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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  
Louisiana State University and  
Agricultural and Mechanical College  
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in

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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-Saëns, 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 19<sup>th</sup> 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.<sup>1</sup>*

*I admire genius well enough,  
but when it is coupled with goodness,  
I prostrate myself before it.<sup>2</sup>*

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 Sæns, 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 19<sup>th</sup> 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 Sæns, 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

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<sup>1</sup> George Sand, *Lettres Inédites de George Sand et de Pauline Viardot 1839-1849* (Paris: Nouvelles Éditions Latines, 1959), 91.

<sup>2</sup> Pierre H. Azoury, *Chopin Through his Contemporaries: Friends, Lovers, and Rivals* (Westport, Conn: Greenwood Press, 1999), 152.

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?"<sup>3</sup>

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.<sup>4</sup> 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.<sup>5</sup>

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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<sup>3</sup> April FitzLyon, *The Price of Genius: A Life of Pauline Viardot* (New York: Appleton-Century, 1965), 11.

<sup>4</sup> Nicholas G. Zelukin, *The Story of an Operetta: Le Dernier Sorcier by Pauline Viardot and Ivan Turgenev* (München: Verlag Otto Sagner, 1989), 1.

<sup>5</sup> 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.<sup>6</sup>

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.”<sup>7</sup> Among his many famous students were Mathilde Marchesi, Julius Stockhausen, and the legendary Jenny Lind.<sup>8</sup>

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.<sup>9</sup>

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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<sup>6</sup> Zelukin, *The Story of an Operetta*, 1.

<sup>7</sup> Richard Miller, *The Structure of Singing* (New York: Schirmer Books, 1986), 305.

<sup>8</sup> Dr. Judith A. Coe, *History of Voice Pedagogy: Perspective, Timeline and Resources, Acoustics, Anatomy, Physiology and Function* ([http://carbon.cudenver.edu/~jcoe/vocalped\\_timeline.htm](http://carbon.cudenver.edu/~jcoe/vocalped_timeline.htm)) Accessed 2/24/05.

<sup>9</sup> FitzLyon, *The Price of Genius*, 17.

other passengers by conversing in any one of four languages.<sup>10</sup> 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.<sup>11</sup>

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.<sup>12</sup>

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.<sup>13</sup> 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

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<sup>10</sup> Zelukin, *The Story of an Operetta*, 1.

<sup>11</sup> FitzLyon, *The Price of Genius*, 18.

<sup>12</sup> *Ibid.*, 25.

<sup>13</sup> *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.<sup>14</sup>

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 sisters 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.<sup>15</sup>

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

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<sup>14</sup> Ibid., 37.

<sup>15</sup> 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.<sup>16</sup>

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.<sup>17</sup> 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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<sup>16</sup> Ibid., 47.

<sup>17</sup> Ibid., 50.

the following fall choosing again Rossini's "Desdemona". The offer came from the new director of the theater, Louis Viardot.<sup>18</sup>

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."<sup>19</sup>

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.<sup>20</sup>

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<sup>18</sup> Zelukin, *The Story of an Operetta*, 2.

<sup>19</sup> FitzLyon, *The Price of Genius*, 70.

<sup>20</sup> Ibid.



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Portrait by Ary Schneffer

Self portrait

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.<sup>22</sup>

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<sup>21</sup> André Boucorechliev, *Chopin; a Pictorial Biography* (London: Thames and Hudson, c1963), 118.

<sup>22</sup> 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."<sup>23</sup>

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.<sup>24</sup>

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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<sup>23</sup>Amandine Aurore Lucie Dupin, Baronne Dudevant  
<http://www.bartleby.com/65/sa/Sand-Geo.html>. Accessed 2/24/05.

<sup>24</sup>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.<sup>25</sup>

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.<sup>26</sup>

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 Grrrrand 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.<sup>27</sup>

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<sup>25</sup> Leonard Schapiro, *Turgenev His Life and Times* (New York: Random House, 1978), 42.

<sup>26</sup> Azoury, *Chopin Through his Contemporaries*, 163.

<sup>27</sup> *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.<sup>28</sup>

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.<sup>29</sup>

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.<sup>30</sup>

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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<sup>28</sup> Ibid., 157.

<sup>29</sup> Ibid., 158.

<sup>30</sup> 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.<sup>31</sup>

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 Père-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."<sup>32</sup>

After they were married in 1840, Louis Viardot gave up his position at the Théâtre Italien to become Pauline's impresario.<sup>33</sup> 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.<sup>34</sup> "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."<sup>35</sup>

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

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<sup>31</sup> Ibid., 162.

