

## 1: Bastien und Bastienne - Libretto

*Bastien und Bastienne (Bastien and Bastienne), K. 50 (revised in to K. 46b) is a one-act singspiel, a comic opera, by Wolfgang Amadeus Mozart.. Bastien und Bastienne was one of Mozart's earliest operas, written in when he was only twelve years old.*

It was commissioned at some point in mid by the renowned and controversial German physician Franz Anton Mesmer, and Mozart composed the work in Vienna soon after completing his ill-fated comic opera *La finta semplice*. Parisian musical circles in the early s were dominated by a hard-fought intellectual debate between the relative merits of French tragic opera and Italian comic opera. As with so many such trends and movements, however, the seeds of the quarrel had already been gestating for some time. One of the leading figures in the debate was the Swiss philosopher and sometime musician Jean-Jacques Rousseau. Born in Geneva and largely self-educated, he had come to Paris in . It was presented in Paris the following spring, and was to retain its place on the French stage for the next sixty years. *Les amours de Bastien et Bastienne* proved no less popular than the work which inspired it, and it eventually found its way to Vienna, where it was performed at the Laxenburg Palace and the Burgtheater in the s. It was presumably at some point during the course of this wait that Mozart was commissioned to write a short opera for private performance in the house of Doctor Franz Anton Mesmer. Born near Lake Constance in , Mesmer had studied theology, philosophy and law in Vienna before turning to medicine. He achieved widespread notorietyâ€™ and notable early successâ€™ with his use of magnets to disrupt what he considered to be gravitational tides adversely affecting his patients, but the orthodox medical fraternity found his theories and methods increasingly controversial, and he was eventually accused of fraud and forced to leave Vienna. Mesmer was a keen cellist and harpsichordist, and also played the glass harmonica to patients to induce them into a trance-like state. In January Mesmer married the wealthy widow Maria Anna von Bosch, and in so doing became a well-known figure in Viennese society. The music The twelve-year-old Mozart was already a master at matching his compositions to the scale and ambition of the commission, and his music for *Bastien und Bastienne* perfectly matches the rustic simplicity of the libretto. Over half of the arias last for less than two minutes, but they unerringly capture the dramatic and emotional situation. Finally, the consecutive ensembles with which the work ends negotiate a potentially clumsy and sudden resolution with consummate skill and subtlety. She wretchedly laments her plight and seeks the advice of Colas, who has established a reputation as a fortune-teller and magician. Colas reassures her that Bastien still loves her and will soon return, but recommends that when he does so she should feign indifference. Bastienne departs to tend to her flock, and Bastien now arrives. He joyfully tells Colas that he has seen the error of his ways and is looking forward to being reunited with Bastienne. Colas congratulates him on his decision, but warns him that he is too late and that Bastienne now has another admirer. Bastien, distraught, urges Colas to consult his *Book of Magic*. Colas casts a terrifying hocus-pocus spell, after which he predicts that Bastien will be able to win Bastienne back if he works hard to take better care of her. Bastien is left alone, and when Bastienne returns she rebuffs him, saying that he cannot be her Bastien, for he was faithful and loving. Bastien tries to persuade her that Colas has banished the malevolent forces that were overpowering his judgement, but they continue to argue until Bastien declares himself ready to commit suicide. Bastienne wishes him good luck. Eventually, however, they acknowledge that their love for each other remains undimmed, and Colas returns to celebrate the happy outcome.

## 2: Bastien und Bastienne - Infogalactic: the planetary knowledge core

*Bastien und Bastienne (all dialogues omitted): Intrada (-) - Aria (Bastienne) Mein liebster Freund hat mich verlassen - Aria (Bastienne) Ich geh' jetzt auf die Weide.*

English Grabmusik On 9 June , the seven-year-old Mozart and his family set off from their home in Salzburg and embarked on a Grand Tour that was to last for three and a half years. The prince of Saltzbourg, not crediting that such masterly compositions were really those of a child, shut him up for a week, during which he was not permitted to see any one, and was left only with music paper, and the words of an oratorio. During this short time he composed a very capital oratorio, which was most highly approved of upon being performed. The performance during Holy Week of a scenic oratorio before an image or relief of the tomb of Christ is a convention of medieval origin that survives in parts of southern Germany to this day. This visceral outburst is answered astutely and sympathetically by the Angel, firstly in a short recitative and then in a tender G minor aria full of compassion and warmth. Particularly effective, and affecting, is the way the music suddenly breaks off mid-phrase before melting into the final adagio, in which the Angel urges the Soul to calm his fury and dissolve into penitence. It was commissioned at some point in mid by the renowned and controversial German physician Franz Anton Mesmer, and Mozart composed the work in Vienna soon after completing his ill-fated comic opera *La finta semplice*. Parisian musical circles in the early s were dominated by a hard-fought intellectual debate between the relative merits of French tragic opera and Italian comic opera. As with so many such trends and movements, however, the seeds of the quarrel had already been gestating for some time. One of the leading figures in the debate was the Swiss philosopher and sometime musician Jean-Jacques Rousseau Born in Geneva and largely self-educated, he had come to Paris in It was presented in Paris the following spring, and was to retain its place on the French stage for the next sixty years. *Les amours de Bastien et Bastienne* proved no less popular than the work which inspired it, and it eventually found its way to Vienna, where it was performed at the Laxenburg Palace and the Burgtheater in the s. It was presumably at some point during the course of this wait that Mozart was commissioned to write a short opera for private performance in the house of Doctor Franz Anton Mesmer. Born near Lake Constance in , Mesmer had studied theology, philosophy and law in Vienna before turning to medicine. He achieved widespread notorietyâ€™ and notable early successâ€™ with his use of magnets to disrupt what he considered to be gravitational tides adversely affecting his patients, but the orthodox medical fraternity found his theories and methods increasingly controversial, and he was eventually accused of fraud and forced to leave Vienna. Mesmer was a keen cellist and harpsichordist, and also played the glass harmonica to patients to induce them into a trance-like state. In January Mesmer married the wealthy widow Maria Anna von Bosch, and in so doing became a well-known figure in Viennese society. The music The twelve-year-old Mozart was already a master at matching his compositions to the scale and ambition of the commission, and his music for *Bastien und Bastienne* perfectly matches the rustic simplicity of the libretto. Over half of the arias last for less than two minutes, but they unerringly capture the dramatic and emotional situation. Finally, the consecutive ensembles with which the work ends negotiate a potentially clumsy and sudden resolution with consummate skill and subtlety.

