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Year: Junior

Written for: Music Romantic and Modern, MUSL 244-01

Semester composed: Fall 2008

Marie, the Modern Feminist?
Donizetti and the heroine of *La fille du régiment*

From the Spartans to the women's suffrage movement in the 1910s, the battle for gender equality has been a perennial theme in history. The feminist experience of history, though, reveals that gaining political or social rights does not necessarily imply that those rights are respected or even maintained by later governments. After the French Revolution, many women felt that "they had been cheated by the Revolution, obtaining only greater scorn and disdain."¹ As such, the post-Revolutionary period in France was fraught with a continual feminist struggle that eventually grew to be a part of the 1848 European Revolutions. Gaetano Donizetti would have been exposed to this growing political battle for women's equality during his time in Paris, and that has particularly interesting implications for one work he composed in the late 1830s and premiered in 1840: *La fille du régiment* (The Daughter of the Regiment). This was his first foray into French opera, and, as a composer of mostly dramatic Italian operas, his venture into *opéra comique* was a comprehensive combination of his Italian compositional style with the French musical and theatrical idioms. Such a dramatic fusion is evident in Donizetti's unusual depiction of Marie. Marie's role as the Romantic heroine reflects the contemporary changes in women's roles in society in the 1830s and 40s and exhibits an unusual synthesis of Italian *opera buffa* and French *opéra comique* forms.

La fille du régiment premiered February 11, 1840 at the Opéra-Comique in Paris, with the libretto by Jules-Henri Vernoy de Saint-Georges and Jean-Francois-Alfred Bayard.² By this time, the genre of *opéra comique* had grown from its vaudevillian roots into a grander form of musical theatre. It must be noted that even though the term *opéra comique* was eventually used

¹ James F. McMillan, *France and Women 1789-1914: Gender, Society and Politics* (New York: Routledge, 2002), 18.

² William Ashbrook, "La fille du régiment," in *The New Grove Dictionary of Opera*, ed. Stanley Sadie, Grove Music Online, Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O006301> (accessed October 21, 2008).

to categorize a genre of opera, it did not necessarily refer to works that were comic in nature. Rather, *opéra comique* was more of a signifier for musical works with spoken dialogue instead of recitative.³ Furthermore, the era during which Donizetti premiered *La fille* at the Opéra-Comique was a period when “authors [for the Opéra-Comique] provided romantic tales allowing for the exploitation of ‘local colour’ and with happy endings as well as ‘chevaleresque’ works and comedies relying on traditional formulae.”⁴ As such, the plot construction of *La fille* demonstrates the dramatic conventions expected of the period for *opéra comique*.

The opera opens with a group of Tyrolean citizens praying for safety while a battle between their countrymen and the invading French rages outside. News arrives that the French have left, and the people celebrate. A local noblewoman, the Marquise de Berkenfield, sends Hortensius, her major-domo, to see if it is safe to continue their journey. He encounters Sulpice, the sergeant of the Twenty-First regiment of the French army. After a brief conversation, Sulpice informs Hortensius that they may continue on their way, and Hortensius departs. Marie enters, and as she and Sulpice converse, we learn that she was abandoned as a child in a field during wartime and has since been raised as the daughter of the Twenty-First regiment. All of the regimental soldiers act as a collective “father” to Marie, and she has agreed to marry one of them when she is ready. However, despite her promise she has fallen in love with a young Tyrolean, Tonio, who saved her from falling into a precipice one day as she was picking flowers. The regiment discovers Tonio sneaking around and is about to kill him for spying when Marie reveals him as her savior. Sulpice reminds Marie of her promise to marry one of the soldiers, a fact which she admits to Tonio. Tonio then offers to join the regiment so he and Marie might

³ M. Elizabeth C. Bartlet and Richard Langham Smith, “Opéra comique,” Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43715> (accessed October 21, 2008).

⁴ Bartlet and Smith, “Opéra comique.”

marry. Soon after Tonio's enlistment, however, it is discovered that the Marquise de Berkenfield has claimed Marie as her long lost niece. Sulpice has no choice but to give Marie over to her rightful kin, meaning Marie and Tonio have no chance to marry now that he is an enlisted soldier and she is of genteel breeding. Months pass, and Sulpice has been recuperating at the chateau after being wounded in battle a few months earlier. It is soon revealed that Marie is to be married to the Duke of Krackenthorp and the contract is to be signed that night. Hardly pleased with this announcement, Marie reflects on Tonio and is saddened at her impending marriage to the Duke. Her thoughts are interrupted by the arrival of the regiment, including Tonio, who has since become an officer. Tonio, declaring his ardent love for Marie, reveals that the Marquise had no sister and thus Marie is not related to her, leaving Marie free to marry whomever she wants. As guests arrive for the contract signing, the Marquise reveals to Marie that she is in fact Marie's mother. Marie agrees to sign the contract as an act of obedience toward her new mother, but the Marquise, remembering her own dalliances with a captain of a regiment and seeing Marie's sadness, agrees to the marriage between Marie and Tonio.