<sup>32</sup> William Murdoch, *Chopin, His Life* (Michigan: Scholarly Press, 1977), 288.

<sup>33</sup> Azoury, *Chopin Through his Contemporaries*, 153.

<sup>34</sup> Zelukin, *The Story of an Operetta*, 3.

<sup>35</sup> 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.<sup>36</sup> 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."<sup>37</sup>

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."<sup>38</sup> 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."<sup>39</sup>

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.<sup>40</sup>

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.)<sup>41</sup>

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<sup>36</sup> Schapiro, *Turgenev, His Life and Times*, 43.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid., 44.

<sup>39</sup> Ibid., 45.

<sup>40</sup> A.V.Knowles, *Turgenev's Letters* (London: The Athlone Press, 1983), 29.

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.<sup>42</sup>

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 16<sup>th</sup> 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*.<sup>43</sup> 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*

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<sup>41</sup> Ibid., 32.

<sup>42</sup> Azoury, *Chopin Through his Contemporaries*, 151.

<sup>43</sup> FitzLyon, *The Price of Genius*, 306.

Saint-Saëns: *Samson et Dalilah*  
Fauré: *Mélodies*, *Opp. 4 & 7*  
Individual songs by Liszt, Rubinstein, Berlioz.<sup>44</sup>

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.<sup>45</sup>

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.<sup>46</sup>

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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<sup>44</sup> Caramoor <http://www.caramoor.org/html/0718cendrillon.htm> Accessed 2/25/05.

<sup>45</sup> Zelukin, *The Story of an Operetta*, 9.

<sup>46</sup> Ibid.

this time, under the advice and guidance of Chopin that Pauline transcribed twelve of his mazurkas for voice.<sup>47</sup>

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.<sup>48</sup>

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."<sup>49</sup>

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

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<sup>47</sup> Azoury, *Chopin Through his Contemporaries*, 163.

<sup>48</sup> Stephen Studd, *Saint-Saëns A Critical Biography* (London: Fairleigh Dickinson University Press, 1999), 27.

<sup>49</sup> Jules Massenet, *My Recollections* (Boston: Small, Maynard & Company, 1971), 81.

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.<sup>50</sup>

Charles Gounod referred to Pauline Viardot as "The godmother of his career."<sup>51</sup>

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."<sup>52</sup> 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.<sup>53</sup>

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."<sup>54</sup>

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<sup>50</sup> Ibid., 82.

<sup>51</sup> Marie Anne de Bovet, *Charles Gounod, His Life and His Works* (London: Sampson Low, Marston, Searle & Rivington, 1891), 81.

<sup>52</sup> Ibid., 85.

<sup>53</sup> Ibid.

<sup>54</sup> 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.<sup>55</sup> Saint-Saëns accompanied Pauline at her Thursday evening soirées and there he made many useful contacts. He wrote his opera *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.<sup>56</sup>

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."<sup>57</sup>

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.

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<sup>55</sup> Studd, *Saint-Saëns A Critical*, 22.

<sup>56</sup> *Ibid.*, 100.

<sup>57</sup> J Barrie Jones ed. *Gabriel Fauré, A Life in Letters* (London: B.T. Batsford Ltd., 1989), 28-29.

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.<sup>58</sup>

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.<sup>59</sup>

Following is an example of one of Turgenev's drawings. It is Portrait #60 penned in November of 1868.<sup>60</sup>

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<sup>58</sup> Studd, *Saint-Saëns A Critical*, 37.

<sup>59</sup> Marion Mainwaring ed., *The Portrait Game* (London: Chatto and Windus, 1973), 12-13.

<sup>60</sup> *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.<sup>61</sup>

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.<sup>62</sup>

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 *lieder*, and three salon operas, *Trop de femmes* (1867), *L'ogre* (1868), and *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

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<sup>61</sup> Ibid.

<sup>62</sup> 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.<sup>63</sup> Viardot composed five salon opera's in all, the first three using Ivan Turgenev as a librettist, and the last two, *Le conte de fées* (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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<sup>63</sup> Zelukin, *The Story of an Operetta*, 10.

## 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 <sup>64</sup>



<sup>64</sup> 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 <sup>65</sup>



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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<sup>65</sup> 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 <sup>66</sup>



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 <sup>67</sup>



<sup>66</sup> Ibid., 1-2.

<sup>67</sup> 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.

