

Spring 5-1-2021

Offenbach's Operetta as Performance Practice: A Pedagogical, Dramatic, and Stylistic Role Guide for Pâris in La belle Hélène

Peter Lake

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), and the [Music Practice Commons](#)

Recommended Citation

Lake, Peter, "Offenbach's Operetta as Performance Practice: A Pedagogical, Dramatic, and Stylistic Role Guide for Pâris in La belle Hélène" (2021). *Dissertations*. 1861.
<https://aquila.usm.edu/dissertations/1861>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact Joshua.Cromwell@usm.edu.

OFFENBACH'S OPERETTA AS PERFORMANCE PRACTICE:
A PEDAGOGICAL, DRAMATIC, AND STYLISTIC ROLE GUIDE
FOR PARIS IN "LA BELLE HÉLÈNE"

by

Peter Lake

A Dissertation
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved by:

Dr. Douglas Rust, Committee Chair
Dr. Christopher Goertzen
Dr. Maryann Kyle
Dr. Susan Ruggiero
Dr. Jonathan Yarrington

May 2021

COPYRIGHT BY

Peter Lake

2021

Published by the Graduate School



THE UNIVERSITY OF
SOUTHERN
MISSISSIPPI®

ABSTRACT

Chapter I gives an introduction of my personal experience with the role and a short historical background of the environment that produced such a work. I also provide a concise breakdown of standard performance practice for French opera and how it relates to my interpretation of Offenbach's music as a unique French operetta style. Chapter II takes each piece from the opera and provides a detailed guide for successful performance and addresses various eccentricities which are far enough outside the standard repertoire they might incur consternation in the singer. Chapter III contains my concluding remarks on the role and its place in the repertoire, and the subsequent appendix contains a rehearsal breakdown for the most effective practice of the role.

ACKNOWLEDGMENTS

I would like to take this opportunity to thank my teacher Dr. Maryann Kyle for her training that made performing this role and creating the resulting performance guide possible. I would also like to thank Dr. Douglas Rust who stepped in as the chair of my committee and offered tireless feedback, assistance, and prodding as I completed this dissertation. I would also like to acknowledge and thank the other members of my committee, Dr. Chris Goertzen, Dr. Jonathan Yarrington, and Dr. Susan Ruggiero for their support throughout my education and for their service on my committee. I want to recognize and thank Dr. Jay Dean for the role he has played in developing me as an opera singer and the countless hours of rehearsals, coaching, and performances that have made me into who I am today. I would also like thank Dr. Gabrielle Henning for the many hours of discussion, editing, and help that she supplied me throughout the years of our respective doctorates. Finally, I would like to thank the University of Southern Mississippi for the opportunity to further my education and the quality of education and faculty that they have provided.

DEDICATION

During the process of writing my dissertation my progress was interrupted by a medical diagnosis. I happened to be the recipient of a rare disorder that resulted in a larger mass in my chest that required a speedy and invasive surgical procedure, forcing me to step back from all pursuits, educational and professional for some time. The excellent work of my doctors, nurses, and hospital staff are responsible for my life today. I would like to thank the nurses at Dr. Rubinstein's clinic in Saraland, AL for taking the extra precautions upon seeing something in my x-rays. I would like to thank the doctors at the emergency rooms of Springhill Medical Center and Mobile Infirmary. Lastly, I dedicate this to God for the fortuitous aspects of my diagnosis and for the life, and quality of life, that I continue to enjoy.

TABLE OF CONTENTS

ABSTRACT	ii
ACKNOWLEDGMENTS	iii
DEDICATION	iv
LIST OF MUSICAL EXAMPLES	vii
CHAPTER I - INTRODUCTION	1
I. Personal Experience with the Role of Pâris in Offenbach's <i>La belle Hélène</i>	1
II. The Historical Atmosphere of Paris	8
III. A Primer in French Singing and Style	11
IV. Performance Practice for Offenbach's Style	15
CHAPTER II – LA BELLE HÈLÈNE: A PERFORMANCE GUIDE	19
I. A Brief Plot Synopsis	19
II. No. 6, Le Jugement de Pâris.....	20
III. No. 14, Couplets	30
IV. No. 15, Duo.....	36
V. No. 21b, Tyrolienne	46
VI. Ensembles: Act I: No. 8 Final; Act: II, No. 16 Final: Act III: No. 22/2 Final....	57
CHAPTER III – CONCLUSION	68
APPENDIX A – A Breakdown of the Role of Pâris for Rehearsal	69
Couplets	69

Aria	69
Patter sequences	69
Coloratura sequences	69
Ensemble Sequences	70
Orchestral Sequence and Tyrolienne	70
Duet.....	70
BIBLIOGRAPHY	71

LIST OF MUSICAL EXAMPLES

Musical Example 1: Offenbach, <i>La belle Hélène</i> , “No 16 Final”, mm. 172-175, refrain.	18
Musical Example 2: Offenbach, <i>La belle Hélène</i> , “No 6 Le Judgement de Pâris”, mm. 15-24, refrain.	23
Musical Example 3: Offenbach, <i>La belle Hélène</i> , “No 6 Le Judgement de Pâris”, mm. 29-30, spoken interjection.	24
Musical Example 4: Offenbach, <i>La belle Hélène</i> , “No 6 Le Judgement de Pâris”, mm. 34-36, verse 2.	25
Musical Example 5: Offenbach, <i>La belle Hélène</i> , “No 6 Le Judgement de Pâris”, mm. 55-63, verse 3 “Minerve.”	26
Musical Example 6: Offenbach, <i>La belle Hélène</i> , “No 6 Le Judgement de Pâris”, mm. 64-68, verse 3 refrain motif.	27
Musical Example 7: Offenbach, <i>La belle Hélène</i> , “No 6 Le Judgement de Pâris”, mm. 69-76, verse 3 “Junon”.	28
Musical Example 8: Offenbach, <i>La belle Hélène</i> , “No 6 Le Judgement de Pâris”, mm. 101, final refrain.	29
Musical Example 9: Offenbach, <i>La belle Hélène</i> , “No 14 Couplets”, mm. 4-6, verse 1.	30
Musical Example 10: Offenbach, <i>La belle Hélène</i> , “No 14 Couplets”, mm. 19-21, refrain.	31
Musical Example 11: Offenbach, <i>La belle Hélène</i> , “No 14 Couplets”, mm. 21-34, refrain.	33

Musical Example 12: Offenbach, <i>La belle Hélène</i> , “No 14 Couplets”, mm. 33-35, refrain.	34
Musical Example 13: Offenbach, <i>La belle Hélène</i> , “No 15 Duo”, mm. 21-23, refrain....	37
Musical Example 15: Offenbach, <i>La belle Hélène</i> , “No 15 Duo”, mm. 73-86, verse 2... 39	
Musical Example 16: Offenbach, <i>La belle Hélène</i> , “No 15 Duo”, mm. 87-99, verse 2... 40	
Musical Example 17: Offenbach, <i>La belle Hélène</i> , “No 15 Duo”, mm. 100-107, verse 2.	41
Musical Example 18: Offenbach, <i>La belle Hélène</i> , “No 15 Duo”, mm. 113-119, verse 2 and refrain.	42
Musical Example 19: Offenbach, <i>La belle Hélène</i> , “No 15 Duo”, mm. 166-174, verse 3.	43
Musical Example 20: Offenbach, <i>La belle Hélène</i> , “No 15 Duo”, mm. 204-205, refrain 3.	44
Musical Example 21: Offenbach, <i>La belle Hélène</i> , “No 15 Duo”, mm. 249-250, refrain 3 final.	45
Musical Example 22: Offenbach, <i>La belle Hélène</i> , “No 21b Tyrolienne”, mm. 91-92, verses 1 and 2.....	48
Musical Example 23: Offenbach, <i>La belle Hélène</i> , “No 21b Tyrolienne”, mm. 93-98, verses 1 and 2.....	49
Musical Example 24: Offenbach, <i>La belle Hélène</i> , “No 21b Tyrolienne”, mm. 99-102, refrain 1 and 2.	50

Musical Example 25: Offenbach, <i>La belle Hélène</i> , “No 21b Tyrolienne”, mm. 110-118, refrain 1 and 2.	51
Musical Example 26: Offenbach, <i>La belle Hélène</i> , “No 21b Tyrolienne”, mm. 123-129, refrain 1 and 2.	52
Musical Example 27: Offenbach, <i>La belle Hélène</i> , “No 21b Tyrolienne”, mm. 128-129, refrain 1 and 2.	53
Musical Example 28: Offenbach, <i>La belle Hélène</i> , “No 21b Tyrolienne”, mm. 130-134, refrain 1 and 2.	55
Musical Example 29: Offenbach, <i>La belle Hélène</i> , “No 21b Tyrolienne”, mm. 100, refrain 1 and 2.	56
Musical Example 30: Offenbach, <i>La belle Hélène</i> , “No 21b Tyrolienne”, mm. 102-103, refrain 1 and 2.	56
Musical Example 31: Offenbach, <i>La belle Hélène</i> , “No 8 Final”, mm. 244-252.....	58
Musical Example 32: Offenbach, <i>La belle Hélène</i> , “No 16 Final”, mm. 333-335.....	60
Musical Example 33: Offenbach, <i>La belle Hélène</i> , “No 16 Final”, mm. 64-79.....	65
Musical Example 34: Offenbach, <i>La belle Hélène</i> , “No 22/2 Final”, mm. 135-141.....	67

CHAPTER I - INTRODUCTION

I. Personal Experience with the Role of Pâris in Offenbach's *La belle Hélène*

My primary purpose in describing the process of preparation for this role is in helping to guide anyone else interested in Pâris, but also for anyone who may be unsure if the role is within their grasp or a possible assignment to a student. In the fall of 2016, I was offered the role of Pâris in Offenbach's operetta, *La belle Hélène*, with an opera company to be performed in the summer of 2017. I began researching any information that I could find on the role so as to gain some understanding of the standardized performance practices of the role and of French operetta.

I first looked into what sort of recordings of the performance existed and what I might glean from various renditions. I found a limited number of recorded productions in their entirety, but I did find many renditions of the aria and the duet as excerpts from concerts and scenes programs.¹ I found the role included very high virtuosic singing, comedic sound-effect vocalises, taxing patter sections, very low tessitura coloratura, and varying styles of singing that ranged beyond my experience with standard operatic repertoire. I turned to the library and did an in-depth research of Offenbach and *La belle Hélène* to see if there were any clues as to the history of the performance of Pâris. I quickly discovered that *La belle Hélène* holds an important place as a paradigm shifting piece of satire and on-stage sexuality and became one of Offenbach's most popular works

1. Gérard Cadet, "De Volupté en Roublardise: Profile Vocaux," *L'Avant-Scène Opéra* (1989), 103. Cadet's article serves as an overview of the major roles of *La belle Hélène* and takes a moment to point out that though the role was well performed by notable tenors there exists a limited number of recorded performances of the operetta.

from Paris, through the Germanic countries, and all the way to Russia.² I found plenty of scholarly writing about the history of performances and the plot of *La belle Hélène*, but, like another researcher Maria Antonella Balsano, uncovered very little about the actual performance style of Offenbach's operetta.³ There was no phonetic translation of the libretto for the operetta and so I hired a translator in order to create a new and complete translation.⁴ I was staring into the most confusing and potentially difficult role I had ever seen and there was no authoritative voice decisively stating what was acceptable in role interpretation and what was not.

In the end I was able to build a system of practice that allowed me to acclimate to the requests of the conductor and stage director upon my arrival at the company, but not all singers may find themselves in the congenial rehearsal atmosphere that I did. There is also an expectation that operetta is good for young singers as it is often lighter in orchestration and considered an easier sing. However, in his article *De Volupté en Roublardise: Profile Vocaux*, Gérard Cadet describes how for the role of Pâris in *La belle Hélène* the tenor must have an advanced level of ability over his high range, vocal flexibility in multiple styles of singing, and a very strong acting capability.⁵ I mention the acting here because much of the writing of this role does not always give preference

2. Laurence Senelick, "Offenbach and Chekhov; Or, La Belle Yelena," *Theatre Journal* 42, 4 (Winter 1990): 456-57, <http://www.jstor.org/stable/3207722>.

3. Maria Antonella Balsano, "Satira e Parodia Nelle Operette di Offenbach," in *Sette Variazioni a Luigi Rognoni: Musiche e Studi dei Discepoli Palermitani*, 3 (Palermo: Flaccovio, 1985), 141.

4. Elsa Quéron, *French Operas by Elsa*. <http://www.frenchoperasbyelsa.com>.

5. Cadet, *De Volupté*, 101.

to the musicality of the line or the setting of the French text, but rather to heavy-handed political, social, and national satire. In Offenbach's operetta, where characterization and dramatic intention are at a paramount, the acting must be equally balanced with the attention to singing or else the two techniques will conflict with each other resulting in a compromised performance vocally.⁶ Therefore, this role should only be assigned to those tenors who possess advanced skills vocally and dramatically with the ability to sing a lead tenor role and the willingness to also sing in character voice when necessary.

Maria Antonella Balsano pointed out in her article, *Satira e Parodia Nelle Operette di Offenbach*, that there are few performance practice guides devoted specifically to the operettas of Offenbach.⁷ She makes the point that there is a great deal of literature devoted to the man and his history, but that true analyzation of his style is lacking.⁸ She goes on in her article to draw her own conclusions of his style from what historical inference she could make. Similarly, my development of Offenbach's style began with researching comprehensive histories of opera and operetta and then progressing to documentary and biographical accounts in order to gain a social and historical perspective on operetta as a genre.

