

practice in the second half of the 18th century. Method acting was beginning to supplant technique acting, and ensemble acting was becoming the norm. Actors strove to pay attention and react to others on the stage. Howard recounts that Guadagni did not break character to accept applause. Although his principled stance on dramatic integrity did not curry favor among audiences who were accustomed to hearing encores within the opera, the singer was adamant. Guadagni was one of the first singers to build his career through identification with a single role (Orfeo). He championed the work in his subsequent travels, and presented it throughout Europe (albeit, sometimes in “approximate or distorted reincarnations,” according to the author).

The volume affords the reader a glimpse into the fascinating world of opera in the mid-18th century. Howard offers descriptions of theaters, and explains how the houses varied by nationality. She paints a detailed picture of the role of the singer in society, and how careers were built and managed. Many castrati also composed music, and Guadagni was no exception. The author devotes a chapter to a study of three arias composed by the singer. The scores to these pieces can be accessed on a companion website, where a recording of one of the arias is also available.

Patricia Howard is eminently qualified to write this chronicle. She is the author of *Gluck: An Eighteenth-Century Portrait in Letters and Documents* (New York: Oxford University Press, 1995), as well as guides to research about Gluck and to the opera *Orfeo ed Euridice*. The research is fastidious, and the prose is effortless. It is highly recommended.

Montgomery, Cheri. *Latin Lyric*

Diction Workbook. Nashville, TN:

S. T. M. Publishers, 2016. Paper, viii, 132 pp., \$32.50. ISBN 978-0-9916559-0-8 www.stmpublishers.com

Although Latin diction does not receive the amount of attention paid to English, Italian, German, and French pronunciation, singers are regularly required to use it in choral settings, as well as in solo repertoire. Until recently, literature on Latin diction has been sparse; while rules for pronunciation appeared as a brief chapter in some diction textbooks, most pedagogues relied upon *Singers' Liturgical Latin: Rules for Pronunciation plus Standard Sacred Texts with IPA Transcriptions and English Translations* by Robert

S. Hines (Laverne, TN: Lightning Source, 2003, reviewed in *Journal of Singing* 60, no. 4 [March/April 2004]: 413). Leslie De'Ath recently addressed the challenges posed by the language in “The Latin Problem—How Much Does a Singer Really Need to Know?” in *Journal of Singing* 72, no. 5 (May/June 2016): 589–604.

Now Cheri Montgomery, who has made extensive contributions to pedagogic materials for lyric diction, has written a workbook for the study of Latin. Introductory notes provide definitions for terms used throughout the book, as well as a summary of the characteristics of Latin. Rules outlined in the workbook are based upon the Hines text cited above. A concise pronunciation guide presents each Latin sound in its transcription into the International Phonetic Alphabet

Jane Eaglen
Carole Haber
Karen Holvik, chair
Ian Howell
MaryAnn McCormick
Michael Meraw
Lorraine Nubar
Lisa Saffer
Bradley Williams, assistant chair

A faculty committed to nurturing your artistic growth.

Ian Howell, vocal pedagogy
Joshua Major, opera
Steven Goldstein, opera
Michael Meraw, UG opera

NEC NEW ENGLAND CONSERVATORY

Learn more about the pedagogy and voice/opera programs at necmusic.edu/voice-opera.

(IPA), as well as an English word with the same (or similar) sound. The prefatory material also includes a chart that summarizes the classification of consonants and vowels.

The volume consists of seven chapters. The first five sections lead the reader through the sounds of Latin; each chapter contains a listening assignment, which is a choral text that has frequent occurrences of the topic under study. Drawing upon the lyrics of sacred choral texts, Montgomery offers exercises in enunciation and transcription. Enunciation exercises give specific directions for correct pronunciation, and rules for transcriptions are summarized. Each chapter concludes with worksheets that offer practice in transcription. The presentation is thorough and well organized.

The final two chapters of the book are devoted to Germanic Latin. Matthew Hoch, who authored these chapters, cites a lack of published resources on the subject. In recent years, performers and audiences developed an interest in historically accurate performance practice, and in keeping with this quest for authenticity, many conductors use regional pronunciation for works written by German speaking composers. Conductors such as Helmuth Rilling and Peter Schreier adopt Germanic Latin in their performances, and Hoch turned to these choral leaders, as well as recordings, to summarize the standard usage.

Montgomery wrote the *Lyric Diction Workbook Series* for Italian, German, French, and English (reviewed in *Journal of Singing* 62,

no. 1 [September/October 2005]: 104), *IPA Handbook for Singers*, and *Phonetic Readings for Lyric Diction* (reviewed in *Journal of Singing* 72, no. 2 [November/December 2015]: 254–255), all of which are published by S. T. M. Publishers. Montgomery is also the coauthor of *Exploring Art Song Lyrics: Translation and Pronunciation of the Italian, German, and French Repertoire* (New York: Oxford University Press, 2012). With the most recent publication, Montgomery offers pedagogic guidance for Latin with the well organized approach that is characteristic of her output.

Thomson, Robert Stuart. *Love Songs in Spanish for Enjoyment and Learning*. Victoria, B.C.: Godwin Books, 2015. Paper, vii, 126 pp., \$25.00. ISBN 9-780969-677499 www.godwinbooks.com

The impetus for this book was the author's travel to Mexico in the late 1970s. Robert Thomson developed affection for the culture and language, and especially for the popular songs he heard during his trips. He began to listen to recordings of the songs, but when he tried to conduct additional research on the composers and performers, he was dismayed that little information was available. This volume, which includes translations of each song and information about the composer, lyricist, and performing artists associated with each piece, is a

result of his research. Thomson seeks to share the beauty of these songs, as well as emphasize their usefulness in Spanish language classes.

The author selected twenty-four songs from the Golden Era of Song (“la Época de Oro”) that extends from about 1930 to 1955. The songs are in a variety of tempi, and hail from Mexico and seven other Spanish-speaking countries. A companion CD contains recordings of each song, with performers that range from Eydie Gorme to Plácido Domingo. Some of the songs are very well known; “Cielito lindo” and “Cucurrucú Paloma,” for instance, are mainstays of mariachi bands and strolling entertainers in the American southwest. Other songs, however, are lesser known. The enduring appeal of the music was underlined by the popularity of the recording *Canciones de mi Padre* made by Linda Ronstadt in 1989 that contains songs in similar styles.

The author includes detailed instructions to language teachers. He advocates the use of a cloze outline of the text (one in which words are deleted) to encourage work on a specific aspect of grammar. Singers who are accustomed to using the International Phonetic Alphabet will rue the absence of phonetic transcriptions, and the volume does not include an overview of pronunciation. However, the accurate word by word translations that include idioms and unusual words are a boon to both singers and students of Spanish. The volume is an inviting gateway to those interested in exploring this popular music and language.