



DAUGHTER OF THE REGIMENT



OPERA
COLORADO

Dear Teachers,

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful, as we explore Gaetano Donizetti’s *Daughter of the Regiment*. In the spirit of exploration, we have included various lessons that connect *Daughter of the Regiment* with different subjects of learning.

The lessons reference the Colorado Department of Education’s Academic Standards: specifically, focusing on the fifth-grade expectations. This does not mean, however, that these lessons should be limited to this age group. While we would be incredibly pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students’ abilities and development. After all, the teacher knows their students’ needs best. We would appreciate your feedback on our teacher evaluation form emailed to you after the performance by our Manager of Education & Community Engagement. We hope that you enjoy all that Opera Colorado has to offer!

THANK YOU!

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TABLE OF CONTENTS

- Meet the Artists.....4
- Cast of Characters.....5
- Synopsis.....6
- Meet the Composer.....8
- Meet the Librettist.....10
- Lesson One: Women in Military.....12
- Lesson Two: Bel Canto Explored.....14
- Activity: Stage Directions Warm Up.....16
- Vocabulary.....18
- Bibliography.....19



PHOTO | Eugène Delacroix (1798–1863), *Liberty Leading the People*, 1830, oil on canvas

MEET THE ARTISTS



KATRINA GALKA
soprano
Marie
“mah-REE”



PETER STRUMMER
baritone
Sergeant Sulpice
“sool-PEES”



CATHERINE COOK
mezzo-soprano
Marquise of Birkenfeld
“mar-KEEZ of BEAR-ken-field”



ANDREW STENSON
tenor
Tonio
“TOE-nyoh”



MONÉT X CHANGE
bass-baritone
Duchess of
Krakenthorp



PHOTO | by Ellen Appel/Forth Worth Opera. 2013.

WHAT IS BEL CANTO?

Bel canto means “beautiful singing” in Italian and is characterized by a style of music that showcases the breadth and beauty of the voice. It reached the height of its popularity in the eighteenth century and can be distinguished by smooth, delicate, slow singing or fiery fast singing that ranges the entire scale. If a singer adds improvised embellishments between written notes, they are including what is called coloratura to their aria.

CAST OF CHARACTERS

Daughter of the Regiment

Music by Gaetano Donizetti

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

Debuted at the Opéra-Comique in Paris, France, on February 11, 1840

- **Marie** (soprano) – A young woman raised among the camaraderie of the Twenty-first French Regiment.
- **Tonio** (tenor) – An outsider and Marie’s love interest.
- **Sergent Sulpice** (bass-baritone) – One of Marie’s many father figures in the French Regiment.
- **Marquise of Birkenfeld** (mezzo-soprano) – Marie’s long-lost aunt and an affluent lady with a royal title.
- **Duchess of Krakenthorp** (bass-baritone) – The dreaded mother of the suitor the Marquise has chosen for Marie.

DID YOU KNOW?

Daughter of the Regiment is set during the Napoleonic wars (1803-1815) although the opera debuted 25 years later. Members of the audience would have lived through the wars. Humor is a common tool used by various art forms to express difficult topics, as is the case with Donizetti’s opera. Current examples include movies *Good Morning Vietnam* and *Life is Beautiful*.

PHOTO | 1910 poster for the opera. Created by Emile Finot.



SYNOPSIS

Two Acts. Sung in French.

SETTING: Early nineteenth century in the Tyrolean Alps, during Napoleon’s occupation

ACT I - *The Tyrolean Mountains*

A group of villagers are worried about the raging war as they prepare for the French army’s advancement. Among them, the Marquise of Birkenfeld is anxious to return home. The tension dissipates when the French soldiers retreat, but Sergeant Sulpice appears with Marie, the regiment’s canteen girl, and the villagers scatter in fear. Sergeant Sulpice questions Marie about a man he has seen her with, and she reveals his name is Tonio and he is a Tyrolean peasant. At that moment, Tonio is dragged in by French soldiers who accuse him of being a spy, having found him lurking around their camp. Marie saves him from execution by explaining that he once saved her life, and the soldiers quickly change their tune and welcome Tonio as a brother. The soldiers leave, taking Tonio with them, but Tonio escapes and runs back to Marie. The pair confess their love for one another, and Marie explains that Tonio must gain the approval of her “fathers”—the soldiers of the regiment—if they are to marry. Sergeant Sulpice chases Tonio off, who rejoins the soldiers. Marie also leaves, leaving Sergeant Sulpice with the Marquise of Birkenfeld.

