VIRGIL THOMSON: FOUR SAINTS IN THREE ACTS

CAPITAL CAPITALS
VIRGIL THOMSON 1896–1989

FOUR SAINTS IN THREE ACTS
CAPITAL CAPITALS

CHARLES BLANDY   tenor
SIMON DYER       bass
AARON ENGBRETH   baritone
ANDREW GARLAND   baritone
TOM McNICHOLS    bass
GIGI MITCHELL-VELASCO mezzo-soprano
SARAH PELLETIER  soprano
DEBORAH SELIG    soprano
SUMNER THOMPSON  baritone
LYNN TORGOVE     mezzo-soprano
STANLEY WILSON   tenor

BOSTON MODERN ORCHESTRA PROJECT    Gil Rose, conductor
BETH WILLER    chorus master

**DISC 1** (55:40)

FOUR SAINTS IN THREE ACTS  (1934)
ACT I
[3] Tableau II: St. Teresa II with dove, being photographed by St. Settlement  1:59
[5] Tableau IV: St. Ignatius presents flowers to St. Teresa II  2:44
[7] Tableau VI: St. Teresa II in ecstasy, seated, with angel hovering  3:09
[8] Tableau VII: St. Teresa II, with halo, pretending to hold a baby in her arms  1:08

ACT II
[10] Might it be mountains if it were not Barcelona  5:16
[12] Game  1:07
[13] Love Scene  2:32
[14] Drinking Song  2:11
[16] Pantomime  1:42

**DISC 2** (51:48)

ACT III
[3] Ballet (Tempo di Tango)  6:04
[5] Saints’ Procession  6:11
[6] Intermezzo  1:27
[7] Prologue to Act IV  1:57

ACT IV
[8] The Sisters and Saints reassembled and reenacting why they went away to stay  3:35
[9] CAPITAL CAPITALS  (1927)  19:36
By Virgil Thomson

In all times the artist has tended to live surrounded by younger artists, and by his own example to guide them toward discipline and spontaneity. Indeed, for anyone so to channel his gift is surely to invite “inspiration,” and hopefully, though his work, create “miracles.” Just like the saints.

Gertrude Stein liked rhymes and jingles, and she had no fear of the commonplace. Her communion hymn for all the saints is “When this you see remember me.” And when Saint Ignatius sees the Holy Ghost, she describes his vision as “Pigeons on the grass alas and a magpie in the sky.” Also she loved to write vast finales like Beethoven’s great codas, full of emphasis, insistence, and repetition. She wrote poetry, in fact, very much as a composer works. She chose a theme and developed it, or rather, she let the words of it develop themselves through free expansion of sound and sense.

Putting to music poetry so musically conceived as Gertrude Stein’s has long been a pleasure to me. The spontaneity of it, its easy flow, and its deep sincerity have always seemed to me just right for music. Whether my music is just right for it is not for me to say. But happiness was ours working together, and a strong friendship grew up between us. This friendship lasted twenty years, till her death.

Her last completed work was another libretto written for me, *The Mother of Us All*. That too became an opera and was produced, but Gertrude Stein never saw it. I am sorry now that I did not write an opera with her every year. It had not occurred to me that both of us would not always be living.
Why did it occur to Gertrude Stein and myself to write an opera about saints? Simply because we saw among the religious a parallel to the life we were leading, in which consecrated artists were practicing their art surrounded by younger artists who were no less consecrated, and who were trying to learn and needing to learn the terrible disciplines of truth and spontaneity, of channeling their skills without loss of inspiration. That was our theme, certainly that was our theme. That the daily life of saints could be, as regards their work and their preparation for it, a model to ours.

The opera takes place among Spanish saints and in Spain because Gertrude Stein had lived in Spain and loved its landscape, its intensity.

I had never been to Spain, and I refrained from going there till I had finished my score. I did not wish to encounter 20th-century Spain, so thickly overlaid musically with 19th-century gypsy ways, while trying to evoke an earlier time. Nor dared I attempt musically a historical reconstruction when my librettist had assumed no such obligation. So I took my musical freedom following her poetic freedom, and what came out was a virtually total recall of my Southern Baptist childhood in Missouri.

So do not try to understand the words of this opera literally nor seek in the music of it undue reference to modern Spain. If, through the poet’s liberties with logic and the composer’s constant use of the plainest musical language, something is evoked of the inner gayety and the strength of lives consecrated to a non-material end, the authors will consider their labors rewarded.

By Steven Watson

Appreciating Four Saints in Three Acts doesn’t require special information, textual analysis, or explanations. When I first heard the opera, I knew nothing about it, but I was exhilarated by its sounds and rhythms and felt a sort of sustained interior smile. It wasn’t exactly funny, but its levity was sustained by a high sense of play with intrinsic rules you didn’t need to understand in order to join in the game. When Gertrude Stein came to the United States in the fall of 1934, she put it very simply when interviewed in a newsreel: “If you enjoy it you understand it.”

There is another kind of pleasure to be had from reading liner notes such as these: learning about the two people responsible for the opera, and the nature of their collaboration. When I began learning this history, Virgil Thomson was in his late 80s but he sat for a half dozen interviews in the Chelsea Hotel, where he had lived for more than forty years. Whenever we talked, he wore a white shirt and black tie, and sat in a large wingback chair, upholstered in a highly figured pale gold and moss green, placed before his piano, whose surface was piled with books. Although quite deaf he had considerable energy, especially before eating...
lunch, and his comments were invariably cogent, canny, and colloquial. I think he cooperated with me during these interviews because we were talking about the happiest period of his life. Certainly it was not because he valued my opinions, for he occasionally observed, “I think you don’t know what you’re talking about.” Such responses were due to deafness, or crankiness, or sometimes simply because he was right. Nonetheless, he continued talking. During the years leading up to the opera’s debut in 1934, he lived primarily in Paris during its “golden period,” with his lover, the painter Maurice Grosser, and socialized with musicians, artists, and writers. During his forays to New York to promote a production of Four Saints, he socialized primarily with figures from High Bohemia, making trips to Harlem when it was in fashion; he was in the first flush of recognition and he was at the center of movers and shakers. “Oh yes,” he said to me, “those times were jolly.” Thomson’s answers comprised perfect sentences and succinct paragraphs, with a great deal of professional wisdom. No editing necessary. (When he wrote music criticism for the New York Herald Tribune, from 1940 to 1954, he sent his columns directly to the printer; he didn’t want anyone from mucking up his prose.)

The relationship between Gertrude Stein and Virgil Thomson was bound fundamentally by words and music—in the beginning and at the end. It was only for a relatively brief period of about five years that they intermittently enjoyed a warm friendship. A decade before he met Stein, Thomson had been fascinated by her obscurantist writings in Tender Buttons (1914), which he used to read aloud to his Harvard friends. “Well I liked those texts,” he said. “I thought they were funny and probably had a certain depth…I was fascinated by the whole procedure of reading them aloud. I had already set one of her pieces to music.”

Thomson and Stein finally met in Paris in January 1926 at 27 rue de Fleurus, where Stein had lived since 1903, first with her brother, Leo, and then with Alice B. Toklas, her secretary and lover until Stein’s death in 1946. Thomson had lived in Paris regularly since 1924. “I knew that one day Gertrude and I would make friends, but I didn’t want to be pushing or anything but casual about it. I thought I would just wait and see what would happen. One day it did happen—I went to her house on invitation with George Antheil (who was at that time more known than Thomson, primarily because of his scandalous composition Ballet Mécanique). Alice didn’t like me much,” Thomson said, “but then she became quite fond of me. Gertrude and I got on right off; we got on like Harvard men. I don’t think Gertrude cared much for George and I don’t think she ever saw him again. She didn’t have many musicians around. Alice was the musical one in the family. Gertrude had grown up going to concerts and operas, but it never took heavily on her. She liked the theater but she was not a natural musical ear. She had an ear for words and she could remember what they said and how they talked. She liked being set to music, as all poets do. Gertrude’s words don’t lack music, but they like music.”

