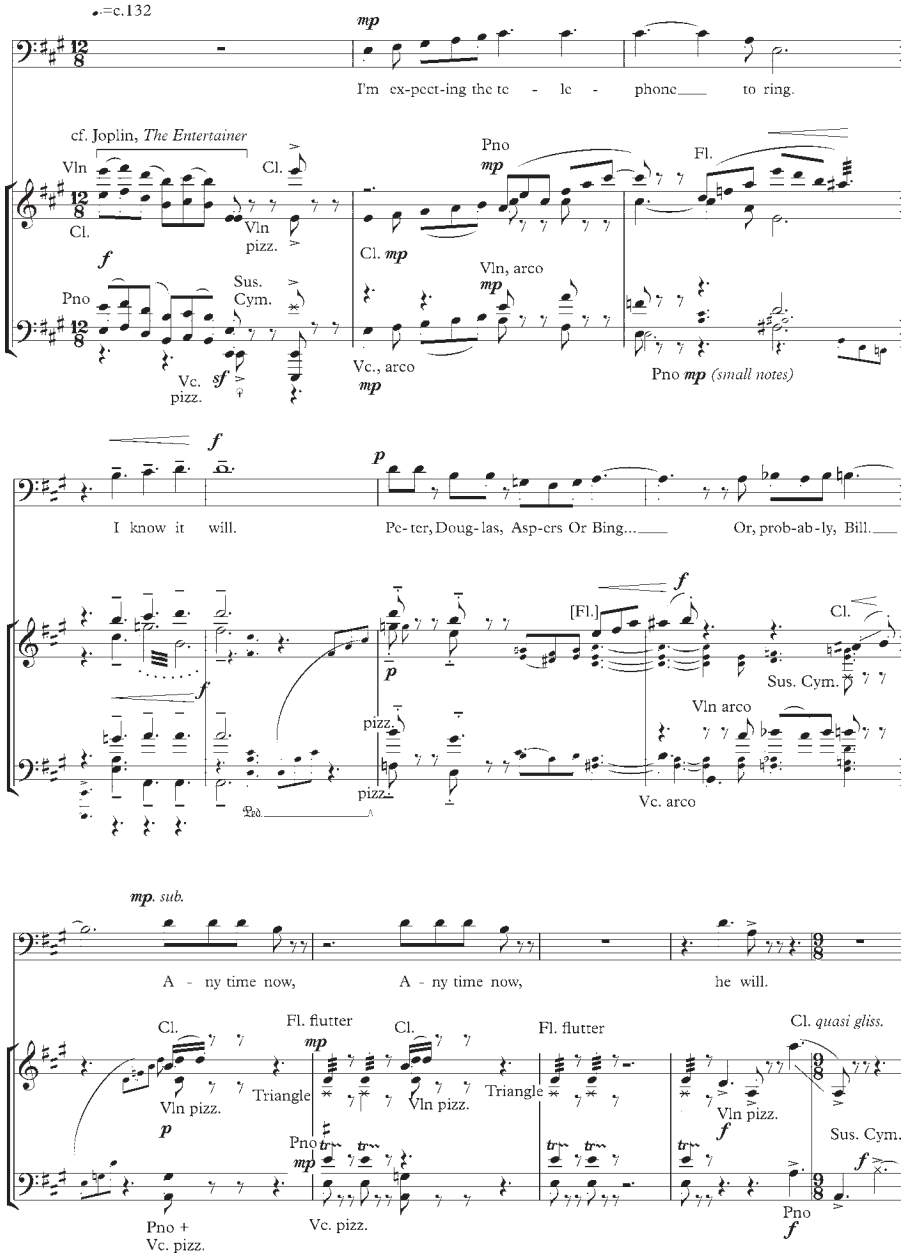

Fig. 10.2. *That Man Stephen Ward*. Scene 4, rehearsal Letters P–Q[-1] (some percussion omitted for clarity) [CD track 4: 8:50–9:12]. (© Thomas Hyde, used with permission.)

narrative of his self. When realized on stage, however, such potentialities may be amplified or inhibited, or even placed in dialogue with new and unanticipated interpretive layers brought to bear by a director. The resultant *actualized* meanings are thus emergent in the act of performance.