Explaining that she is trying to return home, the Marquise asks Sergeant Sulpice to escort her to her castle. When the Sergeant hears the name Birkenfeld, he connects it to a letter he found with Marie when he found her on the battlefield as an infant. The Marquise of Birkenfeld explains that her sister had a baby who was abandoned—it’s Marie! Marie returns and is introduced to her long-lost aunt. Surprised by Marie’s roughness, the Marquise decides she will take Marie with her to show her how to be a proper lady. Tonio enters and announces that he has joined the regiment. He asks the soldiers for Marie’s hand in marriage, to which they agree, but Tonio’s joy is short-lived. Marie bids a tearful goodbye to her “fathers” as she leaves with the Marquise.

SYNOPSIS (CONTINUED)

ACT II - *Birkenfeld Castle*

Marie has been living with the Marquise for several months and is deeply unhappy. The Marquise has arranged for Marie to marry the Duke of Krakenthorp and she has called on Sergeant Sulpice’s help to convince Marie to agree to the marriage. The Marquise encourages Marie to show the Sergeant what she has learned by playing a song on the piano. However, Marie transforms the tune into the regimental song.

When Marie is left alone, she wishes she was with Tonio and the regiment. Just as Marie is about to accept her fate, the regiment marches in with Tonio, who is now an officer. Marie and Tonio plead with Sergeant Sulpice to make a case to the Marquise that the two of them should be married. The Marquise angrily denies their wish and dismisses Marie and Tonio, sending them in opposite directions. The Marquise confides in Sergeant Sulpice that she is in fact Marie’s mother and Marie is her illegitimate daughter from an affair with a captain. She asks Sergeant Sulpice once more to convince Marie to marry the Duke of Krakenthorp so the Marquise’s secret can be kept and Marie’s future and fortune secured.

The Duchess of Krakenthorp enters with her son and the wedding entourage. Marie enters and, knowing that the Marquise is her mother, embraces her and is prepared to marry the Duke. The regiment storms in, declaring that they will not allow Marie, their daughter, to marry anyone other than Tonio. Marie sings of her commitment to the regiment and how they saved her. The Marquise is deeply moved and reveals that she is Marie’s mother. She gives Marie and Tonio her blessing to marry and everyone rejoices!



PHOTO | “Napoleon and his Army”. Engraving by George Cruikshank. Published July 1, 1823.

MEET THE COMPOSER: GAETANO DONIZETTI



Who wrote the music?

GAETANO DONIZETTI

Daughter of the Regiment was written by one of the world's most renowned opera composers.

Gaetano Donizetti was a leading composer of the bel canto opera style during the first half of the nineteenth century and wrote nearly seventy operas over the course of his career. Born in 1797 in the city of Bergamo, Italy to a humble, impoverished family, Donizetti was the only family member to show an affinity and talent for music. Fortunately, at an early age, he was taken under the wing of the maestro di capella at Bergamo cathedral, a successful composer who had written dozens of operas, named Simon Mayr. As Mayr's apprentice, Donizetti attended school and studied music for twelve years.

He studied at the Accademia Filarmonica in Bologna and eventually earned his first commission from the Teatro San Luca in Venice in 1818. An offer in 1822 from Domenico Barbaja, the impresario of the Teatro di San Carlo in Naples, followed the composer's ninth opera and led to his move to Naples and his residency there which lasted until the production of *Caterina Cornaro*

in January 1844. Donizetti produced on average three operas a year, many of which are still appreciated and produced today. In all, Naples presented fifty-one of Donizetti's operas.

Before 1830, success came primarily with his comic operas, the serious ones failing to attract significant audiences. Then in 1830, his thirty-first opera about the Tudor dynasty, *Anna Bolena*, premiered in Milan and became his first true smash hit. *L'elisir d'amore* (*The Elixir of Love*) (1832), *La fille du regiment* (*Daughter of the Regiment*) (1840) and *Don Pasquale* (1843) are three of his timeless comedic operas. Whereas *Gemma di Vergy* (1834) and *Lucia di Lammermoor* (1835) are examples of successful tragic operas. Many attribute his ability to craft both light-hearted and serious operas to the sorrow and misfortune in his life. He lost

MEET THE COMPOSER: GAETANO DONIZETTI (CONTINUED)

both parents, three infant children, and his wife of seven years in under a decade and suffered from syphilis, a disease suspected to be the cause of the death of his loved ones.

