

TEXAS EARLY MUSIC PROJECT

Daniel Johnson, Artistic Director

TELEMANIA!

Georg Philipp Telemann (1681-1767)

THE PROGRAM

Pimpinone (1725)

THE CHARACTERS:

Vespetta ♪ Meredith Ruduski, *soprano*
Pimpinone ♪ Peter Walker, *bass-baritone*

Prelude: Vivement

Quartet No. 5 in A Major TWV 43:A3
from *Nouveaux quatuors en six suites* (1738)

Act I

The chambermaid Vespetta persuades the rich Pimpinone to hire her.

Aria: *Chi mi vuol, son cameriera* (Vespetta)

Recitative: *Ich suche zwar ein Glück* (Both)

Aria: *Höflich reden, lieblich singen* (Vespetta)

Recitative: *Doch was kann dieses wohl für Lust erwecken?* (Both)

Aria: *Ella mi vuol confondere* (Pimpinone with Vespetta)

Recitative: *Was aber denket ihr nun zu tun* (Both)

Duet: *Nel petto il cor mi giubila* (Both)

Intermezzo: Modéré I & Modéré II

Quartet No. 5 in A Major TWV 43:A3

Act II

By pretending to be modest and retiring, Vespetta persuades Pimpinone to propose to her.

Recitative: *Vespetta, willst du von mit gehen?* (Both)

Arioso: *Nei brevi momenti* (Vespetta)

Recitative: *Schweig! Schweig! Du hast ja alles recht gemacht* (Both)

Aria: *Guarda, guarda un poco* (Pimpinone)

Recitative: *Er schweige nur!* (Both)

Aria: *Io non sono una di quelle*

Recitative: *So geht es gut!* (Both)

Duet: *Stendi! Stendi! Uh! ch'allegrezza!*

INTERMISSION

Intermezzo: Gai, Pas vite, & Un peu gai
Quartet No. 5 in A Major TWV 43:A3

Act III

Once they are married, Vespetta threatens and torments Pimpinone until she gets her way.

Recitative: *Ich will dahin wohin es mir beliebt gehn* (Both)

Aria: *Sò quel che si dice* (Pimpinone)

Recitative: *Für dieses Mal sei ihr der Ausgang unbenommen* (Both)

Aria: *Voglio far, come fan l'altre* (Vespetta)

Recitative: *Wie aber wenn ich's auch so machen wollte?* (Both)

Duet: *Wilde Hummel, böser Engel!*

Recitative: *Du eigensinn'ger Esel, Schau* (Both)

Duet: *Schweig hinkünftig albrer Tropf*

FINE

TEXAS EARLY MUSIC PROJECT

THE CHAMBER ENSEMBLE

Bruce Colson, *violin*

Anna Griffis, *violin*

Scott Horton, *theorbo*

Andrew Justice, *viola*

Jane Leggiero, *viola da gamba & cello*

Marcus McGuff, *traverso*

Keith Womer, *harpsichord*



PROGRAM NOTES

After our *Joyous Noël* smorgasbord feast in December, it's time for lighter fare—*petits délices musicaux* (little musical delights)—to usher in the New Year! We are pleased to present the Austin premiere with period chamber ensemble of Georg Philipp Telemann's delightful comic opera, *Pimpinone*, the tale of a clever and conniving chambermaid who first charms, then eventually manipulates a lonely, wealthy bachelor.

Originally titled *Pimpinone, oder Die ungleiche Heirat, oder Die herrschsüchtige Cammer-Mädgen* (*Pimpinone, or The Unequal Marriage, or The Domineering Chambermaid*), the work was conceived as an *intermezzo* (German: *Zwischenspiel*, or “between-play”), an amusing interlude performed between the acts of a serious opera (*opera seria*), in this case, Handel's *Tamerlano*. The premiere took place in 1725 in Hamburg at the Gänsemarktoper, where Telemann served as artistic director. In typical intermezzo fashion, the plot involves two characters, the young Vespetta (Italian for “little wasp”) and the older Pimpinone, in comic situations with coloratura vocal techniques and musical accompaniment to highlight the comedy. Telemann's score along with the libretto span the emotional gamut from tender arias to witty dialogues and duets. This is in sharp contrast to the weightier, heroic *Tamerlano* with plot and musical characteristics typical of *opera seria*. Perhaps the best example of Telemann's comedic writing comes in Pimpinone's Act 3 aria, “Sò quel che si dice,” in which you will hear Pimpinone himself switch to different vocal ranges to depict a conversation between two women. This is no mere comical effect: Switching from bass-baritone voice to higher, falsetto ranges in quick succession is no mean feat, requiring a flexible and agile technique.

You will notice that Johann Philipp Praetorius's libretto (adapted from an earlier Italian libretto by Pietro Pariati set to music by Tomaso Albinoni in 1708) incorporates both Italian and German languages. The cosmopolitan opera audiences in Hamburg were quite familiar with Italian and French along with their native German, and it was customary at the time to hear two or more languages sung in one opera.

Telemann's choice to stage *Pimpinone* may have been a case of “art imitating life,” given his troubled marriage to his younger second wife, Maria Catharina Textor, whose taste for lavish fineries and a gambling addiction left Telemann near bankruptcy. She eventually left Telemann after her affair with a Swedish military officer was exposed. Despite Telemann's woeful personal life, his professional life was flourishing and *Pimpinone* was an immediate success. The popularity of *Pimpinone* encouraged Telemann to write a sequel, *Die Amours der Vespetta*, which premiered in 1727 and is now unfortunately lost. Of all Telemann's intermezzi (or *Zwischenspiele*), *Pimpinone* is the only one that survives in full. Apart from its popularity, Telemann's work was an important forerunner of later intermezzi: most notably, Giovanni Battista Pergolesi's famous *La serva padrona* (*The Maid as Mistress*), which shares a similar narrative. Perhaps a more direct connection to a later work can be heard within the intermezzo itself: In his charming aria in Act 2, Pimpinone affectionately patter-sings, “Pim, Pim, Pim, Pim, Pimpinina!” a phrase which has a remarkable resemblance to “Pa, pa, pa, Papagena” in Act 2 of Mozart's *The Magic Flute*, written sixty-six years later. Pimpinone's feelings for his “Pimpinina,” however, take a hostile turn in Act III, in which he describes his new bride as a savage bumblebee.

