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The music salon of Pauline Viardot: featuring her salon opera Cendrillon

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THE MUSIC SALON OF PAULINE VIARDOT:
FEATURING HER SALON OPERA
CENDRILLON

A Written Document

Submitted to the Graduate Faculty of the
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in

The School of Music

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ABSTRACT

Pauline Viardot (1821-1910) was a famous mezzo-soprano with a career spanning twenty-four years (1839-1863). Her Music Salon is credited for launching the careers of Camille Saint-Säens, Jules Massenet, Gabriel Fauré, and Charles Gounod. After her retirement she turned her attention towards teaching and composition. She has written over 100 Vocal compositions, 15 Instrumental compositions and 5 Salon Operas.

Chapter 1 presents an introduction and biography of the composer, with special emphasis on her family, friends, colleagues, performance career and music salon. Chapter 2 is a closer look at her salon opera Cendrillon including an analysis of the work. This chapter outlines the musical themes of each character, stage-directing choices, and the vocal demands of Viardot's composition. Finally, this document presents a conclusion that considers Viardot's impact and influence on the music of the 19th Century through her own compositions and the championing of the works of other composers.

In addition, the document includes two appendices. Appendix I contains a French to English translation of Cendrillon. Appendix II contains a list of Pauline Viardot's works.
CHAPTER 1
INTRODUCTION AND BIOGRAPHY

J’aime assez le génie;
mais quand il est joint à la bonté,
je me prosterne devant lui.1

I admire genius well enough,
but when it is coupled with goodness,
I prostrate myself before it.2

George Sand to Pauline Viardot
Winter 1839-1840

Manuel Garcia, Manuel Garcia Jr., Maria Malibran, Franz Liszt, Frédéric Chopin, George Sands, Alfred de Musset, Charles Gounod, Camille Saint Säens, Jules Massenet, Hector Berlioz, Robert Schumann, Giacomo Meyerbeer, Johannes Brahms, Anton Rubenstein, and Ivan Turgenev comprise a very familiar circle of artistic masters of the 19th Century. Why then are we less familiar with the name of Pauline Viardot? In her immediate family, Pauline is the daughter of the famous baritone Manuel Garcia. She is the sister of the famous vocal pedagogue Manuel Garcia Jr. and the famous operatic singer Maria Malibran. She was close companions with and confidant of Frédéric Chopin and George Sands, as well as courted and admired deeply by Alfred de Musset. Beyond her singing, she was an accomplished piano student of Franz Liszt. Pauline was intellectually regarded by Robert Schumann, close friends with Clara Schumann, and moreover, an inspiration for the composers Charles Gounod and Hector Berlioz among many others. Through her Salon, she helped to launch the careers of Camille Saint Säens, Jules Massenet, Gabriel Fauré, and Charles Gounod. Pauline Viardot was rumored to be the muse and lover of Ivan Turgenev. For many years, Turgenev shared

a residence with Pauline and her husband, Louis Viardot. In her own right, Pauline Viardot claimed a brilliant performance career as a mezzo-soprano on the operatic stage.

_The New Grove Dictionary of Women Composers_ article describes Pauline Viardot as an accomplished woman. Yet her name is not as recognized as the previously mentioned circle. Further investigation into the life of this extraordinary woman causes one to ponder why. Why did Pauline Viardot’s art “evanesce?”

Born Michelle Ferdinande Pauline Garcia, she is listed in some references, as Pauline Michelle Ferdinande Viardot-Garcia, and in others as, Michelle Pauline Ferdinande Laurence Garcia. She was born on July 18, 1821 the daughter of Manuel-del Popolo-Vincente-Rodrigues Garcia and Maria Joaquina Stichès.

Manuel Garcia Sr. (1775-1832) was considered one of Europe’s premier tenors. He was known as

... a man of exceptional gifts and strong personality. He was a man being governed by passions and impulses, exuberant, overflowing with life and energy, a man who did everything on a grand scale. He was intelligent without being subtle: extremely handsome and well-built: full of charm, which was coupled with more than a dash of vulgarity. He had an extremely fine tenor voice, and outstanding musical gifts...his success probably owed as much to his personality as to his voice.5

Rossini created the role of Count Almaviva in _Il barbiere di Siviglia_ for Garcia Sr. Because he persuaded Lorenzo da Ponte to have the first performance of Mozart’s _Don Giovanni_ staged in New York City, Garcia Sr. is considered influential in introducing

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5 FitzLyon, _The Price of Genius_, 16.
Grand Opera to the United States. In addition, he was a composer of light opera and known for the development of the “Garcia Method” of singing.\(^6\)

Manuel Garcia Jr. (1805-1906), Garcia’s son and Pauline’s brother, was trained by his father with this method. He was a baritone, and sang with his father’s company. He is perhaps better known as a teacher and for his publications, *Physical Observations of the Human Voice* (1855) and *Hints on Singing* (1894). Garcia Jr. was the inventor of the first laryngoscope, “a device used for examination of the larynx.”\(^7\) Among his many famous students were Mathilde Marchesi, Julius Stockhausen, and the legendary Jenny Lind.\(^8\)

Maria Félicité Garcia (1808-1836), Pauline’s older sister, also studied voice with her father. Better known by her married name, Maria Malibran, she is recognized as a premier soprano in Europe during the early 1830’s.

An optimal environment for Pauline’s musical education was created by her birth into this brilliantly talented family. She was raised in an atmosphere of the theater and encircled by highly professional musicians and artists. Manuel Garcia Sr. 

...was on friendly terms with most of the leading musicians of his day. His children were therefore accustomed, from a very early age, to the company of distinguished men and women from the world of music; they not only learned a great deal from the conversations they heard in their parents’ house, but also, later on, at the outset of their own careers, did not have to struggle for an entry into the musical world. They had been born into it, and were automatically accepted by it, because they were their father’s children.\(^9\)

As early as age four, the type of intellect that Pauline would develop was evident. On the long boat ride to America for her Father’s tour, Pauline amazed the

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\(^6\) Zelukin, *The Story of an Operetta*, 1.
other passengers by conversing in any one of four languages.\textsuperscript{10} Pauline was educated by both of her parents, but it was her father that she acknowledged most. In turn, her father treated her with great kindness and extraordinary love.

It was her father who commanded her admiration and enthusiasm. Garcia, who was severe to the point of cruelty with his elder children, treated his younger daughter with understanding and gentleness. He idolized her, and she felt what amounted to hero-worship for him.\textsuperscript{11}

Garcia never needed to be unusually strict with Pauline. She never shunned hard work. She had a great desire to learn and had far greater concentration skills than her older siblings. Due to this discipline, she was nicknamed ‘the ant’ by her family. Pauline began to show her considerable musical talents at an early age.\textsuperscript{12}

At the age of eight, Pauline was so accomplished on the piano that she could accompany in her father’s voice studio. However, he passed away when she was eleven and therefore she had only a few lessons of her own with him. It was this time spent listening to her father teach where she learned about her own voice and developed her voice teaching philosophies. The exercises that he gave her in those few lessons helped to develop a solid technique that served her well. It is reported that she would often review these exercises when she felt the need to realign her voice or to work through difficult passages.\textsuperscript{13} Pauline’s father passed away on June 2, 1832 at the age of fifty-eight.

After her father’s death, Pauline and her mother went to live with her older sister, Maria Malibran, who had a substantial career by this time and was able to support them. Pauline’s education was then taken over by her mother. Against

\textsuperscript{10} Zelukin, \textit{The Story of an Operetta}, 1.
\textsuperscript{11} FitzLyon, \textit{The Price of Genius}, 18.
\textsuperscript{12} Ibid., 25.
\textsuperscript{13} Ibid., 30.
Pauline’s wishes, her mother pressed her into giving up the piano to focus on her singing career. This was a decision that she would always regret.

When she was an old woman, Pauline confessed that although she had not dared protest against her mother’s decision, it had almost broken her heart. She had felt a real vocation for the piano, and abandoned it with the greatest regret. In fact, she remained an outstanding pianist all her life; Liszt, Mocheles, Adolphe Adam, Saint-Saëns, and many other distinguished musicians have left enthusiastic accounts of her playing, and some of Chopin’s happiest moments were spent making music with her at Nohant.14

An adolescent crush on her piano teacher, the handsome, talented, and charming Franz Liszt, may have been a large factor in her objection about giving up the piano. Liszt, some ten years older, did not return her affections. However, a more mature Pauline was later able to overcome her childish feelings, and secured a long lasting friendship with him.

For four years Pauline remained at her sister’s house under the vocal instruction of her mother. In September of 1836 another tragedy struck the Garcia family. Maria Malibran, at age 28, was killed in a horse riding accident. At this time, Pauline was fifteen years old.

Maria’s death was a terrible shock to her, especially as it followed so quickly on the death of her father; but Pauline was not left quite alone. Her brother, now a successful teacher of singing, her mother, and her brother-in-law, Charles de Bériot, all remained to help and guide her at the beginning of her career... she was expected, by her family and the public alike, to carry on the family tradition to be a great singer, to be her sister’s successor.15

Charles de Bériot, Maria Malibran’s second husband, was a gifted Belgian violinist well established throughout Europe. Pauline’s first public appearances were as

14 Ibid., 37.
15 Ibid., 39-41.
a duo with Charles de Bériot. In the Spring of 1838, Pauline, her mother and brother-in-law left for her first tour through Germany, Italy, and Paris.

