

Five Centuries Of Women Singers

Trouble Girls Barbara O'Dair 1997 Essays by leading music critics look at the most important female rock musicians, singers, and groups, with profiles of Bonnie Raitt, Carol King, Tina Turner, Janis Joplin, Madonna, and many others.

Asian Women Artists Mary Ellen Snodgrass 2022-10-27 This book is a guide to identifying female creators and artistic movements from all parts of Asia, offering a broad spectrum of media and presentation representing a wide variety of milieus, regions, peoples and genres. Arranged chronologically by artist birth date, entries date as far back as Leizu's Chinese sericulture in 2700 BCE and continue all the way to the March 2021 mural exhibition by Malaysian painter Caryn Koh. Entries feature biographical information, cultural context and a survey of notable works. Covering creators known for prophecy, dance, epic and oratory, the compendium includes obscure artists and more familiar names, like biblical war poet Deborah, Judaeen dancer Salome, Byzantine Empress Theodora and Myanmar freedom fighter Aung San Suu Kyi. In an effort to relieve unfamiliarity with parts of the world poorly represented in art history, this book focuses on Asian women often passed over in global art surveys.

Martha from the Margins Allie Ernst 2009-06-24 This book offers a comprehensive collection and analysis of early Christian traditions about Martha. It shows that the significance of Martha has been seriously underestimated and recovers a widespread tradition of Martha as apostle and authority figure for early Christians.

A Practical Guide to the Women's Movement Deena Peterson 1975

Reforming Music Chiara Bertoglio 2017-03-06 Five hundred years ago a monk nailed his theses to a church gate in Wittenberg. The sound of Luther's mythical hammer, however, was by no means the only aural manifestation of the religious Reformations. This book describes the birth of Lutheran Chorales and Calvinist Psalmody; of how music was practised by Catholic nuns, Lutheran schoolchildren, battling

Huguenots, missionaries and martyrs, cardinals at Trent and heretics in hiding, at a time when Palestrina, Lasso and Tallis were composing their masterpieces, and forbidden songs were concealed, smuggled and sung in taverns and princely courts alike. Music expressed faith in the Evangelicals' emerging worships and in the Catholics' ancient rites; through it new beliefs were spread and heresy countered; analysed by humanist theorists, it comforted and consoled miners, housewives and persecuted preachers; it was both the symbol of new, conflicting identities and the only surviving trace of a lost unity of faith. The music of the Reformations, thus, was music reformed, music reforming and the reform of music: this book shows what the Reformations sounded like, and how music became one of the protagonists in the religious conflicts of the sixteenth century.

Gender History in a Transnational

Perspective Oliver Janz 2014-04-30 Recent debates have used the concept of "transnational history" to broaden research on historical subjects that transcend national boundaries and encourage a shift away from official inter-state interactions to institutions, groups, and actors that have been obscured. This approach proves particularly fruitful for the dynamic field of global gender and women's history. By looking at the restless lives and work of women's activists in informal border-crossings, ephemeral NGOs, the lower management of established international organizations, and other global networks, this volume reflects the potential of a new perspective that allows for a more adequate analysis of transnational activities. By pointing out cultural hierarchies, the vicissitudes of translation and re-interpretation, and the ambiguity of intercultural exchange, this volume demonstrates the critical potential of transnational history. It allows us to see the limits of universalist and cosmopolitan claims so dear to many historical actors and historians.

Music and Patronage in Sixteenth-Century

Mantua: Volume 1 Iain Fenlon 2008-10-30

Viewed traditionally, the history of sixteenth-century Mantuan music is almost a catalogue of

some of the most distinguished composers of the age, from Tromboncino and Cara, via Jacquet of Mantua, to Wert, Palestrina, Marenzio, Pallavicino, Gastoldi, Rossi and Monteverdi. The remarkable achievements of composers under Gonzaga patronage, practically synonymous with Mantuan patronage during this period, are treated here in their social context. The arguments proceed not just from the music itself, but from detailed examination of archival sources, from which Dr Fenlon reconstructs employment patterns and describes the social structure and institutional life of the city. The aim of the book is to show how the patterns of patronage, and music and musicians, reflect and illuminate the temperaments and prime preoccupations of successive rulers. The book contains a substantial appendix of unpublished archival documents, a small proportion only of the scholarly and comparative sources on which the study is based.