To date, *That Man Stephen Ward* has been staged twice. The premiere was given on May 11, 2008, at the Hampstead and Highgate Festival, London, directed by Yvonne Fontane. Ward was performed by the baritone Andrew Slater, with George Vass conducting the Festival Ensemble. The opera was revived in 2015 by Nova Music Opera, again conducted by George Vass, with Damian Thantrey in the title role. Although only the latter is publicly available (via a studio CD recording made by the same performers the following year), I will in this section demonstrate how the two productions inflect the masculinities of the opera.

The score is notably restrained in its stipulation of stage directions. Those that exist serve primarily either to suggest particular physical gestures in response to the music, or (less frequently) to offer staging suggestions. In the former category, we can include indications of Ward's mounting desperation in scenes 1 and 5, and clarifications that musical pauses in scene 6 correspond to Ward's own increasing inability to speak as his suicide looms. Even in the latter case, stage directions are there to illuminate Ward's internal thoughts rather than to prescribe external actions as such. Thus the stage directions for both cabaret songs indicate "A sudden change of mood (and lighting). Ward turns directly to the audience." The Cold War fantasy notes "A change of lighting to show we are in Ward's fantasy world in which he is bringing Profumo and Ivanov together to save the world from nuclear war!" In the final scene, "Ward seems lost in his own thoughts and recollections. Then, he turns to the audience directly for his last song—his swansong—a lyrical farewell to the life that once he lead—or thought he lead [*sic*]." Specific productions, therefore, have considerable license in how they might realize the opera.

Both productions made use of simple staging in a theatrical black box. The orchestra was positioned stage right; minimal furnishing provided a sense of place. The 2008 production had three dancers—two male (representing at various points Astor, Profumo, Ivanov, and Edgecombe, as well as the judge and headmaster figures from scene 5) and one female (mainly Keeler, but in scene 3 the dancer could stand in for the girls at the party en masse). In fact, there was little dancing: for the most part, the figures bore silent testimony against Ward, and allowed him (in, for instance, scene 4) to play the role of the policeman, interrogating the party guests. Nevertheless, the presence of

the dancers could be used for significant purposes. During scene 2, Slater's body language for Ward was reserved; even towards the end of the scene, as Keeler placed a leg provocatively over the back of the chair on which Ward was seated, Slater leaned away. His final kiss on Keeler's forehead was pointedly nonsexual, his eyes training afterwards on the audience, as if to say "I told you so." During Ward's swan song, the female dancer briefly comes on stage to dance tenderly, but again unromantically, with Ward as he imagines his perfect day. Fontane's production thus emphasizes Ward's sexually restrained masculinity in a nonsensationalist, but theatrically powerful, manner.

Ward's address to the audience when kissing Keeler's forehead is one of numerous such modes of delivery. The opera offers a dense network of directed speech: sometimes Ward is talking to himself, at other times to his friends; there are moments in which Ward is enacting an event and elsewhere fantasizing about imaginary scenarios; and there are the aforementioned breakings of the fourth wall. Both productions observed these shifting addressees faithfully, responding to indications written in the vocal line in the score, but also the musical implications of manner of delivery (as in fig. 10.2) and shifting musical topics. This is a quality that was especially notable in Thantrey's performance. More so than Slater, Thantrey responded carefully to the nuances of the score, bringing out the distinctions between the various vocal demands. He also demonstrated an ability for accents, whether in the cod-Churchellian impression of scene 3, or in the scene 4 recreation of the policeman with a lower-class regional accent and Edgecombe with a pronounced West Indian accent.[43] These latter two examples are notable for the way they give particular emphasis to the underlying racial and class-based constructions of masculinity in the opera; accents were not specified in the score. Such performance decisions also lean into the cabaret tradition that nurtures the *Pierrot* lineage of music theater works to which *That Man Stephen Ward* belongs.

Thantrey's ability to convey so compellingly the multiple, distinctive characters inhabiting Ward's world (and mind) was reflected in certain staging decisions. Only two dancers were employed for the 2015 production, and in place of the readily identifiable stage furnishings of the premiere run, the props in the revival were covered in white sheets. Stripping away the material aspects of Ward's life (such as they were in the 2008 performance) served to heighten the psychological qualities of the work, intensifying the focus on Thantrey's performance and with it, by implication, the performance of Ward's multiple masculinities.

