

### YOUTHFUL REBELLION, FAMILY DRAMA, AND TENDER YOUNG LOVE—

*La Fille du Régiment* is one of the greatest operatic comedies of all time. Set high in the Austrian Alps, Gaetano Donizetti's work tells the story of Marie, an intrepid young orphan raised by a regiment of French soldiers. When the man of her dreams turns out to be a rebel fighting against the French "family" she has always known, Marie will have to overcome war, fatherly disapproval, and even the discovery of her own noble birth to make her own "happily ever after" ending come true. With its infectious melodies, irresistible humor, and heartwarming tale of love conquering all, Donizetti's delightful comedy is a treat for audiences of all ages.

By the time *La Fille du Régiment* premiered in 1840, Donizetti was the most famous composer in Italy and a quickly rising international star. Yet there was one place he had yet to conquer: Paris. Joining forces with two French dramatists, Donizetti set about writing an opera that would make the French capital surrender to his compositional charms. *La Fille du Régiment* was an instant triumph and cemented Donizetti's position in Paris. Yet the composer wasn't the only person who enjoyed a career boost from this captivating work. Indeed, the opera's lead roles—which demand astonishing vocal agility, impeccable comic timing, and undeniable romantic chemistry—have helped launch the careers of some of the 20th century's most famous singers, including legendary tenor Luciano Pavarotti. And when Pretty Yende and Javier Camarena bring their roles to life this season at the Met, the result is sure to be as charming and unforgettable as the titular heroine herself.

This guide presents *La Fille du Régiment* as a delightful operatic comedy that nevertheless reflects the turbulent politics of 19th-century France. It is designed to provide context, deepen background knowledge, and enrich the experience of the *Live in HD* performance. In addition to preparing students to engage confidently and enthusiastically with Donizetti's opera, it will foster connections between multiple classroom subjects and invite students to understand *La Fille du Régiment* through the lens of the music, movies, and entertainment they consume every day.

### THE WORK:

#### *LA FILLE DU RÉGIMENT*

An opera in two acts, sung in French

Music by Gaetano Donizetti

Libretto by Jules-Henri Vernoy de Saint-Georges and Jean-François-Alfred Bayard

First performed February 11, 1840  
at the Opéra Comique, Paris, France

### PRODUCTION

Enrique Mazzola, Conductor

Laurent Pelly, Production

Chantal Thomas, Set Designer

Laurent Pelly, Costume Designer

Joël Adam, Lighting Designer

Laura Scozzi, Choreographer

Agathe Mélinand, Associate Director  
and Dialogue

### STARRING

Pretty Yende

MARIE (soprano)

Stephanie Blythe

MARQUISE OF BERKENFIELD  
(mezzo-soprano)

Javier Camarena

TONIO (tenor)

Maurizio Muraro

SULPICE (bass)

Production a gift of The Annenberg Foundation



YENDE



BLYTHE



CAMARENA



MURARO

This guide includes five sections.

- **THE SOURCE, THE STORY, WHO'S WHO IN *LA FILLE DU RÉGIMENT*, AND A TIMELINE**
- **CLASSROOM ACTIVITIES:**  
Two activities designed to align with and support various Common Core Standard strands used in ELA, History/Social Studies, and Music curricula
- **PERFORMANCE ACTIVITIES:**  
Two activities to be used during *The Met: Live in HD* transmission, highlighting specific aspects of this production
- **POST-SHOW DISCUSSION:**  
A wrap-up activity that integrates the *Live in HD* experience into the students' understanding of the performing arts and the humanities
- **STUDENT RESOURCE PAGES:**  
Classroom-ready worksheets supporting the activities in the guide

The activities in this guide will focus on several aspects of *La Fille du Régiment*:

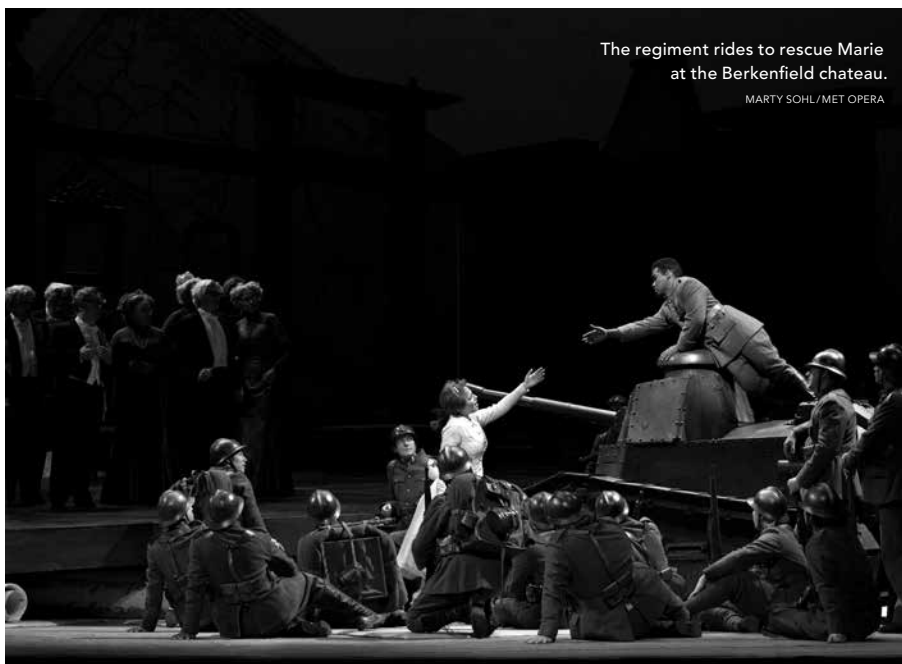
- The relationship between *La Fille du Régiment*'s story and 19th-century French politics
- Donizetti's compositional style
- Comic elements of the text, music, and staging
- Creative choices made by the artists of the Metropolitan Opera for this production
- The opera as a unified work of art, involving the efforts of composer, librettist, and Met artists

This guide is intended to cultivate students' interest in *La Fille du Régiment*, whether or not they have any prior acquaintance with opera. It includes activities for students with a wide range of musical backgrounds, and seeks to encourage them to think about opera—and the performing arts as a whole—as a medium of both entertainment and creative expression.

**SUMMARY** Marie was abandoned on a battlefield as a baby. A French regiment found and raised her, and Marie thinks of the soldiers as her family. Now an adult, Marie has recently fallen in love with Tonio, a peasant from a little Tyrolean village. Unfortunately, the French are fighting a war with Tyrol, and Sulpice, the sergeant of Marie's regiment, is furious that Marie has fallen in love with an enemy. He reminds Marie that she promised to marry a member of the regiment. Tonio, however, sees a solution to this problem. He decides to join the regiment (even though it will mean abandoning the Tyroleans) so that Marie can marry him without breaking her promise.

Meanwhile, the Marquise of Berkenfield is traveling through Tonio's village on the way to her country home. She asks Sulpice to help her cross the war zone safely. As she talks with Sulpice, he recognizes her name from a letter he found with the infant Marie. The Marquise declares that the letter was signed by her brother-in-law, and that Marie is her long-lost niece. The Marquise decides to take Marie away to live at her castle, but Marie is heartbroken when she must leave Tonio and her regiment behind.

The Marquise, however, has a secret: Marie is not her niece, but her daughter. Unfortunately, since Marie was born out of wedlock, she cannot inherit the Marquise's fortune. In order to secure Marie's future, the Marquise has arranged for her to marry the son of the amazingly wealthy Duchess of Krakenthorp. Marie does not care for money or position and still loves Tonio. She is overjoyed when the wedding celebrations are interrupted by the arrival of Sulpice's regiment and Tonio. When the Marquise sees how happy Marie and Tonio are together, she gives them permission to get married.



## VOICE TYPE

Since the early 19th century, singing voices have usually been classified in six basic types, three male and three female, according to their range:

### SOPRANO

the highest-pitched voice, normally possessed only by women and boys

### MEZZO-SOPRANO

the female voice whose range lies between the soprano and the contralto (Italian “mezzo” = middle, medium)

### CONTRALTO

the lowest female voice, also called an alto

### TENOR

the highest naturally occurring voice type in adult males

### BARITONE

the male voice lying below the tenor and above the bass

### BASS

the lowest male voice

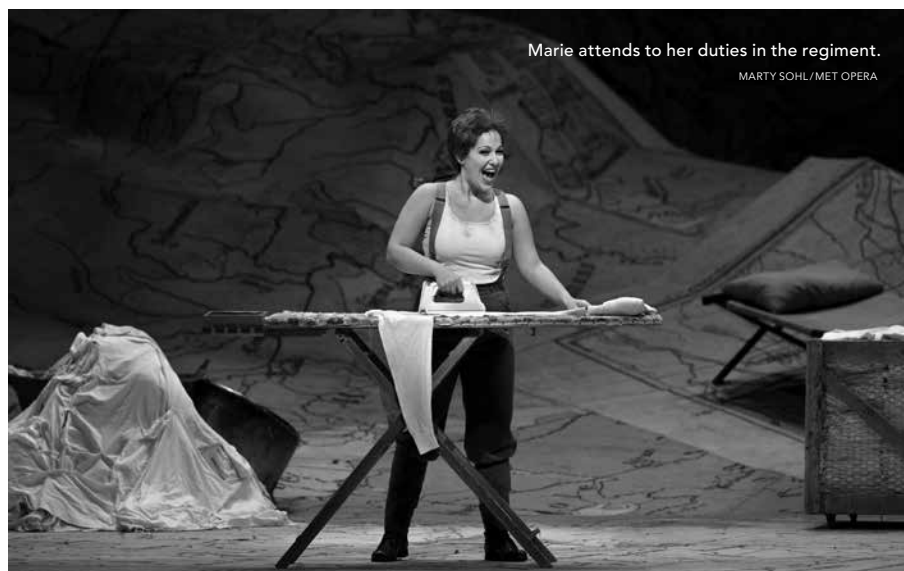
## THE SOURCE: AN ORIGINAL LIBRETTO BY JULES-HENRI VERNON DE SAINT-GEORGES AND JEAN-FRANÇOIS-ALFRED BAYARD

Unlike most operas, which are based on pre-existing literary or historical sources, *La Fille du Régiment* features an original story developed by the librettists Jules-Henri Vernoy de Saint-Georges and Jean-François-Alfred Bayard. The opera has all the elements of a great romantic comedy: a slightly absurd premise (a young girl raised by an entire regiment of soldiers); warring factions (the French and the Tyroleans); a pair of young lovers who must overcome this rivalry to be together; and a happily-ever-after ending. Saint-Georges and Bayard also added a significant dash of French patriotism to the story, a choice likely intended to guarantee the opera's commercial success. In 1840, when *La Fille du Régiment* premiered, France had been mired in political upheaval and bloodshed for half a century. Thus, the opera's upbeat ending, with its cries of “Long live France,” was sure to lift local spirits—and, hopefully, inspire the Parisian public to buy tickets.

*La Fille du Régiment* is an example of “opéra comique,” a genre that features spoken text between individual songs. Unlike recitative (the accompanied, declamatory style of singing which is often used for dialogue in opera), this spoken text is entirely unpitched and unaccompanied. Thus, individual productions can modify the dialogue to suit the director's vision; in the Met's current production, which is set during World War I, the dialogue features humorous references to cars, tanks, and even the Olympic bobsled team.

## SYNOPSIS

**ACT I:** *Tyrol, a small yet patriotic region in the Austrian Alps.* As a French regiment marches on a small Tyrolean town, the terrified villagers pray to the Virgin Mary for protection. Armed only with pitchforks and hoes, they fear their humble defenses



will be no match for the French army. Joining the villagers in prayer is the Marquise of Berkenfield, a noblewoman traveling to her country estate. Although the Marquise is frightened by the battle, she is more concerned about the inconvenient delay the war has caused her. When news arrives that the French have halted their attack, the villagers are surprised but relieved. The Marquise orders her butler, Hortensius, to scout a safe passage for their journey onward. Leaving the village, Hortensius runs into Sulpice, the friendly sergeant of the 21st French regiment, which is camped in a field nearby.