There are a great many comprehensive opera histories from which to build a foundation of research. Utilizing the works of scholars like Orrey (1987) and Somerset-

6. H. Wesley Balk, *The Complete Singer-Actor: Training for Music Theater* (Minneapolis: University of Minnesota Press, 1996), 22-23, 30-33,

7. Balsano, *Satira e Parodia*, 139.

8. Ibid., 139.

Ward (1998)⁹ provides a picture of the 19th century musical and compositional world while more concentrated histories of operetta, such as those by Bordman (1981) or McSpadden (1936)¹⁰, help to trace the developments and historical movements of operetta as they compare with the larger image of opera history. However, due to the comprehensive nature of these sources they are unable to provide an in-depth research into any one composer or piece. Documentary approaches, such as Streatfield (1971) or Marek (1948)¹¹ provide more subjective accounts of operatic history from the perspectives of the given composers and musicians responsible for the productions being

9. See also:

Edward J. Dent, *The Rise of Romantic Opera* (Cambridge: Cambridge University Press, 1976).

Anthony R. Deldonna and Pierpaolo Polzonetti, eds., *The Cambridge Companion to Eighteenth-Century Opera* (Cambridge: Cambridge University Press, 2009).

Robert Donington, *The Rise of Opera* (London: Faber and Faber Limited, 1981).

Reinhard G. Pauly, *Music and the Theater: An Introduction to Opera* (Englewood Cliffs: Prentice-Hall, Inc., 1970).

Herbert Lindenberger, *Opera in History: From Monteverdi to Cage* (Stanford: Stanford University Press: 1998).

10. See also:

Denny Martin Flinn, *Musical!: A Grand Tour* (New York: Schirmer Books, 1997).

Witold Gombrowicz and June Guicharnaud, "Operetta. Commentary." *Yale French Studies*, 39 (1967): 210-14.

11. See also:

R. A. Streatfeild, *The Opera: A Sketch of the Development of Opera. With full Descriptions of all Works in the Modern Repertory*, Rev. ed. Edited by Edward J. Dent. (Westport, CT: Greenwood Press, Publishers, 1971).

Ethel Peyser and Marion Bauer, *How Opera Grew: From Ancient Greece to the Present Day* (New York: G. P. Putnam's Sons, 1956).

David Littlejohn, *The Ultimate Art: Essays Around and About Opera* (Berkeley, CA: University of California Press, 1992).

performed today. They are able to go into greater detail and add to the social mindset and human relationships that inhabited the 19th century world in which these operettas were developed. This sort of information helps when attempting to decipher more enigmatic passages in the music and plots of 19th century operetta performed in a modern setting. Among the comprehensive histories of operetta, those by Lamb (2000) and Traubner (1983) gave more attention to the origin of operetta in Paris and Offenbach's contribution as the father of the genre. Combining these histories with concise articles focusing on the social, economic, or revolutionary aspects of the era authors such as Katalinić (2009) and Ellis (2010) can help one to understand better the perspectives and historical context of the people that lived during Offenbach's time.

In seeking to understand the 19th century human mindset, the biographies by Kracauer (2002) and Moss (1954) provide invaluable information in the character portrait they create of Offenbach and his collaborators. Understanding who Offenbach was, what he valued, and who his influences were provide insight into his compositional style. In addition, they traverse the history of his career by his compositions and as a result they were the only sources that provided information in greater detail on *La belle Hélène*. Reading the scholarly response to *La belle Hélène* and seeing what they deemed necessary for inclusion in a history of the composer reveals the modern opinion of the subject and how another perspective could add to what was already in existence. Combining the biographical research with broader historical sources affords an even stronger basis for artistic choices later on in the practical stage of the process.

After consulting the sources necessary in creating a portrait of the events and people of the era of French operetta, the research turns to the practical aspects of actually

performing the music. As previously stated, there were no performance practice guides dedicated solely to the interpretation of French operetta as a genre,¹² but there are many resources on the singing of the French language and French vocal music in general.

Pierre Bernac (1970) provides an excellent source on French diction and phrasing of the French language as it is sung. His book focuses on specific French song cycles and reserves its coaching for French art song. It is certainly useful for all French singing but does not tread into the territory of French operatic performance practice. The most practical and comprehensive book for diction, including French, is by John Moriarty (1975). Based on experience Moriarty's approach is the most effective, comprehensive, intuitive, and pragmatic for working singers. It was invaluable in helping to articulate a basis on the techniques for singing French opera and in turn developing a style for French operetta.¹³ For sources that favor the coaching aspect over a focus in diction, Alan Montgomery's book, (2006), is excellent for operatic phrasing and the accepted tastes of the various styles. He provides insight into the major genres and composers of opera throughout history but does not specifically discuss French operetta as his book is quite comprehensive and its pages needed to be reserved for the major operatic pieces and therefore skewed away from things like art song and light opera or operetta. Among the

12. Balsano, *Satira e Parodia*, 141.

13. See also:

David Adams, *A Handbook of Diction for Singers: Italian, German, French* (London and New York: Oxford University Press, 2008).

Richard G. Cox, *The Singer's Manual of German and French Diction* (New York, NY: Schirmer Books, 1970)

Joan Wall and Robert Caldwell, *Diction for Singers: Second Edition* (Redmond, WA: Diction for Singers, 2012).

literature of coaching manuals, Singher (1983) and Hiller (2001) also provide insight into the preparation and coaching of performance practice for opera, but, again, nothing that mentioned operetta, or specifically French operetta, by name.

A focused research on the development of French opera and French theatrical styles and tastes helps the reader to understand the far-reaching influence of French theater, musical or otherwise, on the rest of Europe and the world. Research of French influence on the development of the various national forms of operetta determines that all of them stemmed from French satirical theater and operetta. In conclusion, the historical importance of this operetta, though fairly unknown to many American musicians, is substantial and warrants a greater body of research into its performance practice.

I found myself prepared to develop an educated perspective on a style and genre of music that did not have an overabundance of dedicated scholarly research. Now that I have had the experience of singing the role, I have an intimate understanding of all the nuances, beautiful and ridiculous, that it has to offer. It is truly an excellent piece of farcical diversion worthy of our time and study, to say little of the fact that the music is deftly composed and holds its own when compared to the compositions of Offenbach's contemporaries.¹⁴ These notes will aid in preparation and give the singer permission to confidently make the choices necessary for a successful performance and provide a point of reference for future singers or students seeking guidance in the performance practice of French operetta via the template of a vocally eclectic and demanding role.

14. Balsano, *Satira e Parodia*, 150. Balsano builds much of her perspective of Offenbach's style based on the influence of his friends and fellow composer whom he admired.

II. The Historical Atmosphere of Paris

La belle Hélène debuted in 1864 at the *Théâtre des Variétés* in Paris, cementing Offenbach as one of the most popular composers of his day.¹⁵ *La belle Hélène* was a smashing success and dominated the stages of multiple countries throughout Europe.¹⁶ It enjoyed special success in the more politically and socially repressive countries such as England, Denmark, and Russia. For example, the operetta, though fairly unknown today, monopolized the Russian stage for ten years as the socially controlled Russian public found an outlet in *La belle Hélène*'s opulent satire and flagrant sexuality.¹⁷ *La belle Hélène* is still enjoyed in its home country of France, as a true satire and testament to the power of taste in the rising mid-19th century Parisian middle class.

In the 19th century, Paris was an epicenter of art and commerce. The fads of the Parisian audiences had an immense effect on the musical theater of Europe in the form of more low-brow productions called *opérette*.¹⁸ These mini operas became the seed for the German and English traditions of operetta and lead eventually to the combination with jazz in America to form the tradition of Musical Theater. Offenbach is credited with the creation of this art form during his years of writing in the boulevard theaters of Paris.¹⁹

Some of the most important performance opportunities for young musicians of

15. Siegfried Kracauer, *Jacques Offenbach and the Paris of His Time* (New York: Zone Books, 2002), 280.

16. *Ibid.*, 279-80.

17. Laurence Senelick, "Offenbach and Chekhov; Or, La Belle Yelena." *Theatre Journal* 42, 4 (Winter 1990): 456, <http://www.jstor.org/stable/3207722>.

18. Andrew Lamb, *150 Years of Popular Musical Theatre* (New Haven: Yale University Press, 2000), 5.

19. *Ibid.*, 5.

19th century Paris were known as the Salons.²⁰ Parisian salons manifested as opulent parties thrown by the wealthy or politically relevant in order to gain notoriety, and music was one of the most important aspects of these social events.²¹ The strategy for struggling musicians like Offenbach, therefore, was to build a network and popularity by performing for these well-to-do parties so that eventually one might be able to garner enough popularity to sell tickets to a solo concert.²²

Meanwhile every aspect of Parisian night life revolved around posturing for influence and power, and the censorship of the Napoleonic government led to Parisians longing for an escape from the moral rigors of their governors.²³ Also, the *opéra-comique* had turned dramatically serious, failing to fulfill its role as a source of lighter material.²⁴ Not only did salon culture inform Offenbach's plots and two faced characterizations, popular music trends were informing his style.²⁵ Rampant industrialization had produced a much larger Parisian working class than ever before.²⁶ Their tastes favored lighter fare and created a new demand in the artistic palate of Paris.²⁷

Though he found success as a virtuoso, Offenbach profoundly loved theater, and

20. Kracauer, *Jacques Offenbach*, 74.

21. Ibid., 75-6.

22. Ibid., 76-7.

23. Ibid., 215.

24. Arthur Moss and Evalyn Marvel, *Cancan and Barcarolle: The Life and Times of Jacques Offenbach* (New York: Exposition Press, 1954), 71.

25. Ibid., 83.

26. Lamb, *150 Years*, 4.

27. Ibid.

he eventually found work writing *vaudevilles*.²⁸ *Vaudevilles* in the 18th century were original plays with musical breaks or interludes very much resembling modern musical theater in structure. In its original form *vaudevilles* used melodic material made up of popular tunes of the day with lyrics altered to fit the story in which they were set.²⁹ These were produced nightly so they could directly reflect the contemporary news and serve as an 18th century live-action, satirical sitcom.³⁰ From this tradition came Henri Meilhac and Ludovic Halévy who would write the libretto for *La belle Hélène*.

As Offenbach continued to make a living through concert hall work, the repressive content laws of French government began to loosen and he moved into the world of the boulevard theaters.³¹ Before the lifting of economic restrictions, the boulevard theaters could not compete with the royally funded opera houses and ballet companies. The public raved over these bawdy, simplified nightly productions, and as they received no government funding they were left to rely upon ticket sales to continue their function.³² It was in this brave new world of theatrical freedom and experimentation that Offenbach developed the earliest operetta and changed the landscape of music in theater forever.

28. Ibid., 83-4.

29. Dorothy S. Packer, "'La Calotte' and the 18th-Century French Vaudeville." *Journal of the American Musicological Society* 23, 1 (Spring 1970): 63, <http://www.jstor.org/stable/830348>.

30. Jennifer L. Terni, "A Genre for Early Mass Culture: French Vaudeville and the City, 1830-1848." *Theatre Journal* 58, 2 (Fall 2006): 222, 230, <https://muse.jhu.edu/article/199999>.

31. Anselm Gerhard, *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century*. Translated by Mary Whittall (Chicago: The University of Chicago Press, 1992), 36.

32. Kracauer, *Jacques Offenbach*, 92.

III. A Primer in French Singing and Style

In a search for historical context and accepted practice for the performance of Pâris, one will uncover no direct guidance to a performance style of Offenbach's operetta. There are clearly a great number of singers who have successfully performed it, considering the enduring presence of Offenbach throughout history, but there are no specific points whether scholarly, word-of-mouth, or otherwise to give a young singer the direction he needs. Much of the guidance necessary might come from the conductor and stage director, but the professional rehearsal process is often truncated, and it is necessary to prepare the role as much as possible before arriving at the *sitzprobe*. The following is a short primer on the accepted performance practices of sung French so as to lay a foundation upon which to build and/or deviate from in the development of a performance practice for Offenbach's operetta.

The accepted technique for singing early to middle-late 19th century opera is called the *bel canto* technique. There are countless pages and libraries committed to the description and preserving of this technique, but the resulting conclusion is nebulous. James Stark in his book on the *History of Bel Canto* states that, "There is no consensus among music historians or voice teachers as to the precise application of the term," and Jean Callaghan in her book *Singing and Voice Science* similarly makes that point that it is all but impossible to know what singers' technique in the 19th century.³³ As hard as it is to pinpoint exactly what a vocal technique should encompass, it is undeniable that the Italian school of singing dominated the operatic art form throughout the 19th century and

33. James Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto: University of Toronto Press, 2008.), xvii.

continues to this day.³⁴ European singers either travelled to Italy to learn from the masters or imported the composers and style of Italian singing into their own houses.³⁵ Debates between proponents of an Italian or French school of voice rage on with no conclusion and nineteenth century mezzo-soprano voice teacher Mathilde Marchesi simply states that the best school of singing is the one that produces a good sound.³⁶

It is possible that the French schooled singers of the day were truly on a lower level than their Italian contemporaries, but there is no way to know with certainty. Opinions and conjectures are exactly the kinds of hurdles the singer will encounter when preparing to sing Pâris. Operatic coaching sources have an enormous amount of music to reference and include, and as such most stylistic or pedagogical books have little to nothing specific to say about operetta repertoire.³⁷ The optimal technique for this repertoire is logically that which produces excellent and easy singing, or *bel canto*, but the point remains that the execution of any school of singing will feel different to each individual person and will feel more different still when applied to varying languages, musical styles, and dramatic characterization. Therefore, the vocal method with which to approach French operetta is the same for which one might approach non-dramatic Donizetti and Rossini. It does not necessarily require a *leggero* tenor voice, but the vocal

34. Jean Callaghan, *Singing and Voice Science* (New York: Da Capo Press, 1980), 2.

35. Stark, *Bel Canto*, 206.

36. Mathilde Marchesi and Philip Lieson Miller, *Bel Canto: A Theoretical & Practical Vocal Method* (New York: Dover Publications, 1970.), xviii.