For our Austin premiere, we have created our own “intermezzo/*Zwischenspiel*” of sorts by interspersing movements of one of Telemann's acclaimed “Paris Quartets” for flute, violin, viola da gamba or cello, and basso continuo among the “acts” of *Pimpinone*.

Following the departure of Maria Catharina, Telemann traveled to Paris, ostensibly to prevent the plagiarism of his compositions there. As “they” say: Plagiarism is the highest form of flattery, and Telemann was highly regarded in France. He was soon awarded a royal copyright protection (*Privilege du Roi*), granting him rights to the profits from anything he published for a twenty-year period, thus thwarting the plagiarists. Under this protection, Telemann published the *Nouveaux quatuors en six suites* in 1738. Our “intermezzo/*Zwischenspiel*” showcases Quartet No. 11 in A Major, which was performed in Paris to great

critical acclaim and performed by the preeminent musicians of the day. Based on published subscription lists, the *Nouveaux quatuors* received 294 orders, including one from J.S. Bach.

As was the case of *Pimpinone*, the *Nouveaux quatuors* were innovative in that Telemann mixed French and Italian styles in his writing. The mixing of national styles was called the *goûts réunis* (united tastes) and combined the bold virtuosity of Italian music with the *galant* style favored among the French: a controlled and refined aesthetic with graceful nuances of embellishment and rhythm—*petits délices musicaux*, if you will. Ultimately, the *galant* style would be absorbed into the Classical idiom of Haydn and Mozart, thus Telemann's *Nouveaux quatuors* are notable precursors.

Telemann was a prolific composer, having penned well over 3,000 works in virtually every genre, both secular and sacred. Critics counted him among the best composers of the day alongside his contemporaries, J. S. Bach and G. F. Handel. Subscription orders for his music came not only from continental European countries, but also from Norway, Denmark, and the Baltics. Telemann was, by all accounts, an international sensation, and so our title for this concert, *Telemania!*, is quite fitting.

Bon appétit!

January 2014
Allison Welch



Georg Philipp Telemann's *Pimpinone* (1725)

Libretto by Johann Philipp Praetorius

English translation by John Ostendorf, et al.

Act I

Aria: Vespetta

(A young, extremely winsome working girl, clever, looking to get ahead, and alert to every opportunity to do so.)

Chi mi vuol, son cameriera fò di tutto, pian m'intendo, di quel tutto, che conviene. Son da bene, son sincera, non ambisco, non pretendo. e m'agiusto al mal e al bene.	Who will have me? I'm a housemaid who can do everything without a fuss, everything that's necessary. I am upright, sincere, not greedy or phony, and I can adjust to both good and bad.
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Chi mi vuol...	Who will have me...
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Recitative: Vespetta & Pimpinone

(Pimpinone is a homely-looking bachelor, wealthy but awkward, and quite easily bamboozled by a pretty young girl.)

V: (Ich suche zwar ein Glück, doch ehrlich zu erlangen, und durch den sauren Schweiß ein kleines Heiraths-Gut.)	V: (I'm seeking my fortune, but want to come by it honestly, and by the sweat of my brow, land a little dowry.)
Herr <i>Pimpinone</i> kömmt gegangen; er ist zwar nicht von edlem Blut, doch reich und dumm! Es wär ein guter Herr für mich. Geduld! Vielleicht fügt es sich.	Here comes Mr. Pimpinone; he's not actually of noble blood, but still he's rich—and dumb! He would be a perfect man for me. Patience now! Maybe this will work out.
P: (Ein Reicher ist in Wahrheit übel dran: es sucht ihn jedermann zu hintergehen. Mein Haus soll künftig nicht so vielen offen stehen. Könnt ich ein artig's Kind zum Cammer-Mädgen kriegen, würd es mich ungemein vergnügen.)	P: (The rich man always has it hard: everyone is looking to fleece him. My door must not be open so much in the future. If only I could get hold of a lovely girl to be my maid, that would delight me no end!)
Wie? Kann ich nicht Vespetten hier erblicken?	Say! Don't I see Vespetta over there?
V: (Ach, stünd ich ihm doch an!)	V: (Ah, if only I could work for him!)
P: (Ach, wollte sie zu mir!)	P: (Ah, if only she would find me attractive!)
P & V: (Wie klüglich wollt' ich mich in seine/ihre Weise schicken!)	P & V: (How cleverly I'd fit myself into his/her everyday ways!)
P: Mein artig's Kind, wie geht es ihr?	P: My charming child, how are you?
V: Ihr Gnaden zürnen nicht! Ich habe sie in Wahrheit nicht gesehn.	V: Please don't be cross, your Grace! I really didn't see you coming.
P: Wie artig weiß sie doch den Fuß und Leib zu drehn!	P: How prettily you walk and know how to carry yourself.
V: Der Meister so die Frau im Tanzen unterwiesen war mir gewogen und durch diesen erlangt ich ziemlichen Bericht.	V: The instructor who taught my mistress her dancing lessons was kind to me and in this way I also wound up learning.
P: Beym Element! Die Frau muß vornehm seyn!	P: Good Heavens! She must be a noblewoman!
V: Was vornehm? Nein! Musik und Tanzen sind ja itzo schon gemein!	V: What? Noble? No! Music and dancing are all the rage everywhere.

Aria: Vespetta

Höflich reden, lieblich singen,
künstlich spielen, fertig springen,
sind schöner Damen Zeit-vertreib.
Spinnen, kneppeln, stricken nähen
fleißig auf die Wirtschaft sehen:
gehören nur für ein gemeines Weib!

Höflich Reden ...