Meanwhile, in the soldiers' camp, a young woman cleans a huge pile of laundry. It is Marie, the "daughter of the regiment." Abandoned on a battlefield as a baby, she was found and raised by the soldiers of the 21st. She proudly thinks of herself as a soldier like her "fathers," but her allegiance to the French regiment has not kept her from striking up a friendship with a young Tyrolean named Tonio. Sulpice has heard rumors about Marie's budding romance, and sternly reminds her the French are at war with Tyrol, and thus any Tyrolean is an enemy. When some of the soldiers find Tonio lurking near their camp and then accuse him of being a spy, Marie rushes to his defense. She says that Tonio saved her from falling off a cliff while she was picking flowers one day. The good-natured soldiers agree that anyone who saved Marie's life must be a friend after all, and they invite Tonio to drink a toast to France. Tonio is torn: As a proud Tyrolean, he hates the French invaders. On the other hand, being friendly with the regiment means he can visit Marie whenever he likes. When Marie sings the regiment's theme song, Tonio happily joins in.

Later that evening, Marie sits by herself peeling potatoes. Tonio enters and tells Marie he loves her. Marie says she loves him, too. Sulpice, however, is furious when he discovers Marie kissing the Tyrolean villager. He reminds Marie that she promised to marry one of the regiment's soldiers. Marie declares she'd rather remain single forever. Tonio says he will simply ask one of Marie's "other fathers" for permission to marry her and Sulpice threatens to have Tonio shot for treason. Their argument is interrupted by the arrival of the Marquise, who asks Sulpice to escort her to Château Berkenfield, her country estate. When Sulpice hears the name, he recognizes it from a letter he found with the infant Marie, signed by a "Robert Berkenfield." The Marquise is overjoyed. She declares that Robert was her sister's husband, and Marie is her long-lost niece. Tonio enters, dressed in a French army uniform. He has joined the regiment, and Marie can now marry him without breaking her promise to marry one of the soldiers. But when the Marquise announces that she is taking Marie to her new home at Château Berkenfield, Marie must bid a tearful farewell to both the man she loves and the only family she has ever known.



Sheet music for the Italian version of *La Fille du Régiment* featured an image of world-famous prima donna Jenny Lind, known as "the Swedish Nightingale."

**ACT II:** *Château Berkenfield, the day of Marie's wedding.* Meanwhile, the Marquise has a secret: Marie is not her niece. In fact, the Marquise never had a sister at all, and the "Robert" who signed the letter found with Marie was the Marquise's boyfriend. In other words, Marie is the Marquise's own daughter. Forced to abandon the baby, the Marquise never lost hope that they would one day be reunited. Unfortunately, since Marie was born out of wedlock, she has no right to the Berkenfield fortune. Thus, the Marquise has arranged for her to marry the nephew of the phenomenally wealthy Duchess of Krakenthorp. She knows Marie does not love the young Duke, but the marriage will ensure Marie's wealth and social standing.

Marie enters the parlor for her singing lesson. She is surly and frustrated by the Marquise's constant demand that she "act like a lady," and the desperate Marquise has called Sulpice to the castle in the hope that he can convince Marie to behave.



When Marie sees Sulpice, however, she can't resist saucily peppering the elegant French love song she is supposed to be singing with melodies from the regiment's theme. Frustrated by the constant interruptions, the Marquise storms out.

Left alone, Marie recalls her happy childhood. She would gladly give up her new wealth and jewels to return to her life as a soldier. Hearing the regiment's theme song in the distance, Marie realizes that her "fathers" and Tonio have come to see her. She is overjoyed. The Marquise, however, is annoyed by the unwelcome visitors and outraged when she sees Marie with Tonio. Tonio explains that he loves Marie with all his heart, yet the Marquise cannot believe that a poor soldier is worthy of Marie's love. When the guests arrive for Marie's wedding to the Duke, they are scandalized by the grubby soldiers' presence. The Marquise, realizing that her daughter's happiness is more important than money, finally relents. The curtain falls as the guests celebrate Marie's marriage to Tonio.

## WHO'S WHO IN LA FILLE DU RÉGIMENT

| CHARACTER               |  | PRONUNCIATION              | VOICE TYPE    | THE LOWDOWN   |
|-------------------------|--|----------------------------|---------------|---|
| Marie                   | An abandoned child raised by a regiment of French soldiers   | mah-REE                    | soprano       | The “daughter of the regiment” of the opera’s title, Marie is actually the child of the Marquise de Berkenfield. Marie loves the villager Tonio, but the Marquise wants her to marry a wealthy nobleman instead.        |
| Tonio                   | A Tyrolean villager  | toe-NYOH                   | tenor         | As a proud Tyrolean patriot, Tonio hates the French soldiers who have invaded his homeland. But when he realizes the only way to be with Marie is to join the French regiment, he readily chooses love over politics.   |
| Sulpice                 | A French sergeant  | sool-PEES                  | bass          | Sulpice is the leader of the regiment that raised Marie. A gruff but good-natured soldier, he loves Marie and wants nothing but the best for his adopted child.   |
| Marquise of Berkenfield | A wealthy Tyrolean noblewoman, Marie’s mother                | mar-KEEZ of BEAR-ken-field | mezzo-soprano | As a young, unmarried woman, the Marquise was forced to give up her baby, Marie. She is thrilled to find her long-lost daughter, but—afraid to admit she had a child out of wedlock—she claims that Marie is her niece. |
| Hortensius              | The Marquise’s butler  | oar-tahn-see-OOS           | bass          | Although merely a servant, Hortensius is the Marquise’s most trusted friend and helper.   |
| Duchess of Krakenthorp  | An even wealthier noblewoman, Marie’s intended mother-in-law | Duchess of CRACK-en-torp   | spoken        | The aunt of the man the Marquise wants Marie to marry, the Duchess is an arrogant snob who cares for nothing but social status.   |





The young Donizetti

**1797** Gaetano Donizetti is born in Bergamo, a city in northern Italy. His family is poor; with six children to support, there is no money for music lessons. When the music director at Bergamo's cathedral recognizes Donizetti's talent, however, he arranges for the boy to study singing, piano, and composition at the cathedral school on a full scholarship.

**1811** The cathedral's music students stage an original play, and Donizetti is cast in the lead role. The musical is titled *Il piccolo compositore di musica* ("The Little Music Composer"), and Donizetti's part includes the lines "I have a vast mind, a quick talent, and ready imagination—I am a thunderbolt at composing."

**1815** Donizetti travels to Bologna to continue his studies at the Accademia Filarmonica, one of the top music schools in northern Italy. He will return to Bergamo two years later.

**1822** Donizetti, not quite 25 years old, is invited by the impresario Domenico Barbaja to Naples. Barbaja is one of the most important producers of opera in Italy, and Naples is the operatic capital of the southern part of the country. (In northern Italy, the preeminent city for opera is Milan.) Donizetti will live in Naples for the next 16 years.

**1828** Donizetti is appointed director of the royal theaters of Naples. In addition, he is under contract with Barbaja to write four new operas per year for the Neapolitan theaters. Although his Neapolitan obligations constitute a full-time job, Donizetti continues to write for the other major opera companies in Italy as well.

**1835** Gioachino Rossini, the world's most famous opera composer and an Italian expatriate living in France, hires Donizetti to write an opera for Paris's Théâtre Italien. This is Donizetti's first commission for an opera house outside of Italy, and it marks a turning point in his career.

**1835–37** Despite his successful career in Naples, Donizetti is frustrated by the city's draconian censors and bureaucratic hassles. Encouraged by Rossini's commission, he contemplates moving to Paris. He arranges for the Théâtre Italien to perform four of his operas over the next two years. Unfortunately, none of them is successful enough to convince Donizetti's agents that a move to Paris will be profitable—none, that is, until 1837, when a performance of his *Lucia di Lammermoor* sparks an absolute Donizetti craze in the French capital.



*Gaetano Donizetti*



**1838** In October, Donizetti officially moves to Paris. He is welcomed as a celebrity. A month after his arrival, he admits to a friend that he is desperate to return to Italy, since the constant attention he receives from the Parisian public has left him overwhelmed and exhausted.

**1840** On February 11, *La Fille du Régiment*, Donizetti's first French-language opera, premieres at Paris's Opéra Comique. With its dazzling music and charming plot, the new opera is an immediate hit. The French musical establishment, however, is infuriated by the foreigner Donizetti's success on their home turf. A few days after *La Fille*'s premiere, composer Hector Berlioz observes in a Parisian newspaper that Donizetti has no fewer than seven operas being performed or rehearsed at the most important opera houses in the city. "Donizetti seems to treat us like a conquered country," he complains. "One can no longer speak of the opera houses of Paris, but only the opera houses of Mr. Donizetti."

In December, Donizetti's opera *La Favorite* premieres at the Paris Opéra, the city's premier opera house.



Marie and Sulpice depicted in a review of the first performances of *La Fille du Régiment*

**1842** Donizetti is offered a position as music director at the court of Vienna. He is thrilled by the offer, which is wildly prestigious, comes with an enormous salary, and involves (as Donizetti himself will boast) "doing nothing." Yet Donizetti is far from idle. He splits his time between Vienna and Paris, makes regular voyages to Italy, and continues composing operas at a tremendous rate.

**1843** *La Fille du Régiment* is performed for the first time in the United States, in New Orleans. It will soon prove to be one of the 19th century's most popular comic operas, and by the mid-1850s it has been performed all over the world.

**1846** Suffering from the illness that would ultimately end his life, Donizetti is confined to a hospital outside of Paris. The following year, his doctors grant his request to return to Bergamo.

**1848** Donizetti dies in Bergamo on April 8. Although he is Italy's most popular composer, the news of his death is overshadowed by a political uprising against the Austrians who rule the northern part of the peninsula. He is buried in a local cemetery; in 1875, his remains are moved to Bergamo's cathedral, where his tomb may still be visited today.

## History / Social Studies

### IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide entitled *MapQuest: Historical Maps*, *MapQuest: Scenes from the Opera*, and *MapQuest: My Map*, as well as the audio selections from *La Fille du Régiment* available online or on the accompanying CD. You will also need copies of the opera's synopsis or summary; pencils and colored pencils/crayons; and two large maps (one political, one geographic).

### CURRICULAR CONNECTIONS

Geography, History, Close Reading, Visual Arts and Drawing

### LEARNING OBJECTIVES

- To familiarize students with the story and setting of *La Fille du Régiment*
- To practice close reading skills
- To develop an understanding of historical and modern maps
- To analyze these maps as both works of art and as sources of information

## MapQuest: *La Fille du Régiment*

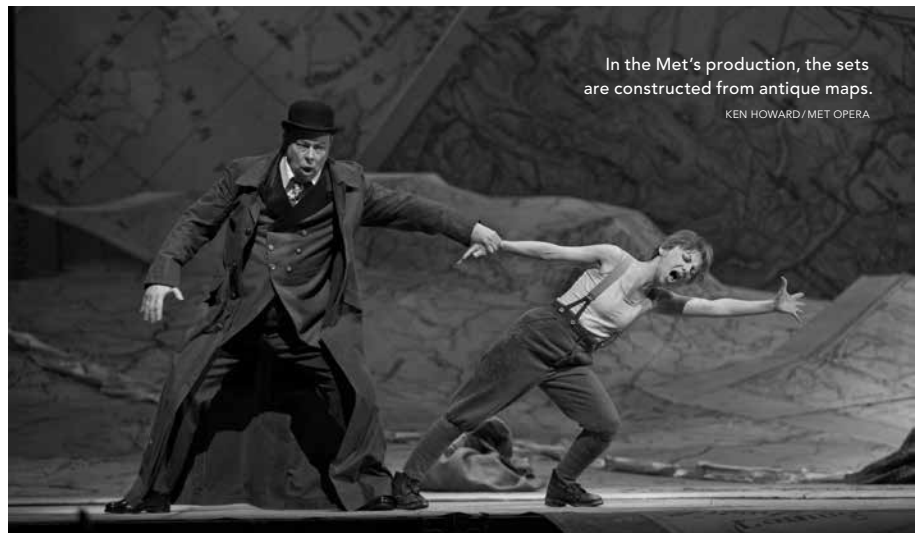
*La Fille du Régiment* takes place in the mountainous region of Tyrol, but the backdrops in the Met's current production don't look like any mountains you've ever seen—because they are constructed from enormous reproductions of old maps. In this exercise, students will dive into both the art and function of historical maps, learning about the Napoleonic Wars (the era when *La Fille du Régiment* takes place) by examining three maps produced during that era. Then, they will both apply what they have learned and deepen their understanding of the opera's plot by crafting a map of *La Fille du Régiment*'s world—both in its real-world setting and with the imaginary geographic features crucial to the plot. Students will:

- examine images of historical maps and discuss how maps convey information
- read, act out, and analyze excerpts from *La Fille du Régiment*'s libretto
- apply their analysis to develop a map of *La Fille du Régiment*'s terrain
- present their creations to the class

### STEPS

In this exercise, students will create a map of *La Fille du Régiment*'s setting and events. Through open discussion and an analysis of historical maps, they will develop an understanding of basic cartographic techniques. They will then examine several excerpts from *La Fille du Régiment*'s libretto. Finally, they will draw their own map to illustrate *La Fille du Régiment*'s plot and present their work to the class.