37. Alan Montgomery, *Opera Coaching: Professional Techniques and Considerations* (New York: Routledge, 2006.), 30.

quality of a very light, flexible voice is the most suitable and therefore as much muscular freedom and legato singing as possible is recommended.³⁸

The national compositional style of a region is dictated by the language being represented onstage. There are a few foundational phrasing rules to follow in the singing of French music.

- 1) Sung French consists of a series of pure vowels held for the longest duration possible within their respective syllables with no changing of shape as lightly inserted consonants lead to the next vowel in the word.³⁹ This will help to produce the smoothest possible legato line which is one of the defining elements of French style.⁴⁰ This steady devotion to the purity of vowel from syllable to syllable precludes any unspecified use of vowel modification or portamento.⁴¹
- 2) In sung French, each vowel in a word or phrase is equally accented with a light stress given to the final vowel of the phrase or word with the exception of the conversationally unvoiced and musically voiced shadow vowel.⁴² Sung French, unlike English, does not emphasize or spring from consonants except under specific circumstances.

38. Cadet, *De Volupté*, 101. Cadet makes discusses the role in terms of the difficulty of its interpretation and the number of high C#'s that need to be sung.

39. Callaghan, *Singing and Voice Science*, 45; Bernac, 12, 22.

40. John Moriarty, *Diction: Italian, Latin, French, German - the Sounds and 81 Exercises for Singing Them* (Boston: E. C. Schirmer Music Company, 1975), 218.

41. Bernac, 12.

42. Ibid., 22.

- 3) There is an idiomatic quality to the rhythmic structure of French music that comes from its foundation in and devotion to the dance rhythms of the ballet.⁴³ These rhythms can be used to great dramatic effect considering the necessary elegance of the legato line, and therefore must always be at the forefront of the interpreter's mind.
- 4) Rubato and ritardando are not employed unless indicated by the composer.⁴⁴
- 5) Do not attempt to nasalize the nasal vowels but instead allow the nasality to produce an affect upon the purely sung vowel.⁴⁵ This choice is up for debate constantly, but for the sake of opera, not art song or pop music, it is simply necessary to sing a fully balanced and clear vowel with a nasal color in order to avoid singing into the nose, which is wholly undesirable. Exceptions to this rule will be addressed throughout the performance guide of Pâris as a role.
- 6) Do not allow the language to become over-dark. There is a tendency to push the tone darker by virtue of carelessness or naiveté, but it is incorrect and harmful. Especially when performing Pâris, a brighter tone is dramatically supported by the character's effervescence, narcissism, and youth.

There are exceptions to these rules, and unique cases in every operatic score will present their own challenges, but these are the pillars from which to articulate and deviate when developing a performance practice for Offenbach's operettas.

43. Bernac, 23; Montgomery, *Opera Coaching*, 131.

44. Ibid., 131.

45. Moriarty, *Diction: Italian, Latin, French, German*, 219.

IV. Performance Practice for Offenbach's Style

Now that the tenor is singing Pâris with a similar technique to any of the commonly performed *bel canto* style Italian operas, he must alter his expectations in relation to the skill and effort that he puts into the music. One key to singing Paris is to allow some notes to express colors outside of the conventional *bel canto* sphere of expectation. Offenbach wrote his music not only to be funny or incongruous to his satirical plots of lofty characters, but the vocal lines themselves are sometimes aesthetically unpleasing to the discerning ear.⁴⁶ This can be counterintuitive in an era of operatic performance where every young singer in America is trained for a standardized concept of vocal perfection and total *bel canto* beauty with every moment on stage. It is very difficult to remove oneself from the standard expectation of vocal beauty, but in order to find the vocal style of Offenbach it must be done.

The Italian style of the 19th century was reigning over Paris, specifically the insanely popular works of Rossini.⁴⁷ In relation to that concept, it is important to keep in mind that Offenbach was primarily an instrumentalist and made his early career as a virtuoso musician and not a composer for the voice. In much of his early work, and throughout his operettas, the singer may find themselves treated idiomatically as an instrument of the orchestra instead of as a human voice with all the eccentricities and advantages that affords. This fact assists in subverting the expectation of where the music and text might go.

46. Gérard Cadet, *De Volupté*, 101.

47. Mina Curtiss, "Bizet, Offenbach, and Rossini," *The Musical Quarterly* 40, 3 (Summer 1954): 350-59, <http://www.jstor.org/stable/740074>.

Paris's stylistic taste of the day can also give shape to the comedic approach of this music. As the *opéra-comique* was producing *petit opéra*, which were essentially Italianate opera with French lyrics, they represented the official and dominating artistic class of operatic presence in Paris.⁴⁸ In addition the war of opinions between the French school of singing and the Italian school of singing can also be taken into account when accentuating and alternating between the Italianate passages and those that remain more in the French mode of expression. It not only makes sense then that this operetta contains exceedingly Italianate sequences stylistically, but also so severely lampoons that style so as to make the standard young artist question his approach to preparing the role.

Speaking from experience, the comedic and buffoonish passages of Pâris's singing are far more akin to performing Almaviva in Rossini's *Il barbiere di Siviglia*.⁴⁹ Offenbach was greatly influenced stylistically by Rossini and most tenor roles by Rossini have a wealth of recordings, hundreds of pages, and countless examples of precedent to serve as some sort of guidance for vocal technique within the compositions of Offenbach. Thus, singing Pâris with a similar approach to Rossini's florid singing is acceptable and encouraged. Rossini's writing of comedy usually includes patter, characterization, or surprising high notes that show off the singer's skill and are therefore mini works of showmanship and virtuosity.

48. Mark Everist, "Grand Opéra-Petit Opéra: Parisian Opera and Ballet from the Restoration to the Second Empire," *19th-Century Music* 33, 3 (Spring 2010): 7, <http://www.jstor.org/stable/10.1525/ncm.2010.33.3.195>.

49. Balsano, *Satira e Parodia*, 158. This correlation is supported by Balsano who draws a strong parallel between the styles of Rossini and Offenbach. She refers particularly to Rossini and Offenbach's shared use of rhythmic notation for dramatic and textual effect.

The important thing to remember is that Offenbach's Italianate passages will rarely sound pretty to the singer. They do not afford the opportunity to show much in the way of vocal prowess, but instead entertain at what many would consider a base level. Offenbach was lampooning Rossini and decidedly not copying his style.⁵⁰ These specific vocal lines are clunky, often sung on a hideous nasal vowel, and so low as to make the tenor uncomfortable and possibly over-blow his low notes. Why the "Almaviva" approach helps is the matter of balancing the legitimate vocal demands with the character voices used throughout the show. Beautiful singing and vocal health are still at a paramount throughout *Il barbiere* and that approach is necessary for successfully performing *La belle Hélène*. A good example of this is in the act two finale as seen on the next page:

50. Kracauer, *Jacques Offenbach*, 229.

170

Pâ.
-lè - ne ! A - lors, mes seigneurs, il fau - dra, il fau - dra pour l'en - le - ver que je re -
- beh - ren ! Dann, mei - ne Her - ren, dann muss ich, dann muss ich als ihr Ent - füh - rer wie - der -

rit.

173

Pâ.
- vien - - - - ne, que je re - vien
- keh - - - - ren, ich wie - der - keh

Allegro

175

Bac.,
Or.
Pâ.
Mèn.
Ach.

(f) BACCHIS, ORESTE

Va, pars, sé - duc - teur, pars plus vi - te que ça ! Va, pars, sé - duc -
PÂRIS Hin - weg, Wei - ber - held, hin - weg, doch mit E - lan ! Hin - weg, Wei - ber -
- ne !
- ren ! (f) MÉNÉLAS, ACHILLE

Va, pars, sé - duc - teur, pars plus vi - te que ça ! Va, pars, sé - duc -

Musical Example 1: Offenbach, *La belle Hélène*, “No 16 Final”, mm. 172-175, refrain.

The desire to perfect these moments from a vocal standpoint is futile as they are meant to be funny, not only in a textual or plot driven manner, as in much of the tenor’s act II sequences in *Il barbiere*, but also in a way that makes them actually sound comedic when sung.⁵¹ With this as a basis for the approach of Offenbach’s style, the tenor should feel reassured in his approach to the preparation of the operetta.

51. Ibid, 279.

CHAPTER II – LA BELLE HÈLÈNE: A PERFORMANCE GUIDE

I. A Brief Plot Synopsis

Briefly, the plot of *La belle Hélène* is the prologue to the Trojan war of Greek antiquity. The princess Hélène has recently married Ménélas and is celebrating her recent nuptials with appropriate fanfare and austerity. Suddenly a young, handsome shepherd arrives on the scene and secretly reveals his identity and intentions to Calchas the high priest. The shepherd is secretly Pâris, the prince of Troy, and has come to steal the beautiful Helene away from Ménélas. Pâris relates how he has been promised the love of Hélène by the goddess Junon herself and thus a divine fate haunts Hélène and the entire cast for the rest of the plot. The remainder of the plot serves as a scandalizing romantic comedy complete with buffoon Kings of Greece, sexy princesses, and ignoble clergy folk.

II. No. 6, Le Jugement de Pâris

Perhaps the most popular piece from *La belle Hélène* is Pâris's aria *Le Jugement de Pâris* or *The Judgement of Paris*. In theatre, this song is called a "cold aria" because there is no warm-up for the performer before he or she has to sing. There is no small scene, substantial dialogue, or stage time with which to warm and get comfortable with the energy of the audience. It is not unique that a performer be expected to be ready and warmed up before they sing an opera, but it makes an already very difficult aria into another kind of difficult. Singing begins in the mind and because this is a cold aria, the anxiety or nerves are amplified to a greater level than usual. Therefore, one of the primary goals in preparing this aria will be in preemptively aiming the vocal technique towards management of the symptoms of anxiety. Dangerous anxiety may not always be present in your performance of this role, but the fact remains that your primary goal in this aria, as a technician, is to practice for the context in which you will perform the aria. There is no need to practice this aria for a more ideal environment as the elements surrounding live theater are categorically never ideal. Pâris walks on stage and is greeted by Calchas, the resident religious official, and tells the story of what he is doing in Ménélas's kingdom. He tells how he was walking through a forest, carrying an apple, and came upon the goddesses Minerve, Junon, and Vénus who were bickering over which was the most beautiful. The goddesses asked him to be the judge and with each refrain Pâris exults in the flirtatious joys of youth and divinity.

The structure of this aria is a modified strophic with three verses and three refrains. Treat the aria as a unique athletic event and train for it specifically. In order to distance yourself from any value judgment to the quality of your sound, or the duration of

your preparation, run it always at tempo without stopping. Set a regimen of singing the aria as if it were a workout session. For example, sing the aria once day for two days straight, take a day off, sing once a day for three days, and take another rest day every week for a month. There are various reasons for this approach:

- 1) Pâris's aria is a test of physical endurance. Throughout the four-minute runtime there are only two moments with written rests for the singer to catch his breath. The beauty of the tone does not matter if you do not have the strength to complete the aria.
- 2) The hardest part of the aria is, again, the anxiety and nerves. The greatest advantage you have in performing this aria is muscle memory. For muscle memory, you need as many repetitions of the aria at performance tempo, with as much context as you can manage, as possible before the performance. These repetitions cannot be overdone throughout the day as the voice will not stand up to that kind of abuse and so it is necessary to set a fitness schedule as far in advance as possible so as to get in beneficial workouts.
- 3) In addition, forcing the mind to work at tempo will result in every musical and acting choice being made in real time. It is good to go phrase-by-phrase and plan these choices out, but they will ultimately be performed in tempo and so must be practiced in tempo. This fact goes double for Paris's aria as there are roughly two measures of rest in the entire aria. The musical, dramatic, and poetic idea flow in an unbroken line through from the beginning of the song to the end. There is literally no time to consider choices, musical, dramatic, or

otherwise, unless you have had enough practice making your artistic choices at least one line before the next.

Tempo is the make-or-break factor of this aria. The tendency of the singer, any singer, will be to take this at an andante, walking, tempo as the melody is very pretty and is even poetically describing a leisurely stroll through the woods. The tessitura rests in the tenor's break for the majority of the piece and the unbroken melodic line makes any dragging of the tempo deadly to the success of the aria. The tempo is marked allegretto and the singer must push their inner tendency on the allegro side of allegretto.

As the aria is an unbroken melodic line, and strophic, it is easy for it to become monotonous to the listener. Careful attention to the text and making small acting choices throughout will break up the line and prevent it from becoming boring and help to focus your attention on something other than your performance anxiety.⁵² The first verse of Pâris's aria flows legato with standard French diction rules with the syllables receiving equal emphasis as the focus of the phrasing builds toward the final syllable of the last word of the phrase.⁵³ At measure 15, the aria takes a hard turn into Italianate virtuosity with the introduction of the refrain (see next page):

52. Balk, *The Complete Singer Actor*, 22.

53. Bernac, *The Interpretation of French Song*, 12, 22.

14
Pâ.
bel - le de_nous trois? E - vo - hé! que ces dé - es - ses, pour en - jô - ler les gar -
Schöns - te von uns drein? E - vo - é! Was wen - den Göt - tin - nen, zu fan - gen ei - nen

19
Pâ.
çons, E - vo - hé! que ces dé - es - ses ont de drô - les de fa - çons, ont de
Mann, e - vo - é, was wen - den Göt - tin - nen ku - rio - se Mit - tel an, ku - ri -
rit.