The initial reactions of critics were lukewarm. Loveland writes that,

Complaints about the preposterous plot were numerous and then varied, depending on the ideological viewpoint of the critic. Some writers railed against the notion of a girl being raised by a regiment, others objected to her choosing for a husband a soldier over the obviously more aristocratic, and therefore more appealing, Duke of Krackenthorp.⁵

With regards to the music, the critical response was also mixed. Mendelssohn, a strong critic of Donizetti's work for years, admitted, "I am afraid I like it [...] Do you know, I should like to have written it myself."⁶ Berlioz, though, was less favorable, writing, "The score of *La fille du régiment* is not at all one that either composer or the public takes seriously." He goes on to say

⁵ Loveland, "Reading Donizetti's *La fille du régiment*," 70.

⁶ Chorley, qtd. in William Ashbrook, *Donizetti*, (London: Cassell, 1965), 123.

that Donizetti, in writing so many operas for the Paris houses, “seems to treat [Paris] like a conquered country; it is a veritable invasion.”⁷ Despite the polarized response of the critics, however, public appeal of the opera was clear: the audience adored it. The zealous patriotic undertones resonated strongly with the French audience, most notably the song “Salut à la France!,” and a new tradition was soon established of performing the opera on Bastille Day.⁸ Perhaps by virtue of the fact that the “French” opera registered so well with the French audience and their strong sense of nationalism, it can be intimated that Donizetti’s opera “hold[s] up a mirror to society [...where] we can catch a glimpse [...] of society in post-revolutionary France.”⁹ Their clear attraction to the opera, then, implies that not only was the opera an appealing stage work, it tapped into the French audience’s political sensibility.

As such, *La fille* used the French conflict with the Tyroleans from the Napoleonic era and the ongoing tension with the English in the late 1830s to provoke a strong response from the audience. The conflict between the invading French army and Tyrolean citizens in the opera relates back to the Tyrolean conflict on the Napoleonic era. In 1805, Napoleon defeated the Austrians and forced them to cede Tyrol to Bavaria. The Tyroleans rebelled in a series of battles, but eventually the French succeeded in gaining control of the area.¹⁰ In the opera, the librettists are careful to depict the conflict with the French as the “good willed” invading army. For example, Sulpice allows the Marquise to continue on her journey, no questions asked. Marie even falls in love with Tonio the Tyrolean, although he eventually enlists in the regiment to be with her. Tonio’s conversion to support the French, then, signifies France’s complete dominance

⁷ Berlioz, qtd. in Ashbrook, *Donizetti*, 234-5.

⁸ Loveland, “Reading Donizetti’s *La fille du régiment*,” 158.

⁹ *Ibid.*, 234.

¹⁰ James B. Minahan, *One Europe, Many Nations: A Historical Dictionary of European National Groups*, (Westport, CT: Greenwood Press, 2000), 699.

abroad. Also, Donizetti's overt use of regimental songs throughout the opera¹¹ not only encouraged the audience to recall the successful Tyrolean conflict, but also encouraged overt patriotism at a time when the French were in conflict with the English. Anti-English sentiments in 1840 were often expressed with outbursts of the "Marseillaise" on the streets,¹² and Donizetti mirrored the French's use of song to demonstrate patriotism with his music. By creating patriotic musical sensibilities in the regiment, they echo the French people's love of music as a political statement. The regiment then becomes a direct reflection of the audience, onstage.

The audience's connection to the action onstage went deeper than military battles, though; the battle for gender equality addressed in the opera was another issue at the fore of the public's mind. The plight of women and gender conflict is explored in Marie's character development throughout the opera. The political and social roles of women during the period between 1789-1848 were rather volatile. Directly after the Revolution, Marquis de Condorcet argued in his *Essai sur l'admission des femmes au droit de cité* (*Essay on the admission of women to the rights of citizenship*) for the "[extension of] the sacred principles of the Declaration of the Rights of Man to include the rights of women to civil and political equality."¹³ What rights women did gain, most notably divorce rights, soon vanished with Napoleon's Civil Code of 1804. The Code "held that man alone was the true social individual and that women were only 'relative creatures,' to be defined by their relationship to men."¹⁴ Thus, patriarchy resurfaced as the familial archetype of French society. As a result, Napoleon's legislations was rather restrictive of female rights, further widening the gulf between the separate spheres of men

¹¹ See Appendix for examples in "Chacun le sait" and "Salut à la France!"

¹² Pierre Goubert, *The Course of French History*, trans. Maarten Ultee, (New York: Routledge, 1991), 243.

¹³ McMillan, *France and Women 1789-1914*, 16.