**STEP 1:** Begin by distributing a copy of *La Fille du Régiment*'s synopsis or summary; the synopsis offers fuller details of the plot, while the summary may be more accessible for younger students. Have your students take turns reading the synopsis aloud. It may also be useful for your students to read the sidebars *A Cheat Sheet for 19th-Century French Military History* and *A Real-Life Tyrolean Rebel*, available in this guide.



**STEP 2:** Next, review map-reading strategies with your students. If you have a large map in the classroom, you may use this as a visual aid; otherwise, world maps are readily available online. Focus on the following questions and pointers:

Which direction is north? Which direction is south? How do you know? (Point out the compass on the map and explain how it indicates each cardinal direction.) Finally, remind students that on most maps, north is up, south is down, east is to the right, and west is to the left. It may be helpful to teach them the mnemonic “Never Eat Soggy Waffles”; the initials of the phrase (N-E-S-W) represent the four cardinal directions, starting at the top of the map and moving clockwise.

Point out the “legend,” the small box which explains how to read the map’s symbols. Discuss the various entries in the legend you are looking at.

Not all maps are the same. Rather, the appearance of a map can change dramatically to reflect the information that it is trying to convey. Begin by explaining the difference between “political” maps (which demonstrate how different pieces of territory belong to different governments or individuals) and “geographic” maps (which show major geographic landmarks). How would the legend on a political map be different from the legend on a geographic map? Show your students an example of each kind of map; do they look different? How so?

Make a list on the board of things you’d expect to find on a political or geographic map. Some items include:

#### POLITICAL MAPS

- major cities
- borders
- roads (for getting from place to place)
- countries/regions/counties (often differentiated by color)

#### GEOGRAPHIC MAPS

- mountain ranges
- rivers
- flat areas

Finally, ask students if they can think of any other kinds of maps. They might mention subway maps, maps that show major tourist landmarks, maps that diagram the arrangement of soldiers on a battlefield, etc.

**STEP 3:** Next, turn students’ attention to three maps created at the end of the Napoleonic Wars. Spend some time analyzing each map as a class, discussing how they reflect (or depart from) the cartographic principles discussed above. The following are all available as reproducible handouts at the end of this guide, so they can easily be copied and distributed to students.

#### COMMON CORE STANDARDS AND LA FILLE DU RÉGIMENT

This activity directly supports the following ELA-Literacy Common Core Strands:

##### CCSS.ELA-Literacy.RH.6-8.2

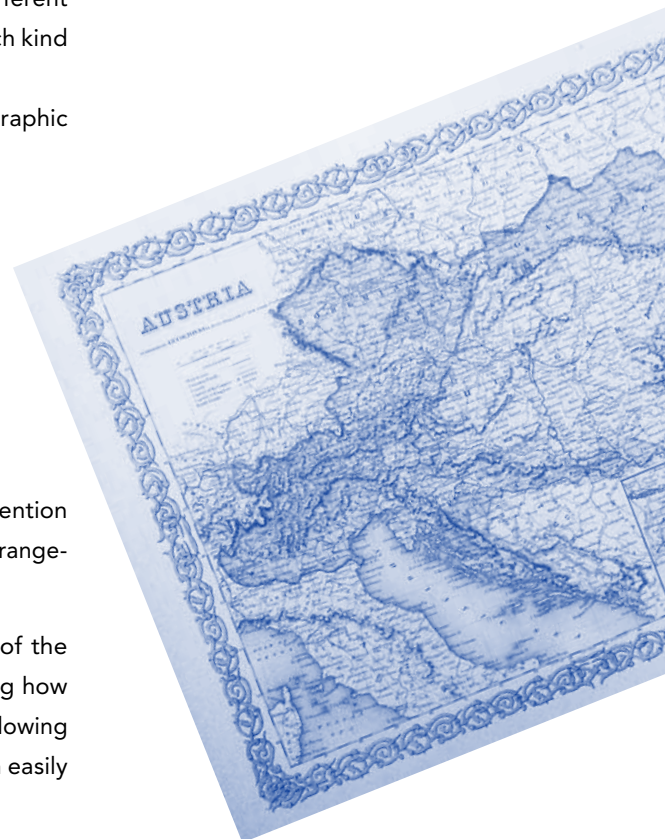
Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

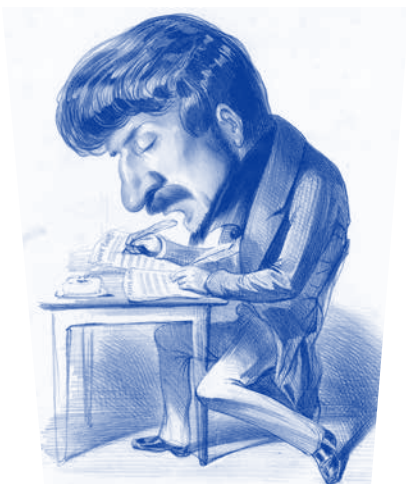
##### CCSS.ELA-Literacy.RH.6-8.6

Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

##### CCSS.ELA-Literacy.RH.6-8.7

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.





**FUN FACT:** Donizetti was known for composing extremely quickly, and his contemporaries marveled at his ability to write in a wide variety of genres. In fact, a caricature published during his lifetime (above) depicts Donizetti writing two operas at once—a comic opera with his right hand, a serious opera with his left.

### 1. The Island and Forts of Saint Helena (1815)

Napoleon was exiled to St. Helena after his defeat at the Battle of Waterloo in 1815.

As your students examine this map, ask them the following questions:

- Is this territory an island? Or is it land-locked? (Hint: Look at the boats floating off the coast at the top and bottom of the map.)
- Is this island flat or mountainous? (Hint: The shaded portions that look like lumps indicate mountains.)

### 2. The Battle of Waterloo (1815)

Published shortly after the Battle of Waterloo, this map was actually drawn by a soldier who took part in the battle. Ask your students:

- What do you think the differently shaded patches refer to?
- What do you think the little rectangles mean?
- Why would this map be useful after the fact of the battle? (Hint: This was before television news could provide citizens with hour-by-hour updates of battles and war.)
- Do you think a map like this would be useful before a battle? For whom?

### 3. A caricature-map of "Germany" (1814)

This map makes a pointed political statement. Based on a well-known portrait of Napoleon, it is a "map" of Germany that illustrates how Napoleon's wars destroyed the German lands. Ask your students what they see in the image; if necessary, direct them toward:

- the bodies that make up Napoleon's face
- the river of blood in his collar
- the German lands of his jacket.
- the hand reaching down from his neck. Look very closely and you'll see it is pulling a thread from the white octagon on his chest, which has a spider at its center. This white spider's web, a parody of the medal of the Legion of Honor that Napoleon wore, represents Napoleon's capture of the German territories.

Finally, ask your students what purpose a map like this serves: Is it meant to help people navigate Germany? Or does it do something else?

**STEP 4:** Now, turn to the libretto of *La Fille du Régiment*. Distribute the reproducible handout titled *MapQuest: Scenes from the Opera* to the class. For each scene (all of which are taken from *La Fille's* libretto with only slight modifications), designate a group of students to act out the various roles. Then, have students review the text carefully. It may be helpful to repeat the scene a few times, with different students performing the roles.

# A REAL-LIFE TYROLEAN REBEL



The story of *La Fille du Régiment* is entirely fictional—but the political backdrop to the plot is steeped in history, including an actual Tyrolean rebellion during the Napoleonic wars. In 1805, Napoleon defeated the Austrian army at the Battle of Austerlitz; in the ensuing peace treaty, large portions of Austria were ceded to the French government and Napoleon's satellite states in Central Europe. Among the regions newly under Napoleonic control was Tyrol, a mountainous area that spans parts of modern-day Austria and Italy. The Tyroleans, however, were not happy about being used as pawns in this game of geopolitical chess. The region had been part of Austria since the 14th century, and Tyroleans were proud Austrian patriots. In April 1809, an uprising

broke out in Tyrol against the French invaders. The leader of this rebellion was an innkeeper and horse trader named Andreas Hofer.

The Tyrolean rebels were vastly outnumbered by the French and their allies. Yet they were far better equipped than the French soldiers to handle the steep, mountainous terrain of the Alps. For instance, the French had never before seen snowshoes and were thus amazed by the Tyroleans' ability to walk on top of deep snow! Moreover, French soldiers were used to fighting on a battlefield, and the Tyroleans' guerrilla tactics—which included burying enemies under man-made avalanches—took the French completely by surprise. Within a week, Hofer's forces had driven the French out of the region and re-instated the Austrians as

the leaders of Tyrol.

Initially, Napoleon took little interest in what he viewed as a meaningless skirmish in a minor region. But the efficiency with which Hofer's forces expelled the French troops made Napoleon take the Tyrolean insurgence seriously. He sent more troops into Tyrol, instructing his generals not only to squash the rebellion but to do so with such brutality as to make an example of Hofer and his followers. By the beginning of August, the Austrians had been expelled from Tyrol; by November, the insurrection had been quelled definitively. In January, Hofer was arrested, and on February 20, 1810, he was executed by firing squad. Yet Hofer has never been forgotten. Today, the official anthem of the Austrian state of Tyrol is the "Andreas Hofer Song."





**FUN FACT:** Today, the main creative talents behind *La Fille du Régiment* are still remembered in the city of Paris, where a visitor can stroll along the Rue Donizetti, Rue St. Georges, and Rue Bayard.

Based on these excerpts, what can your students deduce about the relative position of the landmarks in *La Fille du Régiment*? What is the terrain like? A few major points are listed underneath each scene below; if necessary, help guide your students toward these observations.

#### SCENE 1:

**CAST:** A villager, the Marquise de Berkenfield, Hortensius

*As the opera begins, the townspeople prepare for the French attack. Suddenly a villager rushes into the town.*

**VILLAGER:** "The French have fled down the mountain. We are saved, my friends!"

*The villagers celebrate. The Marquise de Berkenfield, however, starts complaining instead.*

**MARQUISE:** (*To Hortensius*) It's your fault I was trapped here in this mountain village as a battle raged outside.

**HORTENSIOUS:** I'm sorry, Madame, but there was no way to know that the French army would advance on the very day we decided to leave Tyrol to avoid the wars.

**MARQUISE:** As the last surviving member of the Berkenfield family, I should never have left my home, Château Berkenfield. And I never would have if you hadn't felt the need to run away from the French invaders!