Thomson promptly set three of Stein’s works to music (“Susie Asado,” “Preciosilla,” and “Capital Capitals”). Setting Stein’s words to music was initially a way to forge a friendship, overcoming Alice’s initial doubts, and it soon became a campaign for collaborating on an opera. The most ambitious creation was Capital Capitals, set to Stein’s 3,000-word piece. Its debut, at 11:30 p.m. on June 21, 1927 provided the divertissement artistique for a gala costume party held by the Duchesse de Clermont-Tonnerre in the garden behind her eighteenth century gatehouse, lit by Chinese lanterns, with a quartet of hunting horns announcing guests’ arrival. Performed by Thomson and three soloists (when one of the singers did not show up, Thomson took on his role and also played the piano), Capital Capitals lasted twenty minutes and was greeted as a stylish success. Jean Cocteau, a reigning arbiter of Paris chic, commented positively (although cryptically): “At last a table that stands on four legs, a door that really opens and shuts.” More important for the potential opera, Stein wrote “We are both happy about it this Alice and I are.”

Stein wrote around this time, “Collaborators tell how in union there is strength.” After discussions about an opera subject, rejecting American history and mythic gods, they
settled on the lives of saints, which Thomson considered a metaphor for the community of artists in Paris.

In 1927, within a few months of their talks, Thomson received a forbidding block of words typed up by Alice, without paragraphs or narrative. The only specific characters were St. Teresa and St. Ignatius. Their having lived in different centuries was of no matter to Stein. Thomson sat down at his rented piano at 17 quai Voltaire and improvised over and over with the words set before him on the piano stand. Years later, he noted, “Don’t confuse a disciplined spontaneity with the laziness of a loose tongue.” When he found himself coming to the same musical solutions, he put the notes on paper. The collaboration was one of complete independence, perhaps the only kind possible between two such determined egos. (Thomson’s only request to Stein was that he be allowed to add a second St. Teresa, so there could be duets. She readily acceded.)

“You see when I started writing Four Saints in Three Acts in the fall of 1927, that was a time when modern music was rampant all over the place. A few friends were a little curious why I had not used an advanced musical technique for setting what seemed an advanced piece of modern poetry. I said you can’t be advanced all over the place. What that text needs is clarity. It needs music to make it run along. Obscure as it is, if you add more musical complexities you stop it from running along, like putting sand in a gear. You don’t want to make friction, you want to eliminate friction.” Thomson drew on many familiar American musical forms, which he knew well—in his adolescence he had played for silent movies and for several years he worked as a church organist; he knew parade marches and children’s ditties. “A Jew and a Protestant turn out an opera about Spain in the 16th century and in the course of writing that music I came into practical total recall of my Southern Baptist upbringing in Missouri.”

Thomson’s musical strategy should not ignore his musical sophistication. He was completely aware of advanced musical composition; he was friendly with “Les Six,” a group of French avant-garde composers, and he had studied with Nadia Boulanger, the legendary instructor whose pupils ranged from Aaron Copland to Philip Glass. The elements of his “Americanisms” were often offset by changes to minor keys, triadic arpeggios, and abrupt shifts in tempo.

Four Saints in Three Acts was first performed in February 1934, initially at the Wadsworth Atheneum in Hartford, Connecticut and subsequently at the 44th Street Theatre on Broadway. The opera was an artistic phenomenon, a media phenomenon, and a sociological phenomenon all at once. No one knew quite what to make of it, but that left doors wide open for everyone to take a crack at it. Journalists paid great attention to Florine Stettheimer’s fanciful cellophane-and-feathers set and Frederick Ashton’s lively choreography. They wrote specially of the all-black cast, which was a first in an American opera which was not about African-American life. Literary critics, theater critics, music critics, even fashion reporters covered it; Variety noted that the opera received more column inches than anything in the past decade. Thomson observed that the music critics tended to like the words and literary critics tended to like the music.

Contributing significantly to the journalistic interest was the fact that Gertrude Stein’s The Autobiography of Alice B. Toklas had been serialized in The Atlantic and quickly became a best seller upon its publication in August 1933. Stein had resisted writing such a work that actively tried to charm the audience, but due to the steely determination of Toklas, she wrote of biographical events in the voice of Alice. Journalists had made jokes about Stein’s prose ever since she was published in 1913 at the time of the Armory show, and the jokes were usually the same, suggesting knowingness. With Four Saints, they often quoted “Pigeons on the grass alas.” But even opportunistic philistines could be forgiven; Stein’s libretto, while not nonsense, was not readily clear; her meanings were private and highly stylized.

I have seen seven productions of Four Saints in Three Acts, and they suggest the malleable possibilities of an opera that is not driven by narrative. Robert Wilson staged a version that included huge, glacially slow animals; Mark Morris made a dance with musicians singing from the orchestra pit, and most recently I saw a production in San Francisco that...
evoked a theme of euthanasia. It is cleansing to have the Boston Modern Orchestra Project delivering the full work in concert form—no concept, no narrative overlay. Simply Gertrude Stein and Virgil Thomson delivered straight, with seven soloists, a chorus of 36, and 34 musicians in the orchestra.

Virgil Thomson and Gertrude Stein collaborated one final time, in 1946, and again, after deciding that its subject would be the feminist movement in America with Susan B. Anthony as the main character, they worked independently. On March 16, 1946, Stein sent him a libretto, her last major work, *The Mother of Us All*. Three months later she died of stomach cancer, never having heard a note of the opera. “I am sorry now that I did not write Stein every year,” Thomson wrote. “It had not occurred to me that both of us would not always be living.”

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Four Saints in Three Acts
Music by Virgil Thomson  | Libretto by Gertrude Stein

St. Teresa I Sarah Pelletier, soprano
St. Teresa II Gigi Mitchell-Velasco, mezzo-soprano
St. Ignatius Aaron Engebreth, baritone
Commère Lynn Torgove, mezzo-soprano
Compère Tom McNichols, bass
St. Settlement Deborah Selig, soprano
St. Chavez Charles Blandy, tenor
St. Stephen Stanley Wilson, tenor
St. Absalom Ethan Bremmer, tenor
St. Anne Alina de la Guardia, soprano
St. Answers Kelli Geoghegan, mezzo-soprano
St. Cecilia Stephanie Kacoyanis, mezzo-soprano
St. Celestine Sonja DuToit Tengblad, soprano
St. Eustice Brad Fugate, baritone
St. Genevieve Rachele Schmiege, soprano
St. Jan/St. Placide Graham Wright, baritone
St. Lawrence Josh Taylor, baritone
St. Philip Patrick T. Waters, tenor
St. Plan Nickoli Strommer, baritone
St. Sarah Christina English, mezzo-soprano
St. Vincent Matthew Stansfield, baritone
Tenor solo Jason Connell, tenor


Avila. Steps and portal of the cathedral, the latter closed off by a small curtain.

CHORUS I
To know to love her so.
Four saints prepare for saints.
It makes it well fish.
Four saints it makes it well fish.
Four saints prepare for saints it makes it well well fish it makes it well fish prepare for saints.

SAINT STEPHEN
In narrative prepare for saints.

SAINT SETTLEMENT
Prepare for saints.

SAINT PLAN
At least.

SAINT STEPHEN
In finally.

SAINT PLAN
Very well if not to have and miner.

SAINT STEPHEN
A saint is one to be for two when three and you make five and two and cover.

CHORUS I
A at most.
Saint saint a saint.
Forgotten saint. What happened today, a narrative.

COMMÈRE
We had intended if it were a pleasant day to go to the country it was a very beautiful day and we carried out our intention. We went to places that we had been when we were equally pleased and we found very nearly what we could find and returning saw and heard that after all they were rewarded and likewise. This makes it necessary to go again.