24
Pâ.
drô - les de fa - çons. Dans ce bois passe un jeune hom - me, un jeune hom - me frais et
- o - se Mit - tel an. Da er - schien in dem Ge - län - de stolz ein Jüng - ling, wohl ge -
a tempo

Musical Example 2: Offenbach, *La belle Hélène*, “No 6 Le Judgement de Pâris”, mm. 15-24, refrain.

The Bb's on the word “Evohé!” are set up nicely and they are fun to sing. Do not allow yourself to indulge in any sort of tenuto over these Bb's because you will be

singing them two more times throughout the aria and you need to save for an ostentatious ending. Err to the side of Pâris's flippant and jaunty character and allow the notes to be exactly in tempo. The rules of French diction also prohibit against over-indulgence in slides or portamenti.⁵⁴ Add a light lift after “Evohé!” in measure 16 so as to avoid sliding off of the Bb. There are a few acceptable moments for portamenti in this aria, but they should be used sparingly and the rules of sung French diction observed wherever possible. Be sure that you only lift in measure 16 as your only opportunity for breath comes at the comma in measure 17 and you do not want to stack air. You may take the same breath in measure 21 and then on the comma in measure 23 to set off the repeat of the last line. It says *ritardando*, but do not let it bog down the energy. You have a finite amount of strength for the performance of this aria and you must save.

At measure 29, there is an acceptable practice of inserting the spoken text, “c’est moi!” when Pâris refers to a handsome man.⁵⁵

44

29

Pâ.

beau _____: sa main te - nait u - ne pom - me, vous voy - ez bien le ta -
 - stalt _____, ei - nen Ap - fel in den Hän - den, seht ihn schrei - ten durch den

Musical Example 3: Offenbach, *La belle Hélène*, “No 6 Le Judgement de Pâris”, mm. 29-30, spoken interjection.

54. John Moriarty, *Diction*, 218.

55. Maria Balsano, *Satira e Parodia*, 165.

At the “Ah!” in measure 35, allow a little comedic fall off of the note which will tee up the comedic gestures in the second half of measure 35. Sing “Hola! Eh!” with some spoken emphasis so as to bring out the exclamatory aspect of the text to break up the melodic line and fight any hypnotic tendencies it may be causing. In addition, changing vocal quality into a spoken rhythm helps to reset out of the ritardando back into tempo.

34 rit. (a tempo)

Pâ. -bleau. Ah! Ho - là eh! le beau jeune hom - me, beau jeune homme, ar - rê - tez -
Wald! Ah! Hol - la, he! O stol - zer Kna - be, schö - ner Kna - be, blei - be

Musical Example 4: Offenbach, *La belle Hélène*, “No 6 Le Judgement de Pâris”, mm. 34-36, verse 2.

The second refrain is identical in terms of maintaining tempo, breaths and lifts. Measures 54-55 contain the only written break in the music. This is where the modifications to the established strophic verse come in. Pâris suddenly takes on the characteristics of the goddesses themselves in measures 55-76. Minerve values her virtuous, self-importance and you can reflect that by taking lifts in measures 56-58 and 62 on the grammar markings.

54 a tempo

Pâ.

- çons. L'u - ne dit: J'ai ma ré - ser - ve, ma pu - deur, ma chas - te -
an. Wer ist, sagt die ers - te, rei - ner als Mi - ner - va vol - ler

59

Pâ.

- té Don - ne le prix à Mi - ner - ve, Mi - ner - ve l'a mé - ri -
Zucht? Dei - nen Ap - fel gib sonst kei - ner, ihr al - lein ge - bührt die

Fl., Clar.

**Musical Example 5: Offenbach, *La belle Hélène*, “No 6 Le Judgement de Pâris”, mm. 55-63, verse 3
“Minerve.”**

This breaking of the line gives a sense of overemphasis to each of her achievements and her name. In measures 64-68, you reference the refrain line, but the melodic line is written so as to transform it into a mockish, eye-roll. This can be accentuated by emphasizing the downbeat of measures 65-68 with a breath after “déesses” in measure 66.

64
Pâ. *animé*
- té. E - vo - hé! que ces dé - es - ses ont de drô - les de fa - çons... L'au - tre
Frucht. E - vo - é, was wen - den Göt - tin-nen ku - rio - se Mit - tel an... Sagt die
AE 511a

Musical Example 6: Offenbach, *La belle Hélène*, “No 6 Le Judgement de Pâris”, mm. 64-68, verse 3 refrain motif.

This breaks some of the rules of French diction, but the affectation here is the goal of the phrase and not beautifully set language.⁵⁶

Next you play the aggressive and fiery Junon in measures 69-72 by pushing the tempo and dynamics from measure 69-70 before falling off into a deceptive sense of composure with legato in measures 71-72. Remount the attack in measures 71-76, lifting after “pense” in measure 74 for breath and emphasis, as you build to a crescendo of intensity on the declamation of her name in measures 75-76.

56. Bernac, *The Interpretation of French Song*, 12, 22.

69 Pâ. dit : j'ai ma nais - san - ce, mon or - gueil et mon pa - on : Je dois l'em - por - ter, je
Zwei - te: hab No - bles - se, mei - nen Stolz und mei - nen Pfau. Brauch kein Rouge für mei - ne

74 Pâ. pen - se, don - ne la pomme à Ju - non ! E - vo - hé ! que ces dé - es - ses ont de
Bläs - se, Ju - no ist die schöns - te Frau. E - vo - é, was wen - den Göt - tin - nen ku -

rit. più rit.

Musical Example 7: Offenbach, *La belle Hélène*, “No 6 Le Judgement de Pâris”, mm. 69-76, verse 3 “Junon”.

Measures 79-83 slow down as Pâris reels from these declarations and turns his attention to Vénus. This is an opportunity to recover from the demands of the high tessitura, and prepare for the finish. The final verse moves at a leisurely andante and is the least ‘sung’ portion of the aria. Pâris is now telling Calchas the twist of the story where he awards his apple, and seal of preference, to the beauty of Vénus. The spirit of this line, poetically and musically, is suddenly lecherous. It is clear that the goddess of love had a way of ‘not speaking’ that made his decision for him. This sequence is dramatically the most flippant and the phrasing is the most lugubrious, which points to favoring the spoken cadence of the French over the legato lines of the music. This also

sets the final verse apart from its previous iterations and cleanses the audience's palate for the final refrain. When you return in measure 92, the tempo needs to fly and remain constant to the final line. It is not necessary, yet in many cases expected, to interpolate an Italianate high C at the end of a tenor aria. Historically speaking the world had already heard a full-voiced or chested high C sung on stage 27 years prior.⁵⁷ Expectation and experimentation of the quality and weight of the high C would have occurred by the writing and performing of *La belle Hélène*, and therefore a fairly modern approach, insofar as a full-chested sound expectation is concerned, is acceptable should any performance practice concerns arise.

99
Pâ.
drô - les de fa - çons __, ont de drô - les de fa - çons !
- rio - se Mit - tel an ____, ku - ri - o - se Mit - tel an!
sf f

Musical Example 8: Offenbach, *La belle Hélène*, “No 6 Le Judgement de Pâris”, mm. 101, final refrain.

57. Gregory W Bloch, “The Pathological Voice of Gilbert-Louis Duprez,” *Cambridge Opera Journal* 19, 1 (March 1, 2007); 11–31.

III. No. 14, Couplets

In the *Couplets*, Pâris sings his adoration over Hélène as he approaches her sleeping form. The verse is lovely and melodic, but then, true to Offenbach's style, the refrain shifts back to the comical mocking tone of the majority of the operetta. The verse is a simple set of couplets, as implied by the title, and each phrase should be sung observing the standard techniques for singing legato French.⁵⁸ The line flows naturally, and singing it thus creates exquisite melodic poetry. Take light breaths in the form of lifts at the ends of measures 4, 8, 12, and 16 as they allow for enough air to shape the dotted half notes that emphasize the form of the poetry. These instances also occur at natural breaks in the melody of the phrase and the poetry:

4

Pâ. dort... le vent du soir ca-res-se sa di - vi - ne beau-té. Son a-ban-don tra -
schläft! Sanft kost die A-bend-bri-se die - se gött - li - che Pracht! Sorg-los im Schlum-mer

Pâ. -çon, ne per-dons pas la tête, soy-ons au-da - ci - eux. Et sa - chons nous of -
gu - ter Jun-ge, doch bei Sin-nen, sei jetzt be-herzt und kühn. Je - nen Lohn darfst mit

Musical Example 9: Offenbach, *La belle Hélène*, “No 14 Couplets”, mm. 4-6, verse 1.

58. Callaghan, *Singing and Voice Science*, 45.

If you push the tempo a little bit to the breath in measure 4, you emphasize the deep-seated passion of Pâris before breaking to a more relenting legato phrasing of the final half of the line which aptly translates to, “her divine beauty.”

At measure 19 there is a series of notes set to the trill of the tongue on “brrr.”

Moderato
(comme un frisson passionné)
(leidenschaftlich erschauernd)

19
Pâ.
brrrrrrr _____
Brrrrrrrr _____
brrrrrrrr _____
Brrrrrrrrrr _____
brrrrrrrr _____
Brrrrrrrr _____
brrrrrrrr _____
Brrrrrrrr _____
Vous
Glaubt's

Musical Example 10: Offenbach, *La belle Hélène*, “No 14 Couplets”, mm. 19-21, refrain.

There is truly no rule or element of beautiful singing in this series and it should be sung using whatever means you have at your disposal to sell it. It is ultimately a use of rhythm as a means of relaying the comedy which, as Maria Balsano points out, is a strong element of Offenbach’s compositional style.⁵⁹ The dramatic intent of this shift into the absurdly silly is that Pâris is suddenly struck by an overbearing sensation that wracks his entire being--prompting him to appeal to the audience to verify his feelings. This dramatic turn can be him feeling true emotions, pangs of a more sexual nature, or waking him from a seemingly virtuous rhapsody and thrusting him back into his vain self-

59. Balsano, *Satira e Parodia*, 157-162.

absorbed sphere where he spends the entirety of the operetta. The specific intention will vary depending on the vision of the stage director.

There are three “brrr’s” which implies an escalation of intensity and that can take the form of volume, playing with the trill, or with staging. Allow for a slight ritardando at measures 28-29 as the poetic and melodic line literally peter out. At measure 29, there is room for a break that can take as much or as little time as you need for whatever staging may be inserted. Within the pause you then have time to reconnect with the conductor and reset the tempo for the repeat of the phrase. In addition, you need to find a way to differentiate these two phrases, and that may be accomplished by making the first phrase more staccato and pointed and the second more legato, again, using rhythm as a tool for expression.⁶⁰ See Musical Example 11 on the next page:

60. Balsano, *Satira e Parodia*, 157-162.

19 (gemeinsam/nach Erschütterung)

Pä. *brrrrrrr* *brrrrrrr* *brrrrrrr* Vous
Brrrrrrr *Brrrrrrr* *Brrrrrrr* Glaubt's

22

Pä. me croi-rez, si vous vou-lez, vous me croi-rez, si vous vou-lez, mais ça me rend rê-
o - der nicht, wie's Euch ent-spricht, glaubt's o - der nicht, wie's Euch ent-spricht, doch das ist für mich

27

Pä. -veur, ma pa-role d'hon-neur, ma pa-rol', pa-rol', pa-rol', pa-rol' d'hon-neur. Vous me croi-rez, si
neu, glaubt's auf Ehr und Treu, glaubt's auf Ehr, auf Ehr, auf Ehr, auf Ehr und Treu. Glaubt's o - der nicht, wie's

31

Pä. vous vou - lez, vous me croi - rez, si vous vou - lez, mais ça me rend rê -
euch ent - spricht, glaubt's o - der nicht, wie's Euch ent - spricht, doch das ist für mich

Musical Example 11: Offenbach, *La belle Hélène*, “No 14 Couplets”, mm. 21-34, refrain.

The moment in the piece that can cause the most consternation is the written D natural at measure 35.

35
Pâ.
- veur. Pa- role d'hon-neur, pa- role d'hon-neur, pa-rol', pa-rol', pa-rol' d'hon-neur.
neu, auf Ehr und Treu, auf Ehr und Treu, auf Ehr, auf Ehr, auf Ehr und Treu.

Musical Example 12: Offenbach, *La belle Hélène*, “No 14 Couplets”, mm. 33-35, refrain.

As a tenor, there is an expectation of effortless, beautifully sung high notes and a D, though not beyond the realm of possibilities, is rather ambitious. It is more commonly reserved for florid show-off arias in the midst of vocally exceptional roles by composers like Rossini or Donizetti. The fact that it appears suddenly in the middle of a seemingly ridiculous little set of “couplets” is confusing, and there are multiple ways in which to prepare this phrase. You may sing a full-voiced D that flows in tempo through to the end of the phrase, take a brief fermata in order to accentuate and facilitate the D, or a head-voiced/falsetto D in tempo and flipping back into full voice on the way down with a somewhat comic affect. The current scholarly discussion as to how tenors sang in their upper registers during the 19th century is hotly debated and there is no way to know with certainty how this was done at the time.⁶¹ The best way, ultimately, to navigate this

61. Bloch, *The Pathological Voice*, 11–31.

sequence is to use falsetto and comedic singing. There are several reasons, logical and experiential, that lend credence to the falsetto approach.