Pauline’s Parisian society debut was held at the renowned Paris Salon of Madame Caroline Jaubert, who was known for hosting evenings of artistic and intellectual conversations within her circle of distinguished friends. It was there that she was introduced to the poet Alfred de Musset. Musset, a great admirer of Maria Malibran, was also quite taken with this younger sister.

He had been deeply moved and impressed by her performance, but was surprised to find that her conversation was almost as outstanding as her singing. He drew her out on all sorts of themes, and found that this girl of not yet seventeen was ‘as well up in everything as an old professor.’ He went home delighted with his new discovery.16

Thus began, much against Pauline’s will, a courtship by Alfred de Musset. In her later years she admitted that Musset had never appealed to her. He was arrogant and he drank too much. However, a friendship did evolve for she relied greatly on his advice and intuition regarding the true aesthetic of art and performance.17 There have been many debates as to whether Musset actually asked for Pauline’s hand. One source, Memories and Adventures, by Louise Héritte (Pauline’s daughter) confirms it, however, another source, The Price of Genius by April FitzLyon questions Héritte’s reliability.

Pauline’s first offer for an operatic role came not from Paris, but from London. On May 9, 1839, in the Queen’s Theatre, she made her debut as “Desdemona” in Rossini’s Otello. Interestingly, this was the same composer that once so admired her father. However, Paris soon followed suit, the Théâtre Italien offered her a contract for

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16 Ibid., 47.
17 Ibid., 50.
the following fall choosing again Rossini’s “Desdemona”. The offer came from the new
director of the theater, Louis Viardot.\(^1\)

Pauline’s debut was well received by the Paris audiences. However, much was
made in the newspapers comparing the difference between Pauline and her late sister
Maria. Maria Malibran was not only a talented performer but also a very beautiful
woman. Pauline had great talent, however, her looks were considered less stunning.
Pauline Viardot’s physical appearance was a regularly discussed topic among her
friends, critics, and audiences, and articles appeared in the papers debating her looks.
Found by some to be plain and others to be downright ugly, people wondered whether
her looks would hinder her career as an operatic singer. Henry Chorley, a music critic,
poet, and publicist, severely objected to this perception. He agreed that her appearance
had some deficiencies, however her artistry, goodness, and charm overcame those
deficiencies and made her attractive to the theatrical eye. He stated: “The absence of
regular beauty can sometimes... be forgiven.”\(^1\)

From contemporary portraits, as from contemporary accounts, her
lack of regular beauty is all too evident; but the charm which she so
abundantly possessed is evident too. Her appearance was unusual, exotic,
and of a type calculated to appeal to those who, unlike the masses, found
originality attractive. Her good points were her beautiful; expressive black
eyes; her graceful, slender figure – a very important theatrical asset; and
her exotic colouring. Her mouth, which Goutier [a critic] delicately
described as ‘perhaps a little too full-blown’ was, in fact, large and plain;
but it had a generosity about it which was not belied by her character, and
a nobility of expression which she was able to put to good use in the
theatre. Her neck, which Goutier had also singled out for comment, seems
to have been exceptionally long. In Ary Schneffer’s portrait of her, for
example, it has assumed quite unnatural proportions. Of all Pauline’s
physical characteristics, the most striking were her long upper lip and her
heavy, hooded eyelids; almost all those who knew her, either in youth,
middle-age, or old age, were struck by these features, and she herself was
conscious of them too, as all her self-portraits show.\(^2\)

\(^{18}\) Zelukin, The Story of an Operetta, 2.
\(^{19}\) FitzLyon, The Price of Genius, 70.
\(^{20}\) Ibid.
As the debates continued, again it was Henry Chorley who answered the questions and summed up the discussion with these intuitive words.

This new Garcia, with a figure hardly formed, with a face which every experience and every year must soften and harmonize, with a voice in no respect excellent or equal, though of extensive compass, with an amount of sensitiveness which robbed her of half her power, came out in the grand singers’ day of Italian Opera in London, and in a part most arduous, on every ground of memory, comparison and intrinsic difficulty—Desdemona in Otello. Nothing stranger, more incomplete in its completeness, more unspeakably indicating a new and masterful artist, can be recorded than that first performance. She looked older than her years; her frame (a mere reed) quivered this way and that; her character dress seemed to puzzle her, and the motion of her hands as much. Her voice was hardly settled, and yet, paradoxical as it may seem she was at ease on the stage because she brought thither instinct for acting, experience of music, knowledge of how to sing, and consummate intelligence. There could be no doubt with anyone who saw that Desdemona on that night that another great career was begun.22

21 André Boucorechliev, Chopin; a Pictorial Biography (London: Thames and Hudson, c1963), 118.
22 FitzLyon, The Price of Genius, introduction.
Pauline’s success with the Théâtre Italien led to extensive contacts within the Parisian society. One of the most important introductions made was to the novelist George Sand (1804-1876).

The name George Sand is the pen name of the French female novelist Aurore Dudevant. Her married name, Dudevant, came from a marriage of convenience to Baron Dudevant that lasted eight years. After her divorce in 1831, she moved to Paris where she was considered a feminist. She wore men’s clothing and took on a male pen name in order to establish herself as a writer. “She demanded for women the freedom in living that was a matter of course to the men of her day.”

The friendship that was to develop between these two women would remain close until Sands death in 1876. It is apparent that Sands was very taken with Pauline. Her leading character in the novel Consuelo was fashioned after her. In turn, Sands became a trusting friend and advisor.

First letter of George Sand to Pauline Viardot, Winter 1839-40

Queen of the World, you have to tell me which day is mine…. I am too jealous of the happiness I feel when I see you to require the presence of other than the elitists among your admirers. Answer with one word whether it will be next week or on Sunday that my poet’s attic would be lit with four candles and decorated with two pots of mignonette. If I had millions, I would spend them on that day to buy oriental carpets to place under your feet…. As for you, I will surely succeed through my unwavering adoration. I admire genius well enough, but when it is coupled with goodness, I prostrate myself before it.

It was Sands who discouraged Pauline and Pauline’s mother from accepting Alfred de Musset’s attentions, directing them instead to Louis Viardot. Viardot, the director of the Théâtre Italien and twenty-one years her senior, was financially secure.

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24 Azoury, Chopin Through his Contemporaries, 152.
and would be able to provide Pauline with much more stability than de Musset. The arrangements were made and the marriage took place on April 18, 1840. Pauline had genuine affection for Louis Viardot but would never grow to love him. In turn, he was devoted to her.25

It was in Sand’s home at Nohant that Pauline began another devoted friendship. At that time, George Sand was the lover of Frédéric Chopin. The three friends often gathered at Nohant passing the time at the piano.

The warmth of feeling that existed between Pauline and Chopin was based on reciprocal esteem and affinity of temperament. The friendship also happened to be one of mutual artistic benefit. Pauline was given expert advice by Chopin on her piano playing, her vocal compositions, and her arrangements of some of his Mazurkas as songs. On Chopin’s side, he derived from Pauline some firsthand knowledge about Spanish music. One may also conjecture that he developed through her a keener understanding and appreciation of the human voice as a musical instrument. It is probably on the personal rather than the professional side that Chopin retained his memories of her, and the most cherished ones were arguably not those in and around the bustling atmosphere of the world of opera but in the more intimate pastoral peace at Nohant, the habitat of many of his most inspired compositions.26

In the correspondence between George Sand and Pauline Viardot there are mentioned times in their relationship when they were quarreling. It is clear that Sands could be somewhat overbearing. In the following letter she was trying to persuade Pauline to perform with Chopin.

April 18, 1844

A great, astounding piece of news is that little Chip-Chip is going to give a Grrrrrand Concert…. He hoped you would come and sing for him. When I received your letter destroying his hopes, he wanted to put off his concert. But it couldn’t be done – he had gone to far.27

26 Azoury, Chopin Through his Contemporaries, 163.
27 Ibid., 154.
Later that summer a second letter is sent.

**Summer 1844**

Where are you? ... Chopin has been waiting for you in Paris... His sister is still expecting you, and we are giving up hope.... I am the only one who has not despaired and who says ‘she’ll come.’ The others are saying that she has other loves! Her daughter, her mother, her castle. Well, bring along your mother, your daughter, your castle and your husband in the bargain... and come. 28

The response came quickly and shows great impatience.

Yes, wicked Ninounne, I shall come and see you, on my feet or on my head, I don’t know how, and I shall reproach you for being a nasty mother who makes her daughter cry.... I don’t give you the tiniest kiss, you naughty wicked Ninounne that you are, but I send my regards and love to Solane, Chip, Bouli and Uncle Polyte. 29

In July of 1847, George Sand and Frédéric Chopin’s relationship came to an end. Pauline tried to mediate the separation and get the two back together but to no avail.

**November 1847, Pauline to George**

There is in your letter another passage which I simply cannot pass over in silence – the one in which you say that Chopin belongs to Solange’s clique, which makes her out a victim and runs you down. That is absolutely false. I swear it is, at least so far as he is concerned. One the contrary, this dear and excellent friend is filled with and afflicted by a single thought – the harm that this wretched affair must have done, and is still doing, to you. I have not found him changed in the slightest degree – he is still as kind, as devoted, as ever – adoring you as he always has, rejoicing with your joy, grieving only over your grief’s. In Heaven’s name, darling, never believe those officious friends who come and tell tales. 30

Pauline Viardot and Frédéric Chopin saw each other and performed together a few times between this letter and his death. She was not aware of Chopin’s sickness and was struck by the unexpected news.