Polite discourse, lovely singing,
clever card-play, nimble dancing,
are the pastime of charming ladies.
Spinning, sewing, knitting come a lot closer to
tedious housework:
they're only for common housewives!

Polite discourse ...

Recitative: Pimpinone & Vespetta

P: Doch was kann dieses wohl für Lust erwecken?

V: Zum wenigsten lernt man die Brust
geschickt hervorstrecken!

P: Gut! Dienet ihr nicht mehr?

V: Als ich den Abschied jüngst begehrt,
ward er mir alsobald gewährt!

P: (Diss Wort erfreut mich sehr!)
Und was war Schuld daran?

V: Ich darf nicht alles sagen.

P: Ey Possen! Zeigt es mir nur an!

V: Es liefen allzu oft so Brief, als Blumen ein,
die Antwort sollte gleich zurück getragen, und
wohl bestellet seyn; mehr Nachricht wird kein
Mensch aus meinem Munde kriegen, denn ich bin
sehr verschwiegen.

P: Ich mercke schon; es waren Liebes-Sachen.

V: Gesetzt, daß es auch sey, Gewohnheit kann die
Fehler gut, und aus der Löffley
ein Unschuldvolles Scherzen machen.

P: Wie starck war denn der Diener Zahl?

V: Die Wahrheit zwingt mich dieses Mal zu ihrem
Ruhme zu bekennen; es ist bey kahlen sieben
geblieben. Diss sind nur Kleinigkeiten,
und haben wenig zu bedeuten. Allein sie wollte
mir kein freundlichs Auge gönnen.

P: Warum?

V: Ich war ihr alle Morgen zu früh geputzt:
diss setzte sie in Sorgen, ich ging
ihr etwas ins Gehege, dadurch ward
alle Feindschaft rege.

P: Wie gut ist es, bey einem Mann zu seyn,
absonderlich wann er allein!

V: Ach, gönnte mir ein günstiges Geschieke
diss längst verlangte Glücke.

Zwar jüngst erreicht ichs bald, doch war mein
Herr so ungestalt ...

P: So ungestalt, als ich?

V: Kein Mensch ist auf der Welt so höflich,

P: But where will this entertainment craze lead?

V: Well, at the very least a girl will learn how
to artfully hold her chest high!

P: Oh good! Are you still serving her?

V: Since I wanted to quit recently,
she gladly agreed on the spot!

P: (How this news pleases me!)
And what was the problem there?

V: Oh, I really shouldn't say.

P: Nonsense! Just give me some idea!

V: All too often came many letters, and flowers,
too, and the answer should be sent and properly
worded; no one will get more news
than that from me,
for I am very secretive.

P: I see; it was love affairs.

V: Assuming this were so, custom can easily make
good the error and change
this bother into innocent joking.

P: How many servants were there?

V: Truth this time compels me to accept its
dictates; they remained at simply seven.

These are but petty things
and have little meaning. She simply looked
on me with an unfriendly eye.

P: Why?

V: I'd be up cleaning too early in the morning for
her: this made her worried that I would get
into her personal things. That provoked
all her hostility.

P: How much better to work for a man,
especially if he's a bachelor!

V: Ah, if kind fate would only grant me
that long-awaited pleasure.

I nearly had it recently,
but my boss was so very ugly ...

P: As ugly as, me?

V: Why, there's no man on this earth so polite,

klug, manierlich, schön und zart,
und kurz, der mir so wohl gefällt als er!
P: (O schöne Redens-Ahrt!)

wise, well-mannered, handsome and sensitive,
and, in short, who pleases me so much as you do!
P: (O what a pretty speech!)

Aria: Pimpinone (Vespeta)

(He thinks she doesn't hear him, but she does!)

Ella mi vuol confondere;
dirò meglio ... confondere.
Signora, sì, sì, con troppa cortesia!
Come giglio, come sole
da sue lodianzi onorato
(io son pur imbroggiato!)
Certo, mi vuol confondere con la sua gran bontà.
Costei m'hà colto tanto al improvviso
che non sò che mi dir...

(Vespeta: Mi muove al riso!)

Basta! Non posso esprimere l'obbligazione
mia che a dir la verita e tal, che
per rispondere non so trovar la via.

Ella mi vuol confondere...

She means to confuse me;
what I mean is ... yes, to confuse me.
This lady, yes, yes, with such flattery!
Like some lily or a pretty sunset being
extravagantly praised
(I'm all tied up in knots!)
Yes, she's trying to confuse me with her
politeness. She has caught me so unawares
I don't even know what I'm saying...

(Vespeta: He makes me laugh!)

Enough now! I don't know how to say thanks,
and, frankly, in trying so hard to answer her,
I've completely lost my way.

She means to confuse me...

Recitative: Pimpinone & Vespeta

P: Was aber denkt ihr nun zu tun?
V: Ich suche nichts als einem Herrn.
P: Was suchet ihr für einen?
V: Ich wollte, zum Exempel, gern...
P: (Sie wird mich selber meinen;
wieviel vermag ein schöner Kerl doch nicht!)
V: (Es muß doch heraus!) Ich wollte gerne
keinen als der ihm selber gleich!
P: So höret mich: mein Haus ist einsam:
ich bin reich, gefällt es euch, so dient bei mir,
und schließet gleich den Kauf!
V: Er scherzet nur!
(Mein Glück ist schon gemacht!)
P: Gebt mir die Hand darauf.
V: Ich neige mich van wegen solcher Ehre.
Sacht! Sacht! Es schmerzet allzusehr!
P: (Sie muß in Wahrheit zärtlich sein.)
Nehmt diese Schlüssel an zu Brodt und Wein.
Die Wirtschaft soll mir nicht forthin
den Kopf verrücken;
ich seh auf euch in allen Stücken.
V: Er wird die Frucht davon in kurzem spühren:
mit dieser Hand weiß ich
die Wirtschaft wohl zu führen.
P: Verfahrt in allem nach eigenem Gefallen.