Donizetti had a brief stint in Paris, debuting *Marino Faliero* in 1835 and concluded with *Dom Sebastien* in 1843. He then traveled to Austria and became director of the imperial theaters. His final works premiered at the Karntnertortheater venue in Vienna. After *Linda di Chamounix* (1842) became a success, he was appointed Composer to the Austrian Court, a valued position that only fifty years prior had been held by Mozart. But soon after, by 1845, his disease took over, causing paralysis, erratic behavior, and disorientation. He was cared for by family and relocated back to Bergamo, his city of birth, where he passed at the age of 49. Over a span of twenty-five years, Donizetti produced over seventy operas and helped establish the artform in Italy. His operas are still globally enjoyed by audiences today.

CRITIC HAS A BONE TO PICK

Daughter was well-received in Paris, at least by the audience, though the most influential of all Parisian music critics had a different opinion. That gentleman was Hector Berlioz (1803 – 1869). Not merely a journalist, Berlioz was also a respected composer who was likely envious of Donizetti's triumphs in Paris. When an Italian composer's operas are reaching the public and a Frenchman's are not, one can suppose that Berlioz's review might have been tinged with jealousy.



PHOTO | Poster for Livermore Valley Opera. 2024.

MEET THE LIBRETTISTS: JULES-HENRI VERNOY DE SAINT-GEORGES & JEAN FRANÇOIS BAYARD

Who wrote the text?



JULES-HENRI
VERNOY DE
SAINT-GEORGES



JEAN FRANCOIS
BAYARD

Jules-Henri Vernoy de Saint-Georges (1799-1875) was a prolific French librettist of the nineteenth century, renowned for his collaborations with some of the most celebrated composers of the era. Born in Paris in 1799, he quickly established himself as a key figure in the world of opera.

Known for his knack for crafting engaging and entertaining plots, often relying on comedic elements and surprising twists, his librettos were characterized by their wit, humor, and clever dialogue, making them ideal vehicles for operatic expression.

One of his most famous collaborations was with composer Adolphe Adam on the ballet *Giselle*, a classic that continues to be performed today. He also worked with Gaetano Donizetti on several operas, including *Betty* (1836) and the beloved *Daughter of the Regiment* (1840) with whom he collaborated on the libretto alongside Jean Francois Bayard.

Jean-François Alfred Bayard (1796-1853) was a prolific French playwright, known for his contributions to the French theater, particularly in the genre of vaudeville, a light comical theater. He was a close friend of the renowned playwright Eugène Scribe, and their collaborative efforts resulted in a number of successful plays.

PHOTOS | Artists rendition of Jules-Henri Vernoy de Saint-Georges. Artist Unknown. n.d. (top). Lithography | 1850 | Portrait of Jean-François Bayard (1796-1853) - French Dramaturge (bottom)

MEET THE LIBRETTISTS (CONTINUED)

Bayard was a skilled writer, known for his witty dialogue and engaging plots. His plays often explored themes of love, intrigue, and social commentary and his works were characterized by their fast-paced action, clever wordplay, and humorous situations.

While Saint-Georges's contributions to the world of opera are significant, and his librettos have helped shape the course of operatic history, Bayard's contributions to opera are less well-known. His librettos were often adapted from his own plays and were well-received by audiences. Together they created a timeless salute of love with their collaboration on *Daughter of the Regiment*.



DID YOU KNOW?

Opéra-comique is a French term for opera with spoken dialogue between arias. George Bizet's *Carmen* may be the most famous example of this. This style later evolved into operetta which is a short, light opera with spoken dialogue and dance. In contrast, opera which has dialogue that is sung is recitative. Can you identify which style *Daughter of the Regiment* is?

PHOTO | by Minnesota Opera/Dan Norman

LESSON ONE: WOMEN IN MILITARY

- Colorado Academic Standard: Fifth Grade, History
- GLE: Examine the historical eras, individuals, groups, ideas, and themes.

Outcomes: Identify and describe the contributions of significant individuals and groups and describe important military developments over time.

Step 1: Reflect upon Marie's time during Napoleon's occupation.

After the French Revolution (1789), France underwent significant political upheaval. Napoleon Bonaparte emerged as a military leader and, by 1799, established himself as the ruler of France. He sought to expand French influence across Europe, which led to numerous military campaigns known as the Napoleonic Wars (1803–1815). Napoleon invaded Austria in 1805, forcing Austria to cede its territories, including Tyrol. (Tonio is a Tyrolian local who saved Marie when she fell picking flowers. Marie is a part of a French regiment who invaded Tyrol.) Historically, women did support the French regiments as camp providers of essential services like cooking, laundry, and nursing and did not engage in combat or military leadership.