- 1) The D natural will not sound pretty in virtually any way in this instance. It is a lot of fuss and work for a virtually useless performance element.
- 2) The only way to make the moment work as a piece of vocal showmanship is to take a fermata on the D natural. The problem is that a tenuto or fermata here does not work well with the orchestration. The music is built to flow in tempo and taking the pause for the voice simply does not function well.
- 3) Most importantly, the nature of this song is entertainment by way of silliness. Just 14 measures ago, Pâris was rolling his tongue over a set of trills to illustrate his lustfulness. To then shock the audience with a piece of ill written virtuosity seems unnatural. Pass on this opportunity to show off your vocal prowess in favor of the drama. Making it a silly moment that focuses on the poetry and dramatic intent of the moment frees you up from spending any vocal principal on a thankless bit of music. If this troubles you, keep in mind that you have more than half of the opera left in which you can wow the audience with vocal choices that make sense musically, poetically, and dramatically.
- 4) If singing a full-voiced D natural in this context does not add any undue stress or devotion of time and effort, then by all means give the audience a show. Allowing this moment to be interpreted for the singer's preference helps to eliminate any questions that might arise in the process of role preparation.

Understanding all of this and making the decision early while preparing the role will save the singer quite a bit of time and effort.

IV. No. 15, Duo

One of the most beautifully composed pieces in the operetta is No. 15 the duet, and it is a good example of Offenbach's compositional prowess.⁶² Like the first aria, it makes clear sense in terms of legato singing and musicality. There are no random high notes or comic vocal tricks to throw you off of your technique or standard preparation for performance. That is to say it is beautifully written and rewards the singer's intuition. It is important to note that this song has a standardized bit of staging that plays a significant factor in how it is sung. Hélène has awoken to the sound of Pâris's singing and she exclaims that she must be dreaming. Pâris immediately capitalizes on her assumption and assures her that it is indeed a dream and that they are thereby freed from the demands of decency and virtue in the real world. This scene in most professional versions ends with the couple in varying stages of undress on Hélène's bed and falling exhausted into each other's arms to be later discovered by Hélène's husband. In my own experience, the stage director concluded our duet staging with an uproarious pillow fight.

As with everything else in this opera, the tempo is very important. It is still in a fairly high tessitura for the tenor and keeping the tempo moving forward will help. That will depend on the conductor as well, but the singer has plenty of power over their willingness to drive the melodic intension and not milk the phrases. It is a long duet that will conclude with fairly physical staging at its climax and saving some energy and gliding through the tessitura is very helpful.

62. Maria Balsano, *Satira e Parodia*, 150. This assessment coincides with Balsano's article that states that in satirizing and parodying the grand opera of his day Offenbach also displayed the compositional abilities of his contemporaries.

There are of course phrasing tools written into the score such as the *ritardando* at measure 22. Feel the real weight of the *ritardando* in the second half of the measure so that it functions as a very quick lurch out of tempo before H       counts everyone back in with her ‘a tempo’ marking at measure 23.

19

H      

-mour_! La nuit lui pr       son mys-t   - - re. Il doit fi -
 -traum_! Die Nacht kann z       ihm um - h       - - len. Es l       der

P      

-mour! La nuit lui pr       son mys-t   - - - re.
 -traum! Die Nacht kann z       ihm um - h       - - - len.

Fl. Hb.

AE 511a

Musical Example 13: Offenbach, *La belle H      *, “No 15 Duo”, mm. 21-23, refrain.

The ‘a tempo’ at measure. 31 sets us up for the cat-and-mouse foreplay that P       and H       will engage in, dramatically, for the rest of the duet. The dramatic back and forth feeling is also indicated in the call and response, lyrically, that they share. At measure 47, there is a section where the orchestra drops out and the temptation will be to take a breath before and tenuto the A natural, but the refrain will be repeated two more times and so that musical choice is better saved for later. Whether or not to take a long fermata at measure 47, as opposed to a short tenuto, will be a discussion to be had with the conductor, but it is good to make a note of it for differentiation’s sake. See Musical Example 14.

45

Hél. Ce n'est qu'un rê - ve, ce n'est qu'un rêve, un doux rê-ve d'a-mour !
Dies ist ein Traum, dies ist ein Traum, ist ein Lie - bes-traum!

Pâ. rê - ve, ce n'est qu'un rêve, un doux rê-ve d'a-mour !
Traum, dies ist ein Traum, ist ein Lie - bes-traum!

AE 511a

Musical Example 14: Offenbach, *La belle Hélène*, “No 15 Duo”, mm. 47-48, refrain.

In the first verse, Hélène begins to toy with Pâris by asking if she is as beautiful as Vénus. He responds in kind by delaying his answer and instead waxing poetic on the goddess's beauty. This needs to build in playfulness and intensity as Pâris has the tendency to repeat his phrases over and over again. Such as at measure 80 the first “madame” should be loving and tender and its counterpart at measure 85 needs more intensity and playfulness which may be illustrated with a strong crescendo. See Musical Example 15 on the next page:

75

Hél. Suis - je aus - si bel - le, aus - si bel - le que Vé - nus ____?
Bin ich ge - nau so schön, so schön wie Ve - nus war ____? *dolce*

Pâ. Parle ____ ... Ma - da - me!...
Re - de! Ma - da - me!...

Clar.

(ad lib.)

82

Hél. Suis - je aus - si bel - le, aus - si bel - le que Vé - nus ____?
Bin ich ge - nau so schön, so schön wie Ve - nus war ____?

Pâ. Ma - da - me!...
Ma - da - me!...

Musical Example 15: Offenbach, La belle Hélène, “No 15 Duo”, mm. 73-86, verse 2.

From measures 87 to 98, observe the anime marking and let the comedic singing accentuate the phrase.

87 **animé**

Pâ. Je ne puis ré-pon-dre, prin-ces-se, quand j'ai cou-ron-né la dé-
 Wie, Fürs-tin, könnt ich euch ver-glei-chen? Als ihr ich gab das Sie-ges-

(avec embarras)
 (verlegen)

91

Pâ. -es-se, elle é-tait... un peu moins... je n'en di-rai pas
 -zei-chen, da trug sie... nicht so viel... Ich glaub, Euch ist es

95 **HÉLÈNE**

Hél. Oui, je com-prends. Quoi donc?
 Ja, ich ver-steh. Nun was?

Pâ. plus... J'ai vu... Ô
 klar! Ich sah... Ich,

Musical Example 16: Offenbach, *La belle Hélène*, “No 15 Duo”, mm. 87-99, verse 2.

Accentuate any dramatic intention with emphases and lifts which will juxtapose the legato sequence in measures 100-111. With Pâris's florid line, differentiate them by emphasizing the downbeat in measures 101-102 and then emphasizing each G natural in measures 105-106.

100
Pâ.
chère Hé-lè-ne, tu de - vi - - - nes... J'ai vu des é-pau-les di -
He - le-na, durf-te er - schau - - - - en die Schultern der hehrs-ten der

105
Pâ.
- vi - - - nes, que ca - chait mal un flot de che - veux
Frau - - - - en, die un - ter blon - den Haa - ren prang - ten

AE 511a

Musical Example 17: Offenbach, *La belle Hélène*, “No 15 Duo”, mm. 100-107, verse 2.

There is an opportunity for tenuto on the A natural in measure 114 which fits nicely in the poetry and music. That will be a discussion for you and the conductor. At measure 119, observe the piano marking and do not tenuto over this A natural as that opportunity will present itself when you repeat this later. The dramatic intention of this moment is the pleading romantic eloquence of the phrase and not a passionate heroic exultation.

111 (Hélène passe à gauche.)
(Helena geht nach links.)

Pâ. *f*
blonds. Ce spec-tacle en - chan-teur m'a fait bon - dir le cœur!
weiß. Der An - blick, den sie bot, hat heiß mein Herz durch-loht.

f

Un peu moins vite

117 HÉLÈNE (laissant tomber les ajustements qui lui cachent les épaules)
(lässt die Schärpe fallen, die ihre Schulter bedeckt) *rit.*

Hél. *p*
Puis-que ce n'est qu'un rê - ve... Puis-que ce n'est qu'un
Da es ja nur ein Traum ist... Da es ja nur ein

a tempo

Pâ. *p*
Mais, oui ! ce n'est qu'un rê - ve...
Da es ja nur ein Traum ist...

p

Musical Example 18: Offenbach, *La belle Hélène*, “No 15 Duo”, mm. 113-119, verse 2 and refrain.

The refrain will run virtually identical to the first time through. For the sake of differentiation, sing this one a little bit softer to reflect the romantic intention of measure 119 and also to shock the listener with the revelation that now Pâris will turn the tables and tease Hélène. In this verse Pâris tells Hélène that Vénus, being a goddess and not a queen, had a certain recklessness which allowed her to give him two or three kisses causing him to believe her to be more beautiful than Hélène. This whole verse is very mocking and comic and should be, dramatically, sung as such. Observing the ritardando

at 164 accentuates the double entendre in Pâris's phrase that beauty is nothing without a little abandon. The repeated lines in measures 166-172 are differentiated by rhythmic notation but be sure to really bring out the dotted rhythm present in measures 171-172.

163 *rit.* (a tempo)

Pâ. la beau-té n'est rien sans un peu d'a-ban-don. El-le le sa-vait bien, la Dé-
 Schön-heit schenkt nicht Lust, lässt sie sich auf nichts ein. Das war ihr wohl be-wusst, Ve-nus,

169

Pâ. - es - se im-mor - tel - le, el - le le sa - vait bien____, el - le le sa-vait
 ihr, der klu - gen, heh - ren, das war ihr wohl be - wusst____, das war ihr wohl be -

174 *rit.* Un peu moins

Pâ. bien... Aus - si me per-mit - el - le, me per-mit - el -
 - wusst. Drum musst sie mir ge - wäh - ren, mir es ge - wäh -

Musical Example 19: Offenbach, *La belle Hélène*, “No 15 Duo”, mm. 166-174, verse 3.

This again indicates the duality in Pâris's intentions and produces a farcical nature to the whole moment. At measure 175, bring back the legato and lovely singing as he goes in for the kill and tries to draw her into giving him kisses. H  l  ne plays with him again at measure 202 and brings us back to the refrain.

At measure 204, P  ris repeats the phrase from measure 119 but this time there is no dynamic marking. Use this as an opportunity for contrast from measure 119 and sing it with full bravado and fermata over the A natural, dramatically pause at the 8th rest, and then return to a tempo into measure 205 with indulgent portamenti for comedic effect.

Musical Example 20: Offenbach, *La belle H  l  ne*, “No 15 Duo”, mm. 204-205, refrain 3.

The final refrain should have the strongest dynamics, animation, and tempo push. When you arrive at measure 241, take a lift before the A natural and bring that phrase out a little slower for emphasis. Fly the tempo through measures 243-250 and if you are feeling up to it, and if the staging is not overly taxing, take a lift at measure 248 after “doux” so that you can interpolate the B natural on the fermata in measure 249.

248

Hél. doux rê - ve d'a - mour !
-traum, dies ist

Pâ. doux rê - ve d'a - mour !
-traum, dies ist ein Traum!

Musical Example 21: Offenbach, *La belle Hélène*, “No 15 Duo”, mm. 249-250, refrain 3 final.

This is a moment that allows for natural virtuosity and truly adds to the dramatic and musical power of the scene and so an interpolation here is justifiable.

V. No. 21b, Tyrolienne

Pâris's second aria in Act 3 that is often referred to as "Un Tyrolienne" or "A Tyrolean" which refers to the historical Tyrol region of the alps, and Offenbach had played around in these waters before.⁶³ In his final gambit to steal Hélène, Pâris has arrived at the court of Ménélas disguised as the Oracle of Vénus so as to fool the court into entrusting Hélène into his care. The people, upon learning of his impending arrival, prostrate themselves in fear of terrible judgment. Pâris, as the Oracle, allays their fears and in true "used-car-salesman" fashion whips the crowd up into a frenzy declaring that the cult of Vénus is one of joy and celebration.

This is where the role becomes truly absurdist and schizophrenic--entering *Marx Brothers* territory. It truly reflects Offenbach's roots in the art of the 19th century Parisian *vaudevilles* which often incorporated a master of deception and sudden reversals of fortune as tropes of the art form.⁶⁴ Up until now we have seen that strong dramatic experience is needed not only to handle the back and forth of comedic, heroic, and romantic singing, but also as a tool to justify the choices made by the performer to survive the demands of the role. This aria, however, takes the role into another vocal technique altogether as it employs yodeling. Despite the fact that this is an operetta, traditional operatic technique is not the preferred method for performing this aria. In the first place, the Tyrolean region of Europe is the home of yodeling folk music, but there are other reasons why to sing this aria with a nontraditional operatic technique.

63. Kracauer, *Jacques Offenbach*, 89-91.

64. Terni, *A Genre for Early Mass Culture*, 234. Terni describes the vaudeville as a genre and how the repetition of familiar plot points was part of the development of the style.

- 1) The melodic line flies through four C#'s, with a repeat, which were never meant to be sung with full voice. Yodeling flips in and out of falsetto allowing the break in the voice to serve as a part of the technique and sound expectation. As a classical singer, we are taught to minimize and virtually remove any sound of break between the chest and head voice registers. There are a few recordings where one may witness tenors as they white-knuckle their way through the C#'s with admirable courage and ability, but their effort is ultimately unnecessary and stylistically incorrect.
- 2) This is, again, a comedic piece. The virtuosic value of singing beautiful C#'s is undercut by the silliness with which they are composed and the taxing nature that the staging will inevitably contain. The staging for this is commonly a choreographed dance number and so powerful virtuosic singing at that range will be compromised.
- 3) The relief one may feel in taking this aria in a lighter comedic direction alleviates a lot of pressure and helps the rest of the role. The stylistic and dramatic defenses for performing this aria with head voice/falsetto are enough to give you confidence that your choices stem not from lack of talent but virtue of artistic choice.