P: But what are you planning to do now?
V: I'm just looking for a master.
P: What sort are you after?
V: Oh, I'd prefer. for instance...
P: (She means me;
oh, to be a good-looking fellow!)
V: (I've just got to get it out!) I'd like no
other than one just like you, sir!
P: Now hear me: my house is lonely:
I'm wealthy, so if it pleases you, come work for me
and we'll settle the arrangements!
V: Oh, you are teasing me!
(My Fortune's made now!)
P: Give me your hand on it.
V: I am humbled by such an honor.
Easy! Easy! That hurts!
P: (She must really be fragile.)
Take this key to the pantry and the wine-cellar.
Housekeeping shall no longer
trouble my head;
I'll look to you in all matters.
V: You will soon see the fruits of this:
these hands know how
to take charge of housework.
P: Act In all matters as you see fit.

V: Wie viel bekomm' ich Lohn?
P: So viel als euch gefällt!
V: Kein bess'rer Herr lebt auf der Welt!

V: And what will my wages be?
P: Oh, whatever you say!
V: In all the world there's no better boss!

Duet: Pimpinone & Vespetta

P: Nel petto il cor mi giubila!
Vieni, andiam!
V: Nel sen mi brilla l'anima!
Vada ella avanti!
Nò, nò, nò, non mi permetta!
se contenti, illustrissimo padron.

P: Lascia i complimenti! Vespetta, vieni!, vieni!
M'incamino, tu hai ragion.

P: Mi sento tutto in gloria!
Sù, la man! Qui niun ci osserva!
Tanti inchini non vorrei.
Vieni, vieni; o felice Pimpinon!
V: (Affè mi vien do ridere!)
Tropo onore! Io la son serva!
Far così degg'io con lei.
Vada, vada. (È un gran matto in conclusion!)

P: Nel petto il cor mi giubila...

P: My heart Is rejoicing in my breast!
Come, let's be off!
V: My spirits are soaring within my breast!
Yes, I'll come along!

But no, excuse me, you go first,
if you please, noble lord.

P: That's enough compliments! Vespetta, come on,
dear! You're quite right. I'll go first.

P: I feel aglow with happiness!
Here, give me your hand, we're alone!

Now stop with all that bowing
Come, come; oh happy Pimpinon!

V: (Ye Gods! I'll burst out laughing!)
Such an honor! I'm just a maid!

I shouldn't behave like this with you.
You go first. (He's a total nincompoop!)

P: My heart is rejoicing in my breast...

Act II

Recitative: Pimpinone & Vespetta

(Both enter grumpy)

P: Vespetta, willst du von mir gehen?
V: Im Fall er nicht mit mir gescheiter
handeln wird, muß mir der Weg
zur Freiheit offen stehen!

P: Worin hab ich geirrt?
Du weißt ja wohl...

V: Man hudelt mich bald hie, bald dort,
ich weiß nicht wie geschwind ich
alles machen soll.

Er nehm hinfort nur
seine Wirtschaft selbst in acht!

P: Vespetta, but why are you leaving me?

V: If you won't treat me more considerately,
I'll be off on the road
to freedom!

P: But where have I erred?
Now you know perfectly well that...

V: I'm shunted about hither and thither,
I don't know how to be speedy enough to get
everything done.

From now on you should do
your own housework!

Arioso: Vespetta

(Breaking into tears)

Nei brevi momenti ch'hò speso inservirla,
Se avessi mancato, dimando perdon...

In the short time I've spent in your service,
If I have ever failed you, I ask your forgiveness...

Recitative: Pimpinone & Vespetta

P: Schweig! Schweig! Du hast
ja alles recht gemacht!
V: Der Himmel weiß, wie es mich kräncket
daß er auf nichts, als sein Verderben dencket!
P: (Das Mensch weiß doch ein Haus recht klüglich
zu verwalten.)
Ich will in dem, was auszugeben, nach
deiner Vorschrift leben.
V: Es wird nichts draus!
P: Warum?
V: Er will die Schlüssel ja behalten.
P: (Wie seltsam halten doch die Raben-Ässer
Haus.) Du redest wahr; nimm nur die Schlüssel
hin; den Geld-Schrank übergeb ich dir.
Bleib aber auch bey mir!
V: (Wie blind ist doch der alte Mann.)
Ich nehme sie zu seinem Besten an.
P: Nun gib du aus, so viel als dir gefällt.
V: Verschwendet er so liederlich sein Geld?
Wie lange Zeit ist dieses Kleinod
schon vorhanden?
P: Ich hab es heut um sechzig Mark erstanden.
V: Ein Ring für ihn? Hab ich es nicht gedacht?
Das Geld ist übel angebracht.
P: Gemach! Ich kauff' hiernächst noch
dieses Ohr-Gehenke.
V: Sie sind vortrefflich schön.
Wie theuer? Soll ich's rathen?
P: Nur siebenzig Ducaten.
V: Für wen? (Ich wünsche mir sie
zum Geschenke!)
P: Für dich, mein Leben!
V: Für mich? Das Geld ist nützlich ausgegeben!

P: Quiet! Quiet! You're doing
everything just fine.
V: Heaven knows how it grieves me
How Master believes in his own ruin!
P: (This girl is certainly an
excellent housekeeper.)
I'll agree to do whatever
you think best.
V: It'll do no good!
P: Why not?
V: Because you still have the keys.
P: (How passing strange the birds of prey keep
house.) You speak the truth; take the keys;
I entrust the money chest to you, too.
Only please don't leave me!
V: (How blind the old man really is.)
I accept them, in all your best interests.
P: Now spend as you feel necessary.
V: Is this how you foolishly waste your money?
And just how long has this little trinket
been on hand?
P: I bought It today for 60 marks.
V: A ring for yourself? Isn't it just as I thought?
The money is badly handled!
P: Now, now, dear! I bought with it
this little pair of earrings!
V: They are remarkably lovely.
How much were they? Shall I guess?
P: Only 70 ducats.
V: For whom? (I hope they're a present
for me!)
P: For you, my everything!
V: For me? Then that's money well-spent!