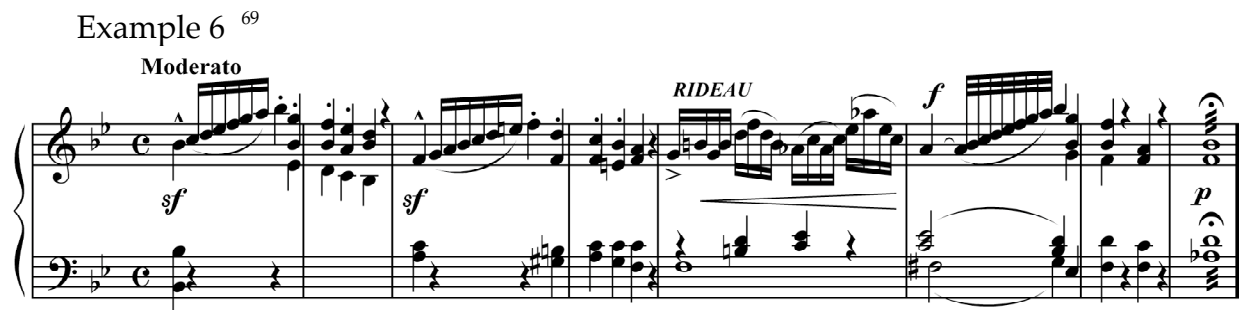
Example 5 <sup>68</sup>

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

<sup>68</sup> 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.



True to operatic form of the 19<sup>th</sup> 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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<sup>69</sup> 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. La mazourke au loin commence,  
La la la la. Et sans moi, voilà au'il danse!  
Qu'il es beau, qu'il a de grâce!  
Nul aul bal ne le surpasse.

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 charme, 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 ...!

*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!  
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.*

*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!  
Ah!*

*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 ...!* <sup>70</sup>

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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<sup>70</sup> Frédéric Chopin, Pauline Viardot, *12 Mazurkas for Voice and Piano* (New York: International Music Company, 1988), iv.

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,*"<sup>71</sup> 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!*,"<sup>72</sup> 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.*"<sup>73</sup> 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!*"<sup>74</sup> and that the Mazurka has ended "*La mazourke, hélas, s'achève.*"<sup>75</sup> 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,*"<sup>76</sup> 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,*"<sup>77</sup> and the effect is as if nothing has taken place at all. *Voilà!*

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

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<sup>71</sup> Viardot, *Cendrillon*, 49.

<sup>72</sup> Ibid.

<sup>73</sup> Chopin, Viardot, *12 Mazurkas*, iv.

<sup>74</sup> Ibid.

<sup>75</sup> Ibid.

<sup>76</sup> Ibid.

<sup>77</sup> Viardot, *Cendrillon*, 49.



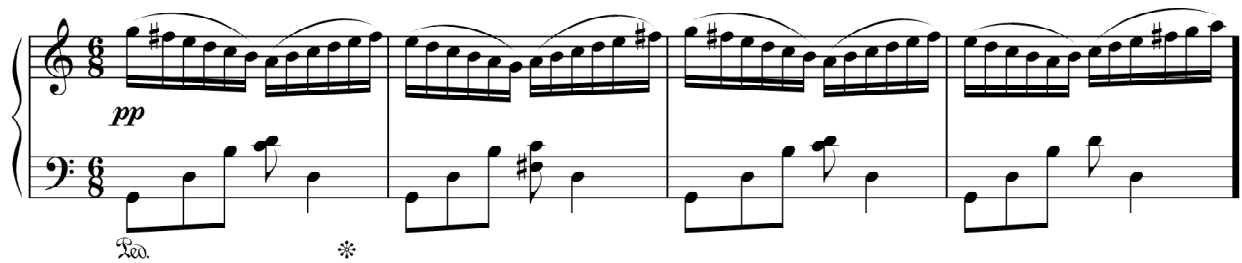
pumpkin, a small white dog, two rats, and a large brown dog. Commanded by La Fée, Cendrillon brings each to her one at a time. The wand moves over each one and Cendrillon then leads them off stage where the transformation is suggested to occur. Each command was underscored in the music by a tremolo.

Example 7 <sup>78</sup>



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

Example 8 <sup>79</sup>



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

Example 9 <sup>80</sup>



<sup>78</sup> Ibid., 30.

<sup>79</sup> Ibid., 29.

<sup>80</sup> Ibid., 29.