*She sends Hortensius off to see if it is safe to return to Château Berkenfield. He leaves the village and soon runs into Sulpice, whose regiment is camped nearby.*

What Scene 1 tells us:

- There is a mountain, and the village is located either at the top of it or part-way up. There must be a road from the château to the village.
- The village must be between the château and the Tyrolean border.
- Since the Marquise would likely not flee the French army by heading toward France, she is likely going toward Tyrol's eastern border instead.
- Since Hortensius runs into Sulpice as soon as he leaves the village, the French are likely camped nearby.

#### SCENE 2:

**CAST:** Marie, Sulpice

*In the camp, Sulpice and Marie have just finished reminiscing about the day the soldiers found the infant Marie.*

**MARIE:** Well, enough memories. I have to go do laundry now.

**SULPICE:** Marie, I need to talk to you about something. Lately you've been taking a lot of long walks by yourself ... picking flowers ... And while you're out, you've been chatting with some fellow. Right?

**MARIE:** Yup!

**SULPICE:** No!



MARIE: Yes! And why not? Am I not allowed to go pick flowers and meet people?

SULPICE: *(Hesitantly)* Well ... well, you see ... *(getting an idea for an excuse and brightening noticeably)* after all the money we've spent raising you—

MARIE: Oh, and I do nothing around here? Look around you: I wash all the clothes! I do all the cooking!

SULPICE: *(Sighs)* Fine. Well, it's just that I've heard he's a Tyrolean rebel. He's an enemy!

MARIE: *(Throwing down the shirt she is folding)* Fine! Ugh! *(She walks away)*

What Scene 2 tells us:

- The camp has laundry and cooking facilities.
- It's close to someplace (a meadow, a forest, etc.) where one can pick flowers.

### SCENE 3:

CAST: Marie, Sulpice, Tonio, a group of soldiers

*The soldiers drag Tonio into camp. They think he's a spy and want to shoot him, but Marie rushes to his defense.*

MARIE: Stop! He saved my life!

SOLDIERS: What?!

MARIE: One day, I went out to pick flowers. I was walking along the edge of a cliff when I slipped. I would have fallen to my death had this young man not grabbed me and saved my life! Do you still want to kill him, now that you know I owe him my life?

SOLDIERS: No, of course not!

SULPICE: *(To Tonio)* Is this true?

TONIO: Completely.

SULPICE: Well, anyone who saved Marie's life is a friend of ours! *(To Tonio)* Come, young man, drink a toast with us!

What Scene 3 tells us:

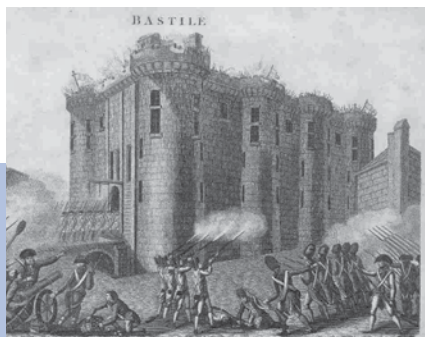
- Somewhere near the camp, there is a cliff.
- From the camp, it must be easy to access the top of the cliff; perhaps there is a path running along the top of it.
- Given that Tonio also likes to stroll along the top of this cliff (this is how he met Marie), it is probably near both his village and the soldiers' camp.

**FUN FACT:** Since the Duchess of Krakenthorp's role is only spoken, she doesn't have to be played by a trained opera singer. For this reason, directors often hire celebrities to perform the role; in a 2016 production at Washington National Opera, the Duchess was played by Supreme Court Justice (and opera buff) Ruth Bader Ginsburg.

**STEP 5:** Now it's time for your students to put together everything they have learned so far. Distribute the reproducible handout *MapQuest: My Map*, and instruct your students to draw a map of the events and places in *La Fille du Régiment*. Their analyses from Step 4 will help them determine their map's layout. Each map should include:

- Tonio's village
- Château Berkenfield
- The regiment's camp
- Any roads necessary to travel between them
- Mountains, rivers, and other geographic landmarks
- Optional: The Duchess of Krakenthorp's castle or other landmarks from the story; real-life cities or towns that can help situate the action in the real world; Marie's kitchen or laundry pile; the cliff where Marie and Tonio met; etc.

Encourage your students to be creative as they design and decorate their maps.



**1789**

The French Revolution begins. On July 14, Parisian citizens storm **THE BASTILLE** prison, a brutal symbol of the French monarchy's absolutism and abuse.

**1792**

The monarchy is officially abolished, and the **"FIRST FRENCH REPUBLIC"** is established.

**1793–94**

The **"REIGN OF TERROR,"** during which King Louis XVI and his wife Marie Antoinette are executed, along with thousands of other perceived enemies of the republic.



**1796–99**

**NAPOLEON BONAPARTE** launches his first military campaign, in Italy. In 1799, he will also invade Egypt.

**1799**

Napoleon seizes control of France, essentially turning the country into a military dictatorship.

**1803–15**

The period commonly known as the **"NAPOLEONIC WARS."** Napoleon meets the Austrian, British, and Russian empires in battle, and incrementally takes over much of Europe.

**1804**



**NAPOLEON CROWNS HIMSELF EMPEROR OF FRANCE.**

**1812**

**NAPOLEON INVADES RUSSIA** and suffers his first major military defeat.

**A CHEAT SHEET FOR 19TH-CENTURY FRENCH MILITARY HISTORY**



**STEP 6:** Finally, have each student present their map to the class. Alternatively, if the class is large, divide the class into small groups and have the students present their work to their fellow group members. Their presentation should include a description of: the locations and geographic features included on their map and any creative decisions they made (the shape of the map, the use of color, the overall style, etc.)

**FOLLOW-UP:** Your students are not the only cartographers who have been tasked with drawing a map for an imaginary world; from J.R.R. Tolkien's Middle Earth to George R.R. Martin's Westeros and Essos, maps help authors and readers alike visualize the fictional terrain where stories take place. But mapping out an imaginary world is not easy! As a follow-up project, have your students listen to "Fantasy Maps," an episode of Eric Molinsky's podcast *Imaginary Worlds* (<https://www.imaginaryworldspodcast.org/fantasy-maps.html>), either in class or at home. Then have your students bring a map for an imaginary place of their choosing to class. These maps may come from books, board games, video games, or anywhere else. Have each student present their map to the class or to their small group: Where is the map from? What information does it convey?

## 1814

Napoleon abdicates his position as emperor and is exiled to the island of Elba. The royal family (the Bourbon dynasty) is re-instated on the French throne, launching the period known as the **BOURBON RESTORATION**.



## 1815

Napoleon escapes from Elba. He returns to Paris in March, overthrows King Louis XVIII, and once again takes control of the French military. In June, he meets the British army at the **BATTLE OF WATERLOO**, where he is swiftly defeated. Napoleon is now exiled to the island of St. Helena, where he will die in 1821. The French monarchs once again ascend the throne.

## 1830

A revolution overthrows the Bourbon king Charles X and establishes a constitutional monarchy under **LOUIS PHILIPPE, DUKE OF ORLÉANS**.

## 1840

**LA FILLE DU RÉGIMENT** premieres in Paris.



## 1848

Revolutions break out across Europe. In France, the monarchy is once again toppled and the so-called "**SECOND REPUBLIC**" is established. Louis-Napoleon Bonaparte, Napoleon's nephew, is made president. Donizetti dies in Italy.

## 1851

Louis-Napoleon crowns himself emperor, initiating the period known as the "**SECOND EMPIRE**."

## 1870

After a disastrous defeat in the Franco-Prussian war, Louis-Napoleon is exiled. Once again, a representative government is instated in France. This "**THIRD REPUBLIC**" endures until the Nazis invade France during World War II.

## Music

### IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide entitled *Operalympics: Judge's Scorecards* and *Operalympics: Announcer's Cards*, as well as the audio selections from *La Fille du Régiment* available online or on the accompanying CD. You will also need copies of the opera's synopsis or summary found in this guide.

### CURRICULAR CONNECTIONS

Classical Music, Popular Music, French, Drama, Poetry, Public Speaking

### LEARNING OBJECTIVES

- To introduce and/or reinforce knowledge of musical terminology
- To learn about the bel canto style
- To analyze how text and music work together to express emotions and ideas
- To listen to musical examples critically and develop aural skills

## Operalympics: The Bel Canto Competition

Operatic singing pushes the human voice to its limits: Can you sing faster? Higher? Louder? Like Olympians, opera singers train for years to perform astonishing feats of musical athleticism. This activity will introduce students to Donizetti's music and the bel canto style by imagining an Olympic-style competition between Marie and Tonio, the two main characters of *La Fille du Régiment*. Students will:

- develop new musical vocabulary
- become familiar with the opera's story and several of its most famous musical moments
- express opinions as they apply what they have learned
- compare Donizetti's style to the music students listen to every day

### STEPS

In this activity, students will judge a singing contest between Marie and Tonio. Over the course of two solo rounds plus a bonus duet, students will listen for specific musical elements and judge the quality of the singer's performance. Using the *Judge's Scorecards* included in the reproducible handout section at the back of this guide, they will rate the competitors in each round and pick the Operalympic Champion.

**STEP 1:** To give them a background understanding of these Operalympians, begin the class by ensuring that students understand the opera's plot. You may wish to allow for time at the beginning of class for students to read the synopsis or summary included in this guide, or you may prefer to summarize the story for them. The synopsis offers more detail, while the briefer summary may be more accessible for younger students. You may choose to have students take turns reading the synopsis aloud, bring the material to life in a theater game, or alternatively ask them to come to class having read the synopsis as homework beforehand.





**STEP 2:** Explain that in the activity to come, students will act as judges in a singing contest between *La Fille du Régiment*'s main characters, Marie and Tonio. The contest will feature two main rounds plus a bonus round.

In the first two rounds, each character will sing a solo number, called an aria. Round 1 features fast music; Round 2 features slower, more contemplative music. Finally, the bonus round will be a duet between Marie and Tonio.

Students will evaluate each performance based on specific musical elements that will be introduced and explained at the start of each round.

Before each performance, an announcer will get a card which gives the title of the excerpt (and its pronunciation), explains where the excerpt occurs in the opera's plot, and offers a fun fact about the excerpt. The announcer should come to the front of the classroom and read this card aloud before each round begins.

Next, distribute the *Judge's Score Cards* found in the reproducible handouts and explain the point system. Each student should have a copy of the *Judge's Score Cards*.

Each singer will be judged on specific elements, which are specified on the score card; the judges (i.e., your students) will rate each element against a maximum possible score of 10, where 1 is very poor and 10 is excellent.

The arias are divided into several short sections, and students should listen to one specific element—specified on the score card—in each section.

Points are based on how well the singer performs the element, and how much the student likes the element. At the end of each performance, they should add together the points they gave each element to determine the character's score for that round.

### COMMON CORE STANDARDS AND *LA FILLE DU RÉGIMENT*

This activity directly supports the following ELA-Literacy Common Core Strands:

#### CCSS.ELA-Literacy.RI.8.3

Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

#### CCSS.ELA-Literacy.SL.8.4

Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

#### CCSS.ELA-Literacy.L.8.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

**FUN FACT:** Between 1838 and 1848, one quarter of all the operas performed in Italy were by Donizetti.

At the end of the contest, the points from each round will be tallied to determine the overall winner.

Finally, designate five students as announcers and hand out one Announcer's Card to each. Each announcer should have a different card.

**STEP 3:** Introduce the first vocabulary word for this exercise: *bel canto*. (Note that definitions for the specialized vocabulary used in this exercise can also be found in the *Ten Essential Musical Terms* sidebar found in this guide.) *Bel canto* (which means "beautiful singing" in Italian) is a style that has two main features:

- Very fast and fancy melodies that highlight the agility and flexibility of the singer's voice
- Slower, more sustained passages that highlight the singer's stamina and control as well as the beautiful sonority of the voice.

The first round of competition will focus on the first of these features: fast and fancy singing. In opera terminology, this is often referred to as *coloratura*. Your students will evaluate the singers' execution of the three elements listed below. Before the round begins, introduce these three elements to students and play the audio examples provided. It may be helpful for your students to try singing each of these elements. (Be sure to explain, however, that opera singers train for years before they can sing music like this; thus, there is no need for your students to sound like the recording!)