¹⁴ *Ibid.*, 36.

and women, so “by 1814-15, womanhood had been truly redefined, and the domestic ideal had been established as the dominant model of femininity.”¹⁵ The emphasis on the ideal female as a wife and mother permeated the French Republic. Etiquette books sought to reinforce the sentiment that women were subordinate to men. Madame Celnart, an etiquette author, writes,

[W]hat is especially insufferable in a woman is a restless, bold, domineering manner, for this manner goes against nature...No matter what her worth, no matter that she never forgets that she could be a man by virtue of her superiority of mind and the force of her will, on the outside she must be a woman!¹⁶

Of course, there were those who ignored the call to be shining examples of idealized femininity, and those feminists seeking the reinstatement of divorce rights and the “decriminalization of adultery”¹⁷ found support in various feminist publications and societies appearing in the mid-1830s.

It is interesting to note that there were small contingents of women who seemed to bridge the gap between satisfying the role of household protector and being an independent person with rights. McMillan describes women in the 1830s who participated in the building of barricades in the streets as “a means of protest [...] since it epitomized the struggle to defend the neighborhood.”¹⁸ It is with this final group of women that we find a close parallel with Donizetti’s heroine, Marie. Marie certainly exhibits traits of the dutiful housewife *and* of the household defender as a result of her upbringing in the army. As the sole woman of the camp, Marie attends to the household duties of doing laundry, cooking food, and providing entertainment. In the first act, Marie is elected as the *vivandière* (canteen-girl), a title in which she takes much pride. The title, however, is two-sided. Being the “canteen-girl” certainly

¹⁵ Ibid., 44.

¹⁶ Celnart, qtd. in McMillan, *France and Women 1789-1914*, 48.

¹⁷ McMillan, *France and Women 1789-1914*, 80.

¹⁸ Ibid., 76.

highlights her domestic role, as a *vivandière*'s duties involved providing water and canteens as well as other food goods to those in battle. But all domestic implications aside, Marie being given the title of *vivandière* is significant. Her specified title suggests that she is now an "official" member of the regiment. Marie alludes to her wish to be a *fighting* part of the regiment during the duet "Au bruit de la guerre" she sings with Sulpice:

Oui, je le crois,	And I am sure
à la bataille,	I would have gone into
S'il le fallait je marcherais!	battle, too, with all the rest!
Oui, je braverais	Yes, in all the din,
la mitraille.	bullets flying,
Et comme vous	I would have fought
je me battrais!	Among the best!
On dit que l'on tient	They say a daughter takes
De son père,	after her father,
je tiens du mien!	I take after mine!
Je marcherais,	For I could march,
Je me battrais...	And I could fight... ¹⁹

Marie's language demonstrates a strong desire to be accepted as an equal, with lines such as "I would have gone into battle, too" and "I could march/And I could fight." In fact, the text actually implies that the only thing separating Marie from battle is her physical gender; her excitement for battle and her claim that daughters take after their fathers (perhaps just as sons take after their fathers?) parallels the same excitement a young boy has when emulating his father. Despite the prevalent "coulds" and "would haves" throughout the excerpt, Marie's strong self-confidence in her capabilities makes it clear that the designation as *vivandière* means to her that she is one step closer to fighting on the battlefield. As the duet concludes, the audience understands that Marie is not only proud to be the daughter of the regiment, she is proud to be a member of the regiment. Her commitment to the regiment goes deeper than her womanly responsibilities and develops into a strong willingness to help defend her "family" on the

¹⁹ Gaetano Donizetti, *La fille du régiment*, trans. Humphrey Procter-Gregg (New York: International Music Company, 1972), 49-50.

battlefield. Thus we find in Marie the domestic protector of the women's movement in the mid-1800s – a woman attending to the socially prescribed realm of domesticity while concurrently seeking social equality with the men through political activism.

Donizetti deftly blends aspects of the French and Italian traditions together to musically reflect Marie's political duality as the domestic protector. The French tradition of *opéra comique* has "few distinctions in melodic style or aria form based upon the social class of the character in question."²⁰ Donizetti takes advantage of this French opera tradition by having Marie's character sing in multiple musical styles. Marie is fluent in the language of the military with her arsenal of regimental songs. And yet, she is also capable of evoking a great sense of pathos from the audience with her two introspective pieces, the *romanze* from Act I and the double-aria from Act II.²¹ The musical flexibility demonstrated by Marie allows her character to react and develop throughout the opera without being restricted to specific musical conceits, either political or social, that often dominate the Italian *opera buffa* style.²²

Donizetti does retain some Italian compositional traditions, most notably the double-aria form. "Au bruit de la guerre," the duet between Marie and Sulpice from Act I, maintains the first half of the double-aria form. After the tempo di mezzo, where the audience learns Marie was named *vivandière*, the cabaletta is replaced by a restatement of the main theme followed by a

²⁰ Charles P.D. Cronin, "The comic operas of Gaetano Donizetti and the end of the opera buffa tradition," (PhD diss., Stanford University, 1993), 151.