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28 Ibid., 157.
29 Ibid., 158.
30 Ibid., 161.
In a Letter to George Sands from Pauline Viardot soon after Chopin’s death:

It is a long time since I gave you my news, but it’s even a longer time since you last wrote to me. As for me my Ninounne, I was so grieved by the death of poor little Chopin that I didn’t know where to start my letter. I am sure that you have also been similarly distressed, and that had you known that his end was so near you would have gone to press his hand one last time. I did not know that he had returned to Paris or that he was at death’s door. I came to know of his death from strangers who had come to ask me very formally to participate in a Requiem which was to be given at the Madeleine for Chopin. It is then that I realized how deep my affection was for him.... He was a noble soul. I am happy to have known him and to have obtained a little of his friendship.\(^3\)

George Sands did not attend Chopin’s funeral on October 30, 1849. Pauline sang from Mozart’s Requiem and his body was buried in the cemetery of Pére-Lachaise.

George Sand passed in 1876 and Pauline remembered her as having great kindness. In a letter to Turgenev, she wrote: “I consider that people do not say enough about her kindness. However rare genius may be, such kindness is rarer still.”\(^3\)

After they were married in 1840, Louis Viardot gave up his position at the Théâtre Italien to become Pauline’s impresario.\(^3\) In 1841, Louis Viardot, together with George Sands, started the la Revue Indépendante, a socialist journal in opposition to the leadership of Napoleon. As the wife of Louis Viardot, Pauline’s previous fame with the Parisian newspapers and public quickly vanished.\(^3\) “She was forced to make her career in London and in Various German cities, where she sang to constant critical and popular acclaim, her reputation growing apace. Her fame and popularity, however, were nowhere greater than in Russia.”\(^3\)

In 1843, Pauline made her first trip to St. Petersburg Russia where she performed for an entire season in the Imperial Opera. It is here that she developed her most

\(^3\) Ibid., 162.
\(^3\) Azoury, Chopin Through his Contemporaries, 153.
\(^3\) Zelukin, The Story of an Operetta, 3.
\(^3\) Ibid., 4.
controversial relationship with the poet, playwright, and novelist, Ivan Turgenev. Turgenev was first acquainted with Pauline’s husband Louis. The two men had their interests in literature, politics, and a love for hunting in common and developed a fast friendship that lasted, despite considerable struggles, throughout their lifetime.36 One such struggle was the deep love they both shared for Pauline Viardot. Turgenev first met Pauline in the Fall of 1843. “He immediately fell in love with her (or so it seemed) and loved her quite literally until the last conscious hour of his life, with unquestioning, submissive, undemanding devotion.”37

At this beginning stage of their relationship, Pauline Viardot, accustomed to having many admirers, was not affected by his suit. Turgenev, resolved to being a passionate follower, attended her performances, taught her Russian, and made frequent visits to her residence. “Nevertheless, much to the embarrassment of his friends and to the disapproval of Pauline, he sang of his devotion and her praises from the rooftops.”38

In May of 1843, Turgenev sent the first of many letters to Pauline. In the end, he wrote: “Be happy. You know, when I say these words to you, I have nothing more to add, since I speak them from the depths of my heart. Your devoted friend, J. Tourguèneff.”39

Many of the letters sent to Pauline express the same sentiment.

From his letter, September 18, 1850
   My God, how good you are, and how good I feel in confessing it to you. I beg you to give me your good and noble hands to kiss in devotion.40

From his letter, November 28, 1850
   And for you, I lie at your feet. (By your beloved feet will I live and die. I kiss them for hours on end and remain forever your friend.)41

36 Schapiro, Turgenev, His Life and Times, 43.
37 Ibid.
38 Ibid., 44.
39 Ibid., 45.
There is much discussion about this relationship and whether Pauline and Turgenev were in fact lovers. Pauline’s daughter Louise, in her memoirs *Memories and Adventures*, refutes this notion. Nevertheless, most authors describe the relationship as intimate, if not lovers, or simply refer to Pauline as Turgenev’s muse. It is interesting to note that for many years the trio, Pauline, Louis, and Turgenev, all lived under the same roof. Turgenev occupied three to four rooms in the upper floors of the Viardot house. One of Turgenev’s most famous plays *A Month in the Country*, is a reflection of this unusual forty-year-long relationship.42

The Viardot summer home or Château de Cortavenel, was located in the Seine-et-Marne region of France. Louis Viardot purchased the country house in April of 1844. It was a castle-like building, complete with towers a moat and a drawbridge. Parts of the house dated back to the 16th century. Pauline had the attic converted into a small theater. There the family would put on performances. Admission was one potato, which gave the theater its name, *Théâtre des Pommes de Terre*.43 This tradition of having a Salon within their home continued throughout their lives wherever the Viardots settled.

Pauline retired from the musical stage in the Spring of 1863, after a career spanning twenty-four years. She was honored with many compositions written especially for her and a number of works dedicated to her. All of these tributes were due to her inspiration to the composer.

The following is a selective list:

- Meyerbeer: *Le Prophète*
- Gounod: *Sappho*
- Brahms: *Alto Rhapsody*
- Massenet: *Marie Magdeleine*
- Schumann: *Liederkreis, Op. 24*

41 Ibid., 32.
42 Azoury, *Chopin Through his Contemporaries*, 151.
Saint-Saëns: *Samson et Dalilah*
Fauré: *Mélodies, Opp. 4 & 7*
Individual songs by Liszt, Rubinstein, Berlioz.  

The main reason that Pauline wished to retire from the musical stage was to set up her family’s new home in Baden-Baden, Germany, and to turn her effort toward her teaching career and compositions. She and her husband chose this small town for she had performed there many times during her career. In contrast to her country home in France, she felt that her new beginning would thrive there.

The fact that Paris had never truly welcomed her as an artist suggested that it was unlikely to be any more favourably disposed towards her students. Furthermore, both the cultural climate in Napoleon’s Paris and the society that supported it inclined towards a frivolousness that was an anathema to Pauline’s artistic rigour and seriousness. The move to Baden (closer to France in every sense than any other foreign town) was therefore a logical choice for the Viardots, given Pauline’s professional activities.  

It was never Pauline’s intention to become a well-known composer. Her compositions were written solely for her students with the intention of developing their vocal abilities. However, her works were of professional quality. While still a young girl, Pauline’s father sent her to the Paris Conservatory to study with the musical theorist and composer, Anton Reicha.

While waiting for Pauline’s voice to develop, Garcia decided to give her a good general musical grounding...He sent her to Reicha at the Conservatoire. Reicha, a native of Prague, had come to Paris in 1808. He had known both Beethoven and Haydn, and was a distinguished teacher. His pupils included Hector Berlioz, who was later to become a close friend of Pauline.  

Additionally, the works of Frédéric Chopin influenced Pauline’s compositions. In the early 1840’s they spent many hours together at the home of George Sand. It was at

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46 Ibid.
this time, under the advice and guidance of Chopin that Pauline transcribed twelve of his mazurkas for voice.47

After her family was settled in Baden-Baden, Pauline continued the Parisian tradition of having a Music Salon. This Salon was not only used for casual entertainment but, more importantly, as an outlet for performances of the works of upcoming composers, as well as her students. Throughout her life, whether she lived in France, London, or Germany, Pauline would have a Thursday night soirée and a Sunday afternoon matinee in her home. Many composers, Massenet, Gounod, Saint-Saëns, and Fauré, for example, credit Pauline Viardot with championing their works and launching their careers. Viardot’s Thursday evening soirées attracted some of the most eminent musicians of the day. Composers and performers were able to make many useful contacts.48

For Jules Massenet, it was his work, Marie Magdeleine, in which Pauline took great interest.

An invincible secret power directed my life. I was invited to dine at the house of Mme. Pauline Viardot, the sublime lyric tragedienne. In the course of the evening I was asked to play a little music. I was taken unawares and I began to sing a bit from my sacred drama Marie Magdeleine. I was singing when Mme. Viardot leaned over the keyboard and said with an accent of emotion never to be forgotten, “What is that?” “Marie Magdeleine,” I told her, ‘a work of my youth which I never even hope to put on.” “What? Well, it shall be and I will be your Mary Magdalene.” 49

Pauline put together a cast for a reading of Mary Magdaleine. She was very eager to hear the entire work. Massenet truly appreciated her intention.

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47 Azoury, Chopin Through his Contemporaries, 163.
Mme. Viardot took a lively interest in the reading. She followed it like an artist well acquainted with the composition. She was a marvelous singer and lyric tragedienne and more than an artist; she was a great musician, a woman marvelously endowed and altogether unusual.\(^{50}\)

Charles Gounod referred to Pauline Viardot as “The godmother of his career.”\(^{51}\) Gounod met Pauline at a very distressing point of his life. His brother Urbain had just passed away and he was taking care of his mother who was nearly blind. “He lived in an atmosphere of sadness, which might have proved fatal to his mind, had not Madame Viardot taken him to hand.”\(^{52}\) Introduced to Pauline through a friend, Gounod played and sang some of his pieces for her.

