

Bastien:  
Wohl, ich will sterben . . . Surely I shall die . . .

Bastien:  
Doch, wenn du wolltest . . . But, if you would . . .

Bastienne:  
Doch, wenn du solltest . . . But, if you should . . .

Bastien:  
Schatz mich noch nennen, Still call me sweetheart,

Bastienne:  
Dies Herz erkennen, Recognize these feelings,

Together:  
Wär' meine Zärtlichkeit My tenderness would once again  
Auf's neue dir geweiht. Be directed toward you.

Bastien:  
Ich bliebe dein allein. I would be only yours.

Bastienne:  
Ich würde dein auf ewig sein . . . I would be yours forever . . .

Bastien and Bastienne together:  
Komm, nimm auf's neue Come, take once more  
Neigung und Treue . . . My affection and fidelity . . .

*Scene Seven*

Trio: (Bastien, Bastienne, Colas)

Colas:  
Kinder! Seht, nach Sturm und Regen Children! See, after storm and rain,  
Wird ein schöner Tag gebracht. A beautiful day is brought.  
Euer Glück soll nichts bewegen Nothing shall disturb your  
Dankt dies meiner Zauber Macht. happiness;

Bastien and Bastienne:  
Lustig preist die Zaubereien Joyfully extol the magic  
Von Colas, den weisen Mann! Of wise Colas!  
Uns vom Kummer zu befreien To free us from sorrow  
Hat er Wunder heut' getan. He has today performed  
miracles.

Auf! Auf! Stimmt sein Lob an! Up, up, Sound his praises!  
Er stift' unsre Hochzeitfeier. Let him bring about our  
O, zum Geier, welch trefflicher wedding.  
Mann! Hang it all! What a fine man!

CONCERTS AT THE NATIONAL GALLERY OF ART



*2025th Concert*  
December 8, 1991  
7:00 p.m., West Building, West Garden Court

NATIONAL GALLERY ORCHESTRA  
GEORGE MANOS, *Conductor*

PROGRAM

Works by Wolfgang Amadeus Mozart  
(1756-1791)

DIVERTIMENTO IN F MAJOR, K. 138

Allegro  
Andante  
Presto

BASTIEN UND BASTIENNE, K. 50

*A Singspiel* in One Act  
(Intermission after Scene Four)

For Soprano, Tenor, Baritone, and Orchestra

Bastienne: Janice Fiore, *soprano*

Bastien: Samuel Gordon, *tenor*

Colas: Robert Kennedy, *baritone*

*This concert is made possible by a grant from the  
Morris and Gwendolyn Cafritz Foundation*

Conductor, composer and pianist GEORGE MANOS has been Director of Music at the National Gallery of Art and Conductor of the National Gallery Orchestra since 1985. He is also artistic director of the Gallery's American Music Festival and of its Vocal Arts Ensemble, which he founded. A native of Washington, D.C., Maestro Manos also has a distinguished career as a teacher, including several years on the faculty of The Catholic University of America, where he taught piano, conducting and chamber music, and directorship of the Wilmington, Delaware, School of Music, where he presented an annual jazz festival and clinic. Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, which received repeated acclaim in both Irish and international media. He has conducted numerous other chamber and symphonic orchestras in Europe, the United States and South America, and he is the Music Director of the Kolding, Denmark, Scandinavian Music Festival.

Soprano JANICE FIORE is well known to audiences in the mid-Atlantic states for her interpretation and performances of the demanding works of the twentieth century, as well as for her skill and insight in singing the standard repertoire. In the past six years, Ms. Fiore has presented the world premiere performances of twenty new works, seven of which were written for her. A recent soloist at the University of Delaware's Contemporary Music Festival and in the Philadelphia Orchestra Chamber Music Series, she is a recipient of a 1991 Solo Recitalist Fellowship from the Pennsylvania Council on the Arts. She studied voice with Klara Meyers and Mascia Predit and has undertaken vocal coaching with Howard Lubin at the Juilliard School of Music.