Step 2: Review a brief history of women in military globally.

World Wars

The role of women expanded significantly during WWI. Countries like Britain and the U.S. began recruiting women for roles such as nurses, clerks, and telegraph operators. The Voluntary Aid Detachments (VADs) in Britain and the Nurse Corps in the U.S. are notable examples of women's military engagement during this time.

WWII marked a significant turning point. In the U.S., the Women's Army Corps (WAC) was established in 1942, allowing women to serve in various capacities, from administrative roles to more direct support functions. Approximately 350,000 women served in various capacities during the war. Similarly, the Soviet Union enlisted women into combat roles, with over 800,000 women serving, including snipers like Lyudmila Pavlichenko, who became one of the deadliest snipers of the war.

Cold War to Present

Following WWII, many countries began to integrate women into their armed forces in non-

LESSON ONE: WOMEN IN MILITARY (CONTINUED)

combat roles. The 1970s and 1980s saw movements advocating for women's rights and military service. In the U.S., women could serve in more roles, and the U.S. Navy integrated women into its ranks officially in 1978.

Modern Developments

In recent conflicts, such as the Gulf War and Iraq War, women have taken on direct combat roles. In 2013, the U.S. Department of Defense officially lifted the ban on women serving in combat positions, leading to increased representation in front-line roles.

Countries like Israel and Norway have led the way in gender equality within the military. Israel mandates military service for women, allowing them to serve in combat units. Norway has had a gender-neutral conscription policy since 2015, emphasizing equality in military service.

Contemporary Issues

Despite progress, women in the military still face challenges, including discrimination, harassment, and issues related to pregnancy and maternity leave. Reports have highlighted that women in armed forces worldwide continue to advocate for equal treatment and opportunities for advancement.

Summary

The history of women in the military reflects broader societal changes and the ongoing struggle for equality. From ancient warriors to contemporary combatants, women have continuously contributed to military efforts worldwide. Their roles have evolved from support functions to direct combat participation, signaling a significant shift in military structures and gender norms.

Step 3: Reflect as a class upon the following questions.

- In what ways is Marie's character similar or different to the ways in which women supported the French regiments during the Napoleonic Wars?
- What characteristics does Marie portray that are considered normal or modern today, but would have been unusual for a lady in the 1800s?
- How have gender roles and norms changed over time during periods of war?
- Why is it important to understand the perspective of multiple diverse groups throughout history?

LESSON TWO: BEL CANTO EXPLORED

- Colorado Academic Standard: Fifth Grade, Music: Response to Music
- GLE: Create and use specific criteria in responding to a musical performance.

Outcomes: Discriminate between both musical and nonmusical elements that influence musical performance and preference.

Step 1: Review the Principles of bel canto Singing prior to seeing the opera.

Vocal Technique:

Breath Control: A fundamental aspect of bel canto is excellent breath support. Singers learn to control their breath through the diaphragm, enabling them to sustain long phrases without straining, allowing for dynamic variations and smooth transitions between notes.

Legato Singing: Legato refers to singing in a smooth, connected manner. In bel canto, singers aim to create seamless transitions between notes, avoiding any breaks or harshness.

Vowel Modification: Vowels are the foundation of singing in bel canto. Singers are trained to use pure vowels, which helps create a resonant and beautiful tone. Modifying vowels slightly as they ascend or descend the scale ensures consistent tone quality across different pitches.

Agility and Ornamentation: Singers perform rapid passages, scales, and melismas (multiple notes sung to a single syllable) with precision and clarity.

Ornamentation, such as trills and runs, is often added to embellish melodies and showcase the singer's virtuosity and require a high degree of vocal agility.

Dynamic Range: Singers are encouraged to explore a wide dynamic range, utilizing soft (piano) and loud (forte) singing to convey emotion. The use of piano (soft singing) allows for intimate expression, while forte (loud singing) can convey power and drama.

Resonance: Singers utilize their vocal resonance chambers (chest, throat, mouth, and nasal cavities) to enhance sound projection without strain.

LESSON TWO: BEL CANTO EXPLORED (CONTINUED)

Emotional Expression:

Interpretation of Text: Understanding the lyrics is essential for conveying emotion in bel canto. Singers must understand the text, emphasizing emotional nuances and character motivations. This involves careful attention to diction and phrasing.