Aria: Pimpinone

Guarda, guarda un poco in questi occhi di foco,
ed in loro vedrai, mio tesoro, che sei di
Pimpinon la Pim, Pim, Pim, Pim, Pimpinina!
Tu vergogni? Che pensi? Che fai?
Guarda! E guardando saprai
che il mio presente amor è Vespettina.

Look, look for a second into these ardent eyes,
and in them you'll see, dear treasure, that you are
Pimpinone's little Pim, Pim, Pim, Pim, Pimpinina!
You blush? What are you thinking? Doing?
Look! And in looking you'll know that
my little love is really Vespettina.

Guarda, guarda un poco...

Look, look for a second...

Recitative: Vespetta & Pimpinone

V: Er schweige nur! Ich selber bin—
mehr sag' ich nicht—ich bin heute noch
des Herren Dienerin.
Hernach...
P: Was denn hernach? Ey, sag es doch!
V: Adieu!
P: Warum?
V: Weil schon die ganze Stadt
von uns zu plaudern hat...
Es heißt: er sey noch ein belebter Herr;
ich aber, kurtz auch nicht die Häßlichste von allen;
es wird dem Lästler
die Unschuld selbst zu tadeln, leichte fallen;
mein guter Name muß darunter leiden,
drum werd ich bald aus seinem Dienste scheiden.
P: Es sind ja Mittel gnug
der Leute Maul zu stillen.
V: Wer dient kann dieses nicht erfüllen.
P: Tritt her. Es ist mein Ernst...
was nützt de Worte Dunst? Du weißt,
daß du mein Mädgen bist.
V: Ja, bloß durch seine Gunst.
P: Wenn dirs gefällig ist, nehm' ich dich gar zu
meiner Frauen!
V: (Er ist bestrickt!) Darf ich
den Worten trauen?
P: Du lose Hexe du! Bleib nur auch
künftig klug!
V: Mein Herz weiß nichts von Arglist und Betrug!

V: Now be quiet! I am—
I'll say no more—today I'm still
your Grace's chambermaid.
But from now on ...
P: What from now on? Well, out with it!
V: Goodbye!
P: But why?
V: Since the whole town has plenty
to gossip about over us...
They say: you are still a robust gentleman;
and I am not the ugliest of women either;
it is made easy for the slanderer
to blame innocence itself;
my good name begins to suffer for it,
therefore I must soon leave your service.
P: There are plenty of ways to stop
those gossiping mouths!
V: Servants like me aren't allowed them.
P: Now come over here. It's my plan to...
oh, what good are a lot of words? You know
that you are now my little maid.
V: Yes, but only by your grace.
P: Well, whenever you say, I'll take you for
my wife!
V: (He's ensnared!) Can I really believe these
words?
P: You naughty vixen! Just stay
as clever as you are!
V: My heart knows nothing of deceit or cunning!

Aria: Vespetta

Io non sono una di quelle,
nate brutte è fatte belle,
e che imparan su il cristallo
a non far un gesto in fallo,
a girar guardi vezzosi,
e à tener la bocca à segno.

I am not one of those women
born ugly and made-up to be pretty,
and who learn from their mirror
how to never commit a faux-pas,
to flash coy glances,
and to hold their faces just so.

Recitative: Pimpinone & Vespetta

P: So geht es gut! Laß uns
den Handel schließen.
Ein langes *Compliment* kann mich
ins Herz verdrießen.
V: Es ist mir auch ganz unbewußt.
P: Magst du wol an dem Fenster stehen?
V: Ich hab hierzu nicht die geringste Lust.
P: In *Opera* und auf *Ballete* gehen?

P: That is well said! Let us finish up
the arrangements.
Elaborate ceremony seems to upset
my insides.
V: I am opposed to it, too.
P: Do you like to loiter by the window?
V: I've not the slightest desire to.
P: What about going to the opera or ballet?

V: Diss thu ich nie.
 P: Kann dich das Spiel erfreun?
 V: Die Einsamkeit soll mein Vergnügen sein.
 P: Sind die *Romans* dir ein beliebtes Wesen?
 V: Ich werde stets in dem Calender lesen.
 P: Kann dich die Maskerad' ergetzen?
 V: Ich will dafür mich in die Küche setzen.
 P: Belustigt dich ein Bär- und Ochsen-Hetzen?
 V: Im Hause findet sich ein bessrer Zeitvertreib!
 P: Wohl! So bist du mein liebes Weib!
 V: Nur seine Magd; doch ohne Brautschatz...
 P: Nein! Zehntausend Thaler sollen dir von mir vermachtet seyn. Doch, die Visiten sind dir gänzlich untersagt; sie nicht zu geben, noch auch anzunehmen.
 V: Ich will mich gern hierzu bequemen.
 P: Wohlan! Ich bin vergnügt!
 V: Mich selber zu beglücken, muß mein Versprechen sich nach seinem Willen schicken!

V: I never do.
 P: Does card-playing stimulate you?
 V: Solitaire is my only pleasure.
 P: Do you love to read novels?
 V: I'd sooner read the almanac.
 P: Can fancy dress-balls sway you?
 V: I prefer sitting in my kitchen.
 P: Does hunting a bear or an ox amuse you?
 V: One can pass the time better at home!
 P: Wonderful! So you shall be my dear wife!
 V: No, still your maid; because with no dowry...
 P: No! 10,000 thalers will be set aside for you by me. However, visiting is strictly forbidden; you mustn't make them or receive them either.
 V: I hereby happily agree.
 P: Wonderful. I'm content!
 V: It will be my pleasure to promise to follow your every desire!

Duet: Pimpinone & Vespetta

P: Stendi! stendi! Uh! ch'allegrezza!
 V: Stringi! stringi! Uh! che fortuna!
 P: Che bel tratto! Fammi un vezzo.
 V: (È pur matto!) Mio Cupido! (Me ne rido.)
 P: Non v'è prezzo, cara sposa, Sì, à goder!
 V: Dolce sposo. Sì, à goder!
 (Tanto brutto non v'è alcuno e pur cotto il sempliciotto!)
 Parla, o caro! M'impedisce il gran piacer!
 P: Tal bellezza non ch'à nissuna;
 per amore manca il core! Parla, o cara!
 M'impedisce il gran piacer!
 P: Stendi! stendi! Uh! ch'allegrezza...