Legitimizing Masculinity, Legitimizing the Self

Scholars have often drawn on Foucauldian notions of power and discourse when framing the performance of masculinities.[44] Foucault's association of the dominant discourse and social privilege uncovers the ways in which hegemonic masculinity might be legitimized through language. But the shifting discursive and narratological strategies of *That Man Stephen Ward*, composed into the score and realized in performance, challenges this hegemony by making visible the performative and conferred nature of masculinity, the hierarchical structures within which it operates, and alternatives to the hegemonic norm. The frequent addresses to the audience, derived from the theatrical practices of the *Pierrot* tradition and Dennis Potter, neatly implicates the audience within the hegemony, confronting and challenging their own assumptions and behavior. In this sense, the opera is a model of how contemporary opera more broadly engages with such topics.

But just as discourse can legitimize social practices, it can be placed in the service of legitimizing the self. Viewed as a psychological self-portrait, the opera tells us much about "that man" Stephen Ward and the ways in which he sought to maintain his own precarious position of power within the patriarchal pyramid. This he attempted through narration, and with it the attempt to rewrite his own history. We need not know the historical resonances of the Pierrot ensemble to hear that Ward's self-narration is contestable, undermined by the shifting orchestral colors, rapid shifts of musical topic and musical perspective, and alternative subject positions that arise. In failing to conform to the hegemonic masculine norms, Ward was Othered, unmanned; ultimately, he fulfilled the traditional role of the tragic operatic heroine. His actions only served to reproduce structural inequalities. Ward fails in his self-legitimation because he never stood a chance of succeeding: the hegemonic structures that he sought to benefit from were too rigorously patrolled to allow otherwise.

Notes

1. See David Buchbinder, *Studying Men and Masculinities* (London and New York: Routledge, 2013), 20.

2. Kate Whittaker, "Performing Masculinity/Masculinity in Performance," in *Masculinity in Opera: Gender, History, and New Musicology*, ed. Philip Purvis (Abingdon: Routledge, 2013), 9–30.

3. Philip Purvis, ed., *Masculinity in Opera: Gender, History, and New Musicology* (Abingdon: Routledge, 2013).

4. Only one of the twelve chapters in *Masculinity in Opera* considers a contemporary opera, and even then at least equal weight is given to Mozart. See Martin Iddon, "Giving Adam Voice: Troubling Gender and Identity in W. A. Mozart's *Zaide* and Chaya Czernowin's *Adama*," in Purvis, *Masculinity in Opera*, 167–93.

5. Philip Purvis, "The 'Crisis' of Masculinity in Poulenc's *Les Mamelles de Tirésias*," in Purvis, *Masculinity in Opera*, 236–53.

6. Michael S. Kimmel has defined hegemonic masculinity as "the image of masculinity of those men who hold power, which has become the standard in psychological evaluations, sociological research, and self-help and advice literature for teaching young men to become 'real men.' The hegemonic definition of manhood is a man *in* power, a man *with* power, and a man *of* power." "Masculinity as Homophobia: Fear, Shame and Silence in the Construction of Gender Identity," in *Theorizing Masculinities* ed. Harry Brod and Michael Kaufman (Thousand Oaks, CA: Sage, 1994), 125.

7. Instances of operatic "unmanning" in the scholarly literature tend to focus on the Othering of male subjects by means of race, age, and fool-like qualities (see Catherine Clément, *Opera, or the Undoing of Women*, trans. Betsy Wing [St. Paul: University of Minnesota Press, 1988], 118–36) or voice type (e.g. countertenor, falsetto) and sexuality (see Philip Brett, "Britten's Dream," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie [Berkeley: University of California Press, 1993], 270). Wozzeck, as a white, heteronormative cis male, performed by a baritone (a *Fach* conventionally associated with authority), is unmanned primarily by his lower status compared to other males within the patriarchal system.