Women and Achievement in Nineteenth-Century Europe Linda L. Clark 2008-04-17 A history of European women's professional activities and organizational roles between 1789 and 1914.

Five Centuries of Women Singers Isabelle Emerson 2005-06-30 *Five Centuries of Women Singers* explores the careers of twenty singers from the late sixteenth century to the middle of the twentieth. In addition to personal information, the stories of these singers tell a great deal about contemporary musical life, about musical and dramatic ideals of the time, and about performance practice. The experiences of the singers also reveal much about the business of music —how women were dealt with by teachers, impresarios, composers, and audiences—and the perseverance and pluck that were and are crucial ingredients of a successful career. The twenty singers were selected on the basis of their contribution to and influence on the art of singing, their significance in the history of performance, what their careers reveal about the life of a professional female musician, and finally for the originality of their achievements. All of the singers included reached the pinnacle of their art with persistence, ingenuity, and unsurpassed musicianship.

Women's Patronage and Gendered Cultural Networks in Early Modern Europe Adelina

Modesti 2019-12-10 This book examines the sociocultural networks between the courts of early modern Italy and Europe, focusing on the Florentine Medici court, and the cultural patronage and international gendered networks developed by the Grand Duchess of Tuscany, Vittoria della Rovere. Adelina Modesti uses Grand Duchess Vittoria as an exemplar of pan-European 'matronage' and proposes a new matrilineal model of patronage in the early modern period, one in which women become not only the mediators but also the architects of public taste and the transmitters of cultural capital. The book will be the first comprehensive monographic study of this important cultural figure. This study will be of interest to scholars working in art history, gender studies, Renaissance studies and seventeenth-century Italy.

Song John Potter 2023-09-26 From one of our most innovative singers, a vibrant history of song stretching from Hildegard von Bingen and Benjamin Britten to Björk "Songs can be intensely personal (whether you hear them or sing them) and none of us would choose the same twelve songs as anyone else. My choices are based on decades of performing experience in many different genres, but I hope they will reveal aspects of our common humanity as the story evolves from the Middle Ages to the present." In this celebratory account, author and singer John Potter tells the European story of song. The form has captivated audiences and excited performers for centuries, from the music of the troubadours and the Christian liturgy through classical composers such as Bach and Schumann up to Britten, Berio, and the rise of popular music. Choosing twelve key works, Potter offers a personal tour through this vital tradition, from John Dowland's "Flow My Tears" to George Gershwin's "Summertime." Throughout, he reveals who wrote and sang these joyful masterpieces—and what they mean to singers and audiences today.

World Music: Africa, Europe and the Middle East Simon Broughton 1999 First published in 1994 in one volume. An A-Z of the music, musicians and discs. 2006 edition available as an e-book.

Women's Tanci Fiction in Late Imperial and Early Twentieth-Century China Li Guo 2015-07-15 In *Women's Tanci Fiction in Late*

Imperial and Early Modern China, Li Guo presents the first book-length study in English of women's tanci fiction, the distinctive Chinese form of narrative written in rhymed lines during the late imperial to early modern period (related to, but different from, the orally performed version also called tanci). She explores the tradition through a comparative analysis of five seminal texts. Guo argues that Chinese women writers of the period position the personal within the diegesis in order to reconfigure their moral commitments and personal desires. By fashioning a "feminine" representation of subjectivity, tanci writers found a habitable space of self-expression in the male-dominated literary tradition. Through her discussion of the emergence, evolution, and impact of women's tanci, Guo shows how historical forces acting on the formation of the genre serve as the background for an investigation of cross-dressing, self-portraiture, and authorial self-representation. Further, Guo approaches anew the concept of "woman-oriented perspective" and argues that this perspective conceptualizes a narrative framework in which the heroine (s) are endowed with mobility to exercise their talent and power as social beings as men's equals. Such a woman-oriented perspective redefines normalized gender roles with an eye to exposing women's potentialities to transform historical and social customs in order to engender a world with better prospects for women.