…she was captivated by the powerful and elegant music, with its striking personality and the unmistakable inspiration of a highly emotional soul. From that moment the great prima donna conceived for Gounod an affection which is the greatest boon for a man of talent to inspire at the opening of his career in a woman of supreme merit and noble heart.\(^{53}\)

Pauline secured Gounod’s future by working out a contract for one of his works to be performed at the Opera. She made it one of the conditions in renewing her own contract, that within a certain amount of time a work of Gounod’s should be produced. “Nestor Roqueplan was too anxious to keep his start not to yield to her caprice, and the clause was inserted… Sappho, an opera in three acts, of which the principle part devolved on the prima donna to whom he owed his good fortune, was rapidly concluded.”\(^{54}\)

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\(^{50}\) Ibid., 82.
\(^{51}\) Marie Anne de Bovet, *Charles Gounod, His Life and His Works* (London: Sampson Low, Marston, Searle & Rivington, 1891), 81.
\(^{52}\) Ibid., 81.
\(^{53}\) Ibid.
\(^{54}\) Ibid., 85-86.
Camille Saint-Saëns met Pauline Viardot in May of 1849. They developed a true and lasting friendship, which inspired him artistically and in turn advanced his career.\footnote{Studd, \textit{Saint-Saëns A Critical}, 22.} Saint-Saëns accompanied Pauline at her Thursday evening soirées and there he made many useful contacts. He wrote his opera \textit{Samson and Delilah} for Viardot and even though she had retired from the stage, she took quite an interest in securing its production. In 1874, she arranged a private performance of Act II of the opera. Olivier Halenzier, director of the Opéra was an invited guest.

Saint-Saëns arrived to play the accompaniment and was astonished and delighted to find the performance dressed with home-made scenery and costumes. He was quite taken with Viardot in her oriental robes, belying her fifty-three years and the declining power of her middle register with a convincing portrayal of the seductress.\footnote{Ibid., 100.}

In 1872 Saint-Saëns introduced Gabriel Fauré to Pauline Viardot. Fauré felt a great acceptance, warmth, and artistic understanding from Pauline, which was much different than from his own family. Pauline’s children were all musical. Her son Paul played the violin and each of her three daughters, Louis, Claudie, and Marianne, were accomplished vocalists. Fauré was inspired to write many songs for them. “Most members of the Viardot family had at least one composition by Fauré dedicated to them.”\footnote{J Barrie Jones ed. \textit{Gabriel Fauré, A Life in Letters} (London: B.T. Batsford Ltd., 1989), 28-29.}

Unlike the Thursday night soirées at the Viardot home, the Sunday gatherings were much more informal and were reserved for her closest acquaintances. It was here that the entertainment was much more casual, consisting of charades, operatic parodies and the Portrait game.
Saint-Saëns high singing voice made him a popular performer as the female lead in operatic parodies. From 1859, when Marie Miolan-Carvalho created the role of Marguerite in Gounod’s Faust, a favorite party piece was a reenactment of the Garden Scene with the bearded Saint-Saëns, in bonnet and false hair plaits, doing a hilarious impersonation of the diva, his falsetto mimicking her to the finest detail, including her habit of singing slightly sharp. At other times he would dance an impromptu ballet, suitably attired.  

The Portrait Game was first played at the Château de Courtavenel in the autumn of 1856. The game was invented by Turgenev. A quite original game of this sort, which captivated the drawing-room circle in the evenings, and was always given preference, was based on a singular talent of Turgenev’s. He had the ability to draw forth from his imagination and put down on paper, in simple outline, without faltering or correcting, human profiles, especially men’s, which were extraordinarily lifelike and showed a great consistency of formal development and the sharp imprint of a definite individuality, a firmly pronounced personality. Once on paper, they became for him strangers whom he now looked at and studied with the interest he brought to bear on all living creatures and especially every human being, in order to make up his mind as to their type, idiosyncrasies, traits, habits, occupation, and tastes. Every participant in the game was required to make a similar study and had to write the result of his examination of the person whose image lay before him.  

Following is an example of one of Turgenev’s drawings. It is Portrait #60 penned in November of 1868.

60 Ibid, 141.
Pauline’s response:

Modest governess in a large family, has charge of several children whom she isn’t managing to teach a thing– weak and timid character. She speaks too low – never looks you in the face – never loses patience. Luke-warm water, slightly sweetened. She’s very boring – very honourable, very useless-silent. She hums little sentimental songs like a gnat, accompanying herself – all off- fingers atremble with fear, and never removing her foot from the pedal. She embroiders very nicely – and makes tea exactly according to ritual- is good at sums, but slow. A worthy girl whom people feel sorry for, she’s such a bore.\textsuperscript{61}

Turgenev’s response:

A young lady-companion, poor, sour, suspicious, ill natured, sly; would be a scourge if she had any authority; no one will ever love her; she will die still fairly young- all alone; likes checked dresses. She’s flat as a board.\textsuperscript{62}

It was during these years spent at Baden-Baden that Pauline Viardot did the greatest amount of composing. Between 1864 and 1874 Pauline wrote over fifty leider, and three salon operas, \textit{Trop de femmes} (1867), \textit{L’ogre} (1868), and \textit{Le dernier sorcier} (1869). These works were written as a vehicle for her students to strengthen their performance craft. In the salon operas, Pauline saw the value of small-scale operatic works, which provided her students not only with vocal training, but also with essential stage

\textsuperscript{61} Ibid.
\textsuperscript{62} Ibid.
experience before a selected audience. The operas may be small in scale, however, they were written for advanced singers leading some of the music to be difficult. Viardot composed five salon opera’s in all, the first three using Ivan Turgenev as a librettist, and the last two, *Le conte de fees* (1879), and *Cendrillon* (1904), taking on both tasks of librettist and composer. A closer analysis of Pauline’s last work, *Cendrillon* (1904), will display her compositional techniques.

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CHAPTER 2
CENDRILLON - AN ANALYSIS

In the preliminary stages of analyzing Cendrillon, it was interesting to find how easily Viardot’s music rose from the page to create a visual image. In the themes representing the action on stage, one can visualize many in-depth levels of physical movement, emotion, and personality of character. The opera’s orchestration is written solely for piano. Viardot ingeniously uses the technical aspects of this instrument, including the timbre of its many registers, the smoothness of the sustain pedal, the ability to play accents, staccato, and contrasting dynamic passages.

The greatest example of Viardot’s abilities can be seen in the introduction. The piece begins in the key of g minor. A slow descending arpeggio sounds in the bottom registers of the piano and rests on a low G which becomes a pedal tone. We are introduced to the character Cendrillon as her theme, still in the bass clef, begins over this pedal tone. The tempo marking is Lento. The combination of the richness of the lower register and the beautiful but slow moving melody gives the listener an immediate feel for this beautiful, sad, humble character and her unfortunate place in life.

Example 1

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64 Pauline Viardot, Cendrillon (Berlin: G. Miran, 1904), 1.
Viardot repeats this theme a second time in a much brighter register an octave higher. Instead of a pedal tone, she adds a contrapuntal line descending by half steps. The middle of the theme crescendos and comes to rest on a diminished chord. The theme continues supported by the half step contrapuntal line in the treble clef and an additional contrapuntal line in the bass clef. In mm. 6 the melody begins to turn ending with a fermata. The next line continues with an accented beat and leads to the cadence. All contrapuntal supporting lines now in the treble clef, cadence on the tonic chord, however, the mode is changed from minor to major. Here we can feel the strength of Cendrillon's character as she overcomes her sad mood, determined to make the best of this day.

Example 2

The major key aids the transition into the introduction of the next character, which is Prince Charming. The tempo changes to andante. In the bass, Viardot writes a broken chord "boom-chick" accompaniment pattern under the melodic theme, which is rhythmically set at a faster pace with many accents, leaps, and grace notes. Harmonically and rhythmically the melody comes to rest in mm. 6, 9, 10, 12, and 16 with each chord becoming progressively lighter. It advances from a diminished to Bb major to Gb major and finally rests slightly on the G major tonic, before resting firmly on G in open octaves. This theme is happy, playful, and comical, representing the

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Ibid.
perception of the life of royalty. This theme is repeated throughout the work whenever a character (not just the Prince) is speaking about this perception.

Example 3

The next transition is quick and harsh. Starting with the open octaves (G) which ended the last theme, Viardot quickly switches to minor mode. The theme is first heard back in the lower registers of the piano and then over the span of four measures it rises over four octaves. The dynamic $p$ is replaced with a $f$ and the melody is filled with accents. This harsh pounding melody reflects, only too well, the characters of Cendrillon’s step-sisters, Maguelonne and Armelinda.

Example 4

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66 Ibid., 1-2.
67 Ibid., 2.
The next theme that is introduced is also written in a contrasting style. The harsh pounding melody of the sisters is brought to a standstill by the magical soothing theme of La Fée (the Fairy Godmother). For the first time, Viardot modulates into the new key of Ab Major. The tempo indicated is *poco meno* and the sustain pedal is used throughout. Harmonically rich, lush chords in the treble clef are accompanied by arpeggiated chords in the bass clef, which create a theme that portrays the Fairy Godmother's magical, mystical powers.

Example 5

The royalty theme is heard in snippets for a few more measures until Viardot ends her introduction the same way that she began with a descending arpeggio in the bass clef which lands on a low G. These themes appear in support of each character throughout the opera; Cendrillon's phrases, slow, long, and lyrical, contrasting with the

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68 Ibid.
sister’s fast and harsh phrases, yet corresponding with the Prince’s lines as he vows his love to her.

Act II begins with an aria sung by Count Barigoule. This is the first time one hears his themes. Accents and staccato markings on quarter notes frame scale-like passages of sixteenth notes, which pompously portray the personality and actions of his character. In this scene the Count is given the chance to pretend for one night that he is the Prince. The music is written much like a monologue with sections of recitative inserted between the verses of the aria. In addition, two cadenzas allow the actor to show off his virtuosic style of singing and overly self-confident character.

