

# **Opera In The Flesh**

Sexuality In Operatic Performance

**Sam Abel**



# Opera In The Flesh Sexuality In Operatic Performance

**Joseph Attard**



## **Opera In The Flesh Sexuality In Operatic Performance:**

**Opera In The Flesh** Sam Abel, 2019-06-26 Verdi Wagner polymorphous perversion Puccini Brunnhilde Pinkerton and Parsifal all rub shoulders in this delightful poetic insightful sexual book sprung by one man's physical response to the power and exaggeration we call opera Sam Abel applies a light touch as he considers the topic of opera and the eroticized body Why do audiences respond to opera in a visceral way How does opera like no other art form physically move watchers How and why does opera arouse feelings akin to sexual desire Abel seeks the answers to these questions by examining homoerotic desire the phenomenon of the castrati operatic cross dressing and opera as presented through the media In this deeply personal book Abel writes These pages map my current struggles to pin down my passion for opera my intense admiration for its aesthetic forms and beauties but much more they express my astonishment at how opera makes me lose myself how it consumes me In so doing Abel uncovers what until now through dry musicology and gossip history has been left behind a wall of silence the physical and erotic nature of opera Although Abel can speak with certainty only about his own response to opera he provides readers with a language and a resonance with which to understand their own experiences Ultimately Opera in the Flesh celebrates the power of opera to move audiences as no other book has done It is indeed a treasure of scholarship passion and poetry for everyone with even a passing interest in this fascinating art form Shaw and Science

Fiction Milton T. Wolf, 1997-01-01 Shaw's speculations about human destiny align him with many other writers of the time and later who forged a new genre of literature that ultimately took the name in 1928 of science fiction Ray Bradbury affirms Greg Bear's statement about the little known but significant relationship that Bernard Shaw has with science fiction Bradbury who frequently emphasizes Shaw's influence on his own work asks Isn't it obvious at last Those that do not live in the future will be trapped and die in the past Susan Stone Blackburn comparing Shaw's Back to Methuselah with Olaf Stapledon's Last and First Men discusses why science fiction scholars have been reluctant to acknowledge Shaw's role in the genre Tom Shippey examines aspects of Shaw's theory of Creative Evolution to show why many have dismissed Shaw's science fiction as insufficiently scientific Surveying the science fiction milieu Ben P. Indick shows that while Shaw was not interested in writing science fiction per se he knew the genre and how to use it Jeffrey M. Wallmann chronicles the science fiction techniques that Shaw foreshadowed Rodelle Weintraub analyzes dream related elements of the fantastic that Shaw frequently employed in his drama John Barnes focuses on Shaw's radical superman a stock in trade of science fiction Like H. G. Wells Shaw understood that human intervention was becoming the dominant mechanism of evolution and that new approaches to theatrical drama would be required to convey the social and political impact of the scientific revolution Elwira M. Grossman compares similar dilemmas facing Shaw and the Polish dramatist Witkacy J. L. Wisenthal examines the utopian tradition that underlay the English literary experience and Julie A. Sparks contrasts Karel Capek's anti utopian concepts with Shaw's utopian vision Also included is an 1887 lecture by Shaw entitled Utopias published here for the first time Several of

the contributors emphasize the significant influence that Shaw had on major science fiction writers Elizabeth Anne Hull explores Shaw's affinities with Arthur C Clarke John R Pfeiffer discusses the many connections between Shaw and Ray Bradbury and George Slusser explores Shaw and Robert A Heinlein's recurrent fascination with the possibilities of life extension Like his friend Einstein Shaw knew that imagination is more important than knowledge Peter Gahan's article demonstrates that Shaw's ambition was to engage the reader's imagination the only sufficient backdrop for his vision Also included are reviews of recent additions to Shavian scholarship including the Shaw Wells correspondence and John R Pfeiffer's Continuing Checklist of Shaviana

**Masculinity in Opera** Philip Purvis, 2013-07-18 This book addresses the ways in which masculinity is negotiated constructed represented and problematized within operatic music and practice Although the consideration of masculine ontology and epistemology has pervaded cultural and sociological studies since the late 1980s and masculinity has been the focus of recent if sporadic musicological discussion the relationship between masculinity and opera has so far escaped detailed critical scrutiny Operating from a position of sympathy with feminist and queer approaches and the phallogentric tendencies they identify this study offers a unique perspective on the cultural relativism of opera by focusing on the male operatic subject Anchored by musical analysis or close readings of musical discourse the contributions take an interdisciplinary approach by also engaging with theatre popular music and cultural musicology scholarship The various musical theoretical and socio political trajectories of the essays are historically dispersed from seventeenth to twentieth first century operatic works and practices visiting masculinity and the operatic voice the complication or refusal of essentialist notions of masculinity and the operatic representation of the crisis of masculinity This volume will not only enliven the study of masculinity in opera but be an appealing contribution to music scholars interested in gender history and new musicology