Tenor SAMUEL GORDON is a familiar and popular figure at National Gallery concerts. Not only is he the tenor of the National Gallery Vocal Arts Ensemble, but he is also the conductor of the Maryland Camerata, which in the past six seasons at the Gallery has provided annual Christmas choral concerts, oratorio performances with the National Gallery Orchestra under George Manos, and concerts of American music for the American Music Festival. Dr. Gordon is professor of choral music and head of the music department at the University of Maryland, Baltimore County.

Baritone ROBERT KENNEDY is also a member of the National Gallery Vocal Arts Ensemble and a faculty member at the University of Maryland, Baltimore County. In addition to solo appearances at the Gallery in recital and with the National Gallery Orchestra, Mr. Kennedy has appeared with the Boston Symphony, the Tanglewood Festival Orchestra, the Munich Bach Orchestra, and the Washington Bach Consort. He was recently the featured soloist in a Kennedy Center performance by the Oratorio Society of Washington of the Fauré *Requiem*.

*This concert is part of the Washington, D.C. Mozart Festival, which has been organized to commemorate the 200th anniversary of Mozart's death. The festival also includes events and exhibitions at the Kennedy Center, the Library of Congress, the National Museum of American History, and the Woodrow Wilson International Center for Scholars.*

## BASTIEN UND BASTIENNE: Synopsis and Libretto

The subject of Mozart's *Bastien und Bastienne* is taken from a French play, Jean-Jacques Rousseau's *Le devin du village*, which was a stunning success when introduced in Paris in 1752, and was soon translated and copied in stage versions all over Europe. By 1770, the play had become popular in Salzburg, in an adaptation by Viennese actor Friedrich Wilhelm Weiskern which was further adapted by the Salzburg court trumpeter Johann Andreas Schachtner. The insouciant flirting between the two young main characters and the intervention of a shepherd who practices funny magic must have appealed to Mozart, who was just twelve years old when he was encouraged by Schachtner to write music for the play. The resulting *Singspiel*, if it was performed at all in Mozart's lifetime, was anything but a noteworthy success. The first performance of which any record remains took place in Berlin in 1890!

The setting is a meadow just outside a small village. Bastien and Bastienne are a young shepherd and shepherdess, respectively, and Colas is an older man of the same calling. One of the revolutionary aspects of Rousseau's seemingly naive story line is the use of characters who are peasants, rough-hewn caricatures of traditional acadian protagonists, who address one another in an unashamedly natural, coarse dialogue in their local dialect.

### *Intrada*

#### *Scene One*

Aria: (Bastienne)

Mein liebster Freund hat mich verlassen . . .	My dearest friend has left me . . .
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Dialogue: (Bastienne)

Du fliehst vor mir, Bastien? Du verlassst deine Geliebte? O! Der Treulose! O meine arme Liebe, gute nacht!	You flee from me, Bastien? You'd forsake your beloved? O! The unfaithful wretch! O, my poor love, farewell!
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Aria: (Bastienne)

Ich geh' jetzt auf die Weide, Betäubt und ganz gedankenleer . . .	I'll go now to the pasture, Stunned and unable to think . . .
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#### *Scene Two* (Colas enters, playing a bagpipe)

Aria: (Colas)

Befraget mich ein zartes Kind um sein zukünft'ges Glück . . .	A tender child is asking me About her future fortune . . .
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Dialogue:

Bastienne:

Guten Morgen, Herr Colas! Wolltest du mir wohl einen Gefallen erweisen?	Good Morning, Master Colas! Wouldn't you like to do me a favor?
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Colas:

Lass hören, was verlangst du von mir?	Speak up, what is your wish?
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Bastienne:

Ich wünsche ein Mittel gegen den Kummer, der an mir nagt. Zwar, mein Bastien hat mich verlassen. Du, als Zauberer, kannst mir sicher ein unfehlbares raten.

Colas:

Ja, ganz gewiss. Dein Geliebter, aber, is gar nicht untreu; es weiss nur allzu gut eine andere, durch Schenkungen ihn zu flattern.

Bastienne:

Wieso, denn? Habe ich ihn nicht selbst genug ausstaffiert?