²¹ See Appendix for comparison of Marie's musical flexibility.

²² For example, "Se vuol ballare" from *Le nozze di Figaro* by Wolfgang Amadeus Mozart is a wonderful example where meter has strong political implications. Figaro threatens the Count with this aria, and the aria opens in 3/4, the meter of a minuet. As a peasant, Figaro has no social claim to the dance, and it is his use of it that makes his insult to the Count particularly stinging. Of course, when Figaro makes his true threats, the meter switches to 2/4 for the contredanse, a middle-class group dance. The final mockery of the aria comes at the end when, after returning to the minuet, the contredanse plays out the rest of the aria, making fun of the dignified preceding minuet, signifying Figaro musically conquering the Count.

stirring finale of “rataplan.” The fact that the tempo di mezzo, usually a section bringing some sort of enlightenment to a character, does not lead to a new musical section suggests that Marie is content and in control of her life in the regiment. Later in Act II, Donizetti uses the double-aria form in its entirety to highlight Marie’s unhappiness with the conventional world she has been forced into by her mother, the Marquise. Although Marie follows the traditional form, her musical reaction, which will be addressed below, demonstrates the resilience and tenacity instilled by her regimental upbringing. Thus, Donizetti’s synthesis of the French tradition of lyrical freedom with the Italian tradition of structural forms results in a Romantic heroine who develops musically in an organic fashion unrestricted by any social or political musical conceits.

Marie, then, is unique as a Romantic heroine because she remains in charge of what musical changes occur rather than being confined to strict aria forms that often dominates the realm of *opera buffa*. Characters and plots used in the Italian tradition are usually fashioned to caricature various social classes and situations. As such, the characters are presented to the audience at face value and their music reflects their one-dimensional quality through clear musical indicators. In other words, the music controls the character. This compositional style certainly has practical merit in works with plots where stereotyping is utilized for dramatic or comedic effect, such as the wily soprano working with her lover to overcome some seemingly inane obstacle to their marriage. But particularly with *La fille*, where Marie is attempting to define herself during a tumultuous political era, music that would restrict her to a specific social sphere is not as dramatically effective in presenting her inner struggle as Donizetti’s musical characterization is. It is crucial that Marie’s music does not dictate where her character goes, but rather that her character dictates where the music goes.

The variety of styles in which Marie sings illustrates her character's development; yet Donizetti avoids losing musical continuity throughout the opera by providing Marie with a specific musical rhythm that remains consistent from song to song. The defining musical characteristics of Marie are triplets and triple meters (also with complex duple/quadruple meters).²³ For example, in "Au bruit de la guerre," the section is in 3/4 with triplet embellishments throughout.²⁴ After Marie is named the *vivandière*, her restatement of the main motive of "Au bruit de la guerre" leads straight into continual running eighth note triplets on the text "ratanplan," which continues mostly uninterrupted for the rest of the song. "Chacun le sait," the regimental song, begins in 4/4 (again with triplet embellishments) and then switches to 3/8 for the main cry of "Il est là, morbleu!" (Carry on, we're tough!). Marie's Act I lament, "Il faut partir," is in 6/8 and her melodic line consists almost completely of either dotted quarter notes or quarter note-eighth note alternations. The lilting rhythm suggests Marie's struggle to keep tears back as she bids her regiment farewell. To further emphasize Marie's unhappiness with the situation, she cannot even begin the phrase on beat one – her ascending line F-Gb-Ab-Bb-B-C consists only of five notes, which weakens the downbeat of the measure. As a result, her entrance sounds uncertain and awkward, as though she is disoriented from her grief over having to leave her family. Also, there are quarter rests on the downbeat of measures that act as "sighing" figures for Marie, further emphasizing her sadness. Her character's inner turmoil in turn affects the musical outpouring of the orchestra and her own musical line, supporting the argument that her character controls the music.

²³ It should be noted that Marie's characteristic triplet motive differs rhythmically with the regiment's characteristic duple and quadruple rhythms associated with a marching rhythm, which further suggests Marie is an independent entity from the regiment. I am indebted to Joy Calico for this observation.

²⁴ See Appendix for annotations for "Au bruit de la guerre" and "Il faut partir."

Donizetti makes the greatest use of the play on triplets and triple meter in Act II with Marie's double-aria "C'en est donc fait."²⁵ The scena begins as Marie, left alone, reflects on her new life, where she feels helpless and has no friends. During the cantabile, she sings of the insecurities that she will need to hide "beneath the grandeur and the jewels" in her new life.²⁶ The cantabile begins in 4/4, but the accompaniment commences a triplet pattern that fights the simple quadruple Marie is attempting to sing in. She continues to lament her fate, but soon her thoughts turn to the regiment as she sings,

O vous à qui je fus ravie	And all you who found a child abandoned,
Dont j'ai partagé les destin.	Sharing my ev'ry joy and pain!
Je donnerais toute ma vie	I would give all that life has left me
Pour pouvoir vous serer la main.	To clasp one of your hands again. ²⁷