COMPÈRE
He came and said he was hurrying hurrying and hurrying to remain he said he said finally to be and claim it he said feeling very nearly everything as it had been as if he could be precious be precious to like like it as it had been that if he was used it would always do it good and now this time that it was as if it had been just the same as longer when as before it make it be left to be more and soft softly then can be changed to theirs and speck a speck of it makes blue be often sooner which is shared when theirs is in polite and reply that in their be the same with diminish always in respect to not at all and farther farther might be known as counted with it gain to be in retain which is not to be because of most.

COMMÈRE
This is how they do not like it.

COMPÈRE
Why while in that way was it after this that to be seen made left it.

CHORUS I
He could be hurt at that.

COMMÈRE
It is very easy to be land.

COMPÈRE
Imagine four benches separately.

COMMÈRE
One in the sun. Two in the sun. Three in the sun.
COMPÈRE
One not in the sun.

COMPÈRE
Not one not in the sun. Not one.

COMPÈRE AND COMPÈRE
Four benches used four benches used separately.

COMPÈRE
Four benches used separately.

CHORUS I
That makes it be not be makes it not be at the time.

COMPÈRE
The time that it is as well as it could be leave it when it was it be that it was to be when it was went away.

SAINT SETTLEMENT, SAINT SARAH, SAINT STEPHEN, AND SAINT PLAN
Four benches with leave it.

CHORUS I
It is very close close and closed.

SAINT STEPHEN, AND SAINT PLAN
SAINT SETTLEMENT, SAINT SARAH,
wase to be when it was went away.

SAINT STEPHEN
When when it was it be that it

COMMÈRE
The time that it is as well as it could be

COMMÈRE
Not one not in the sun. Not one.

COMMÈRE
Two and two saints.

COMMÈRE AND COMPÈRE
Begin four saints.

COMMÈRE
Begin three saints.

COMMÈRE AND COMPÈRE
Three saints when this you see.

COMMÈRE AND COMÈRE
Begin three saints. Begin four saints. Two and two saints.

COMMÈRE
That makes it be not be makes it not be at the time.

COMMÈRE
The time that it is as well as it could be leave it when it was it be that it was to be when it was went away.

COMMÈRE
That makes it be not be makes it not be at the time.

CHORUS I
It is very close close and closed.

SAINT STEPHEN
When when it was it be that it

COMMÈRE
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COMMÈRE
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CHORUS I
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SAINT STEPHEN
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CHORUS I
It is very close close and closed.

SAINT STEPHEN
When when it was it be that it

COMMÈRE
The time that it is as well as it could be leave it when it was it be that it was to be when it was went away.

COMMÈRE
That makes it be not be makes it not be at the time.
SAINT SETTLEMENT, SAINT SARAH, SAINT STEPHEN, AND SAINT PLAN
Four saints have been sometime in that way that way all hall.

COMMÈRE
Four saints were not born at one time although they knew each other.

COMMÈRE
One of them had a birthday before the mother of the other one the father.

COMMÈRE
Four saints later to be if to be one to be to be one to be.

COMMÈRE
Might tingle.

CHORUS I
Four saints born in separate places.

COMMÈRE
Mother of the other one the father.

COMMÈRE
Any one can see that any saint to be.

Gradually wait.

CHORUS I
This is to say that four saints may never have seen the day, like.

COMMÈRE
Any day like.

SAINT STEPHEN, AND SAINT PLAN
SAINT TERESA, SAINT SARAH, SAINT SETTLEMENT, SAINT THOMASINE SAINT

COMMÈRE
Any day like.

SAINT TERESA I
Not April fools’ day a pleasure. Saint Teresa seated.

COMMÈRE
Not April fools’ day a pleasure.

CHORUS I
April fools’ day April fools’ day as not a pleasure as April fools’ day not a pleasure.

CHORUS I
Saint Teresa seated and not surrounded. There are a great many persons and places near together. Saint Teresa not seated.

SAINT TERESA I
There are a great many persons and places near together.

COMMÈRE
Saint Teresa not seated at once.

SAINT TERESA I
There are a great many places and persons near together.

COMMÈRE
Saint Teresa once seated.

SAINT TERESA I
There are a great many places and persons near together.

COMMÈRE
Saint Teresa seated and not surrounded.

SAINT TERESA I
There are a great many places and persons near together.

CHORUS I
Saint Teresa visited by very many as well as the others really visited before she was seated.

SAINT TERESA I
There are a great many persons and places close together.

COMMÈRE
Saint Teresa not young and younger but visited like the others by some, who are frequently going there.

COMMÈRE
Saint Teresa very nearly half inside and half outside outside the house and not surrounded.

SAINT TERESA I AND II
How do you do. Very well I thank you. And when do you go. I am staying on quite continuously. When is it planned. Not more than as often.

SAINT STEPHEN
The garden inside and outside of the wall.

CHORUS I
Saint Teresa about to be.

COMMÈRE
The garden outside inside and of the wall.

COMMÈRE
Nobody visits more than they do visits them.

COMMÈRE
Saint Teresa.

SAINT TERESA I
Nobody visits more than they do visits them Saint Teresa.

CHORUS I
As loud as that as allowed as that.

SAINT TERESA I
Nobody visits more than they do visits them.

COMMÈRE
Saint Teresa something like that.

SAINT TERESA I
Saint Teresa something like that.

SAINT SETTLEMENT
Saint Teresa something like that.

CHORUS I
Saint Teresa half in doors and half out of doors.

SAINT TERESA I
Saint Teresa knowing young and told.

SAINT SETTLEMENT
If it were possible to kill five thousand chinamen by pressing a button would it be done.

COMMÈRE
Saint Teresa not interested.

COMMÈRE
Repeat First Act.

COMMÈRE
A pleasure April fools’ day a pleasure. Saint Teresa seated.

COMMÈRE
Not April fools’ day a pleasure.

CHORUS I
Saint Teresa seated.

SAINT TERESA I
Not April fools’ day a pleasure.

CHORUS I
Saint Teresa seated.

SAINT TERESA I
Not April fools’ day a pleasure.

CHORUS I
Saint Teresa seated.

SAINT TERESA I
There are a great many persons and places near together.

CHORUS I
Saint Teresa visited by very many as well as the others really visited before she was seated.

SAINT TERESA I
There are a great many persons and places close together.

COMMÈRE
Saint Teresa not interested.

COMMÈRE
Saint Ignatius meant and met.

COMMÈRE
This is to say that four saints may never have seen the day, like.

COMMÈRE
Any one can see that any saint to be.

COMMÈRE
Any day like.

CHORUS I
This is to say that four saints may never have. Any day like.

CHORUS I
Gradually wait. Any one can see that any saint to be.

COMMÈRE
Saint Teresa seated and not surrounded.

COMMÈRE
Saint Teresa not seated at once.

COMMÈRE
Repeat First Act.

COMMÈRE
A pleasure April fools’ day a pleasure. Saint Teresa seated.

COMMÈRE
Not April fools’ day a pleasure.

CHORUS I
Saint Teresa seated.

SAINT TERESA I
Not April fools’ day a pleasure.

CHORUS I
Saint Teresa seated.

SAINT TERESA I
Not April fools’ day a pleasure.

CHORUS I
Saint Teresa seated.

COMMÈRE
Saint Ignatius silent motive not hidden.

COMMÈRE

COMMÈRE
Any one to tease a saint seriously.

COMMÈRE
Any one to tease a saint seriously.

CHORUS I
Any one to tease a saint seriously.
COMPÈRE
Who settles a private life.

ALL
Saint Teresa.

CHORUS I AND II
Who settles a private life.

COMPÈRE
Saint Teresa.

CHORUS I AND II
Who settles a private life.

COMPÈRE
Saint Teresa.

CHORUS I
Saint Teresa seated and if he could be standing and standing and saying and saying left to be.

COMPÈRE
Introducing Saint Ignatius.

SAINT IGNAZIUS
Left to be.

COMMÈRE
She can have no one can have any one can have not any one can have to have to say so.