*High notes* (Track 1)

*Trill*: a fast oscillation between two notes (Track 2)

*Melisma*: multiple notes sung on a single syllable of text (Track 3)

**STEP 4:** Once students are comfortable with these three musical elements, it's time to begin the first round of judging. Begin with the score card titled "Round 1: Marie." Have the designated announcer with the card for Round 1 read their text, which introduces the excerpt, and ask your students to read over the English translation. Then play the entire excerpt (Track 4) once or twice, without asking your students to write down anything. In these initial sessions, they should just listen and make mental notes about what they hear. For the actual adjudication, the excerpt has been divided into several shorter tracks; playing each of these tracks two or three times before moving on to the next fragment will help your students know where they are in the text and on the score card. (Note, however, that students have to judge and assign points for more than one element per track, as guided on the handout.) The tracks for Marie's Round 1 aria are as follows:



## Round 1: Marie

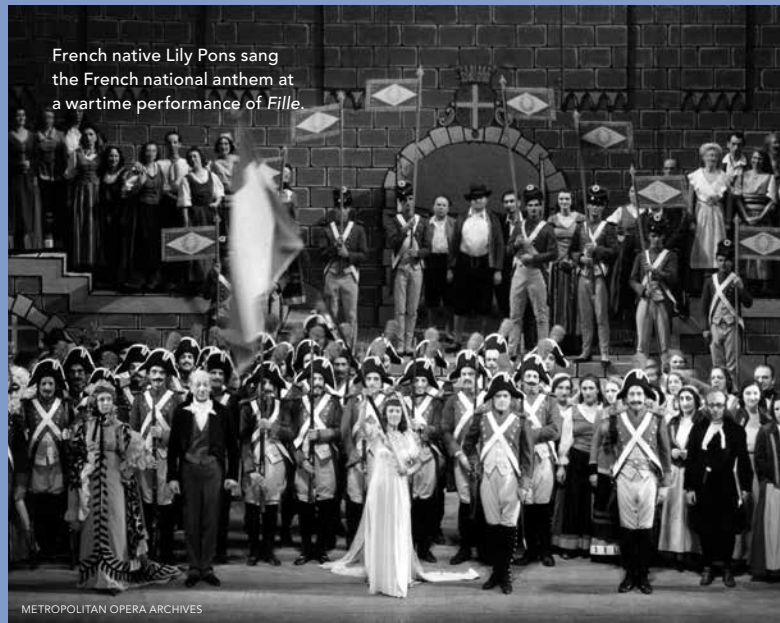
|  |   |
|--|---|
| <b>Track 4</b>   |   |
| entire excerpt   |   |
| <b>Track 5</b>   |   |
| Au bruit de la guerre j'ai reçu le jour!<br>À tout, je préfère le son du tambour,  | <i>Amid the noise of war, I first saw the light!<br/>Above all, I love the sound of the drum,</i>   |
| <b>Track 6</b>   |   |
| sans crainte, à la gloire, je marche soudain...  | <i>without fear, for glory, I march along ...</i>   |
| <b>Track 7</b>   |   |
| Patrie et victoire, voilà mon refrain!<br>Patrie et victoire, voilà mon refrain!<br>Patrie et victoire, voilà mon refrain! | <i>For country and for victory, this is my refrain!<br/>For country and for victory, this is my refrain!<br/>For country and for victory, this is my refrain!</i> |

When you reach the end of the text, ask students to add up the character's points for this scene.

Repeat the above steps with "Round 1: Tonio," with the designated announcer introducing the excerpt and then allowing students enough time to evaluate and adjudicate Tonio's music. The relevant musical tracks are:

## Round 1: Tonio

|   |  |
|---|--|
| <b>Track 8</b>  |  |
| entire excerpt  |  |
| <b>Track 9</b>  |  |
| Pour mon âme, quel destin! J'ai sa flamme, et j'ai sa main! | <i>Oh my soul, what a fate! I have her love and I have her hand!</i> |
| <b>Track 10</b>   |  |
| Jour prospère! Me voici militaire, militaire et mari!       | <i>Oh happy day! Here I stand as both soldier and husband!</i>       |
| <b>Track 11</b>   |  |
| Pour mon âme, quel destin! J'ai sa flamme, et j'ai sa main! | <i>Oh my soul, what a fate! I have her love and I have her hand!</i> |
| <b>Track 12</b>   |  |
| Me voici, me voici militaire et mari!                       | <i>Here I stand, here I stand as both soldier and husband!</i>       |



**FUN FACT:** *La Fille du Régiment* is unabashedly patriotic, and since its premiere, it has often been used for political ends. During the 19th century, the opera was regularly performed on France's national holiday, July 14. During France's "Second Empire," the opera's final chorus was sung as an unofficial national anthem. At a performance at the Metropolitan Opera following Armistice Day at the end of World War I, the soprano Frieda Hempel wove the patriotic song "Keep the Home Fires Burning" into Marie's singing lesson. And during World War II, the soprano Lily Pons proudly sang the French national anthem, "La Marseillaise," during the opera's finale, also at the Met.

Before moving on to Round 2, ask your students to reflect on what they have heard so far. You may wish to ask:

- What emotions do these arias express? Do the characters seem happy/sad/etc.? How so?
- Is your above answer based on the lyrics you read, the music you heard, or both?
- Do you think it would be difficult to sing these arias? Why or why not?

Ask your students to vote (by show of hands) on which character won the first round.

**STEP 5:** Now it's time for Round 2. The bel canto style isn't just about stunning feats of vocal agility: It's also about long, sinuous lines that highlight the natural beauty of the singer's voice. In Round 2, students will still need to listen for melismas and high notes, but they will also need to listen for two new elements, described below:

*Legato:* smooth melodic phrasing with long, connected notes (an example is provided on **Track 13.**)

*Duration:* how long a singer holds an individual note

Once students understand the additional elements they will be evaluating, proceed as in Round 1. For Marie's Round 2 aria, the musical tracks are:

## Round 2: Marie

|   |   |
|---|---|
| <b>Track 14</b>   |   |
| entire excerpt  |   |
| <b>Track 15</b>   |   |
| Il faut partir, mes bons compagnons d'armes,<br>désormais, loin de vous m'enfuir!                     | <i>I must leave, my faithful comrades in arms,<br/>now I am sent far from you.</i>                                |
| <b>Track 16</b>   |   |
| Mais par pitié, cachez-moi bien vos larmes,<br>vos regrets pour mon cœur, hélas, ont trop de charmes! | <i>But for pity's sake, hide your tears from me,<br/>and your grief from my heart, which is already breaking!</i> |
| <b>Track 17</b>   |   |
| Il faut partir! Il faut partir!   | <i>I must leave! I must leave!</i>  |
| <b>Track 18</b>   |   |
| Ah! Par pitié, par pitié cachez vos larmes!   | <i>Ah! For pity's sake, hide your tears!</i>  |
| <b>Track 19</b>   |   |
| Adieu, adieu! Il faut partir!   | <i>Farewell, farewell! I must leave!</i>  |

For Tonio's Round 2 aria, the musical tracks are:

## Round 2: Tonio

|   |  |
|---|--|
| <b>Track 20</b>   |  |
| entire excerpt  |  |
| <b>Track 21</b>   |  |
| Pour me rapprocher de Marie je m'enrôlai, pauvre soldat.<br>J'ai pour elle risqué ma vie, et je disais dans les combats:  | <i>To stay near Marie, I enlisted in the corps, as a poor soldier.<br/>For her, I risked my life, and so I said during combat:</i> |
| <b>Track 22</b>   |  |
| si jamais la grandeur enivre,<br>cet ange qui m'a su charmer, ah!   | <i>If ever her fortunes should take her from me,<br/>this angel whom I adore, Ah!</i>  |
| <b>Track 23</b>   |  |
| Il me faudrait cesser de vivre, s'il me fallait, cesser d'aimer!<br>Ah! s'il me fallait, s'il me fallait, cesser d'aimer! | <i>I would sooner give up life, if I had to, than give up loving her.<br/>Ah! If I had to, than give up loving her.</i>            |

**FUN FACT:** Domenico Barbaja, the impresario who invited Donizetti to Naples, was one of the most important opera producers of his day, yet he came from humble origins. In fact, his initial claim to fame was a drink he invented while working as a waiter in Milan. The concoction consisted of whipped cream and either coffee or chocolate, and was called a *barbajata*.

Before moving on, ask your students about the emotions expressed in these slow arias. Did listening to these arias change their perceptions of the characters? Did they have a preference for the music in Round 1 or Round 2? With a show of hands, have students indicate who won Round 2.

**STEP 6:** The bonus round offers a chance to apply everything your students have learned so far. Unlike Rounds 1 and 2, in which Marie and Tonio sang solo arias, in the bonus round they will sing a duet called “Depuis l’instant.” The music is provided on **Track 24** and the text is available in the reproducible handouts.

In this round, instead of evaluating specific elements, students will judge the singers based on the overall quality of their performance. Each character will receive a single score, out of a maximum possible score of 100. In the right-hand column of the score card, there is space for your students to take notes while they listen. Students may choose to evaluate the performance based on the musical elements from the previous sections, quality of tone, dramatic flair, or any other criteria they prefer.

**STEP 7:** On the final score card, have your students list the scores they gave Marie and Tonio for each round, then add the scores together to determine the final score for each character. Finally, have your students vote (by show of hands) to determine the class’s Operalympic champion.

**FOLLOW-UP:** Bel canto singing is associated with 19th-century opera, but that doesn’t mean that coloratura and sustained, legato singing don’t appear elsewhere. Invite your students to think about the music they listen to on a daily basis. Does it have trills? High notes? Fast passages? How is it different from bel canto opera? How is it the same?



An engraving shows a street view of the building where the Paris Opéra performed between 1821 and 1873.

## Parisian Opera Houses in the Age of Donizetti

During the 19th century, Paris was known as the cultural capital of Europe, due in large part to the dozens of opera houses and theaters that dotted its cityscape. Of these, four became Donizetti's Parisian stomping grounds:

***The Opéra:*** Paris's premiere opera house during the 18th and 19th centuries. The Opéra was founded in 1669, during the reign of Louis XIV. It specialized in grand opéra, a genre defined by extreme length (usually five acts), enormous spectacle that comprised ballets between the acts and extraordinary scenic effects, and plots drawn from ancient mythology and history. Throughout its history, the Opéra was supported and run by the French government. As such, it often produced works with a clear propagandistic bent. For instance, during the 17th and 18th centuries, operas about ancient Greek and Roman emperors and heroes represented the grandeur of the monarchy, while after the French Revolution, stories about senatorial Rome represented the new French Republic.

***Opéra Comique:*** As its name suggests, the Opéra Comique specialized in the genre of opéra comique. In contrast to grand opéra, "comic opera" stories involve lower class characters and often use the interaction between nobility and peasants as fodder for comic situations. The genre of opéra comique also includes portions of spoken dialogue, whereas grand opéra is entirely sung. The Opéra Comique, which grew out of a pre-existing theater company, was founded in 1715.

***Théâtre Italien:*** Most of the opera houses in Paris produced French-language opera, either original works by French composers or operas from other countries translated into French. The Théâtre Italien, by contrast, presented Italian operas in their original language. The first performances of Donizetti's operas were at the Théâtre Italien.

***Théâtre de la Renaissance:*** Founded by the novelists Victor Hugo and Alexandre Dumas, the Théâtre de la Renaissance opened its doors in 1838. In 1839, it performed a French translation of Donizetti's *Lucia di Lammermoor* that sparked the meteoric rise of Donizetti's fame among Parisian opera fans. Unfortunately, the Théâtre de la Renaissance was unable to compete with its more famous and profitable peers and closed in 1841. In 1872, however, the name "Théâtre de la Renaissance" was given to a newly constructed auditorium, where theatergoers may still enjoy performances to this day.

Although the Opéra and Théâtre Italien have since closed, the Opéra Comique and the new Théâtre de la Renaissance can still be visited. The two most important opera houses in today's Paris, the Palais Garnier and the Opéra Bastille, were both constructed after Donizetti's death.