The two rats:

Example 10 <sup>81</sup>



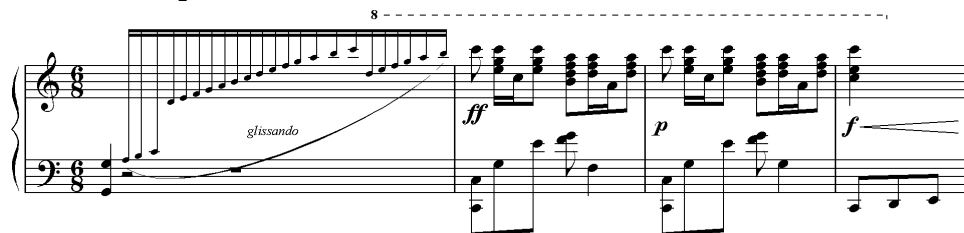
The large brown dog.

Example 11 <sup>82</sup>



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 <sup>83</sup>



<sup>81</sup> Ibid., 30.

<sup>82</sup> Ibid., 31.

<sup>83</sup> 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!*”<sup>84</sup>

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<sup>85</sup>

The musical score for Example 12 consists of two systems. The first system shows a vocal line in G major (one sharp) and 3/4 time, with lyrics "there was once a hand - some". The piano accompaniment is in G major. The second system shows a key change to B-flat major (two flats) and 3/4 time, with lyrics "prince who want - ed to be married". The piano accompaniment in the second system includes a *pp* (pianissimo) marking.

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

<sup>84</sup> Ibid.

<sup>85</sup> Ibid., 13.

Example 13 <sup>86</sup>

forthe house of the poor — for us is a ho-ly place who ho -

nors them is de - vo - - - ted to god.

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

Example 14 <sup>87</sup>

I pledge — my life our — hearts — u - ni - ted filled with love and joy

*Suivez* *Suivez* *Suivez*

<sup>86</sup> Ibid.

<sup>87</sup> Ibid., 36-37.

In contrast, the lines of the sisters are rhythmically difficult with melodies that contain large intervallic leaps.

Example 15 <sup>88</sup>

Example 15 is a musical score for a vocal line and piano accompaniment. The tempo is marked "Allegro" and the time signature is 2/4. The key signature has one sharp (F#). The score includes lyrics: "we are ov-er whelmed to see such shame-ful vile in-tru-ders who bring mice and ver-min in-to our house". Dynamics include "sf" (sforzando) and "p" (piano). The piano part features a complex, rhythmic accompaniment with large intervallic leaps in the right hand.

Example 16 <sup>89</sup>

Example 16 is a musical score for a vocal line and piano accompaniment. The tempo is marked "Allegro" and the time signature is 2/4. The key signature has one sharp (F#). The score includes lyrics: "which qui-ckly at the ca-ba-ret is spent by their fath-er". Dynamics include "p" (piano) and "f" (forte). The piano part features a complex, rhythmic accompaniment with large intervallic leaps in the right hand.

<sup>88</sup> Ibid., 6.

<sup>89</sup> Ibid., 8.

Maguelonne's lines require vocal flexibility.

Example 17 <sup>90</sup>

yes \_\_\_\_\_ I will fly \_\_\_\_\_

Armeline's lines require the voice to pass easily from low to high registers.

Example 18 <sup>91</sup>

Armeline  
They come to cover our floor with their hard - ship and their mi - se-ry

Example 19 <sup>92</sup>

and all \_\_\_\_\_ of their child - ren

*Dim.*

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,

<sup>90</sup> Ibid., 9.

<sup>91</sup> Ibid., 6.

<sup>92</sup> Ibid., 8.

that twist and turn through many harmonic transitions and soar up to the high registers of the voice.

Example 20 <sup>93</sup>

an - gels will come to soothe your soul

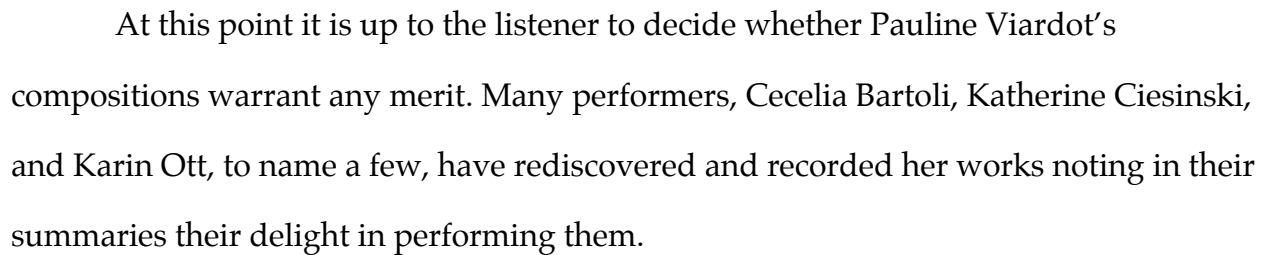
and calm your heart

dim. this lit - tle heart that great - ly

sighs will all to soon know joy

accel.