Masculinities and Music Scott Harrison 2009-03-26 *Masculinities and Music* provides a window into the world of men and boys and their engagement with music. This book offers both personal reflections and academic argument. Historical perspectives are provided alongside recent research findings. Topics include an interrogation of the affect of hegemonic masculinity on musical involvement, with references to compulsory heterosexuality, gender-role-rigidity and avoidance of femininity. Stories of men and boys and their struggle to participate in music permeate the volume, which concludes with some examples of effective practice for men and boys wishing to engage or re-engage with music. Australian academic Scott Harrison's writing is the result of many years of experience as both performer and teacher. He

offers a glimpse into his own experiences as young man performing at school and, as an adult singing opera and music theatre. His experience as a teacher of males and females from pre-school to adulthood imbues the book with authority born of genuine familiarity with his topic. This is a passionate, humorous yet serious look at men and music. The volume is essential reading for teachers, parents, academics and young men.

Shout, Sister, Shout! Roxane Orgill 2001 Biographical sketches of ten outstanding female singers of popular music in the twentieth century.

Rosalba Carrieri Angela Oberer 2023-06-27 Born in Venice in 1673 to a lawyer and a lace maker, Rosalba Carrieri began her career painting decorative objects and rose to international renown as a portraitist in Italy, Germany, France, and England. In 1757 she died nearly blind from cataracts, a tragic end for a painter acclaimed for exquisite miniatures and innovative pastels. During the 1700s she was deemed "the most talented female artist of our century," so famous that she was referred to by her first name only. Today, however, she is little known outside Venice, despite the attribution to her of more than seven hundred surviving artworks. This accessibly written, gorgeously illustrated biography surveys Carrieri's career, considering her miniatures alongside better-known works of larger scale. Interpreting her oeuvre against the historical context of her experience as a single woman in Venice, the book takes readers through the full arc of her life, including the people she met, her clients, and her artistic approach. Author Angela Oberer's original iconographic analysis of some of Carrieri's work reveals that she was an erudite painter who drew on antiquity as well as Renaissance precedents such as Leonardo da Vinci and Paolo Veronese. Published in conjunction with the 350th anniversary of her birth, this book is a long overdue tribute to an important and prolific artist.

Five Straight Lines Andrew Gant 2021-11-18 'Fascinating ... Composer Andrew Gant is a masterful guide, introducing readers to the major players and key themes of an entrancing topic.' BBC History Magazine Whether you prefer Baroque or pop, Theremins or violins, the

music you love and listen to shapes your world. But what shaped the music? Ranging across time and space, this book takes us on a grand musical tour from music's origins in prehistory right up to the twenty-first century. Charting the leaps in technology, thought and practice that led to extraordinary revolutions of music in each age, the book takes us through medieval Europe, Renaissance Italy and Jazz era America to reveal the rich history of music we still listen to today. From Mozart to McCartney, Schubert to Schoenberg, Professor Andrew Gant brings to life the people who made the music, their techniques and instruments, as well as the places their music was played, from sombre churches to rowdy taverns, stately courts to our very own homes.

The Cambridge History of Musical

Performance Colin Lawson 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before. Research into the performer's experience has begun to explore such areas as practice techniques, performance anxiety and memorisation, as well as many other professional issues. Historical performance practice has been the subject of lively debate way beyond academic circles, mirroring its high profile in the recording studio and the concert hall. Reflecting the strong ongoing interest in the role of performers and performance, this History brings together research from leading scholars and historians and, importantly, features contributions from accomplished performers, whose practical experiences give the volume a unique vitality. Moving the focus away from the composers and onto the musicians responsible for bringing the music to life, this History presents a fresh, integrated and innovative perspective on performance history and practice, from the earliest times to today.

