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ABBREVIATION KEY: Diff = difficulty level; V = voice; P = piano; E = easy; mE = moderately easy; M = medium; mD = moderately difficult; D = difficult; DD = very difficult; Tess = tessitura; LL = very low; L = low; mL = moderately low; M = medium; mH = moderately high; H = high; HH = very high; CR = covers range; CS = covers staff; X = no clear key center.

ANTHOLOGIES & COLLECTIONS SONGS & ARIAS

Spanish, English, Italian,
and Russian

SONGS

THE LATIN AMERICAN ART SONG: A CRITICAL ANTHOLOGY AND INTERPRETIVE GUIDE FOR SINGERS (*La canción artística en América Latina*). Prologue, Research, Compilation, and Editing by Patricia Caicedo. Barcelona: Tritó Edicions, 2005.

Since our neighbors to the south appear to be getting a lot of bad press these days in conjunction with our own im-

Journal of Singing, November/December 2006
Volume 63, No. 2, pp. 231–237
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National Association of Teachers of Singing

migration policy problems and other political disagreements, it is a happy thing to have in hand a brand new critical anthology of Latin American art song to explore the artistic soul of America's southern hemisphere. Colombian soprano and musicologist Patricia Caicedo has done both her own region and the rest of the world a great favor in researching, compiling, writing commentary for, and editing forty-eight songs by twenty-one composers representing ten countries—Argentina, Bolivia, Brazil, Colombia, Cuba, Chile, Peru, Puerto Rico, Uruguay, and Venezuela. Although the forty-eight songs in this volume barely scratch the surface of a huge output of Latin American art song that began in the early years of the twentieth century, it is an auspicious beginning to what one hopes will be a steady stream of publications in the years to come.

It is good to have this first anthology of Latin American art song published in the twenty-first century be a critical edition, since we know so little about its history, formative influences, poetry, composers, and performers. The ninety-eight pages of front material acquaint us with much information about these topics as well as give notes on the pronunciation of South American Spanish and Brazilian Portuguese, on interpretation, side by side English translations and the Spanish or Portuguese original poems, and phonetic transcriptions of each song text. All of this information will be enormously helpful to singers and teachers who wish to explore this rich array of beautiful songs.

The Prologue (Foreword) is written by Mariona Bonet I Agustí, daughter of the famous Catalan soprano Conchita Badia, who spent several years in Argentina during the Spanish civil war.

During this time she performed many songs of Latin American and Spanish composers, and the composers of her era dedicated “literally hundreds of songs to her” (Presentation [Introduction], XXVI). Some Latin American songs were published in Europe during the twentieth century when many composers trained there, but the vast majority of Latin American art song never has been published and remains in family libraries or specialized archives in various South American countries, the United States, and Europe. Previous to this publication, only one collection of Latin American art song has been published in the United States (Wilson, Kathleen, and Arden Hopkin. *The Art Song in Latin America*. NY: Pendragon Press, 1998).

Since there are too many songs to investigate individually and titles would be meaningless to most of us in the United States, by way of enticement to own a copy of this anthology, a little background on the art song in Latin America seems pertinent. Caicedo states in her Presentation that Latin American art song composition began to flourish at the beginning of the twentieth century with the nationalist movements in various countries. It is instructive to remember that Latin America is an entire continent containing twenty-six countries plus some Caribbean islands, and that many languages are spoken throughout the area, Spanish being the most common. Other languages include Portuguese, Quechua in the Andes, French, English, and German in the Caribbean islands, and numerous indigenous languages. Moreover, the continent has a tri-cultural heritage of Native American, European, and African cultures, providing an incredibly rich storehouse of artistic possibilities.

The various nationalist movements arose between 1800 and 1850, but created art only toward the end of the century. Composers who trained in Europe combined European art forms with Latin folk songs and dance rhythms to produce a “national” South American musical style unlike anything else. This style began to flourish in the 1920s and 1930s and continued into the 1950s. Composers worked in both nationalist and non-nationalist styles.