<sup>93</sup> Ibid., 27-28.

Example 21<sup>94</sup>

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.

<sup>94</sup> Ibid., 79.

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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 19<sup>th</sup> 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-Saëns, 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  
Le Salon du Baron Pictordu

Act I  
The salon of Baron Pictordu

Scene I

Cendrillon :

Il était jadis un Prince  
qui voulait se marier,

There was once a Prince  
who wanted to be married

Mais l'amour, à tire-d'aile,  
en le voyant s'envolait!

but love, took one look  
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,  
puisqu'elle le deviendrait en  
him?  
l'épousant?

Why is it necessary that she is a princess  
when she would become one by marrying

... qui fût riche comme lui...

...who was rich like him...

Ah! Voila pourquoi!  
Quand on est riche,  
on a de beaux bijoux...  
comme mes soeurs...

Ah! There is the answer!  
When one is rich,  
one has beautiful jewels  
like my sisters...

Alors, ma pauvre Cendrillon,  
tu n'auras jamais  
la chance d'être aimée,

So, my poor Cendrillon,  
you will never have  
the good fortune of being loved,

Bah! tant pis!

Bah! What a pity!

Cela ne fera jamais  
de mal qu'a moi!

It will hurt  
only me!

Il était grincheux, colère,  
et quelque peu contrefait.

The prince was grouchy, angry  
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...

My beautiful young lady, go and ask  
the mistresses of Pictordu,  
your mistress, a little help  
for a poor unhappy man,  
that has not  
eaten in two days...  
I can barely drag myself along...

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.

Hold on...take this little bread  
and this very hot coffee quickly,  
I am going to run to my sisters...  
The mistresses of Pictordu,  
I meant to say.

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 réussit!

Oh! The charming girl!  
Her sister, she said!  
How she is sweet and good.  
I feel that I will love her,  
adore her!  
My plan of coming here disguised  
under these rags,  
has succeeded completely!

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

Oh! If she could love me  
for me alone,  
and not for my title  
and my Prince's crown!

Enfin!... On verra!

Finally!... We shall see!

Scene IV

Cendrillon:

Hélas! Mon brave homme,  
je n'ai rien pu obtenir  
de ces demoiselles,  
elles n'ont rien voulu donner!

Alas, my good man,  
I did not receive anything  
From the ladies,  
They did not want to give anything!

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

Wait, do not despair  
Here is all I have...

Ah! j'entends ces demoiselles,

Ah! I hear the ladies,



sauvez-vous, sauvez-vous vite!  
Trop tard!

run away, run away quickly!  
Too late!

Scene V

Armeline:  
Grands dieux!  
Qu'est-ce que je vois?  
Encore un de tes amis  
dans l'appartement?

Great Gods!  
What do I see?  
Again one of your friends  
in our house?

Maguelonne:  
Nous sommes assaillis par  
cette vile engeance  
qui porte sa vermine  
en nos appartements.

We are overwhelmed by  
these vile intruders  
who bring vermin  
into our house.

Cendrillon:  
Mais ces bribes de pain  
qu'ils mangent en silence,  
Vous valent de leurs coeurs  
les vœux reconnaissants.

But these rations of bread  
that they eat in silence,  
will earn you from their hearts  
their gratitude.

Armeline:  
Ils viennent étaler  
leurs hardes, leurs misères...

They come to spread  
their hardship, their miseries.

Maguelonne:  
Des enfants...

The children...

Armeline:  
loqueteux...

ragged...

Maguelonne:  
...avec des yeux de loups.  
Ils braillent à tue-tête...  
Pour avoir quelques sous...

...with eyes like wolves.  
they howl...  
in order to receive some money...

Maguelonne & Armeline  
Que vite au cabaret  
dépendra leur père,  
Prétendant avoir droit à notre superflu!  
Eux d'abord, puis la femme,  
et les enfants ensuite.  
Moi, dès que j'en vois un,  
je prends vite la fuite.

Which quickly at the cabaret  
is spent by their father,  
They imagine the right to all our riches.  
First the man, then the woman,  
and all of their children.  
Me, as soon as I see one of them,  
I quickly fly away!