Five Centuries of Religion

Women's Comedic Art as Social Revolution

Domnica Radulescu 2011-12-08 Though comic women have existed since the days of Baubo, the mythic figure of sexual humor, they have been neglected by scholars and critics. This pioneering volume tells the stories of five women who have created revolutionary forms of comic performance and discourse that defy prejudice.

The artists include 16th-century performer Isabella Andreini, 17th-century improviser Caterina Biancolelli, 20th-century Italian playwright Franca Rame, and contemporary performance artists Deb Margolin and Kimberly Dark. All create humor that subverts patriarchal attitudes, conventional gender roles, and stereotypical images. The book ends with a practical guide for performers and teachers of theater.

Women Writing Music in Late Eighteenth-Century England

Leslie Ritchie 2017-07-05 Combining new musicology trends, formal musical analysis, and literary feminist recovery work, Leslie Ritchie examines rare poetic, didactic, fictional, and musical texts written by women in late eighteenth-century Britain. She finds instances of and resistance to contemporary perceptions of music as a form of social control in works by Maria Barth^{mon}, Harriett Abrams, Mary Worgan, Susanna Rowson, Hannah Cowley, and Amelia Opie, among others. Relating women's musical compositions and writings about music to theories of music's function in the formation of female subjectivities during the latter half of the eighteenth century, Ritchie draws on the work of cultural theorists and cultural historians, as well as feminist scholars who have explored the connection between femininity and performance. Whether crafting works consonant with societal ideals of charitable, natural, and national order, or re-imagining their participation in these musical aids to social harmony, women contributed significantly to the formation of British cultural identity. Ritchie's interdisciplinary book will interest scholars working in a range of fields, including gender studies, musicology, eighteenth-century British literature, and cultural studies.

[Great Women-singers of My Time](#) Hermann Klein 1931-01-01

Women in Music Karin Pendle 2012-07-26

Women in Music: A Research and Information Guide is an annotated bibliography emerging from more than twenty-five years of feminist scholarship on music. This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women, their work, and the important roles that feminist outlooks have

played in formerly male-oriented academic scholarship or journalistic musings on women and music.

Music Education as Critical Theory and Practice

Lucy Green 2017-07-05 This collection of previously published articles, chapters and keynotes traces both the theoretical contribution of Lucy Green to the emergent field of the sociology of music education, and her radical hands-on practical work in classrooms and instrumental studios. The selection contains a mixture of material, from essays that have appeared in major journals and books, to some harder-to-find publications. It spans issues from musical meaning, ideology, identity and gender in relation to music education, to changes and challenges in music curricula and pedagogy, and includes Green's highly influential work on bringing informal learning into formal music education settings. A newly-written introduction considers the relationship between theory and practice, and situates each essay in relation to some of the major influences, within and beyond the field of music education, which affected Green's own intellectual journey from the 1970s to the present day.

Musicians & Composers of the 20th Century

Alfred William Cramer 2009 **Benny Goodman, Dizzy Gillespie, Jim Morrison, Kurt Cobain...** these are the people who helped shape the history of music. Their stories and others are told in *Musicians and Composers of the 20th Century*. This five volume set offers biographical and critical essays on over 600 musicians in just about every genre imaginable, from *Accordion Players to Musical Theater Composers to World Music*, and everything in between.

Brill's Companion to George Grote and the Classical Tradition

Kyriakos N. Demetriou 2014-09-25 In *Brill's Companion to George Grote and the Classical Tradition*, **Kyriakos Demetriou** leads a team of prominent scholars to contextualize, unravel and explore Grote's works as well as provide a critical assessment of his posthumous legacy.