CHORUS I AND II
Saint Teresa seated and not standing standing and half of it and not half and half of it seated and not standing surrounding and not seated and not seated and not standing and not surrounded and not and not not seated not seated not surrounded not seated and Saint Ignatius standing standing not standing and Saint Ignatius not standing standing surrounding as if in once yesterday.

In place of situations.

[13] Tableau II
St. Teresa II with dove, being photographed by St. Settlement.

CHORUS I
Saint Teresa could be photographed having been dressed like a lady and then they taking out her head changed it to a nun and a nun a saint and a saint so.

COMMÈRE
Saint Teresa seated and not surrounded might be very well inclined to be settled.

SAINT TEREZA I
Made to be coming here. How many saints can sit around? A great many saints can sit around with one standing.

COMPÈRE AND COMMÈRE
Saint Teresa as a young girl being widowed.

COMMÈRE
Can she sing.

SAINT TEREZA I AND II
Leave later gaily the troubadour plays his guitar.

SAINT STEPHEN
His guitar.

SAINT TEREZA I AND II
Can she sing.

COMMÈRE
Saint Teresa presented flowers to St. Settlement.

SAINT SETTLEMENT
How many saints can remember a house which was built before they can remember.

CHORUS I
Ten saints can. How many saints can be and land be and sand be and on a high plateau there is no sand there is snow and there is made to be so and very much can be what there is to see when there is a wind to have it dry and be what they can understand to undertake to let it be to send it well as much as none to be to be behind. None to be behind.

COMPÈRE
Enclosure.

SAINT TERESA I
None to be behind.

COMMÈRE
Enclosure.

SAINT SETTLEMENT
Saint Teresa having known that no snow in vain as snow is not rain.

COMMÈRE
Saint Teresa needed it as she was.

COMPÈRE
Saint Teresa made it be third.

CHORUS II
Snow third high third there third.

COMMÈRE
Saint Teresa in allowance.

SAINT TEREZA I
How many saints can remember a house which was built before they can remember.

CHORUS I
Can two saints be one.

COMMÈRE
Saint Teresa can never mention the others.

SAINT TEREZA I AND II
To be somewhere with or without saints.

SAINT TEREZA I AND II
To differ between go and so.

SAINT TEREZA II
Never to have seen a negro with it there.

COMMÈRE
And make him prominent.

SAINT TEREZA I AND II
Very many go out as they they do.

CHORUS I AND II
Could a negro be be with a beard.

COMMÈRE
In follow and saints.

SAINT TEREZA I AND II
Who separated saints at one time.

COMMÈRE
How many saints can be and land be and sand be and very many go out as they they do.

COMMÈRE
In having what is to see when there is a wind to have it dry and be what they can understand to undertake to let it be to send it well as much as none to be to be behind. None to be behind.

COMMÈRE
Enclosure.

SAINT TEREZA I
Who separated saints at one time.

CHORUS I
In different ways when it is practicable.

COMMÈRE
Continuemy.

COMPÈRE
Saint Teresa advancing.

SAINT TEREZA I
In this way as movement. In having been in.

CHORUS I
Does she want to be neglectful of hyacinths and find violets.

SAINT TEREZA I
Saint Teresa should never change herbs for pansies and dry them.

CHORUS II
They think there that it is their share.

CHORUS I
And please.

COMPÈRE
Saint Teresa makes as in this to be stems.

COMMÈRE
Come to be near not near her but the same.

CHORUS II
Some come to be near not near her but the same.

COMMÈRE
Sound them with the thirds and that.

SAINT TEREZA I
How many are there halving.

CHORUS II
For pansies and dry them.

COMMÈRE
Some come to be near not near her but the same.

CHORUS I
They think there that it is their share.

CHORUS II
And please.

COMMÈRE
Saint Teresa settles and some come.

SAINT TEREZA I
How many are there halving.

CHORUS I
Comes three.

COMMÈRE
Saint Teresa presents flowers to St. Teresa II.

CHORUS I
Could all four saints not only be in brief.

COMMÈRE
Continuemy.

COMPÈRE
Saint Teresa advancing.

SAINT TEREZA I
In this way as movement. In having been in.

CHORUS I
Does she want to be neglectful of hyacinths and find violets.

SAINT TEREZA I
Saint Teresa should never change herbs for pansies and dry them.

CHORUS II
They think there that it is their share.

CHORUS I
And please.

COMPÈRE
Saint Teresa makes as in this to be stems.

COMMÈRE
Come to be near not near her but the same.

CHORUS II
Some come to be near not near her but the same.

COMMÈRE
Sound them with the thirds and that.

SAINT TEREZA I
How many are there halving.

CHORUS I
Comes three.

COMMÈRE
Continuemy.

COMPÈRE
Saint Teresa advancing.

SAINT TEREZA I
In this way as movement. In having been in.

CHORUS I
Does she want to be neglectful of hyacinths and find violets.

SAINT TEREZA I
Saint Teresa should never change herbs for pansies and dry them.

CHORUS II
They think there that it is their share.

CHORUS I
And please.

COMPÈRE
Saint Teresa makes as in this to be stems.

COMMÈRE
Come to be near not near her but the same.

CHORUS II
Some come to be near not near her but the same.

COMMÈRE
Sound them with the thirds and that.

SAINT TEREZA I
How many are there halving.

CHORUS I
Comes three.
[16] Tableau V
St. Ignatius showing St. Teresa II the model of a Heavenly Mansion.

SAINT STEPHEN
Saint Ignatius could be in porcelain actually. Saint Ignatius could be in porcelain actually while he was young and standing.

SAINT PLAN
Saint Teresa could not be young and standing she could be sitting. Saint Teresa could be.

SAINT STEPHEN
Saint Ignatius could be in porcelain actually in porcelain standing.

SAINT TERESA I
They might in at most not leave out their two.

SAINT PLAN
An egg and add some. Some and sum.

COMMÈRE
Add sum. Add some.

COMMÈRE
Let it in around.

CHORUS I
With seas.

CHORUS II
With knees.

CHORUS I
With keys.

CHORUS II
With please.

COMMÈRE
Scene four.

CHORUS I
Did wish did want did at most agree that it was not when they had met that they were separated longitudinally.

COMMÈRE
While it escapes it adds to it just as it did when it has and does with it in that to intend to intensity and sound.

COMMÈRE
Is there a difference between a sound a hiss a kiss a whisper.

COMMÈRE
They might be that much that far that with that wiser never having seen and press, it was a land in one when altitude by this to which endowed. Might it be in claim.

COMMÈRE
Saint Teresa and conversation.

SAINT TERESA II
In one.

COMMÈRE
Saint Teresa in conversation.

SAINT TERESA II
And one.

SAINT SETTLEMENT
Ah!

CHORUS I
Saint Teresa in and in and one and in and one.

COMMÈRE
Saint Teresa left in complete.

COMMÈRE
Saint Teresa refuses to bestow.

COMMÈRE
Saint Teresa with account.

COMMÈRE
Saint Teresa having felt it with it.

SAINT TERESA I
Saint Teresa II in ecstasy, seated, with angel hovering.

SAINT IGNATIUS
A scene and withers.

Scene Three and Scene Two.

How can a sister see Saint Teresa suitably. Pear trees cherry blossoms pink blossoms and late apples and surrounded by Spain and lain. Why when in lean fairly rejoin place dismiss calls.

COMMÈRE
Whether weather soil.

COMMÈRE
Saint Teresa refuses to bestow.

COMMÈRE
Saint Teresa with account.

COMMÈRE
Saint Teresa having felt it with it.

SAINT TERESA I
There can be no peace on earth with calm with calm.

There can be no peace on earth with calm with calm and with whom whose when they well they call it there made message especial and come.

CHORUS I
This amounts to Saint Teresa.

CHORUS II
Saint Teresa has been prepared for there being summer.

COMMÈRE
Scene Four.

COMMÈRE
Three a palace.

COMMÈRE
Four a widow.

COMMÈRE
Five an adopted son.

COMMÈRE
Six a parlor.

COMMÈRE
Seven a shawl.