![Example 6](image)

True to operatic form of the 19th Century, as in Die Fledermaus, the Merry Widow, Die Tote Stadt, and La Rondine, the Act II ballroom scene, allows for a performance within a performance. In a performance of this work, which accompanied this document, La Fée is asked to perform. It is left to the actor to choose which song or aria she would like to present in this space. For our performance, La Fete, by Pauline Viardot, was chosen. Number seven in the collection of Mazurkas originally composed by Chopin and transcribed for voice by Viardot, the text describes a Village Festivity. This song about the dance of the Mazurka at the ball was a perfect fit.

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69 Ibid., 33.
La Fete - by Pauline Viardot and Frédéric Chopin

Le village est tout en fête,
À danser chacun s’apprête,
Cette rose à mon corsage
Va lui plaire, je le gage,
Cette simple fleur nouvelle,
À ses yeux va me rendre belle
Le Village est tout en fête,
Vite, il faut que je m’apprête,

La la la la. The mazurka starts in the distance.
La la la la. And there, without me he is dancing.
How good he looks, what grace he has!
No one at the ball surpasses him.

Le village est tout en fête,
À danser chacun s’apprête,
Ces rubans, cette dentelle
À ses yeux me rendront belle,

Vite, il faut que je m’apprête
Quel charme, quelle ivresse!
Lorsqu’avec tendresse,
Dans ses bras il me presse
Le plus doux rêve, tous deux unis,
Au monde nous enlève.
Quel charm, quelle ivresse!
Lorsqu’avec tendresse,
Dans ses bras il me presse,
Je respire à peine
Quand au logis, le soir, il me ramène.

La nuit trop tôt s’avance,
Hélas! trop tôt s’avance,
Et les airs de danse expirent en cadence!
Le bien-aimé soupier,
Lorsqu’au logis il vient me conduire!
Ah!

Mais Dieu sait à quoi je rêve!
La mazourke, hélas, s’achève
Ah!
Du bonheur, ’instant s’avance,
Ne songeons plus qu’à la danse,
La la la …!

It is here, that the director may take an artistic liberty. Instead of having the actor playing La Fée simply presenting the song for entertainment and taking part in the scene as one of the ladies in the ensemble, in the production prepared for this lecture

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recital it was used it to create an effect. The actor remains in the character of La Fée and uses the song to represent her magical powers. When the Barigoule asks Armelinda to perform a song, “It seems to me that it would be time for a little entertainment,” she declines, saying there are too many people present. La Fée enters from the back of the stage and the Barigoule notices her presence and asks her for a song. Her response, "Absolument!," which with a wave of her wand places everyone in a freeze. As she performs the song, La Fée uses her wand to make the ensemble move into dance positions and dance the Mazurka. She couples the Prince and Cendrillon together for their own moment of dancing and speaks of the thrill that Cendrillon is feeling while she is dancing at the ball, “Quel charme, quelle ivresse! Lorsqu’avec tendresse, dans ses bras il me presse je respire à peine.” Toward the end of the song, La Fée sings of how the dance has occurred only their minds, “Mais Dieu sait à quoi je rêve!” and that the Mazurka has ended “La mazourke, hélas, s’achève.” With her wand she moves everyone back to their original positions. She sings her last line reminding everyone to remember the dance “Ne songeons plus qu’à la danse,” and with one last flick of the wand she puts everyone back into reality and quickly exits. The Barigoule begins again at the top his dialogue, “It seems to me that it would be time for a little entertainment,” and the effect is as if nothing has taken place at all. **Voila!**

Another interesting aspect of Viardot’s work is the Transformation scene. This is a scene where La Fée uses a pumpkin and three animals and magically turns them into a carriage, a valet, a footman, and a coachman. For this production the director chose, a
pumpkin, a small white dog, two rats, and a large brown dog. Commanded by La Fée, Cendrillon brings each to her one at a time. The wand moves over each one and Cendrillon then leads them off stage where the transformation is suggested to occur. Each command was underscored in the music by a tremolo.

Example 7

Cendrillon walks off stage to retrieve the items or animals, to this next theme:

Example 8

Most of the items and animals have their own entrance theme. The pumpkin:

Example 9

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78 Ibid., 30.
79 Ibid., 29.
80 Ibid., 29.
The two rats:

Example 10

The large brown dog.

Example 11

However, after the dogs entrance, in answer to the question “Beautiful, gorgeous, brown dog. Would you be our coachman?” a glissando is played and simultaneously the dog answers by leaping high in the air before exiting the stage. The dogs exit music has a marching tempo based on C major chords.

Example 11a

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81 Ibid., 30.
82 Ibid., 31.
83 Ibid.
As stated before, all of the transformations are imagined by the actors and audience. La Fée ends the scene with the line “Voila, tis finished!”

Written for the students in Pauline’s studio and meant to give them the learning experience needed for the operatic stage, the music for the vocalists is advanced and at times demanding. For instance, the character Cendrillon has many vocal lines that are unaccompanied. One is particularly difficult as it is the impetus for a key change. In addition, after five bars, the melody is joined by the piano. This requires a singer with great sensitivity to pitch.

Example 12

Also, Cendrillon’s vocal lines are lyrical, often long, and remain in the upper register.

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84 Ibid.
85 Ibid., 13.
Example 13

These long lyrical lines are matched with the Prince when they sing their duet.

Example 14

86 Ibid.
87 Ibid., 36-37.
In contrast, the lines of the sisters are rhythmically difficult with melodies that contain large intervallic leaps.

Example 15

Example 16

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88 Ibid., 6.
89 Ibid., 8.
Maguelonne’s lines require vocal flexibility.

Example 17  

Armelinda’s lines require the voice to pass easily from low to high registers.

Example 18  

The most difficult passages of Viardot’s work were composed for the role of La Fée. These passages contain long soaring melodies and cadenzas of an octave or more,

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90 Ibid., 9.
91 Ibid., 6.
92 Ibid., 8.
that twist and turn through many harmonic transitions and soar up to the high registers of the voice.

Example 20

Ibid., 27-28.
La Fée’s music also contains a difficult cadenza:

Example 21

![Example 21](image)

At this point it is up to the listener to decide whether Pauline Viardot’s compositions warrant any merit. Many performers, Cecelia Bartoli, Katherine Ciesinski, and Karin Ott, to name a few, have rediscovered and recorded her works noting in their summaries their delight in performing them.

CONCLUSION

In conclusion, to answer the question put forth at the beginning of this lecture. “Why did Pauline Viardot’s art evanesce?” I believe the answer lies in this last example. A letter from Louis Viardot to George Sand explaining why Pauline has declined to write the opera “la Mare au Diable” based on the life of George Sand.

Pauline has not imagined herself to be a composer, she has written a fairly large number of pieces of music but always in accordance with the circumstances that presented themselves… In her little fantasy operas, real fairy tales, one finds for example, a chorus of Elves teasing the sorcerer, a song of the rain, a lullaby to put the ogre to sleep; Pauline finds the musical equivalent for the character of these easily. But she is not enough of a composer, she cannot find to a sufficient extent within herself and without the aid of a particular circumstance, the musical ideas that are necessary to succeed in all topics,… The other pieces [referring to La Mare au Diable] belong to the category of those where the composer must draw from within himself the melodic ideas and harmonic resources. Pauline has tried to do this on several occasions, at different times; she has never been satisfied with what she had done and has torn up these futile efforts.\(^95\)

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\(^94\) Ibid., 79.
\(^95\) Zelukin, *The Story of an Operetta*, 72.
Pauline never envisioned herself a composer. Nor had she any ambition to pursue this field of study. She never had any intentions for her works to go beyond her own studio or salon. However, in studying her works, the influence of all the composers, poets, and librettists that surrounded her in combination with her own talent of singing and writing for the voice, truly comes to the forefront.

Furthermore, the impact and influence of Pauline Viardot in the 19th Century extends far beyond her music. Her genuine kindness and noble character inspired all who had the good fortune to be in her company. This inspiration and her dedication to the artists led to a large body of works that we now view as standard in the Romantic repertoire. It is hard to imagine where we would be without the works of such composers as Saint-Säens, Massenet, Fauré, or Gounod and it is possible that their works would not exist today were it not for Pauline Viardot.
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APPENDIX I

CENDRILLON – ENGLISH TRANSLATION

Premier Tableau
Act I
Le Salon du Baron Pictordu
The salon of Baron Pictordu

Scene I
Cendrillon :
There was once a Prince
Il était jadis un Prince
qui voulait se marier,
who wanted to be married
Mais l’amour, à tire-d’aile,
but love, took one look
en le voyant s’envolait!
and it flew away.

Il voulait une Princesse...
He only wanted a princess...
Quelle drôle d’idée!
What a funny idea!

Pourquoi fallait-il qu’elle fût princesse,
Why is it necessary that she is a princess
puisqu’elle le deviendrait en
when she would become one by marrying
l’épousant?

... qui fût riche comme lui...
...who was rich like him...
Ah! Voila pourquoi!
Ah! There is the answer!
Quand on est riche,
When one is rich,
on a de beaux bijoux...
one has beautiful jewels
comme mes soeurs...
like my sisters...

Alors, ma pauvre Cendrillon,
So, my poor Cendrillon,
tu n’auras jamais
you will never have
la chance d’être aimée,
the good fortune of being loved,

Bah! tant pis!
Bah! What a pity!

Cela ne fera jamais
It will hurt
de mal qu’à moi!
only me!