Venanzio Rauzzini and the Birth of a New Style in English Singing

Brianna E. Robertson-Kirkland 2022-01-31 Since the eighteenth century, the one-to-one singing lesson has been the most common method of delivery. The scenario allows the teacher to familiarise and

individualise the lesson to suit the needs of their student; however, it can also lead to speculation about what is taught. More troubling is the heightened risk of gossip and rumour with the private space generating speculation about the student-teacher relationship. **Venanzio Rauzzini** (1746-1810), an Italian castrato living in England who became a highly sought-after singing master, was particularly susceptible since his students tended to be women, whose moral character was under more scrutiny than their male counterparts. Even so in 1792, *The Bath Chronicle* proclaimed the Italian castrato: 'the father of a new style in English singing'. Branding Rauzzini as a founder of an English style was not an error, but indicative of deep-seated anxieties about the Italian invasion on England's musical culture. This book places teaching at the centre of the socio-historical narrative and provides unique insight into musical culture. Using a microhistory approach, this study is the first to focus in on the impact of teaching and casts new light on issues of celebrity culture, gender and nationalism in Georgian England.

Her Story! A Tribute to Italian Women

Peter Loyson 2021-03-30 A unique book! Italian women at their best! What talent! This book is a must read for everyone who loves Italian culture and those who appreciate talented women. Extensively researched with hundreds of references, it is a comprehensive encyclopedic analysis highlighting the length and breadth of Italy's most incredibly talented women, including 114 writers, 56 opera singers, 63 other singers, 55 musicians, 52 film icons, 39 fashion designers, 59 medical women, 40 chefs, 47 artists, 23 academics and 114 sportswomen, amongst others. All discussed in chronological order in each of their fields with many interesting stories, including a chapter on the emigration of impressive female Italian talent.

The Great Woman Singer

Licia Fiol-Matta 2017-01-13 **Licia Fiol-Matta** traces the careers of four iconic Puerto Rican singers—**Myrta Silva, Ruth Fernández, Ernestina Reyes, and Lucecita Benítez**—to explore how their voices and performance style transform the possibilities for comprehending the figure of the woman singer. **Fiol-Matta** shows how these musicians, despite seemingly intractable demands to represent

gender norms, exercised their artistic and political agency by challenging expectations of how they should look, sound, and act. Fiol-Matta also breaks with conceptualizations of the female pop voice as spontaneous and intuitive, interrogating the notion of "the great woman singer" to deploy her concept of the "thinking voice"—an event of music, voice, and listening that rewrites dominant narratives. Anchored in the work of Lacan, Foucault, and others, Fiol-Matta's theorization of voice and gender in *The Great Woman Singer* makes accessible the singing voice's conceptual dimensions while revealing a dynamic archive of Puerto Rican and Latin American popular music.

Sourcebook for Research in Music, Third Edition Allen Scott 2015-06-01 Since it was first published in 1993, the *Sourcebook for Research in Music* has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the *Sourcebook* will continue to be an indispensable reference for years to come.

Five Centuries of Women Singers Isabelle Emerson 2005-06-30 *Five Centuries of Women Singers* explores the careers of twenty singers from the late sixteenth century to the middle of the twentieth. In addition to personal information, the stories of these singers tell a great deal about contemporary musical life, about musical and dramatic ideals of the time, and about performance practice. The experiences of the singers also reveal much about the business of music—how women were

dealt with by teachers, impresarios, composers, and audiences—and the perseverance and pluck that were and are crucial ingredients of a successful career. The twenty singers were selected on the basis of their contribution to and influence on the art of singing, their significance in the history of performance, what their careers reveal about the life of a professional female musician, and finally for the originality of their achievements. All of the singers included reached the pinnacle of their art with persistence, ingenuity, and unsurpassed musicianship.

Women of Influence in Contemporary Music Michael K. Slayton 2010-12-23 In this collection of essays and interviews, nine gifted composers openly discuss their work.

