Scene Seven
Trio: (Bastien, Bastienne, Colas)
Colas:
Kinder! Seht, nach Sturm und Regen
Wird ein schöner Tag gebracht.
Euer Glück soll nichts bewegen
Dankt dies meiner Zaubermacht.

Bastien and Bastienne:
Lustig preist die Zaubereien
Von Colas, den weisen Mann!
Uns vom Kummer zu befreien
Hat er Wunder heut' getan.

Au! Au! Stimmt sein Lob an!
Er stift' unsre Hochzeitzeiter.
O, zum Geier, welch trefflicher Mann!

Surely I shall die . . .
But, if you would . . .
But, if you should . . .
Still call me sweetheart,
Recognize these feelings,
My tenderness would once again
Be directed toward you.

I would be only yours.
I would be yours forever . . .
Come, take once more
My affection and fidelity . . .

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 Predt 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 Faure 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 1800!

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 . . .

Dialogue: (Bastienne)

Du fliehest vor mir, Bastien?
Du verlassest deine Geliebte?
O! Der Treulose!
O meine arme Liebe, gute nacht!

Aria: (Bastienne)

Ich geh jetzt auf die Weide,
Betäubt und ganz gedankenleer . . .

**Scene Two** (Colas enters, playing a bagpipe)

Aria: (Colas)

Befraget mich ein zartes Kind
um sein zukünft’ges Glücke . . .

Dialogue:

Bastienne:

Guten Morgen, Herr Colas!
Wolltest du mir wohl einen Gefallen erweisen?

Colas:

Lass hören, was verlangst du von mir?

My dearest friend has left me . . .

You flee from me, Bastien?
You’d forsake your beloved?
O! The unfaithful wretch!
O, my poor love, farewell!

I’ll go now to the pasture,
Stunned and unable to think . . .

A tender child is asking me
About her future fortune . . .

Good Morning, Master Colas!
Wouldn’t you like to do me a favor?

Speak up, what is your wish?
Bastienne:

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 ausstaffirt?

Aria: (Bastienne)
Bastien einst im Scherze mir ein Blümenchen sonst entwand, Drang mir selbst die Lust in’s Herz, 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)
Würd’ 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 belohnet . . .

Dialogue:
Colas:
Gib’ dich zufrieden! Ich bin Bürge für dein Wetterhahn. Er wird zurückkehren, 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:

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)

Aria: (Bastien)
Grossen Dank dir abzustatten, Herr, Colas, ist meine Pflicht . . .

Dialogue: (Colas and Bastien)
Colas:

Bastien:

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.

Scene Four
Aria: (Bastien)
To render my thanks to you, Master Colas, is my duty . . .

Dialogue: (Colas and Bastien)
Colas:
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 geleibte 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! Troste dich! Du wirst deine Schäferin wieder sehen.

Aria: (Bastienne)
Er war mir sonst treu und ergeben.

Dialogue: (Bastien and Bastienne)
Bastien:

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

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

Bastienne:

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.

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

Scene Five

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

Scene Six

Dialogue: (Bastien and Bastienne)
Bastien:
There she is! Shall I flee? No, if I run away, I shall lose her forever. Bastienne!

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

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

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

Aria: (Bastienne)
Er war mir sonst treu und ergeben.

Mich liebte Bastien allein . . .

Dialogue: (Bastien and Bastienne)
Bastien:
Ach, Bastienne, heirate mich doch! Der Ehestand heißt alle Zauberereien. Das beste Mittel ist ein Mann.

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

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

Duet-aria: (Bastienne and Bastienne)
Bastien:

Bastienne:
Ich will mich in die Stadt begeben.

Anbeter treff ich da leicht an . . .

Recitative:
Bastien:
Viel Glück! . . .

Duet: (Bastien and Bastienne)
Bastienne:
Geh! Geh, Herz von Flandern! . . .

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

Good luck! . . .

Go, then, fickle heart! . . . Just look for others to lend you an amorous ear.

For I no longer love you.