8. See, for instance, Tim Ashley, "*Peter Grimes* review— Compelling, Unsettling, and Ravishingly Sung," *The Guardian*, March 18, 2022, https://www.theguardian.com/culture/2022/mar/18/peter-grimes-britten-review-royal-opera-house-deborah-warner

9. Michael S. Kimmel opens his survey of American and British masculinities with the chapter "Invisible Masculinities." See *The History of Men: Essays in the History of American and British Masculinities* (Albany: State University of New York Press, 2005), 3–15.

10. For an equivalent discussion of how the contemporary crisis of masculinity has shaped theater practices post-1990, see Finton Walsh, *Male Trouble: Masculinity and the Performance of Crisis* (Houndmills: Palgrave Macmillan, 2010).

11. In scene 3, the parents of Eddie (the modern version of Oedipus) form a Greek chorus to describe the plague ravishing the land. Their examples—industry and infrastructure falling into decline, political power battles, violence and fighting—link with examples of working-class racism and police brutality to reflect closely the Britain in the 1980s. On a more humorous note, the gentrification of typical working-class social spaces (the local pub) in the form of wine bars illustrates another way by which traditional social norms were being undermined.

12. See Andrew Clements, *Mark-Anthony Turnage* (London: Faber and Faber, 2000), 12–17.

13. See Anthony Bateman, "*Playing Away*: The Construction and Reception of a Football Opera (interview with the Composer Benedict Mason)." *Sport in Society* 17, no. 3 (2014): 358–70.

14. *That Man Stephen Ward* employs a small orchestra constituted of a flexible Pierrot

ensemble that is augmented by percussion and doublings (the pianist, for instance, also plays electric organ and harpsichord; the flautist doubles on both piccolo and alto flute, and the clarinetist on bass clarinet).

15. Jonathan Dunsby, *Schoenberg*: Pierrot lunaire (Cambridge: Cambridge University Press, 1992), 7.

16. Dunsby, *Schoenberg*, 9. Dunsby notes that Harrison Birtwistle's opera *Punch and Judy* (1967) offers a rare post-*Marteau* engagement with the commedia tradition (Dunsby, *Schoenberg*). The aesthetic connections between Birtwistle's opera and *Pierrot lunaire*, however, are less pronounced than other works considered in this chapter.

17. For a history of this tradition see, in particular, Christopher Dromey, *The Pierrot Ensembles: Chronicle and Catalogue, 1912–2012* (London: Plumbago Books, 2012).

18. *King Harald's Saga* was written for Jane Manning, a notable interpreter of *Pierrot lunaire*. A related instrumental work, *King Harald Sails to Byzantium* (also 1979) uses instruments from the Pierrot ensemble.

19. For instance, see Potter's *Pennies from Heaven* (1978) and *The Singing Detective* (1986), both of which feature actors miming to popular music. A recent example of this dramatic technique can be found in "Waterloo," the seventh episode of season 7 of *Mad Men* (2014), in which the lead character Don Draper witnesses the recently deceased Bert Cooper perform a song and dance to "The Best Things in Life are Free." This is of a different order to the dreamlike states encountered in, say, *Erwartung* or the operas of Sciarrino (see Bertola, chapter 12, this volume).

20. See Robert Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994), 174–88.

21. David S. Gutterman highlights the relational nature of the multiple identities of the self in his "Postmodernism and the Interrogation of Masculinity," in *Theorizing Masculinities*, ed. Harry Brod and Michael Kaufman (Thousand Oaks, CA: Sage, 1994), 219–38.

22. Philip Larkin, "Annus Mirabilis" (1967), first published in *High Windows* (London: Faber and Faber, 1974). The unsuccessful public prosecution of Penguin Books took place between October 20 and November 2, 1960. The Beatles released their first LP, *Please Please Me* on March 22, 1963. This period of sexual awakening for the nation almost exactly coincided with the Profumo affair: John Profumo met Christine Keeler in July 1961; Ward's trial began on July 28, 1963, and he took the overdose that eventually killed him two days later.

23. In part, this was in response to the strained relationship between the press and the government due to the 1962 publication of allegations about the sexuality of an Admiralty clerk, John Vassall (who had been caught up in a spying scandal), which led to the resignation of a government minister as well as the imprisonment of two journalists who refused to reveal their sources on their stories about Vassall. On learning of Profumo's affair, the British prime minister Harold MacMillan wrote in his diary (March 15, 1963), "I was forced to spend a great deal of today over a silly scrape (women this time, thank God, not boys)" (cited in Martin Kettle, "Profumo: A Scandal That Keeps Giving, Even after 50 Years," *The Guardian*, January 4, 2020). MacMillan was presumably thinking of the imprisonment of the MP Sir Ian Horobin the year before on multiple charges of indecent assault on children under sixteen.