The Clairmont Family Letters, 1839 - 1889 Sharon Joffe 2016-09-01 This book is the first of two volumes in an edited collection that brings together the unpublished letters of the extended Clairmont family, for the first time. The letters, housed in the Carl H. Pforzheimer Collection of Shelley and His Circle at the New York Public Library, inform our understanding of the Shelley-Godwin circle through the experiences and thoughts of their descendants. The correspondence also enables us to see into the contemporary social history of nineteenth-century families living in Europe and Australia, dealing with subjects such as the conflicts in Europe, woes in the European financial markets, and the effects of Australian pioneer life on immigrants to that country. *The Clairmont Family Letters, 1839-1889* improves upon scholarship made by other Shelley and Clairmont collections and is furnished with editorial notes and apparatus from Dr. Sharon Joffe. These volumes will be of significant interest to scholars in British Romanticism.

Staël's Philosophy of the Passions Tili Boon Cuillé 2013 This volume examines the philosophical, political, and personal convictions that informed Staël's theory of the passions and the social and aesthetic innovations to which it gave rise. Moving from her affective theory to her literary practice, we explore Staël's transformative influence on the communities of women artists she fostered.

Bluestockings Displayed Elizabeth Eger 2013-11-21 The first academic and

interdisciplinary volume exploring bluestocking portraiture, performance and patronage in eighteenth-century Britain, opening vistas for future scholarship.

Women & Music Karin Pendle 2001 Women & Music now features even more women composers, performers, and patrons, even more musical contexts, and an expanded view of women in music outside Europe and North America. A popular university textbook, Women & Music is enlightening for scholars, a good source of programming ideas for performers, and a pleasure for other music lovers.

The American Music Teacher 2005

Alto Dan H. Marek 2016-10-20 Everyone is familiar with the words diva or prima donna, which have come to mean a (usually) outrageous operatic soprano, but there was a time when the star of the show was more often a contralto, or a soprano singing in today's mezzo-soprano range. This performer was referred to as an alto. In the 17th and 18th centuries, the male and female leading roles were likely to be sung by emasculated males, the alto castrati, although there were many great female altos during this period as well. The music for these fantastic artists, written by such composers as Porpora, Vinci, Hasse, and even Handel, has been largely forgotten. At the beginning of the 19th century, as the castrati died out, their roles were often assumed by female altos referred to as musici. New repertoire continued to be written for them by Rossini and others, but gradually, this musical tradition and technique was lost. Now, however, because of the talent and industry of such gifted artists as Marilyn Horne, Cecilia Bartoli, and Joyce DiDonato, and the sudden ease with which the performance of these forgotten works can be obtained, there is a resurgence of interest in the performance and preservation of this lost art. Alto: The Voice of Bel Canto examines the careers of nearly 320 great alto singers, including the great castrati, from the dawn of opera in 1597 to the present. The music of the composers who wrote for the alto voice is discussed along with musical examples and suggestions for listening. The exploration of the greatest altos' careers and techniques offers inspiration for aspiring young singers as well as absorbing reading for the music lover who wants to know more about the

fascinating world of opera.

Five Centuries of Choral Music Gordon Paine 1988

Women Making Music Jane M. Bowers 1986 "Do look after my music!" Irene Wienawska Polowski exclaimed before her death in 1932. And from the urgency of that sentiment the authors here have taken their cue to reveal and "look after" the previously neglected contributions of women throughout the history of Western art music. The first work of its kind, Women Making Music presents biographies of outstanding performers and composers, as well as analyses of women musicians as a class, and provides examples of music from all periods including medieval chant, Renaissance song, Baroque opera, German lieder, and twentieth-century composition. Unlike most standard historical surveys, the book not only sheds light upon the musical achievements of women, it also illuminates the historical contexts that shaped and defined those achievements.

Five Centuries Of Women Singers

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