Dramatic Expression: Bel canto emphasizes the integration of music and drama. Singers connect deeply with the character they portray, using facial expressions and body language to align with the music. Dynamics and phrasing reflect the character's feelings and circumstances.

Connection with the Audience: Engaging the audience emotionally is a key aspect of bel canto. Singers aim to create a personal connection through their performance, inviting listeners into the emotional landscape of the character.

Step 2: Listen to the following arias.

- Marie's aria "Il faut partir" << [HERE](#) >>
- Tonio's aria "Ah! mes amis, écoutez la chanson" << [HERE](#) >>

Step 3: Reflect after the performance. Use the linked arias as a referesh.

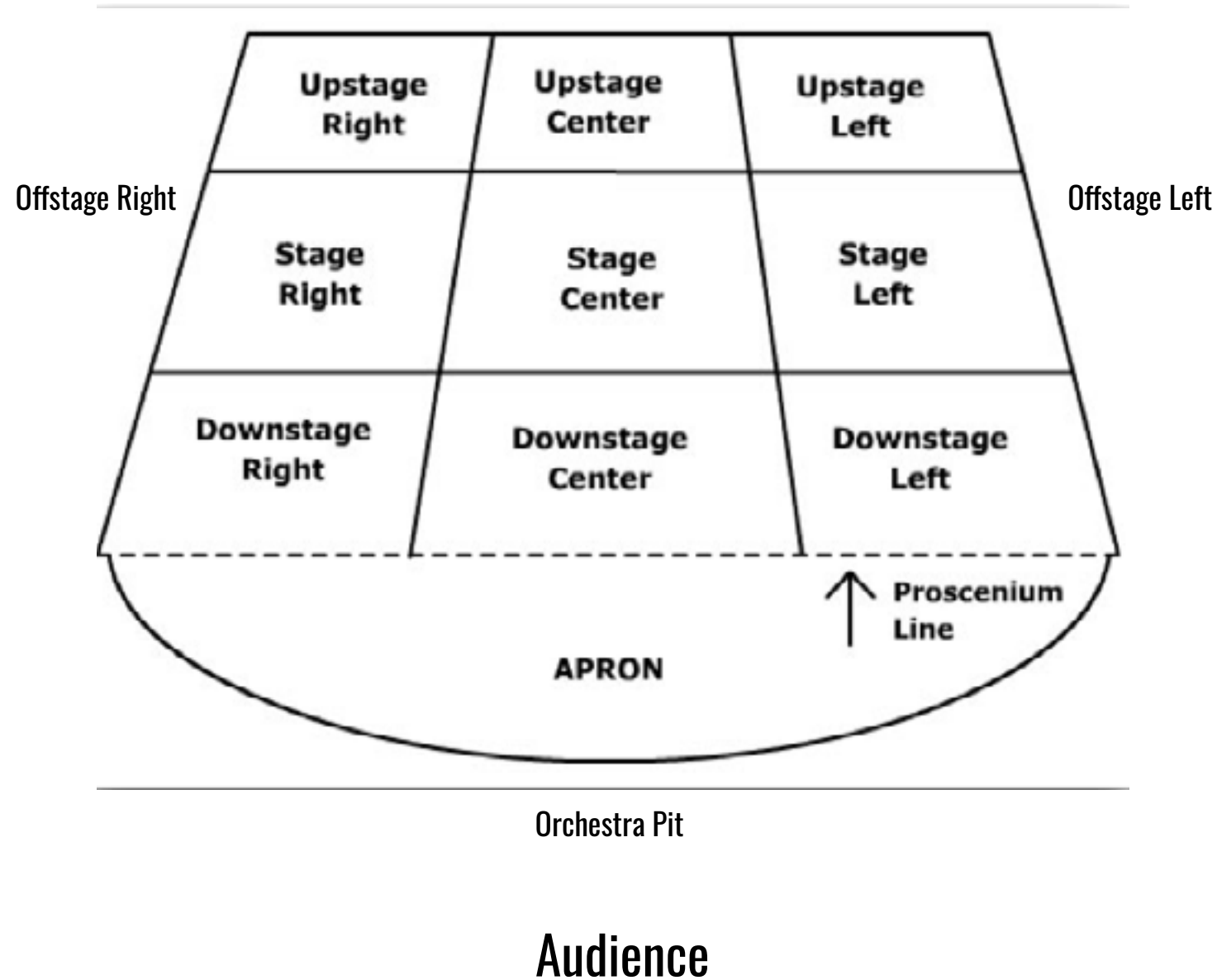
Students should journal reflections to the following prompts, then share and discuss as a class.