24. Richard Farmer, "The Profumo Affair in Popular Culture: *The Keeler Affair* (1963) and 'the commercial exploitation of a public scandal'" *Contemporary British History* 31, no. 3 (2017): 452–70 (at 452–53).

25. Whittaker, "Performing Masculinity," 12.

26. Edgecombe maintained that "the idea of a black man sleeping with a white woman who was also sleeping with a government minister was too much for the times." See Mark Olden, "Johnny Edgecombe Obituary," *The Guardian*, September 30, 2010.

27. Raewyn Connell, *Masculinities*, 2nd ed. (Berkeley: University of California Press, 2005), 79.

28. Buchbinder, *Studying Men and Masculinities*, 72

29. Score references refer to the composer's score, which is unpublished at the time of writing. CD track timings refer to *That Man Stephen Ward*, Damian Thantrey (bar.) and Nova Music Opera Ensemble cond. George Vass, Resonus Classics RES10197, 2017, compact disc.

30. The opera refers to Ivanov by his anglicized name of Eugene.

31. One might attribute Ward's lines "We must be correct. After all, this may be history" at the start of scene 4 as Hyde and Norris's wry meta-commentary on the historical liberties they took at this moment in the opera.

32. The dates given to scenes in the opera are taken from the synopsis in the CD liner notes to the recording of the opera. *That Man Stephen Ward*, Resonus Classics, 5.

33. There is a similarity here to Swallow's accusations against Peter Grimes in the Prologue of Britten's *Peter Grimes* (1945). My thanks to Bryan White for this observation.

34. Kimmel notes that "We are under the constant careful scrutiny of other men. Other men watch us, rank us, grant our acceptance into the realm of manhood. Manhood is demonstrated for other men's approval." "Masculinity as Homophobia," 128. In this context, he cites the literary critic David Lerenz, who claims that "ideologies of manhood have functioned primarily in relation to the gaze of male peers and male authority" (Kimmel, "Masculinity as Homophobia," 129). Ward's self-narration here can be viewed precisely as his response to (what he perceives to be) Astor's male gaze (and by extension, the gaze of hegemonic masculinity).

35. CD track 2, 6:29.

36. CD track 2.

37. CD track 2 to 2:12.

38. The composer notes that Ward's admiration is expressed using deliberately "second-rate words and cliched images." Thomas Hyde, personal communication with author, August 28, 2020.

39. Thomas Hyde, personal communication with author, July 13, 2020.

40. Ben Knights, surveying male narratives in fiction of the past century, notes that the "textual figure" of the "male unravelling under his own gaze, recurs repeatedly in the twentieth century." Hyde and Norris's treatment of Ward aligns closely with this literary tradition, and his ensuing overdose links too with Knight's later observation that "[o]ne recurrent motif of masculine narrative is the desire to anticipate the vengeance of the universe by a pre-emptive strike. The victim role in the ensuing narrative is apt to move around, and may even gravitate towards the hero himself. (As suicide figures demonstrate,

male violence is after all frequently directed against the self.)" *Writing Masculinities: Male Narratives in Twentieth-Century Fiction* (Houndmills: Macmillan, 1999), at 125, 128.

41. Nor could this be otherwise. As Berthold Schoene-Harwood observes, the "hegemonic configuration of masculinity is always bound to constitute an impossible, phantasmatic ideal that ultimately no man can live up to or fulfil. As a result, all flesh-and-blood masculinities must ineluctably find themselves in a position of either complicity, marginality or subordination." *Writing Men: Literary Masculinities from* Frankenstein *to the New Man* (Edinburgh: Edinburgh University Press, 2000), xii.

42. The classic text on the performativity of gender is Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990). Subsequent scholarship on masculine performativity owes much to Butler's work.

43. All these are readily audible in the Resonus Classics recording.

44. For instance, see Buchbinder, *Studying Men and Masculinities*, chapter 4.