Cendrillon:  
Vous avez tort, mes soeurs,  
vous vous privez par là

You are wrong, my sisters,  
you deprive yourself from them

de la plus douce joie  
que l'on puisse éprouver.

of the sweetest joy  
that one could feel.

Maguelonne:  
Quoi! la plus douce joie?

What! The sweetest joy?

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

Yes, the sweetest joy  
that one could feel.

Maguelonne & Armeline:  
Quelle est donc cette joie?

What is then this joy?

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

Of making happiness  
and having one to love.

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

Of making happiness  
and having one to love.

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

For the house of the poor  
for us is a holy place.  
who gives to them lends to God!

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

And as for your poor,  
you should lead them far from temptations  
on the floor, in the kitchen,  
and not in the living room, likewise for you!

Cendrillon  
Si je n'y venais pas,  
qui donc le balaîtrait?  
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 mon coin.  
Veuillez donc m'y laisser,  
permettez que j'y chante  
ma petite chanson,  
qui n'est pas bien gênante.

If I were not here,  
who then would sweep your room?  
who then with fresh flowers  
would fill it?  
Who, the very hot coffee  
would here serve you?  
I give you my time,  
I give you my attention,  
I do not ask for anything  
but to rest in my corner.  
Please then let me stay  
permit me to sing  
my little song,  
which is not too disturbing.

Si je n'y venais pas,

If I were not here,

qui donc vous coifferait?  
Qui donc, de falbalas  
vos robes garnirait?  
Qui sur la mandoline  
vous accompagnerait?

who then would dress your hair?  
who then, the flounces  
would sew on your robes?  
Who on the mandoline  
would accompany you?

Veillez donc m'y laisser,  
permettez que j'y chante  
ma petite chanson,  
qui n'est pas bien gênante.

Please then let me stay  
permit me to sing  
my little song,  
which is not to disturbing.

Scene VI – The Prince enters dressed as a court chamberlain

Prince:

Mon auguste maître,  
le prince Charmant 1er,  
donne ce soir une grande  
fête en son château.

My royal master,  
Prince Charming the 1st  
is giving this evening a grand  
celebration at his castle.

Il m'a chargé  
de distribuer des invitations.  
Puis-je rapporter à mon auguste Maître  
l'acceptation de la famille de Pictordu?

He put me in charge  
of distributing the invitations.  
May I report to my royal master  
the acceptance of the family of Pictordu?

Armeline:

Oui, oui, sans doute,  
monsieur le chambellan,  
nous acceptons avec grand plaisir  
la flatteuse invitation.

Yes, yes, without doubt,  
Sir chamberlain,  
we accept with great pleasure  
the flattering invitation.

Scene VII

Maguelonne:

Il est très bien cet homme-là!  
Mais quel bonheur, ma soeur,  
d'être invitées à cette fête!  
Nous allons nous faire bien belles!  
beautifull!

What a nice gentleman!  
But what happiness, my sister,  
being invited to this celebration!  
We must go and make ourselves very

Armeline:

Oui, oui les plus belles de toutes.

Yes, yes, the most beautiful of all!

Cendrillon:

Chères soeurs,  
elles vont s'amuser à ce bal...  
elles y verront peut-être  
ce jeune chambellan si aimable,  
avec son charme si particulier.

Dear sisters,  
they will have a wonderful time at the ball...  
Maybe they will see  
this young chamberlain who is so kind  
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 of 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.

Armeline & 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.

Maguelonne & Armeline:

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...

Ah! There once was a Prince  
who wanted to be married...

Mes soeurs vont revoir  
ce charmant jeune homme.

My sisters are going to see again  
the charming young man.

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

If I could only see him again...  
Delivered in a dream!

La Fée:

Cendrillon!

Cendrillon:

Qui m'appelle, et par mon nom?

Who is calling my name?

La Fée:

Cendrillon!

Cendrillon:

C'est la voix de ma marraine,  
serait-ce elle?

The voice of my godmother,  
could it be her?

La Fée:

Je viens te rendre à l'espérance:  
ton malheur va bientôt finir,  
de ta bonté, de ta patience,  
tu recevras bientôt.

I come with hope for you  
your hardship now is almost through  
your goodness, your patience,  
Will soon be rewarded.

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

Hope will be restored for you.  
A cherub will come with a smile  
to calm your poor heart,  
this little heart that greatly sighs,  
will soon know happiness.  
Weep no more and believe in me.

Scene X

Cendrillon:

Chère marraine!...

Dearest Godmother

La Fée:

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

Rise, dry your tears.  
Tears are in youth  
simple downpours of Spring.