Through the verses of this aria do not let comedic voice interpret into compromised singing. At measure 92, be sure to overemphasize the dotted rhythms as they lampoon the affected nature of Pâris's supposed religious station.

Couplets
Moderato PÂRIS

90

Pâ.

1. Et tout d'a-bord, ô vi - le mul - ti - tu - - de, sa -
 2. Je sais qu'il est de pro-fonds mo - ra - lis - - tes qui

1. Zu - erst fra - ge ich euch, ihr dump-fen Scha - ren, was
 2. Ich weiß, es gibt ver-stock-te Mo - ra - lis - - ten, die

(pizz.)
 p

Musical Example 22: Offenbach, *La belle Hélène*, “No 21b Tyrolienne”, mm. 91-92, verses 1 and 2.

This was a highly scandalizing operetta as all characters relating to any religious duty are shown to be ultimately cynical and duplicitous in nature. The commentary on the clergy of 19th century Europe was not lost on Offenbach's critics, and his continuing satire of the hypocritical nature of his times is well demonstrated in this scene.⁶⁵ Think of the tempo marking for the verses of this aria as “pompous goose march.” Everything flows to that dotted rhythm at the end of the phrase. Employ some nasality in the French in order to bring out the humor in the dotted rhythms such as in the repeat at measure 96 in the word “lourdement.” With the second verse, a good way to up the stakes on the dotted rhythms would be to insert some unnecessary aspirated accents. In addition, take a tenuto over the A natural in the second time through measure 97. This accent, especially

65. Moss and Marvel, *Cancan and Barcarolle*, 71.

in verse 2 on the word “vraiment” meaning “truth,” is dramatically acceptable and the musical choice reflects the self-importance of the character.

93

Pâ.

- chez le bien, je n'ai pas l'ha-bi - tu - de d'ê - tre re - çu sur un ry - thme plain -
font é - tat d'ê - tre som-bres et tris - tes, mais ces gens-là se trom-pent lour - de -
ist das für ein selt - sa - mes Ge - ba - ren, dass man mir zum Emp-fan - ge la - men -
fin-den ein-zig Spaß an al - lem Tris - ten, doch wer so denkt, der ist ein ar - mer

96

Pâ.

- tif _____: Vous au-riez dû chan-ter un chœur a - ler - te et vif. 1.-2. Le
- ment _____: l'hom-me vrai-ment hon-nê-te est rem-pli d'en-joue-ment.
- tiert _____: Er - war-tet häßt ich ei-nen Chor, der ju - bi - liert! 1.-2. Es
Tor _____, ein wah-rer Eh-ren-mann hat im-mer viel Hu-mor.

mf

Musical Example 23: Offenbach, *La belle Hélène*, “No 21b Tyrolienne”, mm. 93-98, verses 1 and 2.

The dotted rhythm motif takes on a new character at measure 99. Sing these without any affectation and as strictly as possible. See Musical Example 24 on the following page.

99 Pâ. cul - te de Vé-nus est un cul - te joy-eux !
ist der Ve - nus Reich, ein Reich, froh und fi - del.

102 PARTHÉNIS, LECENA **Allegretto** Il est gai, soy-ons gais, il le
Lece. Er ist froh; sei'n wir froh, s'ist sein

ORESTE Il est gai, soy-ons gais, il le
Or. Er ist froh; sei'n wir froh, s'ist sein

PÂRIS Ah_! je suis gai, soy-ez gais, il le faut, je le veux !
Pâ. Ah_! Ich bin froh, seid ihr froh, s'ist mein Wort, mein Be-fehl!

Musical Example 24: Offenbach, *La belle Hélène*, “No 21b Tyrolienne”, mm. 99-102, refrain 1 and 2.

This is the moment that Pâris subverts their religious fears and commands that they be joyful and lecherous. The only comedic accent falls on the word “joyeux” in measure 100. At measure 102, lean into a crooning comedic feel on the “Ah!” and over-emphasize the moment as much as possible. By breaking the tempo for dramatic flair and humor, you then have the freedom to take a dramatic break before setting a new tempo for measure 103. This is another moment to lock in with the conductor and bring everyone back in by your in-tempo pick up. It is written *allegretto* and do not try to go any slower.

It is important to let this section clip not only for strong contrast, but to avoid the temptation to over-sing the C#’s. If they are long and drawn out, the stylistic effect of alpine yodeling will be nullified and so will the comedy. In addition, there is not a lot of room for dynamic or melodic growth on a falsetto and so they should be quick and sharp.

The vocal style reflects the dramatic characterization and to power through instead of embracing the style will result in tension while the inherent beauty of the style will come through in the humor if you obey the intention of the drama.⁶⁶ Through measures 110-113 sing both the C#'s and the B naturals in falsetto.

329

110 PARTHÉNIS, LÉGENA, ORESTE

Par.,
Lec.,
Or.

faut, il le veut!
Wort, sein Be-fehl!

Pâ.

La la i tou la la la la la la i tou la
La la i tou la la la la la la i tou la

Mèn.
Ach.

faut, il le veut!
Wort, sein Be-fehl!

114 PÂRIS

la la la la la i tou la la la la la la i tou la la la la. Je suis
la la la la la i tou la la la la la la i tou la la la la. Ich bin

AE 511a

Musical Example 25: Offenbach, *La belle Hélène*, “No 21b Tyrolienne”, mm. 110-118, refrain 1 and 2.

Unifying the sound expectation of the leaps is important to creating the effect that you are going for in the aria. Singing one falsetto and the other full voiced would create

66. Balk, *The Complete Singer Actor*, 56, 94. The effective synthesizing of styles, dramatic and musical, are necessary to produce a physically free and honest performance.

The true yodeling hits in measures 123-127.

Musical Example 26: Offenbach, *La belle Hélène*, “No 21b Tyrolienne”, mm. 123-129, refrain 1 and 2.

52

other technique difference is that this will feel ultimately more like a belt technique or straight tone technique with a still and stable larynx rather than the floating laryngeal sensation associated with operatic singing. The speed at which you must go does not allow for much in the way of oscillation. Increase the speed, or spin, of the air as you would to navigate any kind of coloratura but with a still larynx or belt technique. The increase in air speed will also help with the release of tongue tension, and a good rule of thumb to follow is that if the tongue is overly tense your air speed will not be able to increase. The flip into falsetto will also help keep the larynx low as you sing.

Lastly, at measure 128 there is a C# that is the exception to the rule. It is virtually impossible to flip on this note due to the nature of the melodic line written around it. This is the one C# that you simply have to release your throat and glide through as you barrel into the ending.

128

Par.,
Lec.

la la la la la. Il est gai, soy-ons gais, il le faut, il le
la la la la la. Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be-

Or.

la la la la la. Il est gai, soy-ons gais, il le faut, il le
la la la la la. Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be-

Pâ.

la. Tra_ ta ta ta ta ta ta tra_ ta ta ta ta ta. Je suis gai, soy-ez gais, il le faut, je le
la. Tra_ ta ta ta ta ta ta tra_ ta ta ta ta ta. Ich bin froh, seid ihr froh, s'ist mein Wort, mein Be-

Musical Example 27: Offenbach, *La belle Hélène*, “No 21b Tyrolienne”, mm. 128-129, refrain 1 and 2.

Due to the ensemble nature of this piece is acceptable to *tacet* through measures 130-134 (see Musical Example 28 on the following two pages).

128

Par.,
Leœ.

la la la la la. Il est gai, soy-ons gais, il le faut, il le
la la la la la. Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be-

Or.

la la la la la. Il est gai, soy-ons gais, il le faut, il le
la la la la la. Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be-

Pâ.

la. Tra_ ta ta ta ta ta tra_ ta ta ta ta. Je suis gai, soy-ez gais, il le faut, je le
la. Tra_ ta ta ta ta ta tra_ ta ta ta ta. Ich bin froh, seid ihr froh, s'ist mein Wort, mein Be-

Mén.,
Ach.

la la la la la. Il est gai, soy-ons gais, il le faut, il le
la la la la la. Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be-

Aj. I,
Aj. II

la la la la la. Il est gai, soy-ons gais, il le faut, il le
la la la la la. Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be-

Aga.

la la la la la. Il est gai, soy-ons gais, il le faut, il le
la la la la la. Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be-

Cal.

la la la la la. Il est gai, soy-ons gais, il le faut, il le
la la la la la. Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be-

CHŒUR

la la la la la. Il est gai, soy-ons gais, il le faut, il le
la la la la la. Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be-

la la la la la. Il est gai, soy-ons gais, il le faut, il le
la la la la la. Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be-

cresc.

AE 511a

132

Par.,
Lecc.

f

veut! Il est gai, soy-ons gais, il le faut, il le veut!
-fehl! Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be - fehl!

Or.

f

veut! Il est gai, soy-ons gais, il le faut, il le veut!
-fehl! Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be - fehl!

Pâ.

f

veux! Je suis gai, soy - ez gais, il le faut, je le veux!
-fehl! Ich bin froh, seid ihr froh, s'ist mein Wort, mein Be - fehl!

Mén.,
Ach.

f

veut! Il est gai, soy-ons gais, il le faut, il le veut!
-fehl! Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be - fehl!

Aj. I,
Aj. II

f

veut! Il est gai, soy-ons gais, il le faut, il le veut!
-fehl! Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be - fehl!

AGA MEMNON, CALCHAS

Aga.
Cal.

f

veut! Il est gai, soy-ons gais, il le faut, il le veut!
-fehl! Er ist froh, sei'n wir froh, s'ist sein Wort, sein Be - fehl!

f

ff

Musical Example 28: Offenbach, *La belle Hélène*, “No 21b Tyrolienne”, mm. 130-134, refrain 1 and 2.

Pâris’s vocal line is doubled and there is no way that you will be heard. There are those who frown on this vocal choice, but there is no reason not to take a little moment to save some voice here unless otherwise requested by your conductor. The stage at this moment is often crowded with every member of the cast, except Hélène, and all are engaged in some sort of dance or debauchery with Pâris as the ringleader, so the *tacet* is defensible and sometimes necessary.

The only opportunity for contrast during the repeat is in measures 99-100, by producing a greater emphasis the dotted rhythms⁶⁷ and comically painting the word “joyeux”. The second time on measure 102, do not overindulge the fermatas; simply sing through with robust confidence and only lift slightly before diving back into tempo.

99
Pâ.
cul - te de Vé-nus est un cul - te joy-eux!
ist der Ve - nus Reich, ein Reich, froh und fi - del.

Musical Example 29: Offenbach, *La belle Hélène*, “No 21b Tyrolienne”, mm. 100, refrain 1 and 2.

102 PARTHENIS, LECENA Allegretto
Par.,
ecce.
Il est gai, soy-ons gais, il le
Er ist froh; sei'n wir froh, s'ist sein
ORESTE
Or.
Il est gai, soy-ons gais, il le
Er ist froh; sei'n wir froh, s'ist sein
PÂRIS
Pâ.
Ah...! je suis gai, soy-ez gais, il le faut, je le veux!
Ah...! Ich bin froh, seid ihr froh, s'ist mein Wort, mein Be-fehl!

Musical Example 30: Offenbach, *La belle Hélène*, “No 21b Tyrolienne”, mm. 102-103, refrain 1 and 2.

The entertainment value of the Tyrolienne hinges on the dedication of Pâris to the drama and style of the piece. There is little that could be considered traditional *bel canto* about it, and it channels the feel of a musical theater piece more than an operatic aria. The piece is most likely to achieve its goals if the singer can remove their ego and have fun.

67. Bernac, *The Interpretation of French Song*, 23.

VI. Ensembles: Act I: No. 8 Final; Act: II, No. 16 Final: Act III: No. 22/2 Final

There are only two major ensemble sequences in the operetta in which Pâris participates and they are the act 1 and act 2 finales. They are comparatively simple and vocally less taxing than the other solo sections in the rest of the role, but they contain certain peculiarities that bear mentioning. The tessitura drops considerably lower with prolonged sequences on the lower half of the staff and several sequences of coloratura that dip below the staff. The lower tessitura in one sense is a kind reprieve from the vocal gymnastics of the rest of the role, but there is a danger in that in order to be heard, especially over a crowd of fellow singers, the tenor might push. The order of the day will be to maintain perfect technique and allow the notes to fall where they may in terms of beauty and volume. The acting technique plays yet another important role in these sequences as they are stylistically humorous, and the oddly placed coloratura and lower tessitura indicate a tone of parody to the great finales of Offenbach's contemporaries.⁶⁸

Both finales conclude in ensemble patter sequences that ride on the tenor's break for multiple pages at a time. For example, in No. 8 Final at measures 243-260, Pâris becomes the ringleader of a mob convincing Ménélas to leave for Crete in order to appease the gods (see Musical Example 31).

68. Balk, *The Complete Singer-Actor*, 22. Synthesis of dramatic intention and vocal technique will aid in keeping the voice free during potentially taxing musical passages.

243 (seul) / (allein)

Pâ.
8
pars pour la Crè-te, pars pour la Crè-te, pars pour la Crè-te, pars pour la Crè-te, pars, pars, pars,
fah - re nach Kre-ta, fah - re nach Kre-ta, fah - re nach Kre-ta, fah - re nach Kre-ta, fahr, fahr, fahr,

Ach.
8
pars pour la Crè-te!
fah - re nach Kre-ta.

Aj. I.
Aj. II
8
pars pour la Crè-te!
fah - re nach Kre-ta.
AGAMEMNON, CALCHAS

Aga.,
Cal.
8
pars pour la Crè-te!
fah - re nach Kre-ta.