P: Give me your hand! O what delight!
 V: Squeeze my hand! O what happiness!
 P: What charming manners! Show me a smile.
 V: (He's crazy!) My Cupid! (He makes me laugh.)
 P: It's so easy for you, dear wife, yes, to be happy!
 V: Sweet spouse. Yes, I'm so happy!
 (No one else is so ugly or as smitten as this simpleton!)
 Speak, beloved! For sheer joy overwhelms me!
 P: No one has such beauty;
 my heart falters from love! Speak, beloved!
 For sheer joy overwhelms me!
 P: Give me your hand! O what delight...

Act III

Recitative: Vespetta & Pimpinone

(The marriage has taken place, as have many arguments. Mrs. Pimpinone addresses her husband.)

V: Ich will dahin wohin es mir beliebt gehn.
O das ist unvergleichlich schön!
P: O das ist unvergleichlich arg! Ich muß
zum wenigsten den Ort doch wissen.
V: So werd' ich dir von jedem Quark wohl Red
und Antwort geben müssen?
P: Ich bin dein Mann!
V: Gar recht! Ich gehe nur spazieren.
P: Spazieren? Will dir dieses auch gebühren?
V: Die Leute seh'n dich längst für einen
Gecken an; ein kluger Mann muß seiner Frauen
mit Stilleschweigen trauen.
P: Ich will es wissen.
V: Nein! Sonst können wir nicht Freunde sein.
P: Vespetta!
V: Pimpinon!
P: Ist dieses meiner Gutheit Lohn? Welch
eine schimpfliche Geduld begehrt
man von mir? Und was hab' ich verschuldt?
V: Um größ're Freyheit zu erlangen
erwählt' ich dein verhaßtes Ehe-Bette; ich
will dich als Gefehrten zwar umfassen,
doch trag' ich keine Sklaven-Kette!
P: Recht, recht, geliebteste Vespetta!
V: So geht es, wenn man sich nicht höflich
aufgeföhret. Ich fordre den Respekt,
der einer Frau gebühret!
P: Ach ja, gnäd'ge Frau! (Wie übel bin ich
dran, ich wohlgeplagter Mann!)
V: Adieu!
P: Wo geht sie hin?
V: Zu meiner Frau Gevatterinn.
P: So wird sie sich entbrechen von ihrem
Manne was verfängliches zu sprechen!

V: I'll go wherever I please.
O that's indescribably lovely!
P: O that's indescribably terrible. I must
at the very least know where you're going.
V: Must I inform you of every little trifle,
of every syllable I utter?
P: I am your husband!
V: So what! I'm going for a walk.
P: Walking? Is that in keeping with your station?
V: The people already think that you are a
conceited ass; a clever husband would have tacit
trust in his wife.
P: I want to know!
V: No! Otherwise we cannot be friends.
P: Vespetta!
V: Pimpinone!
P: Is this the reward for my kindness? Am
I to be asked to endure this insulting
humiliation? And what have I done wrong?
V: In order to earn a tad more freedom, I
suffer your disgusting marriage-bed; I'll
put up with your embraces, but I will
not wear slave-chains!
P: All right, all right, beloved Vespetta!
V: So be it, if you don't behave
politely. I demand the respect
that any wife deserves!
P: Ah yes, beloved wife! (How wretched this
makes me; I am an abused husband!)
V: Farewell!
P: Where are you going?
V: Over to my Godmother's house.
P: You want to run over there to say nasty things
about your husband!

Aria: Pimpinone (as three characters)

Sò quel che si dice, sò quel che si fà!
Sustissima, sustissima! Come si sta?
Bene, bene!
E poi subito:
Quel mio marito è pur stravagante,
è pur indiscreto: pretende
che in casa io stia tutto il dì!

(As the Abused Husband): I know what they're
saying and doing!
(As the Gossipy Wife): Darling, dearie! How are
you?
(As the Weepy Wife): Oh, all right!
(The Husband): And then suddenly we hear:
(The Gossipy One): My husband's such a
spendthrift, and so thoughtless: he thinks
I ought to stay at home all day long!

E l'altra risponde:
 Gran bestia ch'egl' è!
 Prendete, comare, l'esempio da me; voleva anch'ill
 mio, ma... L'hò ben chiarito di far a mio modo.
 Trovato hò il segreto s'ei dice di:
 "No!"
 Io dico di: "sì!"
 No, no!
 Sì, sì!
 Sò quel che si dice...

(The Husband): And the other one says:
 (The Weepy One): He is such a great brute!
 You should do what I do, dear; mine wants his own
 way, too, but... I've made him see things my way.
 I discovered the secret to get him to say:
 (The Husband): "No!"
 (The Weepy One): But I say "yes!"
 (The Husband): No, no!
 (The Weepy One): Yes, yes!
 (The Husband): I know what they're saying...

Recitative: Pimpinone & Vespetta

P: Für dieses Mal sei ihr der Ausgang
 unbenommen, nur daß sie bald zurücke kommt!
 V: Ums bald Zurückekommen sorg' ich nicht viel;
 die späte Nacht ist meiner Freude Ziel!
 P: Will sie sich auf der Gassen,
 bei dunkler Nacht betreten lassen?
 V: Was schadet es? Kein Dieb wird mich
 zu stehlen suchen.
 P: Verflucht sey doch...
 V: Wie? Darfst du mir noch fluchen?
 P: Ich fluche meinem—Zahn. Weil er mir
 Schmerzen macht. Sie gehe nur!
 Allein sie höre: Ich wollte gern forthin mehr
 Ehre und wen'ger Wiederstreben; mehr
 Freundlichkeit und wen'ger Schelten!
 V: Mein Will muß ja so viel, als dein ich
 wollte gelten. Drum werd ich stets nach meinem
 Kopfe leben: in *Assemblée* und *Opera* zu gehn,
 Visiten, Tanzen, Spiel, am Fenster stehn,
 sind mir stets unverwehrt:
 diss merke du!
 P: Sie sagte mir doch erst ein anders
 Leben zu.
 V: Halb weiß ich es, halb ist es mir entfallen.
 P: Sie wollte mir in allem zu Willen
 und gehorsam sein.
 V: Als ich dir dieses zugesagt, war ich noch
 deine Magd; jetzt bin ich deine Frau.
 Drum zieh die Pfeife ein!