# Ten Essential Musical Terms

The following list of terms provides basic vocabulary to help your students engage more deeply with the music of *La Fille du Régiment*.

**Aria:** A self-contained piece for solo voice, typically with orchestral accompaniment. Arias form a major part of larger works such as operas or oratorios.

**Bel canto:** An Italian vocal style of the late 18th and 19th centuries. Bel canto literally means “beautiful singing,” and the style emphasizes long, sinuous musical lines and elegant ornamentation that showcase the beauty of the singer’s voice. Gaetano Donizetti is considered one of the most important composers of bel canto opera, along with his countrymen Gioachino Rossini and Vincenzo Bellini.

**Coloratura:** From the Italian word for “coloring,” coloratura refers to florid, elaborate vocal passages with lots of fast notes and impressive ornamentation. The word is also used to refer to a singer who possesses the vocal agility necessary to perform such music.

**Ensemble:** In contrast to an aria, an ensemble is a musical number in which multiple characters sing at the same time. Ensembles are typically classified by how many characters they include: duets (two singers), trios (three singers), quartets (four singers), etc. Ensemble scenes are a special feature of comic opera, where they are often used to create humorous interactions between characters.

**Legato:** A type of articulation in which all the notes of a melody are smoothly connected. When performing a legato passage, the goal is to have each note blend seamlessly into the next; thus, a legato melody should not include any pauses between notes or any sharp accents that make individual notes stand out. In contrast, a passage that is performed “staccato” features distinctly separated notes.

**Melisma:** A group of several notes sung on the same syllable of text. Melismatic singing is the opposite of “syllabic” singing, in which a single note is sung on each syllable of the text. In the bel canto style, melismas show off a singer’s breath control, vocal flexibility, and virtuosity. Melismas can vary in length and complexity, often combining step-wise movement from note to note with larger, more difficult leaps.

**Opéra comique:** A French term first used in the 18th century but now most commonly associated with French operas from the 19th century that feature individual musical numbers and spoken dialogue. Despite their identification as “comic opera,” these works didn’t necessarily have to be funny; Bizet’s *Carmen*, a famously tragic opera, originally featured spoken dialogue and was thus labeled an opéra comique. The term is also the name of an opera house in Paris where operas of this genre were performed and where *La Fille du Régiment* premiered.

**Ornamentation:** An embellishment to the melody, rhythm, or harmony of music, intended to make the music more impressive and ornate. Ornamentation can either be indicated through symbols written into the music or improvised by the performer.

**Staging:** An umbrella term for everything that contributes to the visual aspect of an operatic performance, including stage sets, props, costumes, and even the singers’ actions and movement across the stage. While the music of an opera always stays the same, the staging changes with each new director.

**Trill:** An ornament in which the main note alternates very quickly with the note directly above it. While any instrument can perform trills, they are considered particularly virtuosic in the voice, where it is exceptionally difficult to achieve the evenness and rapidity of execution that make a trill sound beautiful.



## Supporting the Student Experience during *The Met: Live in HD* Transmission

Watching and listening to a performance is a unique experience that takes students beyond the printed page to an immersion in images, sound, interpretation, technology, drama, skill, and craft. Performance activities help students analyze different aspects of the experience and engage critically with the performance. They will consider the creative choices that have been made for the particular production they are watching and examine different aspects of the performance.

Each Performance Activity incorporates a reproducible sheet. Students should bring this activity sheet to the *Live in HD* transmission and fill it out during intermission and/or after the final curtain. The activities direct attention to details of the production that might otherwise go unnoticed.

For *La Fille du Régiment*, the first activity sheet, *Propera*, invites your students to observe the props used by the singers in *La Fille du Régiment* and analyze how these props add to the comic effect of Laurent Pelly's staging. Before you go to the opera, explain to your students that a prop is an object used on stage. After the opera, your students will have the opportunity to choose a few props they would include if they were hired to direct *La Fille du Régiment* at the Met.

The second, basic activity sheet is called *My Highs & Lows*. It is meant to be collected, opera by opera, over the course of the season. This sheet serves to guide students toward a consistent set of objective observations, as well as to help them articulate their own opinions. It is designed to enrich the students' understanding of the art form as a whole. The ratings system encourages students to express their critique: Use these ratings to spark discussions that require careful, critical thinking.

The Performance Activity reproducible handouts can be found in the back of this guide. On the next page, you'll find an activity created specifically for follow-up after the *Live in HD* transmission.

### IN PREPARATION

For this activity, students will need the Performance Activity reproducible handouts found in the back of this guide.

### COMMON CORE STANDARDS AND LA FILLE DU RÉGIMENT

#### CCSS.ELA-Literacy.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

#### CCSS.ELA-Literacy.CCRA.SL.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

### IN PREPARATION

This activity requires no preparation other than attendance at the *Live in HD* transmission of *La Fille du Régiment*.

### LEARNING OBJECTIVES

- To review students' understanding of Donizetti's *La Fille du Régiment*
- To encourage students' creative responses to the opera
- To help your students connect the opera's story and music to the music they regularly consume

### COMMON CORE STANDARDS AND LA FILLE DU RÉGIMENT

#### CCSS.ELA-Literacy.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

#### CCSS.ELA-Literacy.CCRA.SL.4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

## The Daughter of the Regiment: A Modern Musical Adaptation

Start the class with an open discussion of the Met performance. What did students like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently? The discussion offers an opportunity to apply the notes on students' *My Highs & Lows* sheet, as well as their thoughts about the visual design of the Met production—in short, to see themselves as *La Fille du Régiment* experts.

Next, it may be helpful to ask some more pointed questions about the opera's plot, music, and staging to make sure your students are comfortable discussing what they have seen. These questions might include:

- Did you find the opera funny? Why or why not?
- Does this opera remind you of any other comedies? How is it the same? How is it different?
- Why can't Marie and Tonio be together at the beginning of the opera?
- Why did the Marquise want Marie to marry the Duke? Do you agree with her reasoning? Do you agree with her decision to allow Marie to marry Tonio instead?



Tonio confesses his love for Marie to the Marquise  
KEN HOWARD/MET OPERA

- Who was your favorite character? Who was your favorite singer? Why?
- What was your favorite music or scene? Why?

As a final activity, invite your students to compose their own musical excerpt based on the story of *La Fille du Régiment*. Divide the class into groups, and assign each group one scene from the opera. Ask them to choose a pre-existing song for the scene's character(s) to sing; this song can be in any musical style. When selecting their songs, students should prepare by reflecting on the following questions:

- Is this scene happy? Sad? Funny?
- What style of music would suit this scene? Fast or slow? Loud or soft?
- Should the song be for a solo voice, or an ensemble of singers? If it's a solo, which character will sing it? If the song has multiple singers or backup singers, will there be an ensemble on stage to sing these additional parts?
- How would the lyrics of the song contribute to the audience's understanding of this scene? Do I want lyrics that essentially repeat what characters will be saying in the dialogue? Do I want lyrics that offer insight through metaphor?
- Will the character(s) sing this song as part of the action? Or will it be like a monologue, where the action pauses for a moment as the character(s) reflect(s) on what they are feeling?

When your students are ready, have each group present their scene consecutively, in chronological order based on the synopsis. The result will be a modern operatic pastiche (an opera made up of numbers by different composers), called *The Daughter of the Regiment*, composed entirely by your students!

**Excerpts taken from the  
Metropolitan Opera broadcast of  
December 24, 2011**

**MARIE**

Nino Machaidze

**TONIO**

Lawrence Brownlee

**MARQUISE OF BERKENFIELD**

Ann Murray

**SULPICE**

Maurizio Muraro

**HORTENSIOUS**

James Courtney

**DUCHESSE OF KRAKENTHROP**

Kiri Te Kanawa

Conducted by

Yves Abel

Metropolitan Opera Orchestra  
and Chorus

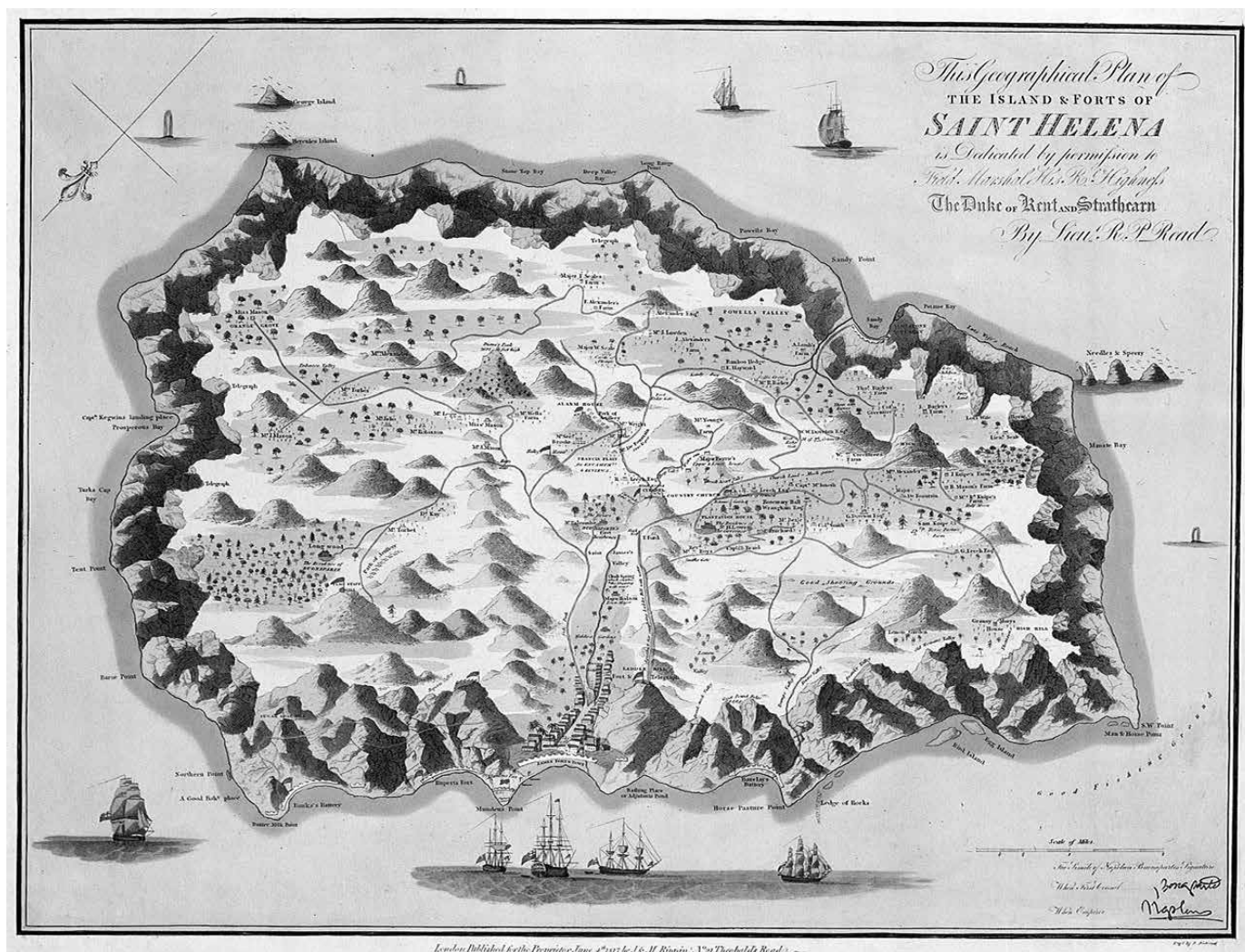
- 1 Ex. High notes
- 2 Ex. Trill
- 3 Ex. Melisma
- 4 Round 1, Marie: "Au bruit de la guerre" in full
- 5 Round 1, Marie: "Au bruit de la guerre" opening
- 6 Round 1, Marie: "Sans crainte, à la gloire"
- 7 Round 1, Marie: "Patrie et victoire"
- 8 Round 1, Tonio: "Pour mon âme" in full
- 9 Round 1, Tonio: "Pour mon âme" opening
- 10 Round 1, Tonio: "Jour prospère"
- 11 Round 1, Tonio: "Pour mon âme" text repetition
- 12 Round 1, Tonio: "Me voici"
- 13 Ex. Legato
- 14 Round 2, Marie: "Il faut partir" in full
- 15 Round 2, Marie: "Il faut partir" opening
- 16 Round 2, Marie: "Mais par pitié"
- 17 Round 2, Marie: "Il faut partir" text repetition
- 18 Round 2, Marie: "Ah! Par pitié"
- 19 Round 2, Marie: "Adieu, adieu!"
- 20 Round 2, Tonio: "Pour me rapprocher de Marie" in full
- 21 Round 2, Tonio: "Pour me rapprocher de Marie" opening
- 22 Round 2, Tonio: "Si jamais la grandeur enivre"
- 23 Round 2, Tonio: "Il me faudrait cesser de vivre"
- 24 Bonus Round, duet: "Depuis l'instant"