COMMÈRE
Eight an arbor.

COMMÈRE
Nine a seat.

COMMÈRE
Ten a retirement.

COMMÈRE
Saint Ignatius could be in porcelain actually in porcelain standing.

SAINT TERESA I
They might in at most not leave out their two.

SAINT PLAN
An egg and add some. Some and sum.

COMMÈRE
Add sum. Add some.

COMMÈRE
Let it in around.

CHORUS I
With seas.

CHORUS II
With knees.

CHORUS I
With keys.

CHORUS II
With please.
Tableau VII
St. Teresa II, with halo, pretending to hold a baby in her arms.

CHORUS I AND SAINT TERESA I
Saint Teresa has been with him. Saint Teresa has been with him they show they show that summer summer makes a child happening at all to throw a ball too often to please.

Those used to winter like winter and summer.
Those used to summer like winter and summer.
Those used to summer like winter and summer.

SAINT STEPHEN
This is a scene where this is seen. Saint Teresa has been with him. Saint Teresa has been with them they show they show that summer summer makes a child happening at all to throw a ball too often to please.

Those used to winter like winter and summer.
Those used to summer like winter and summer.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS I
Act One.

Saint Teresa has been with him. Saint Teresa has been with him they show they show that summer summer makes a child happening at all to throw a ball too often to please.

Those used to winter like winter and summer.
Those used to summer like winter and summer.

Tableau VIII

No pose. St. Teresa I and II, arm in arm, descend steps and shake hands with everybody.

SAINT TERESA I
Prepared in as you might say.

CHORUS I AND II
Saint Teresa was pleasing. In as you might say.

COMPÈRE
Saint Teresa has been with him. Saint Teresa has been with him they show they show that summer summer makes a child happening at all to throw a ball too often to please.

Those used to winter like winter and summer.

SAINT STEPHEN

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS II

SAINT TERESA I, II AND SAINT TERESA II

CHORUS I AND II

SAINT TERESA and prepared in as you might say.

COMPÈRE
Saint Teresa preparing in as you might say.
Disc One

Saint Teresa scene seven.

1. Dance of the Angels

SAINT TERESA I

How many saints are there in it.

SAINT TERESA II

There are very many many saints in it.

SAINT TERESA I

There are as many saints as there are in it.

COMMÈRE

Saint Teresa Saint Settlement Saint Ignatius Saint Lawrence Saint Pilar Saint Plan and Saint Cecilia.

SAINT CELESTINE

How many saints are there in it.

SAINT TERESA II

There are as many saints as there are in it.

There are many saints in it.

SAINT IGNATIUS

More needily of which more anon.

Of which more which more.

A saint to be met by and by by and by

readily.

SAINT TERESA I

Judging it as a place to be used negligently.

SAINT JAN

Saint Genevieve meant with it all.

SAINT PLAN

Might meant with it all.

SAINT CHAVEZ

Select.

SAINT CHAVEZ

Saints. All Saints.

CHORUS II

Any and all Saints.

COMMÈRE

They can be left to many saints.

COMPÈRE

Scene Five.

CHORUS I

Saint Ignatius Saint Ignatius Saint Ignatius temporarily.

SAINT PLAN

Who makes whose be his. I do.

CHORUS I AND II

Saint Teresa scene seven one two three four five six seven.

SAINT TERESA II

Let it have a place.

SAINT CHAVEZ

Saint Teresa Saint Ignatius and Saint Genevieve and Saint Teresa and Saint Chavez.

Saint Chavez can be with them then.

Saint Ignatius can be might it be with them and furl.

COMMÈRE

Saint Teresa with them alone.

SAINT PLAN

Any and all Saints.

CHORUS II

Scene Eight.

COMMÈRE

They can be left to many saints.

COMMÈRE

They are left to many saints.

COMMÈRE

They are left to many saints.

CHORUS I

Saints four saints.

COMMÈRE

They are left to many saints.

COMMÈRE

Scene Five.

CHORUS I

Saint Ignatius might be Five.

COMMÈRE

Scene Five.

COMMÈRE

Scene Five.

COMMÈRE

Many saints.

COMMÈRE

Scene Five.

CHORUS I

Many many saints can be left to many many saints.

Scene Five left to many many saints.

COMMÈRE

Scene Five.

SAINT TERESA I

Scene Five left to many many saints.

COMMÈRE

Scene Five.

CHORUS II

They are left to many saints and those saints these saints these saints.

CHORUS I

Saints four saints.

COMMÈRE

They are left to many saints.

COMMÈRE

Scene Five.

CHORUS I

Saint Ignatius might be Five.

COMMÈRE

Scene Five.

COMMÈRE

Scene Six.

CHORUS I

Away away away away a day it took three days and that day.

COMMÈRE

Saint Teresa was very well ported and apart apart from that.

CHORUS I

Harry many saints in place saints and sainted distributed grace.

COMMÈRE

Saint Teresa in place.

CHORUS I

Saint Teresa in place of Saint Teresa in place.

SAINT TERESA I AND II

Can any one feel any one moving and in moving can any one feel any one and in moving.

SAINT TERESA II

To be belled.

SAINT TERESA I

Having happily married.

SAINT TERESA II

Having happily beside.

SAINT TERESA I

Having happily had it with a spoon.

SAINT TERESA II

Having happily relied upon noon.

COMMÈRE

Saint Teresa with Saint Teresa.

SAINT TERESA I AND II

In place.

COMMÈRE

Saint Teresa and Saint Teresa.

CHORUS I

Saint Teresa to trace.

Saint Teresa and place.

Saint Teresa beside.

Saint Teresa added ride.

Saint Teresa with tied.

COMMÈRE

Saint Teresa and might.

SAINT TERESA I

Might with widow.

SAINT TERESA II

Might.

SAINT SETTLEMENT

Saint Teresa very made her in.

CHORUS I

Saint Teresa Saint Teresa.

SAINT SETTLEMENT

Saint Teresa in in in Lynn.

COMMÈRE

Scene Seven.

CHORUS I

One two three four five six seven scene seven.

Saint Teresa scene seven.

One two three four five six seven.

COMMÈRE

Saint Teresa could never be mistaken.

CHORUS I

Saint Teresa could never be mistaken.

COMMÈRE

Scene seven.

112. Game

CHORUS I

All Saints at all Saints.

CHORUS II

Any and all Saints.
SCENE NINE.

COMMÈRE Ask how much of it is finished.

SAINT TERESA I And with William. SAINT TERESA II And with Plan. SAINT TERESA I With William and with Plan willing and with Plan and with William willing and with William and with Plan. SAINT TERESA II, SAINT CHAVEZ, AND SAINT PLAN They might be staring. SAINT TERESA I And with William. SAINT TERESA II And with Plan. SAINT TERESA I With William. SAINT TERESA II, AND SAINT IGNATIUS Could four acts be three. SAINT CHAVEZ, AND SAINT PLAN, SAINT TERESA I, II, AND SAINT IGNATIUS Could four acts be three. COMMÈRE Could four acts be three. SAINT TERESA II Could four acts be three. COMMÈRE Could four acts be three. SAINT TERESA II Could four acts be three. COMMÈRE Could four acts be three. SAINT CHAVEZ, AND SAINT PLAN, SAINT TERESA I, II, AND SAINT IGNATIUS Could four acts be three. COMMÈRE Could four acts be three. SAINT TERESA II Could four acts be three. COMMÈRE Could four acts be three. SAINT CHAVEZ, AND SAINT PLAN, SAINT TERESA I, II, AND SAINT IGNATIUS Could four acts be three. 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Barcelona. Saint Ignatius and one of two literally
Monastery garden with low trees and a wall; behind the wall a bare Spanish horizon and an empty sky. Men saints are seated in a circle mending fish net.

SAINT IGNATIUS
With withdrawn.
How do you do.

SAINT TERESA I
Very well I thank you.

SAINT IGNATIUS
This is how young men and matter.

SAINT TERESA I
How many nails are there in it.