## 3: Definitions of bastien und bastienne - OneLook Dictionary Search

*When he composed "Bastien und Bastienne" in , Mozart was just 12 years old and living in Vienna. In this, his first singspiel, half-sung and half-spoken, which his father assigned to him as "an operetta in German," we can hear the joyous and graceful representation of a child's.*

## 4: Mozart Bastien und Bastienne; 2 Lieder | www.enganchecubano.com

*Misc. Notes Original images: cadpi, grayscale djvu files approx. by pixels. Editing: re-sampled to dpi, converted to black*

## BASTIEN UND BASTIENNE pdf

and white tif files, de-skewed, and set uniform margins.

### 5: Bastien und Bastienne (Opera) Plot & Characters | StageAgent

*Bastien und Bastienne*, K. *Ich dachte du warest schon uber alle Berge (Bastienne, Bastien)* by Peter Schreier, Berlin Chamber Orchestra, Helmut Koch, Adele Stolte by Peter Schreier, Berlin Chamber Orchestra, Helmut Koch, Adele Stolte.

### 6: Mozart: Bastien und Bastienne - Raymond Leppard | Songs, Reviews, Credits | AllMusic

*The first concert of our season culminates with a performance of Mozart's Bastien und Bastienne, marking the release of our new recording of the work and the th anniversary of its composition.*

### 7: Bastien und Bastienne, K50 - Hyperion Records - CDs, MP3 and Lossless downloads

*Mozart: Bastien und Bastienne () Recorded June 10th Bastienne: Danielle Messina Bastien: Ryan Connelly Herr Colas: CÃ©sar MÃ©ndez The Noblewoman (Danced role): Mandy Milligan.*

### 8: Early Opera by Mozart: Bastien and Bastienne

*Bastienne, a shepherdess, fears that Bastien, has forsaken her for another girl, and decides to go into the pasture to be comforted by her flock of lambs. Before she can leave, however, she runs into Colas, the village soothsayer. Bastienne requests the help of his magical powers to help win back.*

### 9: WOLFGANG AMADEUS MOZART - Bastien Und Bastienne - www.enganchecubano.com Music

*This is Bastien und Bastienne, one half of a double-bill with Der Schauspieldirektor, directed by Anna Pool and Berrak Dyer and performed by Pop-Up Opera. The company's mission statement is to broaden the appeal of opera by staging productions in unusual locations, combined with irreverent adaptations that preserve the tone but update the humour.*

*Economic integration in Africa. Many silly animals Preparing yourself Rules for using historical records at the National Archives and Records Administration Memoirs of a Mother Day 1 includes seven 60-minute blocks of 48 multiple-choice questions for a Atlas of the 1st World War The Lion of the West and The Bucktails On the mountain stands a lady Robert Mugabes Zimbabwe Jewish Origami (My Favorite Origami) The Pension Grillparzer Sadie Starr presents Beading graphs plus many wonderful beading patterns, including rosettes Macromedia Dreamweaver 9 Ford gt 85 service manual The new path to prayer. Gospel conversation Bull Run (Manassas) Miss Nobody of Nowhere Dont bug the genie! Ways of the world 3rd edition ap River of promise, river of peril Modern architecture and Christian celebration. Beyond Nonstructural Quantitative Analysis Blown-Ups, Spinning Currents and Modern Science 1. Antediluvians and patriarchs. 1850. Sermons and discourses, 1723-1729 Great toe-to-thumb microvascular transplantation after traumatic amputation Gregory M. Buncke, Harry J. B Poet, the people, the spirit Celtic prayers and reflections Writing and convalescing V. 12. Bacterial energetics. The Rishi-Open Mrkt Popular information as to division courts Rainer Werner Fassbinder : the subject of film Andrew J. Mitchell Historical vocal pedagogy classics Cognitive systems engineering National Identification Systems Oklahoma City University A boy no more book Millennial world order*