THE MET: LIVE IN HD  
LA FILLE DU RÉGIMENT

CLASSROOM ACTIVITY

MapQuest: Historical Maps

Historical Map #1: The Island and Forts of Saint Helena (1815)

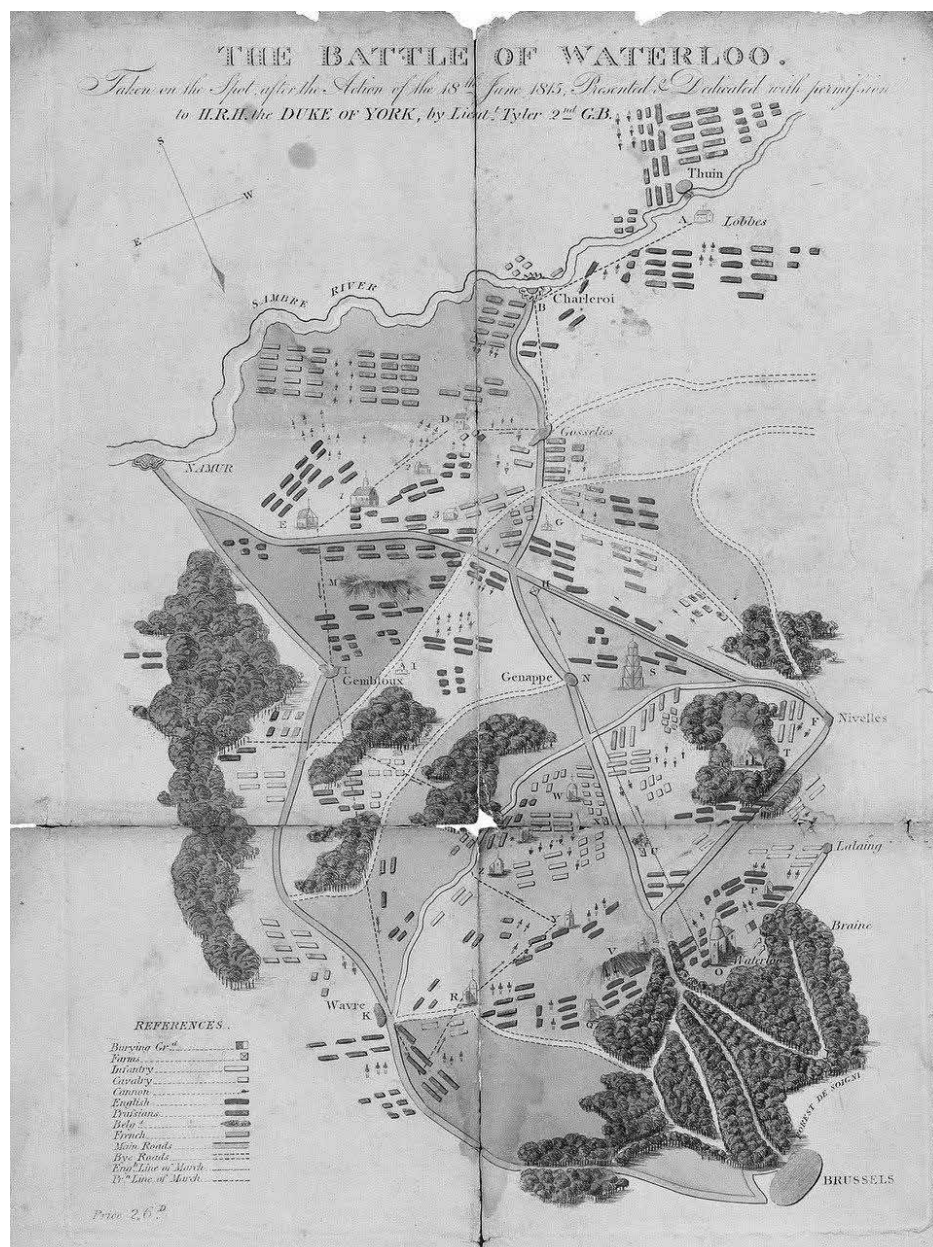




CLASSROOM ACTIVITY

MapQuest: Historical Maps (CONTINUED)

Historical Map #2: The Battle of Waterloo (1815)





CLASSROOM ACTIVITY

MapQuest: Historical Maps (CONTINUED)

Historical Map #3: A caricature-map of "Germany" (1814)



CLASSROOM ACTIVITY

## MapQuest: Scenes from the Opera

### SCENE 1:

**CAST:** A villager, the Marquise de Berkenfield, Hortensius

As the opera begins, the townspeople prepare for the French attack. Suddenly a villager rushes into the town.

**VILLAGER:** "The French have fled down the mountain. We are saved, my friends!"

*The villagers celebrate. The Marquise de Berkenfield, however, starts complaining instead.*

**MARQUISE:** (*To Hortensius*) It's your fault I was trapped here in this mountain village as a battle raged outside.

**HORTENSIUS:** I'm sorry, Madame, but there was no way to know that the French army would advance on the very day we decided to leave Tyrol to avoid the wars.

**MARQUISE:** As the last surviving member of the Berkenfield family, I should never have left my home, Château Berkenfield. And I never would have if you hadn't felt the need to run away from the French invaders!

*She sends Hortensius off to see if it is safe to return to Château Berkenfield. He leaves the village and soon runs into Sulpice, whose regiment is camped nearby.*

### SCENE 2:

**CAST:** Marie, Sulpice

In the camp, Sulpice and Marie have just finished reminiscing about the day the soldiers found the infant Marie.

**MARIE:** Well, enough memories. I have to go do laundry now.

**SULPICE:** Marie, I need to talk to you about something. Lately you've been taking a lot of long walks by yourself ... picking flowers ... And while you're out, you've been chatting with some fellow. Right?

**MARIE:** Yup!

**SULPICE:** No!

**MARIE:** Yes! And why not? Am I not allowed to go pick flowers and meet people?

**SULPICE:** (*Hesitantly*) Well ... well, you see ... (*getting an idea for an excuse and brightening noticeably*) after all the money we've spent raising you—

**MARIE:** Oh, and I do nothing around here? Look around you: I wash all the clothes! I do all the cooking!

**SULPICE:** (*Sighs*) Fine. Well, it's just that I've heard he's a Tyrolean rebel. He's an enemy!

**MARIE:** (*Throwing down the shirt she is folding*) Fine! Ugh! (*She walks away*)

CLASSROOM ACTIVITY

MapQuest: Scenes from the Opera (CONTINUED)

SCENE 3:

CAST: Marie, Sulpice, Tonio, a group of soldiers

The soldiers drag Tonio into camp. They think he's a spy and want to shoot him, but Marie rushes to his defense.

MARIE: Stop! He saved my life!

SOLDIERS: What?!

MARIE: One day, I went out to pick flowers. I was walking along the edge of a cliff when I slipped. I would have fallen to my death had this young man not grabbed me and saved my life! Do you still want to kill him, now that you know I owe him my life?

SOLDIERS: No, of course not!

SULPICE: (*To Tonio*) Is this true?

TONIO: Completely.

SULPICE: Well, anyone who saved Marie's life is a friend of ours! (*To Tonio*) Come, young man, drink a toast with us!

THE MET: LIVE IN HD  
LA FILLE DU RÉGIMENT

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CLASSROOM ACTIVITY

MapQuest: My Map



## CLASSROOM ACTIVITY

Operalympics: The *Bel Canto* Competition

Judge's Name: \_\_\_\_\_

## Operalympics: Judge's Scorecard

## ROUND 1: MARIE

## SCORE

Au bruit de la guerre j'ai reçu le jour!  
*Amid the noise of war I first saw the light!*

HIGH NOTES: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

À tout, je préfère le son du tambour,  
*Above all, I love the sound of the drum,*

HIGH NOTES: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

sans crainte, à la gloire, je marche soudain ...  
*without fear, for glory, I march along ...*

MELISMA: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Patrie et victoire, voilà mon refrain!  
*For country and for victory, this is my refrain!*

HIGH NOTES: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Patrie et victoire, voilà mon refrain!  
*For country and for victory, this is my refrain!*

MELISMA: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Patrie et victoire,  
*For country and for victory,*

MELISMA: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Voilà mon refrain!  
*This is my refrain!*

TRILL: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

TOTAL:

## CLASSROOM ACTIVITY

Operalympics: The *Bel Canto* Competition (CONTINUED)

Judge's Name: \_\_\_\_\_

## Operalympics: Judge's Scorecard

## ROUND 1: TONIO

## SCORE

Pour mon âme, quel destin!  
*Oh my soul, what a fate!*

HIGH NOTE: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

J'ai sa flamme, et j'ai sa main!  
*I have her love, and I have her hand!*

HIGH NOTE: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Jour prospère! Me voici  
*Oh happy day! Here I stand*

MELISMA: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

militaire, militaire et mari!  
*as both soldier and husband.*

MELISMA: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Pour mon âme, quel destin!  
*Oh my soul, what a fate!*

HIGH NOTE: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

J'ai sa flamme, et j'ai sa main!  
*I have her love, and I have her hand!*

HIGH NOTE: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Me voici, me voici, militaire et mari!  
*Here I stand, here I stand, as both soldier and husband!*

HIGH NOTE: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

TOTAL: \_\_\_\_\_



## CLASSROOM ACTIVITY

Operalympics: The *Bel Canto* Competition (CONTINUED)

Judge's Name: \_\_\_\_\_

## Operalympics: Judge's Scorecard

## ROUND 2: MARIE

## SCORE

Il faut partir, mes bons compagnons d'armes,  
*I must leave, my faithful comrades in arms,*

LEGATO:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

désormais, loin de vous m'enfuir!  
*now I am sent far from you.*

DURATION:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

Mais par pitié, cachez-moi bien vos larmes,  
*But for pity's sake, hide your tears from me,*

LEGATO:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

vos regrets pour mon cœur, hélas, ont trop de charmes!  
*and your grief from my heart, which is already breaking!*

HIGH NOTE:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

Il faut partir! Il faut partir!  
*I must leave! I must leave!*

LEGATO:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

Ah! Par pitié, par pitié cachez vos larmes!  
*Ah, for pity's sake, hide your tears!*

LEGATO:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

Adieu, adieu!  
*Farewell, farewell!*

MELISMA:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

Il faut partir!  
*I must leave!*

MELISMA:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

TOTAL: \_\_\_\_\_

## CLASSROOM ACTIVITY

Operalympics: The *Bel Canto* Competition (CONTINUED)

Judge's Name: \_\_\_\_\_

## Operalympics: Judge's Scorecard

## ROUND 2: TONIO

## SCORE

Pour me rapprocher de Marie  
*To stay near Marie,*

MELISMA:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

je m'enrôlai, pauvre soldat.  
*I enlisted in the corps, as a poor soldier.*

LEGATO:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

J'ai pour elle risqué ma vie,  
*For her, I risked my life,*

MELISMA:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

et je disais dans les combats:  
*and so I said during combat:*

LEGATO:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

Si jamais la grandeur enivre,  
 enivre cet ange qui m'a su charmer,  
*If ever her fortunes should take her from me,*  
*this angel whom I adore,*

LEGATO:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

Ah!  
*Ah!*

DURATION:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

Il me faudrait cesser de vivre,  
*I would sooner give up life,*

HIGH NOTE:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

S'il me fallait, cesser d'aimer!  
 Ah! s'il me fallait, cesser d'aimer!  
*if I had to, than give up loving her!*

HIGH NOTE:

☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8 ☐9 ☐10

TOTAL: \_\_\_\_\_

THE MET: LIVE IN HD  
LA FILLE DU RÉGIMENT

CLASSROOM ACTIVITY

Operalympics: The *Bel Canto* Competition (CONTINUED)

Judge's Name: \_\_\_\_\_

Operalympics: Judge's Scorecard

BONUS ROUND: MARIE AND TONIO'S DUET

JUDGE'S  
OBSERVATIONS

TONIO: (*speaking*) Je viens vous dire que... que...  
que je vous aime!

