



Kathleen Roland-Silverstein

NEW VOICES IN IBERIAN, ITALIAN, AND FRENCH SONG

Of the scholarly and creative sources discussed in this month's review, one has been contributing to diverse art song repertoire for a few years, while another is rather new on the vocal music scene. Still, for many singers and teachers, both of these sources might be altogether new experiences. Certainly, we are all familiar with the iconic twenty-four Italian art songs, for most of us, our earliest experience with foreign language song in our studies with our first voice teacher. For many of us, experience with the great (male) composers of Spanish language song constituted our first forays into repertoire outside the "standard" German, French, Italian, and English. But the excellent anthologies featured here comprise the important but neglected work of women composers, while the set of two elegant and delightful French *mélodies* are the work of one of our most productive living Black American composers.

Journal of Singing, May/June 2021

Volume 77, No. 5, pp. 731–733

Copyright © 2021

National Association of Teachers of Singing

Caicedo, Patricia, editor (b. 1969). *Anthology of Latin American and Iberian Art Songs by Women Composers/ Canciones Artísticas de Compositoras Ibéricas y Latinoamericanas.* Mundo Arts Publications, 2020. "A Morena" (Francisca Gonzaga, 1847–1935/Ernesto de Souza, poet); "Lua Branca" (Francisca Gonzaga/J. Octaviano, poet); "Modinha brasileira de Lydia" (Francisca Gonzaga/Cardoso Junior, poet); "Serenata" (Francisca Gonzaga/Viriato Corrêa, poet); "Cancion de cuna para mi corazón solitario" (Irma Urteaga, b. 1929/Ofelia Sussel, poet); "Canto de Nodriza" (Irma Urteaga/Eva Frias, poet); "Vocalise" (Irma Urteaga); "Capullito" (Irma Urteaga/Ofelia Sussel, poet); "Tensho" (Anna Cazorro, b. 1965/Carles Duarte i Montserrat, poet); "Tres poemas negras" (Mariela Rodriguez, b. 1986/Emilio Ballagas, poet); "Dos canciones mediterráneas" (Mariela Rodriguez/Santiago Montobbio, poet); "Para vivir" (Patricia Caicedo, b. 1969/Raúl Gustavo Aguirre, poet); "Vos Nunc ate Fuiste de mi Corazón" low and high keys (Patricia Caicedo/Raúl Gustavo Aguirre, poet); "Tras tus Huellas" (Patricia Caicedo/Javier Martinez, poet); "Eterna Huella" (Patricia Caicedo/Dora Castellanos, poet).

Dr. Caicedo is a remarkably prolific musical figure, creator of books, articles, recordings, and, most recently, a podcast dedicated to Latin American and Iberian art song. She is also the artistic director of the student summer program, the Barcelona Festival of Song. Her website (www.patriciaaicedo.com) is dedicated to the mission of "internationally promot-

ing Latin American and Iberian Music, Poetry and Creators." Caicedo's books, all published by Mundo Arts, include *The Latin American Art Song: Sounds of the Imagined Nations*, *Spanish Diction for Singers: A Practical Guide for the Diction of the Peninsular and American Spanish*, *The Colombian Art Song: Jaime León: Analysis and Compilation of His Vocal Works, Volume 1*, and *The Argentinian Art Song: Irma Urteaga Complete Works for Voice and Piano*. *Women Composers* includes twenty-three songs in three languages, highlighting five twentieth and twenty-first century women composers. Dr. Caicedo adds another feature to her already impressive dossier with the inclusion of four songs of her own composition in this publication.