Cendrillon:

Chère marraine, que dois-je faire?

Dearest Godmother, what should I do?

La Fée:  
Écoute et obéis!  
Apporte-moi vite une citrouille.  
Jette-la par la fenêtre.

Listen and obey  
Bring to me quickly a pumpkin.  
Throw it out the window.

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

Ah! My Lord! Behold a beautiful coach,  
all of gold that stops  
before our door!

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

Bring me the mousetrap.  
Place it to the side of the window.

Cendrillon:  
Ah! Ciel! Six beaux chevaux gris!

Oh! Heavens! Six beautiful gray horses!

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

Now.  
Bring me the six lizards  
who are behind the watering can.  
Throw the lizards by the window.

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

Ah! My Lord!  
Behold six footmen  
in grand attire!

Cendrillon:  
Mais le cocher?

But the coachman?

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

Rat, be coachman.  
Behold, it is done!

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

My Lord! It is all so beautiful  
and you are so good, my dear  
godmother.

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

My child,  
this is all for you  
to lead you to the ball tonight.

Cendrillon:  
Au bal! Moi! Ce soir?  
Oh! ma marraine,

The ball! Me! Tonight!  
Oh! My godmother,

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.  
journey

Tu ne sentiras rien,  
mais en arrivant devant  
le château du Prince,  
tu seras belle et magnifiquement parée.  
decorated.

Aie bien soin des jolies pantoufles  
que je t'ai données.

With this magic veil  
the charm will be put in motion during the

You will not feel a thing  
but when you arrive at  
the Prince's castle,  
you will be beautiful and gorgeously

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 souviene  
C'est à peine si je m'aperçois  
que je suis moins brillant qu'autre-fois.

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.

A moi tous les honneurs,  
Je veux conquérir tous les coeurs  
Je veux conquérir tous les coeurs

To me is given all the honors,  
I want to conquer their hearts,  
I want to conquer their hearts,

Autrefois à la danse  
Prisé pour bon danseur...  
Voyons à présent en silence,  
si je fais bien la révérence!

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! tout beau! Barigoule,  
Ca c'est le pas de la Bourboule!

Ho ho! How great! Barigoule,  
It is of the Bourboule!

Mais bah! aujourd'hui je suis Prince,  
Voyez quelle chance est la mienne!  
De quelque côté qu'elle vienne,  
Je vais conquérir tous les coeurs

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

Je n'ai pas besoin de parure  
Je n'ai qu'à montrer ma figure,

I don't have need of adornment  
I have only to show my face,

A près le bal, tranquillement  
J'irai me coucher sagement  
Hélas! sagement, mais bah!  
me coucher bravement.

After the ball, quietly  
I will retire  
Alas, retire, but bah!  
I will retire well!

## Scene II

Prince:

Attention!

Mademoiselle Armeline de Pictordu!

Mademoiselle Maguelonne de Pictordu!

Attention!

Miss Armeline of Pictordu!

Miss Maguelonne of Pictordu!

Barigoule:

Mes dames, je suis pris plaisir

My Ladies, I am pleased

Maguelonne:

Monsieur, je suis enchantée,  
Et mes soeur aussi!

Your Highness, I am enchanted  
As is my sister!

Armeline:

Oui, oui, je aussi!

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?  
D'où vient-elle?  
Quel est son nom?  
Qu'elle a grand air! Quel pied mignon!  
On dirait, envoyant sa grâce:  
Est-ce une reine?

Who is this beautiful new arrival?  
Where does she come from?  
What is her name?  
What a grand air! What a tiny foot!  
One would say, a graceful manner:  
Is she a queen?

Cendrillon:  
Ah! Pourquoi faut-il que je pense  
sans cesse à ce jeune inconnu?  
Un seul regard, une parole,  
ont mis le trouble dans mon âme.

Ah! Why can I think of  
nothing else but this young gentleman?  
One look, one word,  
Stirred my soul.

Prince:  
Je la retrouve encor plus belle.  
Voilà celle à qui sans cesse je rêve.  
Oui, c'est elle qui  
sans cesse remplit mon coeur.  
Un seul regard, une parole,  
ont mis le trouble dans mon âme.

I see her again more beautiful.  
Behold the one to whom I constantly dream.  
Yes, it is she who  
constantly fills my heart.  
One look, one word,  
Stirred my soul.

Ensemble  
Est-ce une reine, est-ce une fée,  
un sylphe, un démon?

Is she a queen, is she a fairy,  
a sylphe, a demon?

Scene IV  
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?

Armélinda:  
Oh! oui!