1. Identify specific emotions conveyed through the music.
2. Identify musical and non musical elements that convey these emotions.
3. How do these emotions advance the plot?
4. How would the opera be different without the bel canto style?
5. Does an individual preference for a musical work or performance affect the opinion of quality?
6. How are passive and active listening different?

PHOTO | by Tristram Kenton/Royal Opera House



ACTIVITY: STAGE DIRECTION WARM UP



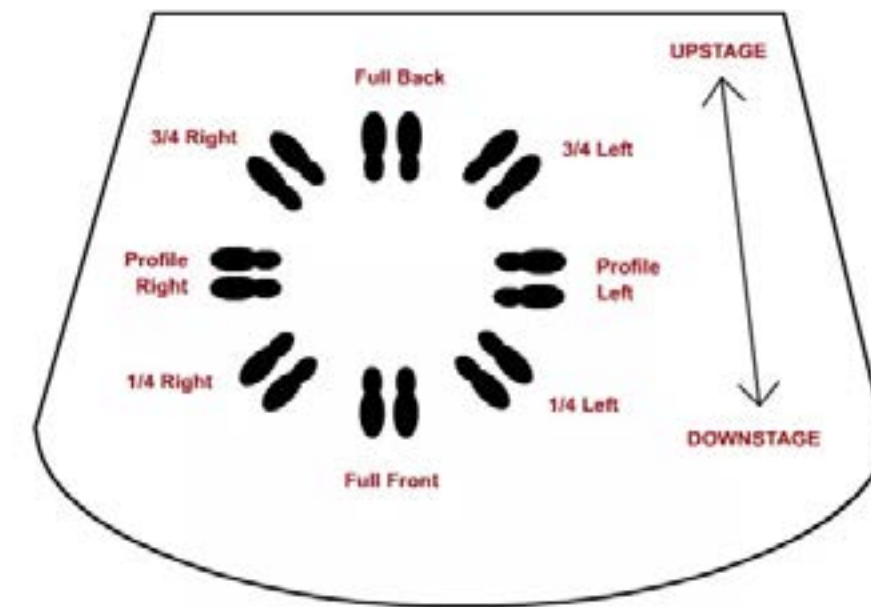
STAGE DIRECTION WARM UP INSTRUCTIONS

Step 1: Review the basic stage directions in the diagram.

Step 2: Begin with all students in center stage. The Leader should call out a direction (“Downstage Right!”) and all singers must run to that part of the stage. Anyone who begins to run in the wrong direction is eliminated for 3 turns before they can jump back in.

Tips:

- The leader can call out different ways to move: sneak, tiptoe, float, stalk, dance, crawl, hop, skip etc.
- Suggest different characters they should move as: Batman, Darth Vader, Voldemort, the Mad Hatter, Tarzan, etc.
- Call out different emotions: Move sadly, wildly, with annoyance, aggressively, shyly, etc.
- Call out actor’s body angles using the diagram below: Full front, 1/4 Left turn, 3/4 Right turn to Stage Right etc.



VOCABULARY

All definitions are sourced from the Merriam-Webster dictionary.

Librettist: the writer of a libretto: the text of a work (such as an opera) for musical theater

Composer: a person who writes music

Composition: written piece of music especially of considerable size and complexity

Oratorio: a large-scale choral work based on a biblical theme

Sonata: an instrumental musical composition typically of three or four movements in contrasting forms and keys

Movement: a distinct structural unit or division having its own key, rhythmic structure, and themes forming part of an extended musical composition

Chamber music: instrumental ensemble music intended for performance in a small room or auditorium and usually having one performer for each part

Symphony: symphony orchestra concert; a musical composition of complexity or variety

Concerto: a piece for one or more soloists and orchestra with three contrasting movements

Opera: a drama set to music and made up of vocal pieces with orchestral accompaniment

Orchestra: a large group of musicians playing various instruments

Amplification: the act or process of increasing the intensity (as of a sound)

Diaphragm: a muscle beneath the lungs and above the stomach

Pitch: the highness or lowness of a sound

Frequency: the number of occurrences of a repeating event per unit time

Vibrations: a rapid oscillation of a particle about an equilibrium position

Articulation: the act or process of pronouncing words clearly

Tone: a sound considered with reference to its pitch and quality

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