Il était grincheux, colère,
The prince was grouchy, angry
et quelque peu contrefait.
and somewhat misshapen (hunchback).

Oh! le pauvre homme!
Oh! The poor man!
Scene II – The Prince dressed as a beggar, knocks on the door.
Cendrillon:
Entrez, brave homme, entrez. Enter my good man, enter.

Beggar:
Ma belle demoiselle, allez demander à Mesdemoiselles de Pictordu, vos maîtresses, un petit secours, pour un pauvre malheureux qui n’a rien mangé depuis deux jours... je puis à peine me traîner...

Cendrillon:
Tenez... Prenez vite ce peu de pain et cette tasse de café bien chaud, je vais courir chez mes soeurs... chez Mesdemoiselles de Pictordu, voulais-je dire.

Scene III
Beggar:
Oh! la charmante fille! Ses soeurs, a-t-elle dit! Comme elle est douce et bonne! Je sens que le l’aimerai, que je l’adorerai! Mon subterfuge de venir ici déguisé sous ces haillons, pleinement réussi!

Cendrillon:
Oh! si elle pouvait m’aimer pour moi seul, et non pour mon titre et ma couronne de Prince!

Scene IV
Cendrillon:
Hélas! Mon brave homme, je n’ai rien pu obtenir de ces demoiselles, elles n’ont rien voulu donner!

Attendez, ne vous désolez pas. Voici tout mon petit avoir...

Ah! j’entends ces demoiselles,
sauvez-vous, sauvez-vous vite! run away, run away quickly!
Trop tard! Too late!

Scene V
Armelinde:
Grands dieux! Great Gods!
Qu’est-ce que je vois? What do I see?
Encore un de tes amis Again one of your friends
dans l’appartement? in our house?

Maguelonne:
Nous sommes assaillis par We are overwhelmed by
cette vile engeance these vile intruders
qui porte sa vermine who bring vermin
en nos appartements. into our house.

Cendrillon:
Mais ces bribes de pain But these rations of bread
qu’ils mangent en silence, that they eat in silence,
Vous valent de leurs coeurs will earn you from their hearts
les voeux reconnaissants. their gratitude.

Armelinde:
Ils viennent étaler They come to spread
leurs hardes, leurs misères... their hardship, their miseries.

Maguelonne:
Des enfants... The children...

Armelinde:
loqueteux... ragged...

Maguelonne:
...avec des yeux de loups. ...with eyes like wolves.
Ils braillent à tue-tête... they howl...
Pour avoir quelques sous... in order to receive some money...

Maguelonne & Armelinde
Que vite au cabaret Which quickly at the cabaret
dépensera leur père, is spent by their father,
Prétendant avoir droit à notre superflu! They imagine the right to all our riches.
Eux d’abord, puis la femme, First the man, then the woman,
et les enfants ensuite. and all of their children.
Moi, dès que j’en vois un, Me, as soon as I see one of them,
je prends vite la fuite. I quickly fly away!

Cendrillon:
Vous avez tort, mes soeurs, You are wrong, my sisters,
vous vous privez par là you deprive yourself from them
de la plus douce joie
que l'on puisse éprouver.

Maguelonne:
Quoi! la plus douce joie?

Cendrillon:
Qui, la plus douce joie
que l'on puisse éprouver!

Maguelonne & Armelinde:
Quelle est donc cette joie?

Cendrillon:
De faire des heureux
et de s'en faire aimer.

All Three:
De faire des heureux
et de s'en faire aimer.

Cendrillon
Car le taudis du pauvre
pour nous est un saint lieu.
qui donne au pauvre prête à Dieu!

Maguelonne:
Et quant à tes pauvres,
tu devrais les mener loin des tentations,
en bas, dans la cuisine,
et non pas au salon, et toi-même...

Cendrillon
Si je n'y venais pas,
qui donc le balairait?
Qui donc de fraîches fleurs
ainsi le garnirait?
Qui, le café bien chaud
ici vous servirait?
Je vous donne mon temps,
je vous donne mes soins,
Je ne demande rien,
qu'à rester dans nom coin.
Veuillez donc m'y laisser,
permitez que j'y chante
ma petite chanson,
qui n'est pas bien gênante.

Si je n'y venais pas,
qui donc vous coifferait?  who then would dress your hair?
Qui donc, de falbalas  who then, the flounces
vos robes garnirait?  would sew on your robes?
Qui sur la mandoline  Who on the mandoline
vous accompagnerait?  would accompany you?

Veuillez donc m’y laisser,  Please then let me stay
permettez que j’y chante  permit me to sing
ma petite chanson,  my little song,
qui n’est pas bien gênante.  which is not to disturbing.

Scene VI – The Prince enters dressed as a court chamberlain
Prince:
Mon auguste maître,  My royal master,
le prince Charmant 1er,  Prince Charming the 1st
donne ce soir une grande  is giving this evening a grand
fête en son château.  celebration at his castle.

Il m’a chargé  He put me in charge
de distribuer des invitations.  of distributing the invitations.
Puis-je rapporter à mon auguste Maître  May I report to my royal master
l’acceptation de la famille de Pictordu?  the acceptance of the family of Pictordu?

Armelinde:
Oui, oui, sans doute,  Yes, yes, without doubt,
monsieur le chambellan,  Sir chamberlain,
ous acceptons avec grand plaisir  we accept with great pleasure
la flatteuse invitation.  the flattering invitation.

Scene VII
Maguelonne:
Il est très bien cet nommé-là!  What a nice gentleman!
Mais quel bonheur, ma soeur,  But what happiness, my sister,
d’être invitées à cette fête!  being invited to this celebration!
Nous allons nous faire bien belles!  We must go and make ourselves very
beauttiful!

Armelinde:
Oui, oui les plus belles de toutes.  Yes, yes, the most beautiful of all!

Cendrillon:
Chères soeurs,  Dear sisters,
elles vont s’amuser à ce bal...  they will have a wonderful time at the ball...
elles y verront peut-être  Maybe they will see
ce jeune chambellan si aimable,  this young chamberlain who is so kind
avec son charme si particulier.  With his charm so distinct.

Maguellone and Armelinda; from off stage
Cendrillon, Viens vite!  Cendrillon, come quickly!
Scene VIII
Maguelonne:
Eh! petite soeur,
est-ce que cela ne
te fait pas un peu de peine
de nous voir partir pour le bal
et de rester seule à la maison?

Eh! Little sister,
doesn’t it upset you
even a little
to see us leave for the ball
and you remain alone in the house?

Maguelonne:
Je serai charmante, toujours élégante
de ces beaux seigneurs a moi
tous les coeurs!

I will be charming, always elegant
all the handsome lords will give to me
all of their hearts!

Armelinda:
Avec de l’adresse je serai Princesse.
Toujours la noblesse
toujours la richesse
feront mon bonheur.

With the attention, I’ll become a princess,
all the nobility
all of the riches
will make me happy!

Armelinda and Maguelonne:
Dis-moi donc, Cendrillon,
n’ai-je pas raison?

Tell me then, Cendrillon,
don’t you believe it’s true?

Cendrillon:
Vous avez raison.

I do believe it’s true.

Armelind & Maguellone:
Je serai princesse, a moi la noblesse!
dis-moi donc, Cendrillon,
 n’ai-je pas raison?

I’ll become a princess and to me nobility!
Tell me then, Cendrillon,
Don’t you believe it’s true?

Cendrillon:
Vous avez raison.

I do believe it’s true.

Cendrillon:
Chères soeurs, soyez heureuses,
je ne suis pas envieuse des succès
que vous aurez:
de rien ne suis désireuse,
tant qu’un peu vous m’aimerez.

Dear sisters, be happy,
I am not jealous of the triumph
you will hold:
I desire nothing
except that you love me a little.

Maguelon & Armelinde:
Bonne fille, malgré moi j’ai
de l’amitié pour toi.

Good girl, inspite of me,
I am fond of you.

Cendrillon:
Merci.

Thank you!
Scene IX

Cendrillon:
Ah! Il était jadis un Prince qui voulait se marier...

Mes soeurs vont revoir ce charmant jeune homme.

Si je pouvais le revoir!... Ne fût-ce qu’en rêve!

La Fée:
Cendrillon!

Cendrillon:
Qui m’appelle, et par mon nom?

La Fée:
Cendrillon!

Cendrillon:
C’est la voix de ma marraine, serait-ce elle?

La Fée:
Je viens te rendre à l’espérance:
Ton malheur va bientôt finir,
de ta bonté, de ta patience,
tu recevras bientôt.

Tu vas renaître à l’espérance.
L’enfant ailé d’un doux sourire viendra calmer ton pauvre coeur,
ce petit coeur qui tant soupirer bientôt connaîtra le bonheur.
Ne pleure plus et crois en moi.

Scene X

Cendrillon:
Chère marraine!...

La Fée:
Relève-toi, sèche tes pleurs.
Les larmes sont, dans la jeunesse,
simples averses de printemps.

Cendrillon:
Chère marraine, que dois-je faire?
La Fée:
Écoute et obéis!
Apporte-moi vite une citrouille.
Jette-la par la fenêtre.

Cendrillon:
Ah! Mon Dieu! Voilà un beau carrosse,
tout en or qui s’arrête tout seul
devant notre porte!

La Fée:
Apporte-moi la souricière.
Place-la au bord de la fenêtre.

Cendrillon:
Ah! Ciel! Six beaux chevaux gris!