Oh! Yes!

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

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

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

Oh!... there are too many people!

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,  
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,

*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. La mazourke au loin commence,  
La la la la. Et sans moi, voilà qu'il danse!  
Qu'il est beau, qu'il a de grâce!  
Nul au bal ne le surpasse.

*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,

*The village is all festivity*  
*Everyone gets ready for the dance,*  
*These ribbons, this lace*  
*Will make me pretty to his eyes.*

Vite, il faut que je m'apprête  
Quel charme, quelle ivresse!

*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.

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

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 ...!

Scene V

Barigoule:

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

Armélinda:

Oh! oui!

Barigoule:

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

Armélinda:

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

Barigoule:

Maintenant, mesdames,  
je propose un petit bal.

Prince:

Quelle danse désirent ces dames?

Ensemble - A minuet, a minuet!

*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.*

*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!*

*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 ...!*

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

Oh! Yes!

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

Oh!... there are too many people!

Now ladies,  
I propose a dance.

Which dance would the ladies desire?

Scene VI

Barigoule:

Mesdames, vous chantez  
comme des anges et vous dansez  
comme des amours!

Ladies, you sing  
angels and you dance  
so lovely!

Armélinda:

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 résister  
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 vœu 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.

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

### Troisième Tableau

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 coeur palpite,  
Et mon sang se précipite,  
Je voudrais prendre la fuite,  
Mais la raison me dit: "Non"

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

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

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

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

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

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

### Act III - The living room of the Pictordu family

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"

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

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

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

But that is not a ladies shoe,  
it is a child's shoe!

Barigoule:  
Monseigneur, l'épreuve est terminée  
Et sans résultat.

Your Highness, I have tried them all,  
without success.

Prince:  
Hélas! Elle n'est pas venue!

Alas! She did not come!

Barigoule:  
Mais au fait, je me souviens  
qu'il y a sur mon registre  
une troisième fille  
dans la maison Pictordu.

But wait! I remember  
that I registered  
three ladies  
at the home of Pictordu.

Prince:  
C'est votre soeur?

Is she your sister?

Maguelonne:  
Oui, Monseigneur.. mais...

Yes, Your Highness...but...

Prince:  
Où est'elle?

Where is she?

Armeline:  
Elle doit être...

She must be...

Maguelonne:  
A la cuisine.

In the kitchen.

Ensemble;  
Oh! À la cuisine!

Oh! In the kitchen!

Prince:  
La cuisine? Ce n'est pas sa place!  
Comte Barigoule,  
Allez la chercher  
Et amenez-la ici.

The kitchen? That is not her place!  
Count Barigoule,  
Find her  
and bring her here.

Barigoule:  
Oh! Le charmant petit pied!

Oh! What a charming foot!

Prince:  
Oh! Ma douce bien-aimée,  
Venez dans le palais  
Qui sera désormais votre demeure.

Oh! My sweet beloved,  
Come with me to my Palace  
where we shall make our home.

Cendrillon:  
Comment, Monseigneur?  
C'est vous qui êtes le Prince?

What, Your Highness?  
You are the 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.

Armeline and Maguelonne:  
Nous t'aimons bien, petite soeur.

We love you, 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 genuineness  
has captured this noble heart.

Ah! ma marraine, comment vous dire  
ce que le coeur pour vous m'inspire!

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

Stage	Librettist	Date
Trop de femmes	Ivan Turgenev	1867
L'ogre	Ivan Turgenev	1868
Le dernier sorcier	Ivan Turgenev	1869
Le conte de fees	Pauline Viardot	1879
Cendrillon	Pauline Viardot	1904
Choral		
Choeur bohémien		
Choeur des elfes		
Choeur de fileuses		
La Jeune République		
Vocal Songs		
Album de Mme Viardot-Garcia		1843
L'Oiseau d'Or		1843
12 Mazurkas for voice and piano – based on Chopin's works		1848
Duo, 2 solo voices and piano		1874
100 songs including 5 Gedichte		1874
4 Lieder		1880
5 Poésies toscanes- paroles by L. Pomey		1881
6 Mélodies		1884
Airs italiens du XVIII siècle- trans. L. Pomey		1886
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		1885
Défilé bohémien for piano 4 hands		1885
Introduction et polonaise for piano 4 hands		1874
Marche militaire for 2flutes and piccolo, 2 oboes, 2 brass choirs		1868
Mazourke for piano		1868
6 morceaux for violin and piano		1868
Second album russe for piano		1874
Sonatine for violin and piano		1874
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.