248 HÉLÈNE, ORESTE

Hél.,
Or.
Pars, pars, pars, pars!
Fahr, fahr, fahr, fahr!

Par.,
Lœc.
PARTHCENIS, LEGENA
Pars, pars, pars, pars!
Fahr, fahr, fahr, fahr!

Pâ.
8
pars pour la Crè-te, pars pour la Crè-te, que rien ne t'ar - rê - te, pars pour la Crè-te,
fah - re nach Kre-ta, fah - re nach Kre-ta lie - ber jetzt als spä - ter, fa - re nach Kre-ta,

Ach.,
Aj. I.
Aj. II
8
ACHILLE, AJAX I, AJAX II
Pars, pars, pars, pars!
Fahr, fahr, fahr, fahr!

Aga.,
Cal.
8
Pars, pars, pars, pars!
Fahr, fahr, fahr, fahr!

AE 511a

Musical Example 31: Offenbach, *La belle Hélène*, “No 8 Final”, mm. 244-252.

The line, which is the principal theme of the overture, act 1 finale and the act 3 final, rides on F and G naturals with little to no rests until the end of the scene. This is, again, not going to sound overly beautiful, but must still be sung legato so as to produce a proper highway of air upon which to safely sing so as not to exhaust the voice in the first act.⁶⁹ It is a bit of a shouting match for Pâris and the tenor must be aware that he need not be concerned with beauty or tone, but simply focus on healthy vocal production and allow the dramatic intention of the line carry the day.

This mode of thinking goes double for No. 12 the finale in act 2 where in measures 330-360 in which the entire company sings a patter sequence to rival any *bel canto buffo* aria (see Musical Example 32).

69. Callaghan, *Singing and Voice Science*, 45.

Within the No. 12 act 2 final, there is a unique sequence that needs to be addressed before moving on to another piece in the operetta. At measure 67, Pâris is distracting Ménélas and his fellow Greeks from their adulterous accusation and is rousing them into his own private orchestra. See Musical Example 33 on the following pages.

AE 511a

67

Pâ. *! Ah !*
! Ah !

ACHILLE (imitant le pizzicato du violoncelle) / (macht das Pizzicato des Cellos nach)

Ach. Bing bing bing bing bing bing bing bing
Bing bing bing bing bing bing bing bing

Aga. bing bing bing bing bing bing bing bing bing bing bing bing
bing bing bing bing bing bing bing bing

(Piano accompaniment)

70 ORESTE (imitant la trompette) / (macht die Trompete nach)

Or. Ta ra ra ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta
Ta ra ra ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta

Pâ. Ah
Ah

Ach. bing bing bing bing bing bing bing bing bing bing bing bing bing
bing bing bing bing bing bing bing bing bing bing bing bing bing

AJAX I (imitant la trompette) / (macht die Trompete nach)

Aj. I Ta ra ra ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta
Ta ra ra ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta

Aga. bing bing bing bing bing bing bing bing bing bing bing bing bing
bing bing bing bing bing bing bing bing bing bing bing bing bing

CALCHAS (imitant les timbales) / (macht die Pauke nach)

Cal. Boum boum boum boum boum boum boum
Bumm bumm bumm bumm bumm bumm bumm bumm

(Piano accompaniment)
Vc. (pizz.)

Iél. Zing zing zing zing ba la boum
 Zing zing zing zing ba la bumm

Or. ta ta ta ta ta ta ta ta zing zing zing zing ba la boum
 ta ta ta ta ta ta ta ta zing zing zing zing ba la bumm

(imitant avec le bras droit le staccato du violoncelle)
 (macht mit dem rechten Arm das Staccato des Cellos nach)

Râ. ! Zing zing zing zing ba la boum
 ! Zing zing zing zing ba la bumm

Aclv. bing bing bing bing bing bing bing bing bing zing zing zing zing ba la boum
 bing bing bing bing bing bing bing bing bing zing zing zing zing ba la bumm

Aj. I ta ta ta ta ta ta ta ta zing zing zing zing ba la boum
 ta ta ta ta ta ta ta ta zing zing zing zing ba la bumm

AJAX II (imitant la grosse caisse) / (macht die Trommel nach)
 Aj. III Boum boum boum boum boum zing zing zing zing ba la boum
 Bumm bumm bumm bumm bumm bumm zing zing zing zing ba la bumm

Aga. bing bing bing bing bing bing bing bing bing zing zing zing zing ba la boum
 bing bing bing bing bing bing bing bing bing zing zing zing zing ba la bumm

Cal. boum boum boum boum boum boum boum boum boum zing zing zing zing ba la boum
 bumm bumm bumm bumm bumm bumm bumm bumm bumm zing zing zing zing ba la bumm

74 **Allegro**

Hél. *tr* De son *tr*
Mit sei - - - - -
BACCHIS

Bac. De son
Mit sei - - - - -

Or. De son
Mit sei - - - - -

Pär. *tr* De son
Mit sei - - - - -
MÉNÉLAS, ACHILLE, AJAX I

Mén., Ach., Aj. I De son
Mit sei - - - - -

Aj. II De son
Mit sei - - - - -

Aga. De son
Mit sei - - - - -

Cal. De son
Mit sei - - - - -

CHŒUR
S. Son
T. Sei - - - - -
B. Son
Sei - - - - -

Allegro
mf *cresc.*

AE 511a

77 rit.

Hél. hon - neur !
ner Ehr !

Bac. hon - neur !
ner Ehr !

Or. hon - neur !
ner Ehr !

Pâ. hon - neur !
ner Ehr !

Mén. hon - neur !
Ach. ner Ehr !
Aj. I

Aj. II hon - neur !
ner Ehr !

Aga. hon - neur !
ner Ehr !

Cal. hon - neur !
ner Ehr !

CHŒUR hon - neur !
ner Ehr !

rit.
f

AE 511a

Musical Example 33: Offenbach, *La belle Hélène*, “No 16 Final”, mm. 64-79.

The humorous nature of this section, as well as multiple possible tempi, allows for a half-sung comic voice that is easily accomplished in falsetto. This section, again, does not require traditionally beautiful singing. The tenor is expected to create an approximation of the sounds of orchestral instruments. Pâris develops a pizzicato motif, accompanied by a growing orchestra and the voices of Oreste, Achille, Agamemnon, Ajax 1 and Calchas. The vocal line of Pâris would be considered an extreme tessitura if sung full voice including many Bb's, a prolonged trill on the Db, and at measure 72 a high Eb. Depending on the conductor's choice, the preference of the stage director, and the vocal capabilities of the singer, this sequence could be executed from *moderato*, or 120 BPM, to *vivace*, or 145 BPM; if possible, the tenor should request the faster tempo.

Regardless, a strong use of falsetto, head voice, and/or mixed voice is absolutely necessary for the singer to negotiate this challenging section.⁷⁰ The lighter voicing will not be drowned out, by virtue of the fact that the orchestra is intentionally thin. Any potential insecurities about the nature of the vocal production can be quashed by the dramatic intent of the scene. In addition to allowing for comedic and falsetto voicing to be employed the tenor may also insert consonants into the moving passages so as to facilitate faster movement if necessary. This sequence needs to clip along as fast as possible in order to remain comedic, as opposed to cumbersome, and adding in light dental d or b consonants can assist the tenor in negotiating the tempo expected by the conductor or director. Listening to available recordings reveals that those singers that did not employ the use of incidental consonants and resulted in a much slower tempo and overall a less effective scene that dragged on past the point of comedy.

70. Cadet, *De Volupté*, 101. Cadet gives the same assessment of the "orchestral" section of the finale.

No. 22, Act 3 final recycles the melodic material and ensemble writing from the previous scenes. Pâris's final line occurs as recitative in measures 136-141.

Più Lento
Recit. (sur la galère, se faisant reconnaître)
 PÂRIS (auf der Galeere, gibt sich zu erkennen)

136 Pâ.
 Ne l'at-tends plus, Roi Mé - né - las! J'em-porte Hé - lè - ne,
 Wart nicht auf sie, o Me - ne - laus! He - le - na raub ich,

142 Par., Lecœ. **Allegro**
 PARTHENIS, LECENA
 ORESTE
 PÂRIS
 elle est à moi! Je suis Pâ - ris!
 sie ist jetzt mein! Pa-ris bin ich!

Musical Example 34: Offenbach, *La belle Hélène*, “No 22/2 Final”, mm. 135-141.

At measure 140, it is effective to interpolate the first syllable to a high C, painting a victorious cry from the prince of Troy as he makes off with Ménélas's wife. It is stylistically Italian, but fits the role's eclectic nature as well as the tastes of Offenbach's audience.⁷¹ It also creates a natural fermata which allows for the conductor to prep the downbeat into the subsequent ensemble tempo at measure 141. The tenor will need to watch the stick and very clearly prepare his dismount from the interpolation for the sake of the conductor and orchestra if this musical choice is to be effective or acceptable.

71. Everist, *Grand Opéra-Petit Opéra*, 7.

CHAPTER III – CONCLUSION

It is true that opera is primarily concerned with beauty and precision as a matter of pride and honor. That is all well and good, but when it comes at the cost of legitimately well-written and hilarious comedy, I consider the price too high. Within the 21st century, lesser known Mozart operas are being produced more and more and it is a wonderful opportunity to bring some diversity to the repertoire. But, musicians often scoff even at these works for their lack of quality while continuing to pan through them for value by virtue of the fact that they were written by Mozart. Offenbach has not received such kind devotion. Whether this is a critical holdover from the 19th century articles who were indebted to the *Opéra Comique* or an unwillingness to do the research when there is a living to be made, there is simply no accounting for taste.

Within my own experience in performing this operetta, it was treated with some neglect and special deference given instead to the more austere and standard productions that were part of the same season. Surprisingly, *La belle Hélène* turned out to be the hit of the season as attendance spiked with each performance and the audience's reception was one of warmth and delight. It is a raucous and satirical diversion and there ought always to be a place for such fare at the theatre. The key remains in being willing to interpret the operetta as it presents itself on the page. This is true of all music and a short detour into the wacky world of romantic era French operetta can be a great tutor of what is possible within the confines of comic opera if only the singer will play along. If it can be done well and within the scope of the composer's intention *La belle Hélène* is a worthy addition to the repertoire and deserves greater study and respect.

APPENDIX A – A Breakdown of the Role of Pâris for Rehearsal

Couplets

The Couplets are quick and easy to rehearse. Except for the chorus with the high D, they constitute a middle voice sequence of legato singing. I used them to start my work each day to get my mind in the correct sphere for the work I was about to do. They also gently warm the voice, as they are musically relaxed and middle range.

Aria

This is one of the hardest, and most rewarding, parts of the work. The tessitura is high and lingers in the tenor's break. I recommend working it through constantly so as to accustom the muscles to such demands. The chorus can be taxing to sing continually so I advise that if you are not feeling up to it to mark through the Bb's and focus on the more difficult sections of the verse which demand a perfect stream of bel canto air. Anticipate getting ahead of each line and be physically prepared to "lean" for three minutes.

Patter sequences

These sections are worthless to the solo performer. You cannot be heard over the roar of the chorus. There is no technique or beauty to them. They need constant attention purely for the sake of muscle memory so that you may survive them without clutching the throat muscles. Treat them as a necessary evil and pragmatically work through them without giving them more than ten minutes of your time.

Coloratura sequences

You need only focus on the passages of coloratura so as to be sure you are singing them accurately with full release and health of voice. The coloratura in this operetta is purely mocking and comedic and as such will never sound like real Rossini and so you

need only find the best way to squawk healthfully. There are plenty of moments to shine vocally, but none of them are found in the patter or coloratura sequences.

Ensemble Sequences

These need attention insofar as they are a little counterintuitive in places and you simply need to know them as a respectable performer. They are vocally easy, and are driven by text and character.

Orchestral Sequence and Tyrolienne

These are the parts of the opera that require extensive vocal specialization and therefore unique practice. They are not like normal verismo or bel canto singing and need their own approach and treatment.

Duet

The duet is the most standard and rewarding piece of singing in the entire operetta. You are allowed to sing beautifully, you are not required to walk a vocal tight rope as in the aria, and you are given beautiful lines, high notes, and refrains that produce real transportation for the audience. I often saved this for last as a sort of reward after all my hard work and focus on style.

Spacing

This is a lot of work to do in one day and there is really no standard for how much any one person ought to do in a day. That is a unique process every artist needs to work out for him or herself.

BIBLIOGRAPHY

- Andrews, Richard. "Molière, Commedia Dell'arte, and the Question of Influence in Early Modern European Theatre." *The Modern Language Review* 100, 2 (Spring 2005): 444-63.
- Balk, H. Wesley. *The Complete Singer-Actor: Training for Music Theater*. Minneapolis: University of Minnesota Press, 1996.
- Balsano, Maria Antonella. "Satira e Parodia Nelle Operette Di Offenbach." In *Sette Variazioni a Luigi Rognoni : Musiche e Studi Dei Discepoli Palermitani*, 3:139–68. Palermo: Flaccovio, 1985.
- Barbier, Patrick. *Opera in Paris, 1800-1850: A Lively History*. Translated by Robert Luoma. Portland, OR: Amadeus Press, 1995.
- Bernac, Pierre. *The Interpretation of French Song*. New York: W.W. Norton & Company, Inc., 1970.
- Bloch, Gregory W. "The Pathological Voice of Gilbert-Louis Duprez." *Cambridge Opera Journal* 19, 1 (March 1, 2007): 11–31.
- Bordman, Gerald. *American Operetta: From H.M.S. Pinafore to Sweeney Todd*. New York: Oxford University Press, 1981.
- Bukoff, Ronald N. "Pickpockets, Prostitutes, and Pimps: The Bawdy Baroque of William Hogarth and John Gay-Narrative Art and Ballad Opera." *Music Reference Services Quarterly* 10, 3 and 4 (Fall 2006): 95-116.
- Butenschøn, Sine, and Hans M. Borchgrevink. *Voice and Song*. Cambridge, England: Cambridge University Press, 1982.