With this text, her melody develops into various triplet and sextuplet figures. Clearly her memories of the regiment have cheered her up because her return to an abbreviated version of the main theme of the cantabile is in 12/8 with her vocal line conspicuously in triplets. The clear shift from 4/4 to 12/8 and the triple embellishments demonstrate Marie is able to take matters into her own hands by changing the meter and its subsequent subdivisions of notes in the cantabile. As she repeats the above text, she does so obsessively, as if implying she will go mad if she does not see her regiment again.²⁸ The approach of the regiment in the tempo di mezzo sends the orchestra into a triplet-sextuplet flurry of excitement as Marie sings above it. Her joy leads her right into "Salut à la France!," which is in a solid 3/4 and affords Marie several opportunities to perform joyous triplet runs. "C'en est donc fait" serves to demonstrate Marie's

²⁵ See attached score for annotations.

²⁶ Donizetti, *La fille du régiment*, 160.

²⁷ Ibid., 161.

²⁸ Donizetti uses this same technique of obsessive text repetition to imply madness in his earlier work, *Lucia di Lammermoor*. Again, I am indebted to Joy Calico for this observation.

arrival as the new Romantic heroine who embodies the combined styles of both the French and Italian styles.

There are many musicologists who deny Marie's status as a strong, independent Romantic heroine. In particular, Karl Loveland makes the argument that despite modern stage productions presenting Marie as a spunky tomboy or a "lovable klutz,"²⁹ "she is neither exploitative, nor willing to use her 'supposed feminine traits' to have her way." He goes even further to say that Marie "may be one of the most helpless of all female comic-opera characters."³⁰ He claims that her lack of a specific individual musical style and her subsequent dependence upon others for musical material renders her incapable of fulfilling the Romantic heroine ideal. Furthermore, her status as the *vivandière* situates her in an undignified place within the regimental family.³¹ His argument, however, is flawed.³² First, the claim that Marie cannot be viewed as a tomboy is unreasonable. Marie was developed at a time when women were attempting to come into their own again after years of suppression by men, a period where they depended upon their male relatives for everything. She is a product of the times, where she still wants to depend upon her fathers for support, but she also wants to be viewed as an independent person, thus her pride in being the *vivandière*. Marie's plight still holds significance today, particularly in that there is still a conscious cultural feministic movement for women to be

²⁹ Lawrence Linderman and Beverly Sills, *Beverly Sills: an autobiography*, (New York: Bantam Books, 1987), 209.

³⁰ Loveland, "Reading Donizetti's *La fille du régiment*," 276.

³¹ *Ibid.*, 247-8.

³² Loveland's claim that Rosina better embodies the role of a modern woman who is "feisty, independent[, and] takes matters in her own hands," suffers the same problem Marie has. Despite Rosina's fiery vocal music, she is still restricted to her station and all that it entails, including her powerlessness to determine whom she marries. And, while the hijinks she, Count Almaviva, and Figaro go through to free her from her aged guardian are amusing, the fact of the matter is that she is still dependent upon the men in her life to gain her freedom. As a woman, Rosina is just as limited in her options as Marie, if not more so. *Ibid.*, 247-8.

viewed as men's intellectual equals. Second, the argument that Marie lacks a strong musical backbone is invalid. As previously discussed, Marie's rhythmic material of triplets and triple meters allows her greater musical independence and ability to fully express her emotional state than most typical comic heroines.³³

Loveland further argues that the original presentation of Marie as "genteel" in the nineteenth and early twentieth centuries is most appropriate due to historical tradition. Loveland cites the performance of Jenny Lind, a famous Swedish opera singer from the mid-1850s, who "played the role with a naiveté and propriety that her audiences would expect to see from a lady"³⁴. Going back to the plot, I must ask: what young woman raised by a regiment of soldiers is going to be demure and proper? I will concede to Marie's training by her mother, the Marquise, during the course of the opera, but her prior knowledge of manners would have come from her fathers, as we do not know of any mother figures appearing earlier in her life as far as the plot tells us. It is also true that earlier in the opera's history, a singer deviating from a "lady-like" interpretation of Marie was chastised, notably Anna Thillon in 1848. Loveland cites a *Sunday Times* critic that writes, "Madame Anna Thillon...is gay and coquettish, but her coquetry is that of a Parisian grisette, not of an innocent and light-hearted girl."³⁵ Yet in Anna Thillon's case, she, too, was fighting the social expectations that were in place in the 1840s. These social expectations do not diminish the impact of Marie; rather, the frank reaction of the critic suggests that Thillon's interpretation might have embraced a far more forward-thinking interpretation that

³³ Regarding the comic Romantic heroine emotional response, Ashbook remarks that "Rossini's comic heroines only rarely express feelings of a sentimental nature with conviction," *Donizetti*, 391.