**Opera in Performance** Clemens Risi, 2021-09-27 Opera in Performance elucidates the performative dimension of contemporary opera productions What are the most striking and decisive moments in a performance Why do we respond so strongly to stagings that transform familiar scenes to performers bodily presence and to virtuosic voices as well as ill disposed ones Drawing on phenomenology and performance theory Clemens Risi explains how these moments arise out of a dialogue between performers and the audience representation and presence the familiar and the new He then applies these insights in critical descriptions of his own experiences of various singers stagings and performances at opera houses and festivals from across the German speaking world over the last twenty years As the first book to focus on what happens in performance as such this study shifts our attention to moments that have eluded articulation and provides tools for describing our own experiences when we go to the opera This book will particularly interest scholars and students in theater and performance studies musicology and the humanities and may also appeal to operagoers and theater professionals

**Feasting & Fasting in Opera** Pierpaolo Polzonetti, 2021-11-11 Feasting and Fasting in Operashows that the consumption of food and drink is an essential component of opera both on and off stage In this book opera scholar Pierpaolo

Polzonetti explores how convivial culture shaped the birth of opera and opera going rituals until the mid nineteenth century when eating and drinking at the opera house were still common Through analyses of convivial scenes in operas the book also shows how the consumption of food and drink and sharing or the refusal to do so define characters identity and relationships Feasting and Fasting in Opera moves chronologically from around 1480 to the middle of the nineteenth century when Wagner s operatic reforms banished refreshments during the performance and mandated a darkened auditorium and absorbed listening The book focuses on questions of comedy pleasure embodiment and indulgence looking at fasting poisoning food disorders body types diet and social ethnic and gender identities in both tragic and comic operas from Monteverdi to Puccini Polzonetti also sheds new light on the diet Maria Callas underwent in preparation for her famous performance as Violetta the consumptive heroine of Verdi s *La traviata* Neither food lovers nor opera scholars will want to miss Polzonetti s page turning and imaginative book

**Festivalising!** Temple Hauptfleisch,2007 Throughout the world festivals are growing in numbers in size in significance and serve as spaces where aesthetic encounters religious and political celebrations economic investments and public entertainment can take place In this sense festivals are theatrical events Exploration of the theoretical frames of reference for the discussion about the present festival culture Survey of 14 festival events throughout the world

**Music Research** Michael Ewans,Rosalind Halton,John A. Phillips,2004 No further information has been provided for this title

The New German Cinema Caryl Flinn,2004 This study of New German cinema identifies different styles of historical remembrance in which music participates It concentrates on how listeners are urged to interact with difference including Germany s difficult past rather than try to master or get past it

**Everyday Arias** Paul Atkinson,2006-02-27 Paul Atkinson explores the remarkable world of opera through his fieldwork with the internationally known Welsh National Opera company In order to show us how cultural phenomena are produced and enacted he takes us on stage and behind the scenes into the collective social action that goes into the realization of an opera The author demonstrates how artistic interpretation is translated into the routine work of the rehearsal studio and the theatre and how producers negotiate a practical reality with her or his performers to ultimately create extraordinary performances through the mundane everyday work that makes them possible The author calls for a sustained investigation of cultural phenomena not based solely on textual analysis but on the importance of collective work and social organization Atkinson s work will appeal to anthropologists and sociologists who study the performance arts as well as to those engaged in theatre arts opera and music

**Feeling Film** Beth Carroll,2016-11-25 This book questions the de facto dominance of narrative when watching films Using the film musical as a case study this book explores whether an alternative spatial understanding of film can offer alternative readings to narrative For instance how do film aesthetics influence our interaction with the film Can camera movement and music make us feel cinema Can the film world bleed into our own Utilising film musicals ranging from those by Fred Astaire and Ginger Rogers to von Trier s *Dancer in the Dark* 2000 *Feeling Film A Spatial Approach* investigates how

we might go about understanding the audience's spatial relationship with film aesthetics what it might look like and the tools needed to conduct analysis

