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*Mary Ann Smart | Princeton University Press
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siren song. Something that is seductive, enticing, or appealing, but that is or may prove to be dangerous, destructive, or disastrous. Alludes to the Sirens of Greek*

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mythology, beautiful sea creatures who lured sailors to their deaths with enchanting music and voices.

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Siren songs : representations of gender and sexuality in opera/ edited by Mary Ann Smart. p. em.-(Princeton studies in opera) Selected papers from Representations of Gender and Sexuality in Opera, a conference held Sept. 1995 at the State University of New York, Stony Brook. Includes bibliographical references and index.

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"Belle nuit, ô nuit d'amour" (often referred to as the "Barcarolle") is a piece from The Tales of Hoffmann, Jacques Offenbach's final opera. A duet for soprano and mezzo-soprano, it is considered the most famous barcarolle ever written and described in the Grove Book of Operas as "one of the world's most popular melodies." The text, concerning the beauty of the night and of love, is by Jules ...

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Siren Songs: Representations of Gender and Sexuality in ...

Siren Songs, the latest collection of essays on opera, gender, and sexuality, makes a significant contribution to these projects. But it does so with an important and refreshing difference. But it does so with an important and refreshing difference.

Gretchen A. Wheelock - Eastman School of Music

It's a gorgeous poem, as pretty much every poem Margaret Atwood has ever written is. It's also full of typical Atwoodian

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"Konstanze Performs Constancy," in Siren Songs: Representations of Gender and Sexuality in Opera, ed. Mary Ann Smart, 50-57. Berkeley & Los Angeles: University of California Press, 2000.

Mary Ann Smart • Music

Voicing Gender: Castrati, Travesti, and the Second Woman in Early-Nineteenth-Century Italian Opera by Naomi André. En Travesti: Women, Gender Subversion, Opera edited by Corrine E. Blackmer and Patricia Juliana Smith. Siren Songs: Representations of Gender and Sexuality in Opera by Mary Ann Smart

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