³⁴ Loveland, "Reading Donizetti's *La fille du régiment*," 279.

³⁵ Review in *Sunday Times (London)*, 2 July 1848 quoted in Loveland, 279. In n42, Loveland defines *grisette* as "young, French working class woman or young woman who works as a part-time prostitute." *Ibid.*, 279.

threatened the male sphere of superiority, a threat which was then met with a strongly worded review.

Thus, Donizetti's Marie has faced more than a century of overcoming social expectations and critique regarding her music and the numerous interpretations of her. With the later Italian versions of *La fille (La figlia del reggimento)*, Marie's role was slightly diminished in favor of providing Tonio with a more prominent role,³⁶ partly due to Italian theatrical convention and partly due to the continual shifting in gender roles. The political fervor of her grand "Salut à la France!" was reduced in subsequent Italian translations.³⁷ Nevertheless, Marie developed into a unique Romantic heroine, born of the synthesis of *opera buffa* and *opéra comique*. Her relevance today also makes her a successful heroine for today's operagoers. She remains an active participant in the feminist journey; she shows us that women can be homemakers and strong independent people concurrently. And Donizetti, by allowing Marie musical freedom, makes it clear that she can help determine her own future without *total* familial influence. She serves as a reminder that forging one's own path takes time and determination, but also reminds us that it is something worthwhile for which women have been fighting for generations.

³⁶ Cronin, "The comic operas of Gaetano Donizetti and the end of the opera buffa tradition," 147.

³⁷ Francesco Izzo, "Comedy between Two Revolutions: Opera Buffa and the Risorgimento, 1831-1848," *The Journal of Musicology* 21, no. 1 (Winter, 2004): 154-6.

Appendix

MARIE

4 meter; march-like; beats 1+3 strongest for most part

Ah! Ah! Cha-cun le sait, cha-cun le dit, Le ré-gi-
 All say the same, such is our fame, Our regiment

Marie

-ment par ex-cel-len-ce, Le seul à qui l'on fass' cré-dit Dans tous
 is the fin-est for 'fit-ness' I'm tell-ing you why this is true- Call ev'-ry

Marie

lès ca-ba-rets de Fran-ce... Le ré-gi-ment en tous pa-ys, L'effroi des à-
 ta-vern in France to wit-ness! It's name has spread all Europe through, A ter-ror to

Fig. 1 Example of regimental style in "Chacun le sait." Donizetti, *La fille du régiment*, 65.

avec délice with excitement Allegro moderato avec enthousiasme enthusiastically

Marie

re-ve-nez. Ah! Sa-lut à la Fran-ce! A mes-beaux jours!
 best of all Ah! 'Sa-lut à la Fran-cet' Land fair and ever free!

Marie

A lès-pé-ran-ce! A mes-a-mours! Sa-
 There lies the an-swer Life holds for-me! Sa-

Marie

-lut à la Fran-ce! A lès-pé-ran-ce! A mes-a-mis! Sa-
 -lut à la Fran-cet' There lies my an-swer. There friends will be! In

Fig. 2 Example of regimental style in "Salut à la France!" Donizetti, *La fille du régiment*, 164.

MARIE

Au bruit de la guerre j'ai re-çu le
 To war's rough-and-tumble first I saw the

3
 4 meter; conspicuous triplets in accomp. orchestra; triplets in vocal line

Marie

jour A tout je pré-fère Le son du tambour, le son du tam-bour; Sans
 light, The drum's noi-sy rum-ble my early delight, my early de-light! I'd

cresc.

Fig. 3 "Au bruit de la guerre." Donizetti, *La fille du régiment*, 42.

extensive use of triplets →

Marie

Sergent du ré-gi-ment, En avant, ra-ta-plan, En avant, ra-ta-plan, ra-ta-
 Reg'ment-al sergent 'Shun! Carry on, ra-ta-plan, Carry on, ra-ta-plan ra-ta-

Sulp.

-plan, Présent! En avant, ra-ta-plan, ra-ta-
 -plan, Present! Carry on, ra-ta-plan, ra-ta-

Marie

-plan, En avant, ra-ta-plan, ra-ta-plan, Voi-là — mon re-
 -plan, Carry on, ra-ta-plan, ra-ta-plan, 'Twas ev-er my re-

Sulp.

-plan, En avant, ra-ta-plan, ra-ta-plan, Oh! mon Dieu comme elle se bat-trait! 'Vic-
 -plan, Carry on, ra-ta-plan, ra-ta-plan, And my God, what a fighter she'd make! 'For

più mosso

cresc.

Fig. 4 Excerpt from "Au bruit de la guerre." Donizetti, *La fille du régiment*, 51.

MARIE

Il — faut par - tir, — mes bons com - pa - gnons d'ar - mes, Dé - sor - mais,
I — must de - part, — your life no long - er shar - ing, I can - not

"sighing" figure with quick pick-up eighth to next beat

Fig. 5 Excerpt from "Il faut partir." Donizetti, *La fille du régiment*, 119.