*Opera Cinema* Joseph Attard, 2022-06-16 Since 2006 leading opera companies have beamed their shows to thousands of cinema screens all over the world live Opera cinema is the most successful marriage of this elaborate esoteric art form and the silver screen In the twenty first century more people watch opera on cinema screens than the stage But what is different about watching Massenet at the multiplex compared to a traditional stage performance Is opera cinema a new hybrid art form in its own right or merely a new way of engaging with an old one Is it bringing new opera fans into the fold Is there a danger it could one day eclipse the stage altogether This book deals with these questions by charting the history of opera transmissions exploring how digital media changes our relationship with culture and inviting a group of opera virgins to give their impressions on this developing cultural experience

*Opera on Screen* Marcia J. Citron, Professor Marcia J Citron, 2000-01-01 The author draws on ideas from diverse fields including media studies and gender studies to examine issues ranging from the relationship between sound and image to the place of the viewer in relation to the spectacle As she raises questions about divisions between high art and popular art and about the tensions between live and reproduced art forms Citron reveals how screen treatments reinforce opera's vitality in a media intensive age

BOOK JACKET *Queering the Pitch* Philip Brett, Elizabeth Wood, Gary C Thomas, 2013-02-01 When the first edition of *Queering the Pitch* was published in early 1994 it was immediately hailed as a landmark and defining work in the new field of Gay Musicology In light of the explosion of Gay Musicology since 1994 a new edition of *Queering the Pitch* is timely and needed In this new work the editors are including a landmark essay by Philip Brett on Gay Musicology its history and scope The essay itself has become a cause celebre and this will be its first full appearance in print Along with this new historical essay the editors are contributing a new introduction that outlines the changes that have occurred over the last decade as Gay Musicology has grown

**Opera as Anthropology** Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology It rests on the following central arguments on the one hand opera is quite a new and exotic topic for anthropologists while on the other anthropology is still perceived as an unusual approach to opera Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts Anthropological ethnological ethnographic and semiotic accounts of opera by Claude Lévi Strauss Michel Leiris William O Beeman Denis Laborde Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest ethnographic investigation cultural analysis and historical reflection By touching on opera not merely as a musical aesthetic or artistic category but as a social cultural historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one

another **Body/Embodiment** Phillip Vannini,2016-04-08 The body and experiences of embodiment have generated a rich and diverse sociological literature This volume articulates and illustrates one major approach to the sociology of the body symbolic interactionism an increasingly prevalent theoretical base of contemporary sociology derived from the pragmatism of writers such as John Dewey William James Charles Peirce Charles Cooley and George Herbert Mead The authors argue that from an interactionist perspective the body is much more than a tangible corporeal object it is a vessel of great significance to the individual and society From this perspective body self and social interaction are intimately interrelated and constantly reconfigured The collection constitutes a unique anthology of empirical research on the body from health and illness to sexuality from beauty and imagery to bodily performance in sport and art and from mediated communication to plastic surgery The contributions are informed by innovative interactionist theory offering fresh insights into one of the fastest growing sub disciplines of sociology and cultural studies

**Bodily Charm** Linda Hutcheon,Michael Hutcheon,2015-08-01 Bodily Charm is a passionate defense of opera as a living as well as live art Written for both the opera lover and the specialist by a physician and a literary critic it is an accessible and engaging interdisciplinary exploration of the operatic body both the actual physical bodies of the singers and audience members and the represented body on stage in operas such as Death in Venice Salome Rigoletto Der Ring des Nibelungen and Elektra

**Nervous Reactions** Joel Faflak,Julia M. Wright,2012-02-01 Nervous Reactions considers Victorian responses to Romanticism particularly the way in which the Romantic period was frequently constructed in Victorian era texts as a time of nervous or excitable authors and readers at odds with Victorian values of self restraint moderation and stolidity Represented in various ways as a threat to social order as a desirable freedom of feeling as a pathological weakness that must be cured this nervousness both about and of the Romantics is an important though as yet unaddressed concern in Victorian responses to Romantic texts By attending to this nervousness the essays in this volume offer a new consideration not only of the relationship between the Victorian and Romantic periods but also of the ways in which our own responses to Romanticism have been mediated by this Victorian attention to Romantic excitability Considering editions and biographies as well as literary and critical responses to Romantic writers the volume addresses a variety of discursive modes and genres and brings to light a number of authors not normally included in the longstanding category of Victorian Romanticism on the Romantic side not just Wordsworth Keats and P B Shelley but also Byron S T Coleridge Thomas De Quincey Mary Shelley and Mary Wollstonecraft and on the Victorian side not just Thomas Carlyle and the Brownings but also Sara Coleridge George Eliot Elizabeth Gaskell Archibald Lampman and J S Mill Contributors include D M R Bentley Kristen Guest Joel Faflak Grace Kehler Donelle Ruwe Alan Vardy Lisa Vargo Timothy J Wandling Joanne Wilkes and Julia M Wright