SAINT TERESA II
Who can try.

SAINT IGNATIUS
They can be a little left behind.

SAINT TERESA II
Not at all.

SAINT TERESA I
As if they liked it very well to live alone.

SAINT IGNATIUS
With withdrawn.

SAINT TERESA I
What can they mean by well very well.

CHORUS I
Scene One.

SAINT TERESA I
And seen one.

SAINT TERESA II
Very likely.

SAINT TERESA I
It is not what is apprehended what is apprehended what is apprehended intended.

COMPÈRE
Scene One.

SAINT CHAVEZ
At that time.

SAINT IGNATIUS
And all.

SAINT CHAVEZ
Then and not.

SAINT IGNATIUS
Might it all. Do and doubling with it at once left and right.

SAINT CHAVEZ
Left left left right left with what is known. In time.

SAINT TERESA I
Scene Two.

SAINT IGNATIUS
Within it within it within it as a wedding for them in half of the time. Particularly.

Call it a day. With a wide water with withdrawn.

As if a fourth class.

COMPÈRE
Scene Ten.

SAINT IGNATIUS
Withdrew with withdrew. Occurred.
Occurred withdrew.

SAINT CHAVEZ
Saint Ignatius occurred Saint Ignatius withdrew occurred withdrew.

SAINT SARAH
Having heard that they had gone she said how many eggs are there in it.

SAINT ABSALOM
Having heard that they are gone he said how many had said how many had been where they had never been with them or with it.

SAINT CECILIA
Might be anointed.

SAINT TERESA I
With responsibility.

SAINT TERESA II
Might be heard.

SAINT TERESA I
Might be invaded.

CHORUS I
Saint Teresa and three saints and there.

SAINT TERESA I
And principally. Saint Teresa.

COMPÈRE
Scene Ten.

ACT III

VISION OF HOLY GHOST

SAINT IGNATIUS
Pigeons on the grass alas.

CHORUS I AND II
Pigeons on the grass alas.

SAINT IGNATIUS
Short longer grass short longer longer shorter yellow grass. Pigeons large pigeons on the shorter longer yellow grass alas pigeons on the grass.

CHORUS I AND II
If they were not pigeons what were they.

SAINT IGNATIUS
If they were not pigeons on the grass alas what were they.

COMPÈRE
He had heard of a third and he asked about it.

CHORUS I AND II
It was a magpie in the sky.

SAINT IGNATIUS
If a magpie in the sky on the sky can not cry if the pigeon on the grass alas can alas and to pass the pigeon on the grass alas and the magpie in the sky on the sky and to try and to try alas on the grass alas the pigeon on the grass the pigeon on the grass and alas.

CHORUS I AND II
They might be very well very well very well they might be they might be very well very well they might be very well very well they might be.
TENOR SOLO, CHORUS I AND II
He asked for a distant magpie as if that made a difference. He asked for a distant magpie as if he asked for a distant magpie as if that made a difference. He asked as if that made a difference. He asked for a distant magpie. As if that made a difference he asked for a distant magpie as if that made a difference. He asked as if that made a difference. A distant magpie. He asked for a distant magpie.
SAINT IGNATIUS
Might be admired for himself alone.
SAINT CHAVEZ
Saint Ignatius and please please please
SAINT PLAN
One and one.
COMPÈRE
Scene One.
CHORUS I AND II
Never to return to distinctions.
SAINT CHAVEZ
Might be with they be with them
SAINT IGNATIUS
He asked for a distant magpie.

[23] Ballet: Tempo di Tango
SAINT STEPHEN
Saint Chavez might be with them at that time.
COMPÈRE
All of them.
CHORUS I AND II
Might be with them at that time. All of them might be with them all of them at that time. Might be with them at that time all of them might be with them at that time.
COMPÈRE
Scene Two. It is very easy to love alone.
SAINT STEPHEN
Too much too much.
SAINT CHAVEZ
There are very sweetly very sweetly Heny very sweetly René very sweetly many very sweetly.
SAINT IGNATIUS
There are very sweetly many very sweetly René very sweetly there are many very sweetly.

COMMÈRE
There is a difference between Barcelona and Avila.
COMMÈRE
What difference.
COMMÈRE
Scene.
CHORUS I AND II
There is a difference between Barcelona and Avila. There is a difference between Barcelona.
COMMÈRE
Scene Four.
COMMÈRE
And no more.
COMMÈRE
Scene Five.
SAINT IGNATIUS
Left to left left to left left to left.
René right left right right left to left.
CHORUS I AND II
When they do change to.
SAINT VINCENT
Authority for it.
SAINT PLAN
By this clock o’clock.
CHORUS I AND II
By this clock by this clock o’clock.
SAINT IGNATIUS
Foundationally marvelously abundantly illimitably with it as a circumstance. Fundamentally and saints fundamentally and saints and fundamentally and saints.

COMMÈRE
Whose has whose has whose has ordered needing white and green as much as orange and with grey and how much and as much and as much and as a circumstance.
SAINT TERESA I
Intending to be intending to intending to for me.
SAINT IGNATIUS
Two and two.
COMMÈRE AND COMPÈRE
Scene Five. Alive
Scene Six. With seven.
Scene Seven. With eight.
Scene Eight.
CHORUS I AND II
Ordinary pigeons and trees.
SAINT TERESA II
If a generation all the same between forty and fifty as as.

SAINT SETTLEMENT
As they were and met.
SAINT TERESA II
Was it tenderness and seem.
COMMÈRE
Many might be comfortabler.
COMMÈRE
This is very well known now.
COMMÈRE
Was its tenderness and seem.
COMMÈRE
It might be as well as mean with in.
CHORUS I AND II
Ordinary pigeons and trees.

SAINT TERESA I AND II, SAINT
ORDINARY PIGEONS AND TREES.
Might it be as much as mean with in.
COMMÈRE
When the ones who were asked for a distant magpie as if that made a difference. He asked for a distant magpie. As if that made a difference he asked for a distant magpie as if that made a difference. He asked as if that made a difference. A distant magpie. He asked for a distant magpie.
SAINT IGNATIUS
Might be admired for himself alone.
SAINT CHAVEZ
Saint Ignatius might be admired for himself alone and because of that it might be as much as any one could desire. Because of that because it might be as much as any one could desire. It might be as much as any one could desire. Saint Ignatius and what they wished was as soon as a clock.
SAINT SETTLEMENT
By this clock o’clock.
CHORUS I AND II
By this clock by this clock o’clock.
SAINT IGNATIUS
Foundationally marvelously abundantly illimitably with it as a circumstance. Fundamentally and saints fundamentally and saints and fundamentally and saints.

COMMÈRE
Whose has whose has whose has ordered needing white and green as much as orange and with grey and how much and as much and as much and as a circumstance.
SAINT TERESA I
Intending to be intending to intending to for me.
SAINT IGNATIUS
Two and two.
COMMÈRE AND COMPÈRE
Scene Five. Alive
Scene Six. With seven.
Scene Seven. With eight.
Scene Eight.
CHORUS I AND II
Ordinary pigeons and trees.

SAINT SETTLEMENT
As they were and met.
SAINT TERESA II
Was it tenderness and seem.

COMMÈRE
Might and right very well to do.
SAINT TERESA I
It is all colored by a straw straw laden.
SAINT TERESA II
Very neatly with it with it soon soon as said.
SAINT TERESA I
Having asked additionally theirs instead.
COMPÈRE
Once in a minute.
COMPÈRE
In a minute.