Marie's Musical Styles

Comparing Figures 4 and 5, we see evidence of Marie's musical flexibility. She can execute a stirring regimental tune with spunk and vivacity. At the same time, she is also capable of performing flowing legato lines that require a different type of musical dexterity than the regimental style.

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MARIE'S ARIA

SCENA
Andante

Piano introduction for the scene, marked 'Andante' and 'p'. The music is in a 3/4 time signature and features a melodic line in the right hand and a supporting bass line in the left hand.

Recit.
MARIE

Recitativo vocal line for Marie. The lyrics are: "C'en est donc fait et mon sort va changer, Et personne en ce lieu ne vient me pro-té-My fate is sealed, all my fut-ure must change, No one here is my friend, and no one here will". The piano accompaniment is minimal, consisting of a few chords in the left hand.

CANTABILE

Cantabile section. The vocal line begins with the lyrics "-ger! ... save me!". The piano accompaniment is marked "p a piacere" and "Cantabile". There are handwritten annotations: "vs. espressivo" and "triple figure in bass fighting quadruple meter". The piano part features a complex rhythmic pattern of triplets in the bass line.

Cantabile section. The vocal line begins with the lyrics "Par le rang et — par l'o pu-Rank and splendor they thought would en-". The piano accompaniment is marked "rall." and "pp". There are handwritten annotations: "triplets fighting M.'s vocal line". The piano part features a complex rhythmic pattern of triplets in the bass line.

Cantabile section. The vocal line begins with the lyrics "-len - ce, En vain l'on a cru m'é - blou - ir; Il me faut -chant - me, But to me no enchantment they bring; And I must". The piano accompaniment continues with a complex rhythmic pattern of triplets in the bass line.

Marie

tai - re — ma souf - fran - ce... Et ne vi - vre — que de sou - ve -
 sti - fle the feel - ings that haunt — me, And to mem - or - ies ev - er fondly

Marie

- nir! ... Sous les bijoux et la den - tel - le, Je
 cling! Beneath the grandeur and the jew - els I'll

espressivo

Marie

cache un chagrin - sans es - poir, sans espoir, sans es - poir. Ah!
 Hide all that I may nev - er be, nev - er be, nev - er be. Ah!

più mosso

più mosso

CRASC.

Marie

A quoi me sert d'ê - tre si bel - le, Lui
 How vain the prais - es — of my beau - ty That

p

Marie

seul, il ne doit pas me voir... Ah! Lui seul il ne doit pas me
 he a - lone may nev - er see, Ah! That he alone may nev - er

triplets occurring in vocal line

Marie voir! see! O vous à qui je fus ra- all you who found a child a-

And

Marie -vi - e Dont j'ai par - ta - gé le des - tin. Je donnerais toute ma - ban - doned, Sharing my ev' - ry joy — and pain! I would give all that life has

Marie vi - e Pour pouv - oir vous ser - rer la main, Pour pouvoir vous serrer la left me To clasp one of your hands a - gain, to clasp one of your hands a -

Larghetto return to abbreviated and altered melodic time

12/8 meter; subdivision into 3 allows for triplets in vocal line -> M. has changed the music

Marie main! Je don - ne - rais, je don - ne - rais, tou - te ma vi - e Ah! — pour pou - gain! Oh, I would give all — that life now - has left me Oh, to clasp a

Marie -voir vous — ser - rer — la — main! Je donne - rais tou - te ma hand, one — of your good hands — a - gain! Oh, I would give all life has

agitato

un poco più mosso

Marie

vi - e, Ah! Pour pou - voir vous serrer la
 left me, Ah! For a clasp of your hand, ah!

TEMPO DI MEZZO
 Recit.

Marie

main, ser - rer la main! Pour ce con - trat fa - tal tout prend un air de
 to clasp your hand! To sign the fa - tal deed they give a splendid

Marie

fê - te... Al - lons, al - lons si - gner mon malheur qui s'ap - pré - te!
 par - ty: my du - ty I must do, sign my own cru - el sent - ence!

meter change - Subdivision still in 3

Elle va pour sortir, She is going out,

Moderato
 pp

s'arrête tout à coup en entendant au loin une marche militaire; elle écoute attentivement et dit avec joie:
but stops suddenly hearing the military march in the distance. She listens attentively and joyfully exclaims:

Marie

Mais qu'entends-je au lointain?
 But those sounds, what are they?

pp

Marie

Ciel! Ne rê - ve - je pas?
 Heav'ns! Am I in a dream?