P: Just this once you may go out, so long as you
 come home good and early!
 V: I don't care to come back early;
 late nights are what I'm after!
 P: Will you stroll about the streets
 in the darkness of night?
 V: What's the harm? No thief is going
 to steal me.
 P: Well then, to Hell with...
 V: What? You dare curse me?
 P: Oh. I was just cursing my—tooth. It's
 really hurting me just now. Go ahead now.
 But listen: I'd like more respect in the future
 and a bit less defiance; more
 friendship and less scolding!
 V: My wishes must count for as much as
 yours. I plan to always live by my own whims:
 to attend public meetings and the opera,
 visit, go dancing, play cards, stand in the window;
 these shall be my constant habits:
 just remember that!
 P: You used to speak to me of a much
 different life.
 V: I half remember and half forget.
 P: You once wanted to please me
 and obey in all things.
 V: When I promised you that, I was still
 your maid. Now I'm your wife.
 So button your lip!

Aria: Vespetta

Voglio far come fan l'altre: ben danzar, parlar Francese, star in galla, esser cortese, mà però, con l'onestà! Voglio anch'io saper cos' è la Spadiglia e la Maniglia e chiamar ò l'Asso ò il Rè quando il Punto mi dirà.	I want to do what other ladies do: dance nicely, talk in French, float on air, have lovely manners. but still be sincere too! I want to learn about fancy card-games and wine, how to call for aces and kings when the deal is mine.
--	---

Voglio far...	I want to ...
---------------	---------------

Recitative: Pimpinone & Vespetta

P: Wie aber wenn ich's auch so machen wollte?	P: But what if I were try that, too?
V: Das thättest du aus Lasterhaftigkeit, ich thu es nur aus Lust!	V: You'd only be doing it out of spite. I do it for pure pleasure!
P: Wenn ich auf Tändeleien so vieles Geld verwenden solte?	P: And if I should spend so much money on such trifling?
V: Ein Mann muß sich vor solchem Wesen scheuen; Mod' und <i>Galanterie</i> gehören nimmer, für andere als für das Frauenzimmer.	V: Men must refrain from such affairs; Fashion and gallantry never belong to any but the wifely bunch.
P: Doch könnt' ich dir den Stock auch nach der Mode reichen!	P: I'd like to take a cane to your fashionable rear-end!
V: Den Stock für meinesgleichen? Den Augenblick sag ich dir allen Kauf, du unverschämter Tölpel, auf!	V: A cane to the likes of me? The second that happens, I would show you a thing or two, blockhead!
P: Dein Drohen kann mich wenig schrecken!	P: Your threats don't scare me!
V: So sollst du meine Nägel schmecken!	V: Well maybe you'd like to taste my nails!

Duet: Pimpinone & Vespetta

P: Wilde Hummel! Böser Engel!	P: Savage bumblebee! Wicked angel!
V: Alter Hudler! Galgen-Schwengell!	V: You decrepit bungler! Dangling corpse!
P: Zänkische Metze! Andre Xantippe!	P: Quarrelsome harpy! Resurrected witch!
V: Murrischer Trotzkopf! Todtengerippe!	V: Peevish sorehead! Skeleton!
P & V: Ich lache deiner Raserey!	P & V: I laugh at your frenzy!
P: Wirst du deinen Sinn nicht brechen ...	P: If you don't change your mind ...
V: Wirst du immer widersprechen ...	V: If you keep talking ...
P & V: So schlag ich dir den Kopf entzwei!	P & V: I'll split your head in two!
P: Wilde Hummel! ...	P: Savage bumblebee! ...

Recitative: Vespetta & Pimpinone

V: Du eigensinn'ger Esel, schau...
P: Perdon, gnäd'ge Frau!
V: Zehntausend Thaler stehn auf dem Papier,
dieselben zahle mir; und, soll ich nicht
nach meinem Willen leben, so muß du mir
den Braut-Schatz wiedergeben!
P: (Ich bin in sie verliebt; was will ich machen?)
Sie thu was ihr gefällt in allen Sachen!
V: Wo du nicht stets so sprichst,
du ungeschliff'ner Bengel, so reiß...
P: Thu was du willst, mein Engel! ...
V: ...ich dir das Herz aus deinem Leibe!
P: (Ihr Männer, hütet euch vor einem bösen
Weibel!)
V: Und machst du mir...
P: Verflucht sey doch die Zeit...
V: Was murmelst du?
P: Nichts, nichts.
V: ...noch einmal Streit—
P: (Verflucht sey doch die Zeit das ich
diss böse Thier gefreyht!)
V: Sprich laut! damit ich dich versteh!
P: Mir thun die Zähne weh.

V: You narrow-minded ass, look here...
P: I'm sorry, dear wife!
V: 10,000 thalers are stipulated in our contract,
pay me them now; what's more, if I can't
do just as I please, you must
return me my dowry!
P: (I love her; what choice do I have?)
You do just as you please in all matters!
V: You shan't constantly be crabbing,
you crude lout, or I'll tear out...
P: Do what you wish, my angel! ...
V: ...your heart from your body!
P: (You husbands, beware a nasty
wife!)
V: And if you make...
P: Oh, damned the day...
V: Just what are you muttering?
P: Nothing, dear.
V: ...trouble for me ever again—
P: (Damned the day I ever wooed
this wicked creature!)
V: Speak up, dear; I can't hear you!
P: Oh, it's just my teeth bothering me.