La Fée:
Maintenant.
Apporte-moi les six lézards
qui sont là derrière l’arrosoir.
Jette les lézards par la fenêtre.

Cendrillon:
Ah! Mon dieu!
Voilà six beaux laquais
en grande livrée.

Cendrillon:
Mais le cocher?

La Fée:
Rat, sois cocher.
Voilà qui est fait.

Cendrillon:
Mon Dieu! Que tout cela est beau
et que vous êtes bonne, ma chère
marraine.

La Fée:
Mon enfant,
tout cela c’est pour
te mener au bal ce soir.

Cendrillon:
Au bal! Moi! Ce soir?
Oh! ma marraine,
comment pourrai-je jamais vous remercier?

How will I ever thank you?

La Fée:
En m’obéissant aveuglément. Tiens, mets ces jolies pantoufles, fais bien attention à ne pas les perdre. Tu quitteras la fête avant minuit, car si tu y étais encore au premier coup, carrosse, chevaux, laquais, cocher, redeviendraient ce qu’ils étaient auparavant, et toi… la pauvre Cendrillon.

By unquestioning obedience to me. For you, these pretty slippers, make sure you do not lose them. You will leave the celebration before midnight because if you are still there at the first stroke, coach, horses, footmen, coachmen will become again what they were before, and you… the poor Cendrillon.

Cendrillon:
Comment faut-il que je me tienne?

How will I dress?

La Fée
Avec ce voile magique, le charme opérera pendant le trajet. Tu ne sentiras rien, mais en arrivant devant le château du Prince, tu seras belle et magnifiquement parée. Aie bien soin des jolies pantoufles que je t’ai données.

With this magic veil the charm will be put in motion during the journey. You will not feel a thing but when you arrive at the Prince’s castle, you will be beautiful and gorgeously decorated. Be careful of the pretty slippers that I have given you.

Cendrillon:
je vous le promets, ma marraine.

I promise you, my godmother.

La Fée:
Tu quitteras la fête avant minuit. Pars bien à temps, quitte sans bruit. Que nul plaisir ne te tourne la tête, sois de retour avant minuit.

You must leave before midnight in good time, leave without noise. Let no pleasure turn your head, return before midnight.

Deuxième Tableau

Act II - The Prince's Castle

Scene I
Barigoule
Puisque me voilà Prince pendant quelques heures, Faisons bien les honneurs de mon palais. Je veux que chacune en sortant d’ici se dise tout bas: C’est le prince charmant!

Since I will be Prince for a few hours I must serve well the honors of this palace. I want each guest upon leaving to say: He is a charming Prince!
Puisque aujourd’hui me voilà Prince,
Voyez quelle chance est la mienne!
Je suis encor bien assez mince
Et du plus loin qu’il me souvienne
C’est à peine si je m’aperçois
que je suis moins brillant qu’autre-fois.
A moi tous les honneurs,
Je veux conquérir tous les coeurs
Je veux conquérir tous les coeurs
Autrefois à la danse
Prisé pour bon danseur…
Voyons à présent en silence,
si je fais bien la rêvérance!
Ho ho! tout beau! Barigoule,
Ca c’est le pas de la Bourboule!
Mais bah! aujourd’hui je suis Prince,
Voyez quelle chance est la mienne!
De quelque coté qu’elle vienne,
Je vais conquérir tous les coeurs
Je n’ai pas besoin de parure
Je n’ai qu’à montrer ma figure,
A près le bal, tranquillement
J’irai me coucher sagement
Hélas! sagement, mais bah!
me coucher bravement.

Scene II
Prince: Attention!
Mademoiselle Armelinde de Pictordu! Miss Armelinde of Pictordu!
Mademoiselle Maguelonne de Pictordu! Miss Maguelonne of Pictordu!

Barigoule:
Mes dames, je suis pris plaisir

Maguelonne:
Monsieur, je suis enchantée,
Et mes soeur aussi!

Armelinda:
Oui, oui, je aussi!

Since today I am Prince,
let’s see what luck is mine!
I am still rather slim
and further remember
I hardly realize that I am
less brilliant than before.
To me is given all the honors,
I want to conquer their hearts,
I want to conquer their hearts,
There was a time at a dance
I was respected as a good dancer…
Let’s see now in silence,
If I am doing the bow well!
Ho ho! How great! Barigoule,
It is of the Bourboule!
But bah! Today I am the Prince
Let’s see what luck is mine!
From any side they will come,
I will conquer all of their hearts
I don’t have need of adornment
I have only to show my face,
After the ball, quietly
I will retire
Alas, retire, but bah!
I will retire well!
My Ladies, I am pleased
Your Highness, I am enchanted
As is my sister!
Yes, yes, I am too!
Barigoule:
Et moi aussi.
And me too!

Prince:
Mesdames, désirez-vous quelque chose que je puisse vous offrir?
Ladies, is ther anything you desire that I can offer you?

Barigoule:
Si vous le désirez, je vais vous mener voir mes trésors.
If you desire, I can escort you to see my treasures.

All:
Oui, oui, les trésors!
Yes, yes, the treasures!

Prince:
Monseigneur, voici une dame qui arrive, il faut la recevoir ici.
Your Highness, a lady has just arrived, she must be received.

Barigoule:
Soit. Amène-la moi.
So be it. Bring her to me.

Scene III
Barigoule:
Madame, qui ai-je le bonheur de recevoir dans mon château?
Madame, whom have I the honor of receiving in my Palace?

Ensemble:
Quelle est cette belle inconnue?
Who is this beautiful new arrival?
D'où vient-elle?
Where does she come from?
Quel est son nom?
What is her name?
Qu'elle a grand air! Quel pied mignon!
What a grand air! What a tiny foot!
On dirait, envoyant sa grâce:
One would say, a graceful manner:
Est-ce une reine?
Is she a queen?

Cendrillon:
Ah! Pourquoi faut-il que je pense sans cesse à ce jeune inconnu?
Ah! Why can I think of nothing else but this young gentleman?
Un seul regard, une parole, ont mis le trouble dans mon âme.
One look, one word, Stirred my soul.

Prince:
Je la retrouve encor plus belle. Behold the one to whom I constantly dream.
Voilà celle à qui sans cesse je rêve. Yes, it is she who constantly fills my heart.
Oui, c’est elle qui
Yes, it is she who
sans cesse remplit mon coeur.
constantly fills my heart.
Un seul regard, une parole,
One look, one word,
ont mis le trouble dans mon âme.
Stirred my soul.
Ensemble
Est-ce une reine, est-ce une fée, a sylphe, a démon?

Scene IV
Barigoule:
Il me semble qu’il serait temps de s’amuser un peu... Is it not true, Ladies?
N’est-ce pas, mesdames?

Armelinda:
Oh! oui!

Barigoule:
Eh bien, mesdames, Eh! Good, Ladies, faites un petit concert.
give us a little concert!
Mademoiselle, voulez-vous me chanter quelque chose?
Madame, would you sing for me?

Armelinda:
Oh!... il y a trop de monde!

Barigoule:
Mais vous, ma belle demoiselle? Then you, my beautiful young lady?

La Fée:
Absolument! Absolutely!

No. 7 from 12 Mazurkas by Viardot and Chopin

La Fête
Le village est tout en fête, The village is all festivity
À danser chacun s’apprête,
Cette rose à mon corsage
Va lui plaire, je le gage,
Cette simple fleur nouvelle,
À ses yeux va me rendre belle
Le Village est tout en fête,
Vite, il faut que je m’apprête,

La la la la. La mazourka au loin commence,
Le village est tout en fête,
À danser chacun s’apprête,
Ces rubans, cette dentelle
À ses yeux me rendront belle,
Vite, il faut que je m’apprête
Quel charme, quelle ivresse!

The Festival
The village is all festivity
Everyone gets ready for the dance,
This rose on my blouse
Will please him, I bet,
This simple fresh flower
Will make me pretty to his eyes,
The village is all festivity,
Quick, I must get ready.

La la la la. The mazurka starts in the distance.
La la la la. And there, without me he is dancing.
How good he looks, what grace he has!
No one at the ball surpasses him.

The village is all festivity
Everyone gets ready for the dance,
These ribbons, this lace
Will make me pretty to his eyes.
Quick! I must get ready!
What charm, what rapture!
Lorsqu’avec tendresse,  
Dans ses bras il me presse  
Le plus doux rêve, tous deux unis,  
Au monde nous enlève.  
Quel charme, quelle ivresse!  
Lorsqu’avec tendresse,  
Dans ses bras il me presse,  
Je respire à peine  
Quand au logis, le soir, il me ramène.

When with tenderness  
He folds me in his arms!  
The most beautiful dream, both united,  
Takes us away from the world.  
What charm, what rapture!  
When with tenderness,  
He folds me in his arms,  
I hardly breathe  
When at night he takes me home.

La nuit trop tôt s’avance,  
Hélas! trop tôt s’avance,  
Et les airs de danse expirent en cadence!  
Le bien-aimé soupir,  
Lorsqu’au logis il vient me conduire!

The night too soon flies,  
Alas, too soon flies,  
And the dancing tunes fade away in time  
The beloved, the beloved sighs  
When he escorts me home!

Mais Dieu sait à quoi je rêve!  
La mazourke, hélas, s’achève  
Ah!  
Du bonheur; L’instant s’avance,  
Ne songeons plus qu’à la danse,  
La la la …!

But God knows what I dream about!  
The mazurka, alas, comes to an end,  
Ah!  
The moment of bliss flies,  
Let us only think of the dance,  
La la la …!