Aria: (Bastienne)

Bastien einst im Scherze mir ein Blümchen sonst entwand, Drang mir selbst die Lust in's Herze, die er bei dem Raub empfand . . .

Monologue: (Colas)

O, die Edelfrau vom Schlosse weiss ihn noch besser zu verpflichten. Kann es wohl an Liebhabern fehlen, wenn man die Neigungen bezahlt?

Aria: (Bastienne)

Wü'd' ich auch, wie manche Buhlerinnen, Fremder Schmeicheleien niemals satt, Wollt' ich mir ganz leicht das Herz gewinnen Von den schönsten Herren der Stadt Doch nur Bastien reizt meine Triebe, Und mit Liebe wird ein Andrer nie belohnt . . .

Dialogue:

Colas:

Gib' dich zufrieden! Ich bin Bürge für dein Wetterhahn. Er wird zurrückkehren, aber du musst dir ein wenig arglistig, spasshaft, und leichtsinnig werden.

I desire a cure for the sorrow gnawing at my heart. My Bastien has left me. Surely, you, a magician, can recommend an infallible remedy.

That I can, to be sure. But your beloved is not at all unfaithful; it's just that another woman knows all too well how to dangle gifts in front of him.

How is this possible? Have I not given him the finest possible furnishings?

Once when Bastien stole a little flower from me, My own heart was filled with the pleasure he took in the theft . . .

Ah, the lady of the mansion understands better how to ensnare him. Can one lack for lovers, when one purchases their favors?

Were I like some wanton women, Never tiring of strangers' flatteries, I might quite easily have won the hearts of the finest gentlemen of the town. But only Bastien stirs my feelings, And no other will ever receive my love . . .

Peace! I stand surety for your weathercock. He will turn around, but you must learn to be a little cunning, capricious, and flighty.

Bastienne:

Ah, das wird schwer halten. wenn ich ihn sehe, verliere ich gleich Sprache und Stimme.

Duet: (Bastienne and Colas)

Colas:

Auf den Rat, den ich gegeben Sei, mein Kind, mit Fleiss bedacht.

Bastienne:

Ja, ich werde mich bestreben Ja, mein Herr, bei tag und Nacht . . .

*Scene Three*

Monologue: (Colas)

Dieses Liebepaar ist wahrlich ein rechtes Wunderwerk. Dergleichen Unschuld findet man nur auf dem Lande. Doch da kommt unser Liebhaber.

*Scene Four*

Aria: (Bastien)

Grossen Dank dir abzustatten, Herr, Colas, ist meine Pflicht . . .

Dialogue: (Colas and Bastien)

Colas:

Es freut mich, dass du endlich zu dir selber kommst. Doch du folgst meinem rat zu spät. Man hat dir den Abschied gegeben.

Bastien:

Meine Bastienne sollte mir ihr kleines liebes Herz entziehen? Nein! Dazu ist sie zu zärtlich. Sie gibt es gewiss keinem andern.

Aria: (Bastien)

Geh! Du sagst mir eine Fabel . . .

Dialogue: (Colas and Bastien)

Colas:

Das kann sein, aber genug, dass deine Geliebte einen anderen Anbeter hat.

Ah, if only I could! When I look at him, I become both hoarse and speechless.

The advice I have given You must heed carefully, my child.

Yes, I will try very hard; Yes, master, day and night . . .

This loving couple is indeed a marvel. Such innocence can be found only in the country. But here comes our lover-boy.

To render my thanks to you, Master Colas, is my duty . . .

I am glad to see you returning to your senses. But you are following my advice too late. You have been spurned.

My Bastienne withdraw her heart from me? No! She is too tender for that. She would surely give it to no one else.

Go to! You are making this up . . .

That may well be, but it is enough that your beloved has another suitor.

Bastien:  
Der Zufall ist schrecklich für  
mich! Liebster Herr Colas,  
weisst du kein Geheimnis, meine  
gelebte Bastienne wieder zu  
bekommen?

Colas:  
Warte einen Augenblick! Ich  
will mich in meinem Zauberbuche  
nach deinem Schicksal erkundigen.