[25] Saints’ Procession

CHORUS
One two three as one one and one one with them one with them one with them with are with are with it.
COMPÈRE
Scene Nine.
COMMÈRE AND COMPÈRE
Letting pin in letting let in let in let in let in let in let in let in let in ...SAINT PHILIP
Scene Four.
SAINT TERESA I
AndSaints in Heaven.
CHORUS I AND II
One two three all out but me.
COMMÈRE
To see me.
COMMÈRE
To may be what it is when it is instead.
SAINT TERESA I AND II, SAINT IGNATIUS
Saint Plan Saint Plan to may to say to say two may and inclined.
COMMÈRE
Who makes it be what they had as parcelain.
COMMÈRE
Saint Ignatius and left and right laterally be lined.
ALL
All Saints.
COMMÈRE
To Saints.
ALL
Four Saints.
COMMÈRE
And Saints.
ALL
Five Saints.
COMMÈRE
To Saints.
COMMÈRE
Last Act.
ALL
Which is a fact.

SAINT STEPHEN AND SAINT SETTLEMENT
Let it be why if they were adding coming to be additionally cunningly in the sense of attracting in the sense of adding in the sense of windowing and windowing and frames and pigeons and ordinary trees and while while away.

[26] Intermezzo

[27] Prologue to Act IV
COMPÈRE AND COMMÈRE
Act Four. How many acts are there in it. Acts are there in it. Supposing a wheel had been added to three wheels how many acts how many many acts are there in it. Any Saint at all. How many acts are there in it. How many many acts in all. How many many acts are there in it. How many acts are there in it. How many acts are there in it. How many many acts all in all. How many and act Four. Acts are there in it.
COMMÈRE
Scene Three.
COMMÈRE
Let all act as if they went away.
COMMÈRE
Scene Four.
SAINT PHILIP
With them and still.
SAINT SETTLEMENT
They will they will.
SAINT TERESA I
Begin to trace begin to race begin to place begin and in that is why this is what is left as may may follows June and June follows moon and moon follows soon and it is very neatly ended with breed.
SAINT CHAVEZ
Who can think that they can leave it here to me.
CHORUS I AND II
When this you see remember me. They have to be. They have to be. They have to be to see. To see. Laterally they may.
COMMÈRE
Scene Five.
COMMÈRE
Who makes who makes it do.
COMMÈRE
Scene Two.
COMMÈRE
Remembered as knew.
SAINT IGNATIUS
Meant to send, and meant to send and meant meant to differ between send and went and end and mend and very nearly one to two.
SAINT SETTLEMENT
With this and now.
SAINT PLAN
Made it with with in with withdrawn.

[28] ACT IV
The Sisters and Saints reassembled and reenacting why they went away to stay
No scenery but the sky, with tumultuous clouds and a sunburst. Saints in Heaven.
CHORUS I AND II
One at a time regularly regularly by the time that they are in and in and in at one at time.
SAINT CHAVEZ
The envelopes are on all the fruit of the fruit trees.
COMMÈRE
Scene Three.
COMMÈRE
Scene Four.
COMMÈRE
With them and still.
COMMÈRE
Who can think that they can leave it here to me.
COMMÈRE
Scene Three.
COMMÈRE
Let all act as if they went away.
COMMÈRE
Scene Four.
SAINT PHILIP
With them and still.
SAINT SETTLEMENT
They will they will.
SAINT TERESA I
Begin to trace begin to race begin to place begin and in that is why this is what is left as may may follows June and June follows moon and moon follows soon and it is very neatly ended with bread.
SAINT CHAVEZ
Who can think that they can leave it here to me.
CHORUS I AND II
When this you see remember me. They have to be. They have to be. They have to be to see. To see. Laterally they may.
COMMÈRE
Scene Five.
COMMÈRE
Who makes who makes it do.
COMMÈRE
Scene Two.
COMMÈRE
Remembered as knew.
SAINT IGNATIUS
Meant to send, and meant to send and meant meant to differ between send and went and end and mend and very nearly one to two.
SAINT SETTLEMENT
With this and now.
SAINT PLAN
Made it with with in with withdrawn.

COMMÈRE
Scene Three.
COMMÈRE
Let all act as if they went away.
COMMÈRE
Scene Four.
SAINT PHILIP
With them and still.
SAINT SETTLEMENT
They will they will.
SAINT TERESA I
Begin to trace begin to race begin to place begin and in that is why this is what is left as may may follows June and June follows moon and moon follows soon and it is very neatly ended with bread.
SAINT CHAVEZ
Who can think that they can leave it here to me.
CHORUS I AND II
When this you see remember me. They have to be. They have to be. They have to be to see. To see. Laterally they may.
COMMÈRE
Scene Five.
COMMÈRE
Who makes who makes it do.
COMMÈRE
Scene Three.
COMMÈRE
Let all act as if they went away.
COMMÈRE
Scene Four.
SAINT PHILIP
With them and still.
SAINT SETTLEMENT
They will they will.
SAINT TERESA I
Begin to trace begin to race begin to place begin and in that is why this is what is left as may may follows June and June follows moon and moon follows soon and it is very neatly ended with bread.
SAINT CHAVEZ
Who can think that they can leave it here to me.
CHORUS I AND II
When this you see remember me. They have to be. They have to be. They have to be to see. To see. Laterally they may.
COMMÈRE
Scene Five.
COMMÈRE
Who makes who makes it do.
COMMÈRE
Scene Two.
COMMÈRE
Remembered as knew.
SAINT IGNATIUS
Meant to send, and meant to send and meant meant to differ between send and went and end and mend and very nearly one to two.
SAINT SETTLEMENT
With this and now.
SAINT PLAN
Made it with with in with withdrawn.

COMMÈRE
Scene Three.
COMMÈRE
Let all act as if they went away.
COMMÈRE
Scene Four.
SAINT PHILIP
With them and still.
SAINT SETTLEMENT
They will they will.
SAINT TERESA I
Begin to trace begin to race begin to place begin and in that is why this is what is left as may may follows June and June follows moon and moon follows soon and it is very neatly ended with bread.
SAINT CHAVEZ
Who can think that they can leave it here to me.
CHORUS I AND II
When this you see remember me. They have to be. They have to be. They have to be to see. To see. Laterally they may.
COMMÈRE
Scene Five.
COMMÈRE
Who makes who makes it do.
COMMÈRE
Scene Three.
COMMÈRE
Let all act as if they went away.
COMMÈRE
Scene Four.
SAINT PHILIP
With them and still.
SAINT SETTLEMENT
They will they will.
SAINT TERESA I
Begin to trace begin to race begin to place begin and in that is why this is what is left as may may follows June and June follows moon and moon follows soon and it is very neatly ended with bread.
DISC TWO

Capital Capitals
Music by Virgil Thomson
Libretto by Gertrude Stein

First Capital  Charles Blandy, tenor
Second Capital  Sumner Thompson, baritone
Third Capital  Andrew Garland, baritone
Fourth Capital  Simon Dyer, bass
Linda Osborn, piano

Capital Capitals, by Gertrude Stein, 1923, evokes Provence, its landscape, food, and people, as a conversation among the cities Aix, Arles, Avignon, and Les Baux, here called Capitals One, Two, Three, and Four. It also reflects the poet’s attachment to that sunny region, which she had first known as an ambulance driver in World War I. — V.T., 1968

[2:9] THIRD CAPITAL
Capitally be.
Capitally see.
It would appear that capital is adapted
to this and that.
Capitals are capitals here.
Capital very good.
Capital place where those go where they go.
Capital: He has capital.
We have often been interested in the
use of the word capital.
A state has a capital a country has
a capital an island has a capital a
mainland has a capital.
A portion of France has four capitals
and each one of them is necessarily on
a river or a mountain.
We were mistaken about one of them.
This is to be distressing.
We now return to ourselves and tell
how nearly the world is populated.
First a capital.
Excitement.
Sisters.
First capital.
When we were on an island it was said
that there was a capital there. And
also that there was a capital on the
mainland.
Did he and his wife and his sister
expect to eat little birds.
Little birds least of all.
All the capitals that begin with A.
Aix Arles and Avignon.
Those that begin with be Beaux.
That makes four.
Those that begin with B. Barcelona.
Those that begin with M. Marseilles
and Mallorca.
You mean Palma. Yes P. Palma de
Mallorca.
Do this in painting.
Will you have a strawberry.
Outcropping of the central mountain
formation.
Mountain formations and capitals.
Strawberries and capitals.
Letters a b and m and capitals.
Capitals.
FIRST CAPITAL
Capital C.
SECOND CAPITAL
Capital D.
THIRD CAPITAL
Capital Y.
FOURTH CAPITAL
Capital J. They said that they were
safely there.
THIRD CAPITAL
Safer there than anywhere.
SECOND CAPITAL
They came there safely.
FIRST CAPITAL
They were said to be safely here and
there.
Capital wool.
When we say capital wool we mean
that all wool pleases us.
SECOND CAPITAL
Capitally for wool.
FIRST CAPITAL
Egypt.
SECOND CAPITAL
Rabbit.
THIRD CAPITAL
Fingering.
FOURTH CAPITAL
Ardently silk.
SECOND CAPITAL
Spontaneously married.
THIRD CAPITAL
Camel’s hair.
SECOND CAPITAL
Eider down.
FIRST CAPITAL
Chenille.
It comes from the caterpillar I think.
SECOND CAPITAL
If travelers come and a rug comes,
if a rug comes and travelers have come
everything has come and travelers
have come.