Scene V

Barigoule:
Il me semble qu’il serait temps  
de s’amuser un peu...  
N’est-ce pas, mesdames?

It seems to me that it would be time  
for a little entertainment...  
Is it not true, Ladies?

Armelinda:
Oh! oui!

Oh! Yes!

Barigoule:
Eh bien, mesdames,  
faîtes un petit concert.  
Mademoiselle, voulez-vous me chanter quelque chose?

Eh! Good, Ladies,  
give us a little concert!  
Madame, would you sing for me?

Armelinda:
Oh!... il y a trop de monde!

Oh!... there are too many people!

Barigoule:
Maintenant, mesdames,  
je propose un petit bal.

Now ladies,  
I propose a dance.

Prince:
Quelle danse désirent ces dames?

Which dance would the ladies desire?

Ensemble - A minuet, a minuet!
Scene VI  
Barigoule:  
Mesdames, vous chantez comme des anges et vous dansez comme des amours!  
Ladies, you sing angels and you dance so lovely!

Armelinda:  
Votre Altesse est trop aimable et trop indulgente pour nos petits talents.  
Your Highness is too agreeable and too indulgent of our modest talents.

Barigoule:  
Petits! Moi je les trouve très grands, vous êtes simplement divines!  
Modest! I find your talents very grand, you are simply divine!

Allons, mesdames, qui m’aime me suive! Nous passerons d’abord au buffet, dont j’ai soigné particulièrement les vins, surtout le champagne, que je vous recommande.  
Come Ladies! Those you love me follow along! We will journey to the buffet, Where I have paid particular attention to the wines, especially the champagne, which I recommend to you!

Scene VII  
Prince:  
C’est moi, ne craignez rien, Écoutez ma prière. Je n’ai pu resister Au désir de vous voir. It is I, be not afraid, Listen to my plea, I could not resist the desire to see you.

Cendrillon;  
C’est lui! Oh! Quel bonheur. Dieu! si ce n’est qu’un rêve, Ne me réveillez pas! Ah! S’il était sincère, De mes rêves le voeu serait comblé. Tis he! Oh! What joy! Lord! if this is a dream, do not awaken me! Ah! If he is sincere, All my dream will come true.

Prince:  
Depuis que je le vis' Je vous donnai ma vie. De grâce, par pitié Ne me renvoyez pas! De vous seule dépend le bonheur de ma vie. Since I first looked on you, I pledged to you my life. Please, for pity’s sake, Do not turn me away! The joy of my life now rests with you.

Cendrillon;  
Depuis que je le vis, Je vous donnai ma vie. Est-ce un rêve mon Dieu! Since I first looked on you, I pledged to you my life. Is this a dream, dear Lord?
Je ne sais que lui dire,  
Un trouble ma saisie,  
mon âme ravie  
Rayonne de bonheur.  

I don’t know what to tell him,  
the stirring of my thoughts,  
my soul delighted  
is radiant with joy.

Together:  
Je vous donnai ma vie,  
Mon âme ravie,  
Rayonne de bonheur.  
Pour toujours réunis,  
A jamais réunis!  

I give to you my life,  
my soul delighted,  
is radiant with joy,  
Forever united,  
for evermore united.

Troisième Tableau  
Act III - The living room of the Pictordu family

Scene I  
Ensemble:  
Quelle drôle d’aventure!  
Essayer une chaussure!  
Ce caprice, j’en suis sûre,  
Va nous porter le guignon.  
Oui, du Prince le caprice  
Va nous porter le guignon!  
Malgré moi mon cœur palpite,  
Et mon sang se précipite,  
Je voudrais prendre la fuite,  
Mais la raison me dit: ”Non”  

What a curious adventure!  
Trying on a shoe!  
This caprice, I am sure,  
Will give us bad luck.  
Yes the Prince's caprice  
Will give us bad luck!  
Despite of this, my heart is quickly beating,  
and my blood is rushing wildly,  
I would like to run away,  
But my good sense tells me "No"

Scene II  
Royal Footman  
Silence!  
Le Prince avance,  
Point d’imprudence!  
Le Prince avance  
Faisons silence!  

Silence!  
The Prince advances,  
Stand at attention!  
The Prince advances,  
There must be silence!

Prince:  
Mesdames, je vous remercie  
d’avoir répondu à mon appel  
pour cette épreuve decisive.  
Nous allons commencer.  

Ladies, I thank you  
for responding to my appeal  
for this decisive test.  
We will now begin.

Barigoule:  
Cest fâcheux! C'est trop court!  
Oh! C'est encore trop court!  
Pas moyen, encore trop court!  

How upsetting! It is too small!  
Oh! Still too small!  
No way! It’s still too small!

Maguelonelle:  
Mais ce n’est pas un soulier de femme,  
c’est un soulier d'enfant!  

But that is not a ladies shoe,  
it is a child’s shoe!
Barigoule: Monseigneur, l'épreuve est terminée
Et sans résultat.
Prince: Hélas! Elle n'est pas venue!
Barigoule: Mais au fait, je me souviens
qu'il y a sur mon registre
une troisième fille
dans la maison Pictordu.
Prince: C'est votre soeur?
Maguelonne: Oui, Monseigneur.. mais...
Prince: Où est'elle?
Armelinde: Elle doit être...
Maguelonne: A la cuisine.
Ensemble; Oh! A la cuisine!
Prince: La cuisine? Ce n'est pas sa place!
Comte Barigoule, Allez la chercher
Et amenez-la ici.
Barigoule: Oh! Le charmant petit pied!
Prince: Oh! Ma douce bien-aimée,
Venez dans le palais
Qui sera désormais votre demeure.
Cendrillon: Comment, Monseigneur?
C'est vous qui êtes le Prince?
Mais alors la pauvre Cendrillon n'est pas digne d'un tel bonheur! But poor Cendrillon is not worthy of such happiness!

Prince:
Rien n'est trop beau pour vous, mon cher trésor.
Tout ce que je possède est à jamais à vos pieds.

Nothing is too good for you, my cherished treasure.
All that I possess will be laid at your feet, for evermore.

Armelinde and Maguelonne:
Nous t’aimons bien, petite soeur.

We love your, little sister.

Cendrillon:
Oui, oui, je le sais.

Yes, Yes, I know that.

Scene III
Finale
La Fée
Je viens pour la dernière fois être témoin de ton bonheur;
Ton doux regard et ta candeur ont enchaîné ce noble coeur.

I come to you for the last time, to be a witness to your joy.
Your sweet look and genuiness has captured this noble heart.

Ah! ma marraine, comment vous dire ce que le coeur pour vous m’enspire!

Ah! Godmother, how can I thank you for this heart which you inspire.

Ensemble:
De leur bonheur dans le délire
Il leur paraît encor rêver.
La bonne Fée dans sa puissance
Veille à jamais sur leur bonheur.

Of their happiness in delirium
they think they are still dreaming.
The good Fairy, with her powers
will watch over forever their joy.

La Fée
Comptez toujours sur ma puissance
Je veillerai sur ton bonheur.

Always count upon my power,
I will watch over all your joy.

Je pars...Adieu...

I go...Farewell...

Soyez heureux!

Be happy!
### APPENDIX II

#### LIST OF WORKS BY PAULINE VIARDOT

<table>
<thead>
<tr>
<th>Stage</th>
<th>Librettist</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trop de femmes</td>
<td>Ivan Turgenev</td>
<td>1867</td>
</tr>
<tr>
<td>L’ogre</td>
<td>Ivan Turgenev</td>
<td>1868</td>
</tr>
<tr>
<td>Le dernier sorcier</td>
<td>Ivan Turgenev</td>
<td>1869</td>
</tr>
<tr>
<td>Le conte de fees</td>
<td>Pauline Viardot</td>
<td>1879</td>
</tr>
<tr>
<td>Cendrillon</td>
<td>Pauline Viardot</td>
<td>1904</td>
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</table>

**Choral**
- Choeur bohémin
- Choeur des elfes
- Choeur de fileuses
- La Jeune République

**Vocal Songs**
- Album de Mme Viardot-Garcia
- L’Oiseau d’Or
- 12 Mazurkas for voice and piano – based on Chopin’s works
- Duo, 2 solo voices and piano
- 100 songs including 5 Gedichte
- 4 Lieder
- 5 Poésies toscanes - paroles by L. Pomey
- 6 Mélodies
- Airs italiens du XVIII siècle - trans. L. Pomey
- 6 chansons du XVe siècle
- Album russe
- Canti popolari toscani
- Vocal arr. of instrumental works by Brahms, Haydn, Schubert

**Instrumental**
- 2 airs de ballet for piano
- Défilé bohémien for piano 4 hands
- Introduction et polonaise for piano 4 hands
- Marche militaire for 2 flutes and piccolo, 2 oboes, 2 brass choirs
- Mazourke for piano
- 6 morceaux for violin and piano
- Second album russe for piano
- Sonatine for violin and piano
- Suite arménienne for piano 4 hands
VITA

Rachel M. Harris, soprano, is originally from Lowville, New York. A graduate of SUNY Fredonia and Binghamton University, Ms. Harris has appeared with Tri-Cities Opera, Syracuse Opera, Natchez Opera, and Operafest of New Hampshire. While in residence at Louisiana State University, Ms. Harris was featured in LSU Opera productions of Carmen, The Magic Flute, and Le Nozze di Figaro. Ms. Harris will receive the degree of Doctor of Musical Arts in May of 2005.