Aria: (Colas)  
Diggi, daggi, schurry, murry . . .

Dialogue: (Bastien and Colas)

Bastien:  
Ist die Hexerei zu Ende?

Colas:  
Ja, tritt nur näher! Tröste  
dich! Du wirst deine Schäferin  
wieder sehen.

This turn of events is  
terrible for me! Dearest  
Master Colas, do you not know  
some secret that will bring my  
beloved Bastienne back to me?

Wait just a minute! I'll look  
for your fate in my book of  
magic spells.

Is the sorcery finished?

Yes, do come closer! Take  
comfort, you will see your  
little shepherdess again.

INTERMISSION  
(*Twelve minutes*)

### Scene Five

Aria: (Bastien)  
Meiner Liebsten schöne Wangen  
Will ich froh auf's neue seh'n . . .

My darling's lovely cheeks  
Will I happily see again . . .

### Scene Six

Dialogue: (Bastien and Bastienne)

Bastien:  
Da ist sie! Soll ich ihre Blicke  
fliehen? Nein, wenn ich  
davonlaufe, verliere ich sie  
ganz und gar. Bastienne!

There she is! Shall I  
flee? No, if I run away,  
I shall lose her forever.  
Bastienne!

Bastienne:  
Wer bist du? Geh, ich kenne  
dich nicht.

Who are you? Get away,  
I don't know you.

Bastien:  
Was sagst du! Ach, Bastienne,  
betrachte mich doch! Kennst du  
deinen Bastien nicht mehr?

What are you saying! Oh,  
Bastienne, look at me! Don't  
you recognize your Bastien?

Bastienne:  
Du wärest mein Bastien? O, nein,  
der bist du nimmer.

You, my Bastien? Oh, no, you  
could never be he.

Aria: (Bastienne)  
Er war mir sonst treu und  
ergeben,  
Mich liebte Bastien allein . . .

Once he was faithful and  
devoted to me,  
Bastien loved only me . . .

Dialogue: (Bastien and Bastienne)

Bastien:  
Ach, Bastienne, heirate mich  
doch! Der Ehestand heilt alle  
Zaubereien. Das beste Mittel  
ist ein Mann.

Oh, Bastienne, marry me!  
Marriage is the cure for all  
evil spells. A man is the  
best medicine.

Bastienne:  
Ein trefflicher Rat! Der  
Ehestand für sich selbst  
macht schon viel Sorgen. Und  
das soll ein Heilmittel  
sein? O, pfui!

Some advice you give!  
Marriage only creates  
its own troubles. And  
that's supposed to be  
a cure? Pooh!

Bastien:  
Gut! Weil du so eigensinnig  
bist, so tue, was du willst.

Well, all right! If you're  
going to be so selfish, go  
and do whatever you want.

Duet-aria: (Bastienne and Bastienne)

Bastien:  
Geh' hin! Dein trotz soll mich  
nicht schrecken.  
Ich lauf auf's schloss, das  
Schwör' ich dir . . .

Go, then. I'll not be scared by  
your spiteful ways.  
I shall go back to the (lady  
of the) mansion, I swear . . .

Bastienne:  
Ich will mich in die Stadt  
begeben.  
Anbeter treff ich da leicht an . . .

I will go to the town.  
There I shall easily meet  
suitsors . . .

Recitative:

Bastien:  
Dein Trotz vermehrt sich durch  
mein Leiden? Wohlan! Den  
Augenblick hol' ich zu deinen  
Freuden Messer, Dolch, und  
Strich.

Does my pain make you more  
spiteful? All right! To  
please you, I shall this  
minute fetch myself a knife,  
dagger, and rope.

Bastienne:  
Viel Glück! . . .

Good luck! . . .

Duet: (Bastien and Bastienne)

Bastienne:  
Geh! Geh, Herz von Flandern! . . .  
Such nur bei andern zärtlich  
verliebt Gehör.  
Denn dich lieb' ich nicht mehr.

Go, then, fickle heart! . . .  
Just look for others to lend  
you an amorous ear.  
For I no longer love you.