Duet: Vespetta & Pimpinone

V: Schweig hinkünftig, albrer Tropfl
Sonst erwarte nur den Stecken.
P: O! wie schmerztet mir der Kopf!
Ich vergehe fast vor Schrecken!
V: Dieses ist der Grobheit Lohn ...
P: Dieses ist der Einfalt Lohn ...
V: Ungeschliff'ner Pimpinon!
P: Unglücksel'ger Pimpinon!

V: Mit verliebten Gecken
geh'n wir Weiber also um.
P: Will ich nicht den Prügel schmecken,
schweig ich gern und bleibe stumm.

V: Schweig hinkünftig...

V: From now on, keep quiet, silly dolt!
Or else a beating will await you.
P: Oh, my head aches so much
I'm nearly forgetting to be terrified.
V: This Is the price for your rudeness ...
P: This is what I get for my naïveté ...
V: You loutish Pimpinon!
P: Oh unhappy Pimpinon!

V: With these love-sick fools
we women must proceed with caution,
P: If I don't want to taste her blows,
I'll have to keep quiet and play dumb.

V: From now on, keep quiet...

PIMPINONE SOLOISTS



Meredith Ruduski is a singer with wide-ranging experience in opera, operetta, sacred, and secular vocal literature. In addition to performing in Europe, she has performed in a number of productions with the Gilbert & Sullivan Society of Austin, the University of Texas, and the University of Houston. Meredith received her Master's Degree in Music Performance at the University of Houston under the tutelage of soprano Cynthia Clayton and her Bachelor's degree in Vocal Performance from the University of Texas at Austin, where she studied with tenor William Lewis.

Meredith's musical career goals are diverse and include excelling in Baroque opera, early music, contemporary works, and musical theatre. Currently, she sings with the Texas Early Music Project, Santa Fe Desert Chorale, Seraphic Fire, La Follia Austin Baroque, and Austin Lyric Opera, and she spends the remainder of her time dabbling in the recording industry and auditioning all over the country.



Described as “rich-voiced” and “vivid” by the New York Times, bass-baritone **Peter Walker** recently revisited the roles of Balthasar and Habbakuk in the *Play of Daniel* with Gotham Early Music. Other notable performances include singing and piping in Early Music New York's *Bohemian Christmas*, Christus in Telemann's *St. Luke Passion* with St. Luke in the Fields, and baritone soloist in Rachmaninov's *Choral Symphony* with the Danbury Symphony. Peter appears regularly with the Skylark Vocal Ensemble, is a member of the choir of St. Luke in the Fields, is pipe major of The King's Highlanders, and is a core member of The Broken Consort as a singer and bagpiper. His piping has been hailed as “impressive” and “exciting” by Clevelandclassical.com.

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More news about our educational initiatives:

The Susan Anderson Kerr Scholarship & The Austin Community Foundation

We are excited about our developing educational initiatives. The Susan Anderson Kerr Scholarship has now been awarded to three young musicians from St. Stephen's School and UT Austin's Butler School of Music. More scholarships are available, so please keep spreading the word to students between the ages of 14 and 21. Additionally, we've received a grant from the Austin Community Foundation to perform at five Austin area schools this year! If you would like to support our efforts in any way, please call (512) 377-6961 or email us at education@early-music.org!

All contributions to the scholarship, or directly to TEMP, are fully tax-deductible.



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UPCOMING CONCERTS

La Follia Austin Baroque

Keith Womer, Artistic Director

Saturday, February 15, 2014, 8:00 PM, Covenant Presbyterian Church, 3003 Northland Dr., Austin, TX, 78757

Sunday, February 16, 2014, 4:00 PM, St. Matthew's Episcopal Church, 8134 Mesa Drive, Austin, TX, 78759

Cupid's Bow

La Follia collaborates with Chorus Austin in a concert presentation of John Blow's *Venus and Adonis*, directed by Chorus Austin's Artistic Director, Ryan Heller. Regarded as England's first opera, *Venus and Adonis* is a comic and tragic story of passionate love: What better way to celebrate Valentine's Day?

www.lafollia.org

St. Cecilia Music Series

James Brown, Director

Friday, February 21, 2014, 8:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

Ars Lyrica presents Venetian Carnival

Ars Lyrica, the renowned professional early music program based in Houston, celebrates Venice and its carnival tradition with exotic music from the City of Masks. Sopranos Melissa Givens and Blair Doerge share the stage with violinist Yung-Hsiang Wang, Baroque flautist Colin St. Martin, guitarist Richard Savino and the Grammy-nominated ensemble in a festive program of music from Monteverdi to Vivaldi.

www.scmsaustin.org

Gilbert & Sullivan Society of Austin

Ralph McPhail, Jr., Artistic & Stage Director Jeffrey Jones-Ragona, Music Director

Sunday, February 23, 2014, 3:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

Trial by Jury

Considered the most perfectly constructed of the G&S operas, this short, one-act opera is a little gem of wit, cleverness, and charm. It was first produced in 1875 at London's Royalty Theatre, where it was a runaway hit with audiences. Don't miss this rare and exciting performance starring G&S singers Arthur DiBianca, Carol Brown, Holton Johnson, Jan Jones, David Fontenot, Robert Schneider, and others!

www.gilbertsullivan.org

Austin Baroque Orchestra and Coro Settecento

Billy Traylor, Artistic Director

Saturday, March 8, 2014, 8:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

Sunday, March 9, 2014, 3:00 PM, St. Mary's Catholic Church, 307 W. Main St., Fredericksburg, TX

Haydn-Go-Seek

You've heard of Papa Haydn, but did you know he had a little brother? Along with three of Michael Haydn's *Responsories for Holy Week*, we'll play Joseph Haydn's "Alleluja" Symphony (no. 30), his *Nicolaimesse*, a rarely-performed opera overture, and will feature organist Steve Wiberg on the charming *Organ Concerto in D major*, all using replicas of Classic-era instruments.

www.ensemblesettecento.org