Marie

Cette marche guer - riè re... ah! voilà bien — leurs
It is my reg' ment march - ing I know so well how they



Allegro vivace "flurry" of triplets + sextuplets in orchestra

Marie

pas! Oh! trans -
play! Oh! what



Marie

- port! oh! douce i - vres - se! Mes a -
joy! I can't be - lieve it! All my



Marie

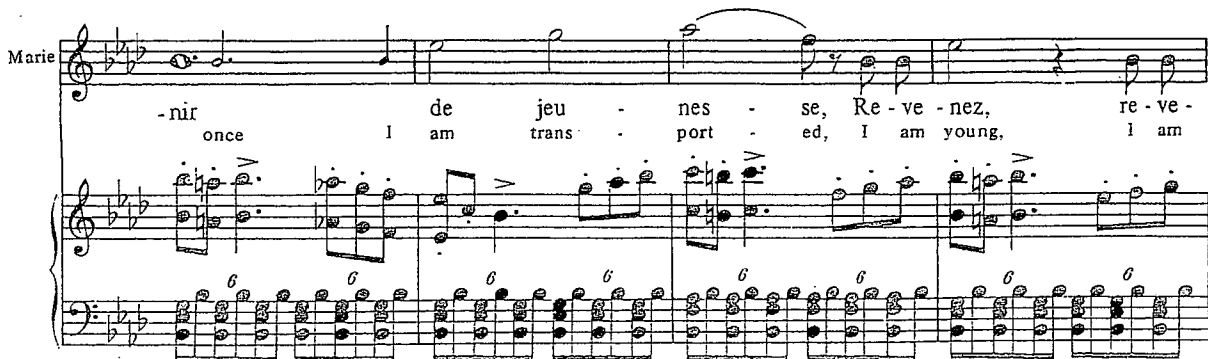
- mis, mes a - mis, Sou - ve -
friends must be there, All at

poco a poco



Marie

- nir de jeu - nes - se, Re - ve - nez, re - ve -
once I am trans - port - ed, I am young, I am



Marie

-nez a - vec eux! Sou - ve - nir, re - ve -
 glad once a - gain! O re - turn, O re -

Marie

-nez, re - ve - nez, a - vec eux! Re - ve - nez sou - ve - nir, re - ve -
 -turn, all the bliss I re - call! Come again, come again, days I loved

CABALETTA
Allegro moderato

avec délire *with excitement* avec enthousiasme *enthusiastically*

Marie

re - ve - nez, Ah! — Sa - lut à la Fran - ce! A mes — beaux jours!
 best of all Ah! — 'Sa - lut à la Fran - ce!' Land fair and ever free!

Marie

A l'es - pé - ran - - ce! A mes — a - mours! Sa -
 There lies the an - swer Life holds — for — me! 'Sa -

Marie

-lut à la Fran - ce! A l'es - pé - ran - - ce! A mes a - mis! Sa -
 -lut à la Fran - ce!' There lies my an - swer, There friends will be! In

Marie

-lut à la gloi - re! Voi - là pour mon coeur, A - vec la vic - toi - re, L'ins -
struggle how glori - ous to do and to dare! With moments vic - tor - ious no

Marie

-tant du bon - heur! Ah! ... Ah!
bliss can com - pare!

più mosso extensive triplet runs = freedom *cresc. tr tr*

più mosso

Marie

Sa - lut à la Fran - ce! A mes — beaux jours! A l'es - pé -
'Sa - lut à la Fran - ce!' Land fair and ev - er free! There lies the

f *p* *p*

Marie

-ran - ce! A mes a - mours! Sa - lut à la Fran - ce! Sa - lut à la
an - swer Life holds for me! 'Sa - lut à la Fran - ce! Sa - lut à la

triplets *accelerando*

accelerando

Marie

gloi - re! Sa - lut à la Fran - ce, A la Fran -
Fran - cel! Sa - lut à la Fran - ce, A la Fran -

rall. *a tempo* *ff trem.*

rall. *a tempo*

(Soldats entrant tumultueusement de tous cotés et se groupant autour de Marie)

(The soldiers surge in and surround her)

Vivace

Marie

-ce!
-ce!
l'enors

CHORUS

Basses

C'est el - le! no - tre fil - le! Notre en - fant! quel des - tin! Tes a -
We've found her! 'Tis our daughter! 'Tis our child! We're in luck! All your

Vivace

C'est el - le! no - tre fil - le! Notre en - fant! quel des - tin! Tes a -
We've found her! 'Tis our daughter! 'Tis our child! We're in luck! All your

-mis, ta fa - mil - le, Te re - trou - vent en - fin! Tes a - mis, ta fa -
friends, all your family have re - cov - ered you a - gain! All your friends, all your

-mis, ta fa - mil - le, Te re - trou - vent en - fin! Tes a - mis, ta fa -
friends, all your family have re - cov - ered you a - gain! All your friends, all your

MARIE *rall.*

Mes a - mis! mes a - mis! vo - tre
O my friends, is it true? I can

-mil - le, Te re - trou - vent en - fin!
family have re - cov - ered you a - gain!

-mil - le, Te re - trou - vent en - fin!
family have re - cov - ered you a - gain!

rall.
p