This anthology contains representative songs from prenationalist, nationalist, and postnationalist composers. The editor states that she chose “pieces that have not enjoyed wide exposure despite their high musical quality” (XXXI). In addition to the songs themselves, there are concise biographies of the composers and commentary on the songs. The Presentation is a thorough discussion of many facets of the Latin American art song.

As some readers may know, Dr. Kay Kraeft, president of Songs Unlimited, Inc. and director of the Songs Across the Americas Festival, presented the second festival in May 2006 (the first in Bolivia in 2003), at which numerous composers from the United States and several Latin American countries were represented in five and a half days of art song performance. It was an opportunity to hear both old and new works sung and played by superb singers and pianists and a wonderful introduction to the riches of Latin American art song. Given the increasing number of Hispanic students in our schools, there is a great need for song literature in Spanish, just as there is a great need for more song publications from African American composers, so that these two groups of Americans can not only be served by

their own music but also honored for it by all singers.

SONGS OF NINETEENTH-CENTURY SPAIN (*Canciones de España*).

Volume 2, High and Low Voice. Edited by Suzanne Rhodes Draayer. Lanham, MD: The Scarecrow Press, Inc., 2005.

Like twentieth century Latin American art song, nineteenth century Spanish art song has been little known because of a lack of publication due to unsettled political and social conditions from the beginning of the nineteenth century right up through 1975 and the demise of the Franco dictatorship. The large American publishing houses have begun to publish anthologies of Spanish art songs from the early twentieth century because the songs of Falla, Granados, and Obradors, among others, were published previously in Europe. However, there is no similar effort for Spanish songs of the nineteenth century, partly due to a lack of information in English about the history and development of Spanish art song. For this reason, the second volume of nineteenth century Spanish songs, edited by Suzanne Draayer, is a welcome addition to the growing body of this music available to us. We also look forward to the third volume that is already in the works.

Volume 1 was reviewed in the January/February 2004 issue of *Journal of Singing*, and the format of this anthology is the same. Nico Castel again has written a most appreciative Foreword, and the editor has provided much information about the background and thirteen types of Spanish song included in this volume. There is an extensive Pronunciation Guide to Castilian Spanish, Editor's Remarks about the songs, and at the head of each song remarks

about the “Poetic idea,” the composer, the original publication data, and both a phonetic transcription of the text and an English word-for-word translation. There is also an extensive bibliography, largely in Spanish.

An exploration of these thirty-nine songs at the piano reveals various levels of difficulty and interest. The songs with religious texts at the beginning of the volume are musically less interesting than the different secular song types that follow. There is a serenade (“Serenata”) with an interesting accompaniment pattern that is different from serenade patterns in art song from other cultures. Several of the longer songs are quite aria-like in length, construction, and vocal line (“Su Desventura”). There are da capo songs (“Yo Que No Sé Callar”), humorous songs (especially those by Manuel García), ornamented and highly ornamented songs using what we have come to know as the traditional Spanish ornamentation (“El Corazón en Venta,” “La Odalisca,” “El Li Lis”), songs showing Moorish influence in their ornamentation (“El Abencerrage”), a lullaby (“Duérmete, Niña”), a highly melodramatic song about the Spanish Inquisition (“Ayes en la Inquisición”), a bel canto song (“O Sí o No”), and a song that sounds quite Mozartean in style (“Ya Tengo Dueño”). All in all, the volume is a fine collection of examples of many different Spanish song types. It should be a part of the personal library of all voice teachers, especially those who teach Spanish speaking students.

COPLAND, AARON (1900–1990).
OLD AMERICAN SONGS (Complete).
High and Low Voice volumes, transposed editions. The Aaron Copland Fund for Music, Inc., 2005. Published by Boosey & Hawkes, distributed by Hal Leonard.