**Overtones of Opera in American Literature from Whitman to Wharton** Carmen Trammell Skaggs,2010 Overtones of Opera explores the discourse of opera both the art form and the social institution in selected works of Whitman Poe Alcott Chopin Cather James and Wharton For some opera provided a powerful

artistic medium for expressing a private aesthetic experience in opera they discovered the embodied voice of the artist Others found not only the spectacle of opera but also its spaces the opera houses and boxes perfectly suited for displaying the class based and commodity driven aspirations of America s new aristocracy This noteworthy study will inform and enlighten literary scholars musicologists and lovers of both opera and literature

**Writing otherwise** Jackie Stacey, Janet Wolff, 2016-05-16 Writing otherwise is a collection of essays by established feminist and cultural critics interested in experimenting with new styles of expression Leading figures in their field such as Marianne Hirsch Lynne Pearce Griselda Pollock Carol Smart Jackie Stacey and Janet Wolff all risk new ways of writing about themselves and their subjects Aimed at both general and academic readers interested in how scholarly writing might be more innovative and creative this collection introduces the personal the poetic and the experimental into the frame of cultural criticism This collection of essays is highly interdisciplinary and contributes to debates in sociology history anthropology art history cultural and media studies and gender studies

**How To Be Gay** David M. Halperin, 2012-08-21 A pioneer of LGBTQ studies dares to suggest that gayness is a way of being that gay men must learn from one another to become who they are The genius of gay culture resides in some of its most despised stereotypes aestheticism snobbery melodrama glamour caricatures of women and obsession with mothers and in the social meaning of style



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## **Table of Contents Opera In The Flesh Sexuality In Operatic Performance**

1. Understanding the eBook Opera In The Flesh Sexuality In Operatic Performance
  - The Rise of Digital Reading Opera In The Flesh Sexuality In Operatic Performance
  - Advantages of eBooks Over Traditional Books
2. Identifying Opera In The Flesh Sexuality In Operatic Performance
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Opera In The Flesh Sexuality In Operatic Performance
  - User-Friendly Interface
4. Exploring eBook Recommendations from Opera In The Flesh Sexuality In Operatic Performance
  - Personalized Recommendations
  - Opera In The Flesh Sexuality In Operatic Performance User Reviews and Ratings
  - Opera In The Flesh Sexuality In Operatic Performance and Bestseller Lists
5. Accessing Opera In The Flesh Sexuality In Operatic Performance Free and Paid eBooks

- Opera In The Flesh Sexuality In Operatic Performance Public Domain eBooks
  - Opera In The Flesh Sexuality In Operatic Performance eBook Subscription Services
  - Opera In The Flesh Sexuality In Operatic Performance Budget-Friendly Options
6. Navigating Opera In The Flesh Sexuality In Operatic Performance eBook Formats
    - ePub, PDF, MOBI, and More
    - Opera In The Flesh Sexuality In Operatic Performance Compatibility with Devices
    - Opera In The Flesh Sexuality In Operatic Performance Enhanced eBook Features
  7. Enhancing Your Reading Experience
    - Adjustable Fonts and Text Sizes of Opera In The Flesh Sexuality In Operatic Performance
    - Highlighting and Note-Taking Opera In The Flesh Sexuality In Operatic Performance
    - Interactive Elements Opera In The Flesh Sexuality In Operatic Performance
  8. Staying Engaged with Opera In The Flesh Sexuality In Operatic Performance
    - Joining Online Reading Communities
    - Participating in Virtual Book Clubs
    - Following Authors and Publishers Opera In The Flesh Sexuality In Operatic Performance
  9. Balancing eBooks and Physical Books Opera In The Flesh Sexuality In Operatic Performance
    - Benefits of a Digital Library
    - Creating a Diverse Reading Collection Opera In The Flesh Sexuality In Operatic Performance
  10. Overcoming Reading Challenges
    - Dealing with Digital Eye Strain
    - Minimizing Distractions
    - Managing Screen Time
  11. Cultivating a Reading Routine Opera In The Flesh Sexuality In Operatic Performance
    - Setting Reading Goals Opera In The Flesh Sexuality In Operatic Performance
    - Carving Out Dedicated Reading Time
  12. Sourcing Reliable Information of Opera In The Flesh Sexuality In Operatic Performance
    - Fact-Checking eBook Content of Opera In The Flesh Sexuality In Operatic Performance
    - Distinguishing Credible Sources
  13. Promoting Lifelong Learning
    - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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