- Cadet, Gérard. "De Volupté En Roublardise: Profile Vocaux." *L'Avant-Scène Opéra* 125, 1989.
- Callaghan, Jean. *Singing and Voice Science*. San Diego, CA: Singular Publishing Group, 2000.
- Clay, Lauren R. *Stagestruck: The Business of Theater in Eighteenth-Century France and Its Colonies*. Ithaca: Cornell University Press, 2013.
- Charlton David, ed. *French Opera 1730-1830: Meaning and Media*. Aldershot, UK: Ashgate Publishing, 2000.
- Cook, Elisabeth. *Duet and Ensemble in the Early Opéra-Comique*. New York: Garland Publishing, Inc., 1995.
- Cooper, Martin. *Opéra Comique*. New York: Chanticleer Press, Inc., 1949.
- Cottrell, Stella. *The Study Skills Handbook*. Basingstoke: Palgrave Macmillan, 2013.
- Cox, Richard G. *The Singer's Manual of German and French Diction*. New York, NY: Schirmer Books, 1996.
- Crittenden, Camille. *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture*. Cambridge: Cambridge University Press, 2000.
- Curtiss, Mina. "Bizet, Offenbach, and Rossini." *The Musical Quarterly* 40, 3 (Summer 1954): 350-59.
- Deldonna Anthony R. and Pierpaolo Polzonetti, eds. *The Cambridge Companion to Eighteenth-Century Opera*. Cambridge: Cambridge University Press, 2009.
- Dent, Edward J.. *The Rise of Romantic Opera*. Cambridge: Cambridge University Press, 1976.
- Donington, Robert. *The Rise of Opera*. London: Faber and Faber Limited, 1981.

Ellis, Katharine. "Unintended consequences: Theatre deregulation and opera in France, 1864-1878." *Cambridge Opera Journal* 22, 3 (Fall 2010): 327-352.

Everist, Mark. "Grand Opéra-Petit Opéra: Parisian Opera and Ballet from the Restoration to the Second Empire." *19th-Century Music* 33, 3 (Spring 2010): 195-231.

Fader, Don. "The 'Cabale Du Dauphin', Campra, and Italian Comedy: The Courtly Politics of French Musical Patronage around 1700." *Music & Letters* 86, 3 (Summer 2005): 380-413.

Falkner, Keith. *Voice*. London: Kahn & Averill, 1997.

Fitzgerald, Percy Hetherington. *The Savoy Opera and the Savoyards*. New Edition. London: Chatto & Windus, 1899.

Flinn, Denny Martin. *Musical!: A Grand Tour*. New York: Schirmer Books, 1997.

Frame, Murray. "The Early Reception of Operetta in Russia, 1860s–1870s." *European History Quarterly* 42, 1 (2012): 29-49.

Fulcher, Jane F. *The Nation's Image: French Grand Opera as Politics and Politicized Art*. Cambridge: Cambridge University Press, 1987.

Gagey, Edmond McAdoo. *Ballad Opera*. New York: Columbia University Press, 1937.

Garcia, Manuel. *Garcia's New Treatise on the Art of Singing: A Compendious Method of Instruction, with Examples and Exercises for the Cultivation of the Voice*. Boston and New York: O. Ditson Company, 1800.

<https://babel.hathitrust.org/cgi/pt?id=mdp.39015054150217&view=1up&seq=13>.

- Gerhard, Anselm. *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century*. Translated by Mary Whittall. Chicago: The University of Chicago Press, 1992.
- Gombrowicz, Witold, and June Guicharnaud. "Operetta. Commentary." *Yale French Studies*, 39 (1967): 210-14.
- Hammar, Russell A. *Singing, an Extension of Speech*. Metuchen, NJ: The Scarecrow Press, 1978.
- Hawkins, Frederick. *Annals of the French Stage: From its Origin to the Death of Racine; in Two Volumes*. New York: Greenwood Press, 1969.
- Hemsley, Thomas. *Singing and Imagination: A Human Approach to a Great Musical Tradition*. New York, NY: Oxford University Press, 1998.
- Huebner, Steven. *French Opera at the Fin de Siècle: Wagnerism, Nationalism, and Style*. London and New York: Oxford University Press, 1999.
- Hunter, Mary. *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment*. Princeton, NJ: Princeton University Press, 1999.
- Katalinić, Vjera. "ZAGREB (Croatia): Musical Theatre as High Culture? Discourse on Opera and Operetta during the Late 19th Century, 24-25 November 2006." *International Review of the Aesthetics and Sociology of Music* 40, 1 (Summer 2009): 164-67.
- Keefer, Lubov. "The Operetta Librettos of Ivan Turgenev." *The Slavic and East European Journal* 10, 2 (Summer 1966): 134-54.
- Kracauer, Siegfried. *Jacques Offenbach and the Paris of His Time*. Translated by Gwenda David and Eric Mosbacher. New York: Zone Books, 2002.

- Lacuzzi, Alfred. *The European Vogue of Favart: The Diffusion of the Opéra-Comique*. New York: Publications of the Institute of French Studies, 1932.
- Lacombe, Hervé. *The Keys to French Opera in the Nineteenth Century*. Translated by Edward Schneider. Berkeley, CA: University of California Press, 2001.
- Lamb, Andrew. *150 Years of Popular Musical Theatre*. New Haven, CT: Yale University Press, 2000.
- Lambertson, John P. "The Boulevard and the Salon: Popular Theatre and Romanticism in 1824." *Nineteenth Century Theatre & Film* 40, 1 (Summer 2013): 15-35. Letellier, Robert
- Ignatius. *Opéra-Comique: A Sourcebook*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2010.
- Lamperti, Francesco. *The Art of Singing*. New York, NY: Schirmer, 1939.
- Lamperti, Giuseppe, and William Earl Brown. *Vocal Wisdom*. Marlboro, NJ: Taplinger, 1931.
- Lankow, Anna, and García Manuel. *The Science of the Art of Singing = Die Wissenschaft Des Kunst-Gesanges*. New York: Breitkopf & Hartel, 1907.
- <https://babel.hathitrust.org/cgi/pt?id=miun.agq6235.0001.001&view=1up&seq=11>.
- Large, John. *Contributions of Voice Research to Singing*. Houston, TX: College-Hill Press, 1980.
- Lindenberger, Herbert. *Opera in History: From Monteverdi to Cage*. Stanford, CA: Stanford University Press: 1998.
- Lister, Linda. *So You Want to Sing Light Opera: a Guide for Performers*. Lanham, MD: Rowman & Littlefield, 2018.

- Littlejohn, David. *The Ultimate Art: Essays Around and About Opera*. Berkeley, CA: University of California Press, 1992.
- Lough, John. *Seventeenth-Century French Drama: The Background*. Oxford: Clarendon Press, 1979.
- Lubbock, Mark. "The Music of "Musicals."” *The Musical Times* 98, 1375 (Fall, 1957): 483-85.
- Manén Lucie. *Bel Canto: the Teaching of the Class. Ital. Song-Schools, Its Decline and Restoration*. New York: Oxford Univ. Press, 1987.
- Marchesi, Mathilde, and Philip Lieson Miller. *Bel Canto: A Theoretical & Practical Vocal Method*. New York, NY: Dover Publications, 1970.
- Marek, George R. *Front Seat at the Opera*. New York: Allen, Towne & Heath, 1948.
- McSpadden, J. Walker. *Light Opera and Musical Comedy*. New York: Thomas Y. Crowell Company, 1936.
- Miller, Richard. *The Structure of Singing: The Technique and the Art*. New York: Schirmer Books, 1986.
- Miller, Richard. *Training Tenor Voices*. New York, NY: Macmillan, 2000.
- Montgomery, Alan. *Opera Coaching: Professional Techniques and Considerations*. New York: Routledge, 2006.
- Moss, Arthur and Evalyn Marvel. *Cancan and Barcarolle: The Life and Times of Jacques Offenbach*. New York: Exposition Press, 1954.
- Mordden, Ethan. *The Splendid Art of Opera*. New York: Methuen, 1980.
- Moriarty, John. *Diction: Italian, Latin, French, German - the Sounds and 81 Exercises for Singing Them*. Boston, MA: E. C. Schirmer Music Company, 1975.

- Orrey, Leslie. *Opera: A Concise History*. Rev. ed. Edited by Rodney Milnes. London: Thames and Hudson, 1987.
- Packard, Laurence Bradford. *The Age of Louis XIV*. New York: Henry Holt and Company, 1929.
- Packer, Dorothy S. "'La Calotte' and the 18th-Century French Vaudeville." *Journal of the American Musicological Society* 23, 1 (Spring 1970): 61-83.
- Pauly, Reinhard G. *Music and the Theater: An Introduction to Opera*. Englewood Cliffs: Prentice-Hall, Inc., 1970.
- Pendle, Karen. *Eugène Scribe and French Opera of the Nineteenth Century*. Ann Arbor, MI: University Microfilms International, 1979.
- Peyser, Ethel and Marion Bauer. *How Opera Grew: From Ancient Greece to the Present Day*. New York: G. P. Putnam's Sons, 1956.
- Philippi Erlanger. *Louis XIV*. Translated by Stephen Cox. New York: Praeger Publishers, 1965.
- Pirrotta, Nino. "'Commedia Dell' Art' and Opera." *The Musical Quarterly* 41, 3 (Summer 1955): 305-24.
- Raymond, George Lansing. *The Orator's Manual: A Practical and Philosophical Treatise on Vocal Culture, Emphasis and Gesture, Together with Selections for Declamation and Reading*. Chicago: S.C. Griggs, 1879.
- Reid, Cornelius L. *Bel Canto: Principles and Practices*. New York, NY: The Joseph Patelson Music House, 1978.
- Reid, Cornelius L., and George Shirley. *The Free Voice: A Guide to Natural Singing*. New York, NY: Oxford University Press, 2018.

- Root-Bernstein, Michèle. *Boulevard Theater and Revolution in Eighteenth-Century Paris*. Ann Arbor, MI: UMI Research Press, 1984.
- Sadie, Stanley, George Grove, and John Tyrrell. *The New Grove Dictionary of Music and Musicians*. Vol. 14, 18. New York: Grove, 2001.
- Salvatore, Paul J. *Favart's Unpublished Plays: The Rise of the Comic Opera*. New York: Publications of the Institute of French Studies, 1935.
- Sell, Karen. *The Disciplines of Vocal Pedagogy: Towards an Holistic Approach*. Aldershot, Eng: Ashgate, 2012.
- Senelick, Laurence. "Offenbach and Chekhov; Or, La Belle Yelena." *Theatre Journal* 42, 4 (Winter 1990): 455-67.
- Somerset-Ward, Richard. *The Story of Opera*. New York: Harry N. Abrams, Inc., 1998.
- Stanley, Douglas, Alma Stanley, and Stanley Watkins. *The Science of Voice*. New York, NY: Fischer, 1958.
- Stedman, Jane W. *W.S. Gilbert: A Classic Victorian & His Theatre*. Oxford: Oxford University Press, 1996.
- Stark, James. *Bel Canto: A History of Vocal Pedagogy*. Toronto: University of Toronto Press, 2008.
- Streatfeild, R. A. *The Opera: A Sketch of the Development of Opera*. Rev. ed. Edited by Edward J. Dent. Westport, CT: Greenwood Press, Publishers, 1971.
- Sturman, Janet L. *Zarzuela: Spanish Operetta, American Stage*. Urbana, IL: University of Illinois Press, 2000.
- Talia, Joseph. *A History of Vocal Pedagogy: Intuition and Science*. Samford Valley, QLD, Australia: Australian Academic Press, 2017.

<http://web.b.ebscohost.com/ehost/ebookviewer/ebook?sid=6e03fbd6-c008-43e6-b4ec-f773ab370a8b@pdc-v-sessmgr06&vid=0&format=EB>.

Tate, Gerald S. *Functional Voice: For Individual and Class Instruction*. Pittsburgh, PA: Volkwein Bros., 1978.

Timpe, Eugene F. "The Austrian Singspiel and the German Singspiel." *Modern Austrian Literature* 17, 3 and 4 (Fall 1984): 53-65.

Terni, Jennifer L.. "A Genre for Early Mass Culture: French Vaudeville and the City, 1830-1848." *Theatre Journal* 58, 2 (Fall 2006): 221-248.

Tetrazinni, Luisa, and Enrico Caruso. *The Art of Singing: How to Sing*. New York, NY: Da Capo Press, 1975.

Traubner, Richard. *Operetta: A Theatrical History*. Garden City, New York: Doubleday & Company, 1983.

Wall, Joan, and Robert Caldwell. *Diction for Singers: Second Edition*. Redmond, WA: Diction for Singers, 2012.

Ware, Clifton. *Basics of Vocal Pedagogy: The Foundations and Process of Singing*. New York, NY: McGraw-Hill, 1998.

Wiley, W.L. *The Early Public Theatre in France*. Cambridge: Harvard University Press, 1960.

Witherspoon, Herbert. *Singing: A Treatise for Teachers and Students*. New York, NY: Da Capo Press, 1980.

Yates, W. E. "Internationalization of European Theatre: French Influence in Vienna between 1830 and 1860." *Austrian Studies* 13 (Winter 2005): 37-54.