All supplemental material in the anthology is in Spanish and English. This begins with Mundo Art's mission statement, which seeks to broaden the reach of classical art song beyond that of a Eurocentric body of repertoire, and here, beyond the largely ignored work of female composers. *Women Composers* is part of a multivolume vocal music collection, the *Latin American & Spanish Vocal Music Collection* (Mundo Arts Publications). Caicedo has chosen composers whose differing styles go beyond their national origins, while introducing a fascinating array of outstanding poets. The anthology includes in-depth composer and poet biographies, the Spanish language texts with poetic translations in English, phonetic transcriptions of the texts, and beautifully clear song scores. An article by the editor, "Water-women, Mirror-women and Bridge-women in the Creation of the Latin American and Iberian Art Song," presents this largely unknown

music and poetry in the context of iconic female figures and women's rise from musical patriarchy. There are four song cycles or collections, although the songs in each may be performed alone; this includes an *a cappella* vocalise from *Cánticos para soñar*, by Irma Urteaga. The songs are for the most part for medium to medium-high voice, and are appropriate for levels ranging from beginner to professional.

Caicedo's valuable contribution to this genre makes the art song world richer, and her continued scholarship is a valuable resource to singers and teachers.

Marranzo, Randi, and Nicole Leone, editors. *24 Italian Songs & Arias by Women Composers*. Hildegard Publishing Company, in cooperation with A Modern Reveal, 2020. "Per pianto la mia carne" (Leonora Orsini, c.

1560–1634); "Se scior si ved' il laccio a cui dianz'io" (Maddalena Casulana, c. 1544–1590); "Non so se quel sorriso" (Francesca Caccini, c. 1587–1646); "Chi desia di saper" (Francesca Caccini); "Dispiegate guancie amate" (Francesca Caccini); "Aria—La pastorella mia" (Francesca Caccini); "Due luci ridenti" (Settimia Caccini, 1591–1638); "Occhi io vissi di voi" (Claudia Sessa, c. 1570–1617); "T'amo mia vita" (Vittoria Aleotti, c. 1574–1646); "S'io ti guardo ti sdegni" (Francesca Campana, c. 1610–1665); "Chi brama in amore" (Barbara Strozzi, 1619–1677); "Amore è bandito" (Barbara Strozzi); Aria from *Vuò cercando* (Rosa Giacinta Badalla, c. 1660–1715); "Povero cor tu palpiti" (Isabella Colbran, 1785–1845); "Già la notte s'avvicina" (Isabella Colbran); "La speranza al cor mi dice" (Isabella Colbran); "Giusto Amor" (Louise Reichardt, 1779–1826); "Vanne felice rio," high and low keys included (Louise Reichardt);

"Se non piange un infelice" (Louise Reichardt); "Se spiegar" (Maria Szymanowska, 1789–1831); "Il Silfo" (Maria Malibran, 1808–1836); "Povera me," high and low keys included (Pauline Viardot-Garcia, 1821–1910); "L'innamorata" (Pauline Viardot-Garcia); "Apri" (Pauline Viardot-Garcia).

Through an extensive and vibrant catalog, Hildegard Publishing Company continues its mission to make the music of women composers known and available, both instrumental and vocal. A Modern Reveal (www.amodernreveal.com) is a project that aims to "amplify the voices of underrepresented historical female composers and promotes their music . . . through three main initiatives: advocacy, performance and research." (ii) Composer Judith Cloud's creation of her *24 Italian Songs and Arias: New Tunes for 21st Century Singers* (reviewed in *Journal of Singing* 77, no. 1 [September/October 2020]) is a recent addition to this repertoire through the fresh eyes of a contemporary composer. *Twenty Four Italian Songs & Arias by Women Composers* is another look at this venerable concept, long a staple of the voice studio and the training of classical singers, and includes songs by thirteen composers, ranging from the late renaissance period through the late nineteenth century.

All of the songs are for voice and piano, with the exception of the first song in the anthology, Leonora Orsini's "Per pianto la mia carne," set with lute tablature accompaniment. A number of the Baroque era songs, by Francesca and Settimia Caccini, Claudia Sessa, and Barbara Strozzi, are offered here with continuo realizations by a cadre of editors (the scholarly work done by all fourteen editors represented



Resonance[™]
Singer's Mask
patent pending

Protective, Comfortable, Breatheable

"Love my RESONANCE Mask!
Fits Brilliantly! Does not shift at all!
Highly recommend!"
-Caroline S.

"Best in-a-mask sound."
-Charlie H.

In stock now, only at MyMusicFolders.

MyMusicFolders
MyMusicFolders.com