I've come to tell you that... that...  
that I love you!

MARIE: Quoi! Vous m'aimez?

What! You love me?

TONIO: Si je vous aime!  
Écoutez! Écoutez! Et jugez vous même.

Yes, I love you!  
Listen! Listen! And then you'll understand.

MARIE: Voyons, écoutons! Écoutons et jugeons!

Hmm, let's listen! Let's listen, and we'll see.

TONIO: Depuis l'instant où, dans mes bras,  
je vous reçus toute tremblante,  
votre image douce et charmante  
nuit et jour, s'attache à mes pas.

From the moment you fell  
trembling into my arms,  
your sweet face  
began to haunt me day and night.

MARIE: Mais, monsieur, c'est de la mémoire,  
et voilà tout.

But sir, this is just a memory,  
nothing more.

TONIO: Attendez ... attendez ...  
Vous n'êtes pas au bout!  
À mes aveux vous pouvez croire!

Wait, wait ...  
You haven't heard it all!  
You can believe what I say.

MARIE: Voyons, écoutons! Écoutons et jugeons!

Hmm, let's listen! Let's listen, and we'll see.

TONIO: Le beau pays de mon enfance,  
les amis que je chérissais ...  
Ah! Pour vous, je le sens d'avance,  
sans peine je les quitterais!

The lovely countryside of my childhood,  
the friends I hold dear ...  
Ah! For your sake,  
I'd gladly leave them all.

MARIE: Mais une telle indifférence  
est très coupable, assurément!

But such indifference  
is surely wrong!

TONIO: Et puis enfin, de votre absence,  
ne pouvant vaincre le tourment,  
j'ai bravé jusque dans ce camp  
le coup d'une balle ennemie,  
j'ai bravé dans ce camp  
le coup d'une balle ennemie,  
ne pouvant vaincre le tourment  
de votre absence!

Even so, I couldn't endure  
the pain of living without you.  
I even dared to enter this camp where  
I could be shot by an enemy bullet.  
I dared to enter this camp where  
I could be shot by an enemy bullet  
because I couldn't endure  
the pain of living without you.

(continued on the following page)

THE MET: LIVE IN HD  
 LA FILLE DU RÉGIMENT

CLASSROOM ACTIVITY

Operalympics: The *Bel Canto* Competition (CONTINUED)

MARIE: Quand on aime les gens,  
 pour eux, monsieur,  
 l'on conserve son existence ...  
 Entendez-vous, monsieur?

De cet aveu si tendre,  
 non, mon cœur, en ce jour,  
 ne sait pas se défendre,  
 non, car c'est de l'amour!

TONIO: À cet aveu si tendre,  
 son bon cœur en ce jour,  
 ne peut pas se défendre,  
 de croire à mon amour!

(singing together)

MARIE: De cet aveu si tendre,  
 non, mon cœur, en ce jour,  
 ne sait pas se défendre,  
 non, car c'est de l'amour!

TONIO: À cet aveu si tendre,  
 son bon cœur en ce jour,  
 ne peut pas se défendre,  
 de croire à mon amour!

If you love someone,  
 Sir, you should  
 try to go on living ...  
 don't you think?

Such tender words  
 pierce my heart,  
 which can't harden  
 against such love!

Such tender words  
 pierce her heart,  
 which now can't help  
 but believe in my love!

Such tender words  
 pierce my heart,  
 which can't harden  
 against such love!

Such tender words  
 pierce her heart,  
 which now can't help  
 but believe in my love!

Judge's thoughts about this scene:

Marie's Bonus Score: \_\_\_\_\_ /100

Tonio's Bonus Score: \_\_\_\_\_ /100

CLASSROOM ACTIVITY

Operalympics: The *Bel Canto* Competition (CONTINUED)

|             | <i>Marie</i> | <i>Tonio</i> |
|-------------|--------------|--------------|
| Round 1     | _____        | _____        |
| Round 2     | _____        | _____        |
| Bonus Round | _____        | _____        |
| TOTAL       | _____        | _____        |
| WINNER:     | _____        |              |

CLASSROOM ACTIVITY

Operalympics: The *Bel Canto* Competition (CONTINUED)

**OPERALYMPICS: ANNOUNCER'S CARD ROUND 1: MARIE**

ARIA TITLE:

*Au bruit de la guerre* (pronunciation: "oh broo-EE duh la GAIR-uh")

WHAT'S GOING ON:

Marie describes her life as a soldier. There is nothing she loves more than the sound of the drums as the soldiers march into battle.

FUN FACT:

This aria begins with a short fanfare played by a very high-pitched instrument. The instrument, which looks like a tiny flute, is called a "piccolo." If you remember that "piccolo" means "small" in Italian, you will also remember an important principle of acoustics: The smaller an instrument is, the higher the notes it can play. In fact, the little piccolo can play higher than almost any other instrument in the whole orchestra.

**OPERALYMPICS: ANNOUNCER'S CARD ROUND 1: TONIO**

ARIA TITLE:

*Pour mon âme* (pronunciation: "poor mon AM")

WHAT'S GOING ON:

Tonio has joined the regiment, and the soldiers have given him permission to marry Marie. Here, he sings about what a great day this is for him: Soon, he will be both a soldier and a husband, and will have both Marie's love and her hand in marriage.

FUN FACT:

Today, opera singers rarely sing encores after arias because they break up the flow of the story. "Pour mon âme," however, is an occasional exception to this rule; it is such a crowd-pleaser that sometimes, after singing the aria, the tenor will sing the entire thing over again to the delight of the audience.



CLASSROOM ACTIVITY

Operalympics: The *Bel Canto* Competition (CONTINUED)

**OPERALYMPICS: ANNOUNCER'S CARD ROUND 2: MARIE**

ARIA TITLE:

*Il faut partir* (pronunciation: "eel foe pahr-TEER")

WHAT'S GOING ON:

When the Marquise discovers Marie's identity, she decides to take her niece/daughter with her to Château Berkenfield right away. Marie must bid a tearful farewell to the regiment and Tonio.

FUN FACT:

The instrument you hear at the beginning of the aria is an English horn, a woodwind instrument known for its plaintive tone.

**OPERALYMPICS: ANNOUNCER'S CARD ROUND 2: TONIO**

ARIA TITLE:

*Pour me rapprocher de Marie* (pronunciation: "poor muh rah-proh-SHAY duh mah-REE")

WHAT'S GOING ON:

The Marquise is scandalized when she finds out that Marie loves a grubby soldier, but Tonio explains why he is, in fact, worthy of Marie's love.

FUN FACT:

When the tenor Juan Diego Flórez sang the role of Tonio for the Met's *Live in HD* performance in 2008, he told an interviewer that he found this aria even more difficult than "Pour mon âme" because the sustained legato lines require such careful control.

CLASSROOM ACTIVITY

Operalympics: The *Bel Canto* Competition (CONTINUED)

**OPERALYMPICS: ANNOUNCER'S CARD BONUS ROUND**

ARIA TITLE:

*Depuis l'instant* (pronunciation: "duh-PWEE lanh-STAHN")

WHAT'S GOING ON:



















Tonio professes his love for Marie and recalls the moment he first fell for her.

FUN FACT:

We are only going to listen to the first half of the duet; in the second half of the duet, Marie and Tonio exchange melodies and roles: She sings his melody as she describes falling in love with him, and he sings her melody as he asks her for more details.

## At the Met: *Propera*

*La Fille du Régiment* is full of surprising props and objects which add to the opera's humor. During the *Live in HD* performance, watch for each of the following items. Note when it is used and who is using it, then give it a "thumbs up" (if you thought it was funny) or a "thumbs down" (if it wasn't).

| WHAT I SAW:    | HOW IT WAS USED: | WAS IT FUNNY?   |
|----------------|------------------|---|
| a pot          | _____            |       |
| suitcases      | _____            |       |
| laundry        | _____            |       |
| an iron        | _____            |       |
| potatoes       | _____            |     |
| a clothes line | _____            |   |
| a letter       | _____            |   |
| dust rags      | _____            |   |
| a tank         | _____            |   |

Now imagine that you are the props-master for *La Fille du Régiment*. List three other objects you would use in your staging. Which character would use them, and why? If they are meant to be funny, explain how.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

# *La Fille du Régiment*: My Highs & Lows

MARCH 2, 2019

CONDUCTED BY ENRIQUE MAZZOLA

REVIEWED BY \_\_\_\_\_

| THE STARS                                       | STAR POWER | MY COMMENTS |  |
|---|------------|-------------|--|
| PRETTY YENDE AS MARIE                           | ☆☆☆☆       |             |  |
| JAVIER CAMARENA AS TONIO                        | ☆☆☆☆       |             |  |
| MAURIZIO MURARO AS SULPICE                      | ☆☆☆☆       |             |  |
| STEPHANIE BLYTHE AS THE MARQUISE OF BERKENFIELD | ☆☆☆☆       |             |  |

| THE SHOW, SCENE BY SCENE  | ACTION    | MUSIC     | SET DESIGN/STAGING |
|---|-----------|-----------|--------------------|
| THE VILLAGERS WAIT FOR THE FRENCH ATTACK<br>MY OPINION OF THIS SCENE: | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5          |
| THE MARQUISE COMPLAINS<br>MY OPINION OF THIS SCENE:                   | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5          |
| HORTENSIOUS MEETS SULPICE<br>MY OPINION OF THIS SCENE:                | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5          |
| MARIE SINGS ABOUT HER LIFE AS A SOLDIER<br>MY OPINION OF THIS SCENE:  | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5          |
| THE SOLDIERS ACCUSE TONIO OF BEING A SPY<br>MY OPINION OF THIS SCENE: | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5          |
| MARIE SINGS THE REGIMENT’S THEME SONG<br>MY OPINION OF THIS SCENE:    | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5          |
| TONIO TELLS MARIE HE LOVES HER<br>MY OPINION OF THIS SCENE:           | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5          |

# LA FILLE DU RÉGIMENT

|   |           |           |           |
|---|-----------|-----------|-----------|
| THE MARQUISE MEETS SULPICE AND MARIE<br>MY OPINION OF THIS SCENE: | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| TONIO JOINS THE REGIMENT<br>MY OPINION OF THIS SCENE:             | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| MARIE SAYS GOODBYE<br>MY OPINION OF THIS SCENE:                   | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| THE DUCHESS OF KRAKENTHORP'S VISIT<br>MY OPINION OF THIS SCENE:   | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| MARIE'S SINGING LESSON<br>MY OPINION OF THIS SCENE:               | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| MARIE MISSES HER OLD LIFE<br>MY OPINION OF THIS SCENE:            | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| MARIE'S REGIMENT ARRIVES<br>MY OPINION OF THIS SCENE:             | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| TONIO SAYS WHAT'S IN HIS HEART<br>MY OPINION OF THIS SCENE:       | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| THE MARQUISE'S SECRET<br>MY OPINION OF THIS SCENE:                | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| A NEW WEDDING<br>MY OPINION OF THIS SCENE:                        | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |