



# SAN FRANCISCO OPERA

## *La Fille du Régiment* (*The Daughter of the Regiment*)

SAN FRANCISCO OPERA  
2009–10 SEASON

<b>Timings:</b>	<b>Act I:</b>	1 hour, 20 minutes
	<b>Intermission</b>	25 minutes
	<b>Act II:</b>	50 minutes

**Total Running Time:** 2 hours, 40 minutes

**First performance:** Paris, Opéra-Comique, February 11, 1840, the first of 40 performances given that year. The 600th performance fell on September 29, 1875.

**First performance in San Francisco:** March 9, 1853, in a “costume recital” given by Kate Hayes (“The Swan of Erin”) at the San Francisco Hall on Washington Street. This type of presentation, apparently, entailed the cast in costume, but no sets. There was much demand for tickets. So much, in fact, that they were sold by means of an auction, fetching prices as high as \$500 per seat. After one of these performances, according to *Alta California*, Miss Hayes was “...escorted to the Oriental Hotel by a torchlight procession composed by a body of our firemen, and serenaded.” A fully-staged version took place on April 5, 1854, at the Metropolitan Theatre on Montgomery, with Mme. Thillon as Marie. In the course of the run, apparently, Mme. Thillon sang the role both in English and in French.

**First San Francisco Opera performance:** October 16, 1941

**Orchestra:** 3 flutes (1 doubling piccolo), 2 oboes, English horn, Heckelphone, 4 clarinets (2 in A, 2 in B-flat), E-flat clarinet, bass clarinet, 3 bassoons, contrabassoon, 6 French horns, 4 trumpets, 4 trombones, tuba, timpani, 5 percussion, 2 harps, celeste, strings (14/11/9/8/7)

**Total in Pit:** 91

**Backstage/Effects:** harmonium/organ and snare drum. Miss Arwady plays the onstage piano herself in the music lesson scene in Act II. A recorded rooster sound is heard at the end of the opera (the rooster [or Gallic rooster - *le coq gaulois*] is a national symbol of France).

**Cuts:** A few traditional cuts in repeated material

**Ornamentation:** Worked out, in customary conductor/singer fashion, between the soloists and Maestro Yurkevych.

**Dialogue:** Loosely based on the original, with extensive cuts and alterations by dramaturg Agathe Mélinand.

**Role debuts:** Diana Damrau is singing the title role for the first time and performs it again at the Met later this season, opposite Juan Diego Flórez.

**Production:** This co-production between the Metropolitan Opera, the Vienna State Opera, and the Royal Opera, Covent Garden received its premiere in January 2007 in London. It has since been seen in Vienna (Spring 2007) and New York (Spring 2008; returns to the Met following these performances).

Laurent Pelly has updated the setting of *La Fille du Régiment* from Napoleonic warfare in the Tyrol to the era of World War I. In an interview produced by the Met (available on YouTube) he states, “When we see this production, it’s hard to say this opera was written in 1840. It has such life and energy that it transcends that. I love navigating between historical reconstruction, fantasy, comic strips, and humor—mixing all of that. I prefer that to a radical interpretation. In the end, our *Fille* is very faithful to Donizetti.”

**Previous Casts:**

	Marie	Tonio	Sulpice	Marquise	Duchess	Director	Conductor
1941	Pons	Jobin	Baccaloni	Petina	Spence	Graf	Papi
1942	Pons	Jobin	Baccaloni	Petina	Hopkins	Graf	Cimara
1952	Pons	Lawrence	Baccaloni	Turner	Chauveau	Graf	Cimara
1962	Meneguzzer Horne**	Cioni Peterson**	Baccaloni	Cervena Meyer**	Cole	Capobianco	DeFabritiis
1974	Sills	Harness	Malas	Turner	Gingold†	Mansouri	Guadagno
1993	Battle*	Lopardo	Trempont	F. Palmer	Sugden†	Donnell	Campanella

\* Role debut

† U.S. debut

\*\* Student performance