FIRST CAPITAL
They were said to be safely here and
there.
Capital wool.
When we say capital wool we mean
that all wool pleases us.
SECOND CAPITAL
Capitally for wool.
FIRST CAPITAL
Egypt.
SECOND CAPITAL
Rabbit.
THIRD CAPITAL
Fingering.
FOURTH CAPITAL
Ardently silk.
SECOND CAPITAL
Spontaneously married.
THIRD CAPITAL
Camel’s hair.
SECOND CAPITAL
Eider down.
FIRST CAPITAL
Chenille.
It comes from the caterpillar I think.
SECOND CAPITAL
If travelers come and a rug comes,
if a rug comes and travelers have come
everything has come and travelers
have come.
If in regard to climates if we regard the climate, if we are acclimated to the climate of the third capital.

THE FOURTH CAPITAL

The climate of capital four is the climate which is not so strange but that we can be acclimated to it. We can be acclimated to the climate of the fourth capital.

If every capital has three or four who lock their door and indeed if we mean to care for their home for them we can complain of lack of water.

SECOND CAPITAL

Water can be bought.

If in any capital there are three or four who mean to present themselves tenderly then indeed can we silence ourselves by thinking. We can thank then.

SECOND CAPITAL

If in any capital they are more seldom seen more and more seldomly seen what then what of them.

FIRST CAPITAL

If in every capital there are more than there were before how may a capital continue this preparation. They prepare themselves to say that they will stay. In the first place the first capital is very well placed.

SECOND CAPITAL

In the second place the second capital has more sugared melon.

THIRD CAPITAL

In the third place the third capital is aroused.

FOURTH CAPITAL

In the fourth place all four capitals have many shovels. Except me.

THIRD CAPITAL

Accept me.

SECOND CAPITAL

Expect me.

FIRST CAPITAL

Except me. I do I will. Very still.

SECOND CAPITAL

Catalogue.

THIRD CAPITAL

A station.

FOURTH CAPITAL

It is Sunday and besides it is raining. Spoken.

SECOND CAPITAL

Outspoken.

FIRST CAPITAL

Presses.

SECOND CAPITAL

Addresses. Counting.

SECOND CAPITAL

Recounting.

THIRD CAPITAL

Extra meals.

FOURTH CAPITAL

Spaces. Indeed.

THIRD CAPITAL

Hearty kisses.

SECOND CAPITAL

In a minute.

FIRST CAPITAL

Shut the door. In this way in as they say this way, In this way things matter. Cannot express can express tenderness. In this way as they say in this way as they may say this way. In this way things matter. Cannot express can express tenderness.
As they say in the way they say they can express in this way tenderness, they can express tenderness in this way.

SECOND CAPITAL
If they are good if they are good to me if I can see that they are good if I can see that they are good to me, if I would if I could I could say that they are good if I would say that they are good to me, if I could if I would if they could be good if they would be good if they are good if they are good if they are good to me do you hear me say that they could be good did they hear me say that they could be good, that they are good that I say that they are good to me. THIRD CAPITAL
If they belong to being more than strong, do they care to be strong do they care to belong do they belong to being strong, do they care to be strong. If they hear a second day do they say a second day comes before a first day If they hear a second day do they say to belong do they belong to being do they care to be strong do they care strong, If they belong to being more than that I say that they are good to me. did they hear me say that they could be good are they good are they good to me if I would say that they could be good, that they are good that I say that they are good to me. THIRD CAPITAL
If they belong to being more than strong, do they care to be strong do they care to belong do they belong to being strong, do they care to be strong. If they hear a second day do they say a second day comes before a first day anywhere. Capitally strong do they belong does it belong to them to be capitaly strong, I will say so today. They do not answer me in syllables.

FOURTH CAPITAL
To settle and to settle well, to settle very well to settle. Do they settle do we settle do I settle do they settle very well do we settle well do we settle, do well. Do I settle, Do I settle very well. Very well I do settle. I do settle very well. They do settle very well. Resemble it.

THIRD CAPITAL
To resemble it.

SECOND CAPITAL
They resemble it.

FIRST CAPITAL
They resemble. I state that the first capital is one that has been won to settle on itself denial. I deny we deny they deny. I deny what that they are safely there and that no one comforted him. SECOND CAPITAL
Do not annoy anyone needing to feel strongly that if wishes were horses beggars would ride and why are ridden horses still used, why are they still used why are ridden horses still used. THIRD CAPITAL
Reasonable wishes do not colour reasonable wishes, reasonable wishes are not coloured by reasonable wishes, reasonable wishes are rarely coloured to be reasonable wishes. FOURTH CAPITAL
Mountains are not merely outcroppings they are usefully employed in reasonable association. We reasonably associate with one another and are elaborately aware of waiting. Wait again for me. Capitals are plenty there are plenty of capitals. THIRD CAPITAL
Why do they enjoy capitals and why are capitals rapidly united. We unite ourselves together. SECOND CAPITAL
The capital seems to be the capital. FIRST CAPITAL
A capital is not easily undertaken nor is it easily around nor indeed is it impervious. Thoroughly. SECOND CAPITAL
And very pleasantly. THIRD CAPITAL
Nearer to it than that. FOURTH CAPITAL
Eagerly. They are.

THIRD CAPITAL
They do.

SECOND CAPITAL
They will.

FIRST CAPITAL
They are tonight. Paul. SECOND CAPITAL
Not Paul. THIRD CAPITAL
Paul Cook.

FOURTH CAPITAL
Three capitals in all. I intend to learn to stay away. I intend to endeavour consolation.

THIRD CAPITAL
Many win.

FIRST CAPITAL
Many many times in the way. Happily a little calling and covering.

SECOND CAPITAL
Happily a little changing and repeating.

THIRD CAPITAL
Very happily properly placed as a castle.

FOURTH CAPITAL
We were content with the inroad. THIRD CAPITAL
Inlay.

SECOND CAPITAL
He mentions me.

THIRD CAPITAL
Am I in it.

SECOND CAPITAL
He leaves the kitchen as well. FIRST CAPITAL
In sight of the first capital because of this capital besides this is a capital because of this as their capital and becoming this becoming their possession by way of this and their having the possession, permit me to credit you with an excellent reason for remaining here. Permit me to do this and also permit me to assure you that coming again is not as pleasant as coming again and again and coming again and again is very nearly the best way of establishing where there is the most pleasure the most reasonable the most plenty the most activity the most sculpture the most beauty the most meditation the most calamity and the most separation. If rose trees are cut down again and again he can be busily engaged and if he is busily engaged can he nourish hope and if he nourishes hope can he converse and if he converses can he say that some day he will supply the same that he did supply when the sun heated and the sun heated. When the mountains are near by and not high little mountains made at the right angle are not high and yet we can imply that they are neither near nor high and that they are near by and they are near high. The capital was nearly eight hundred miles away.

FOURTH CAPITAL
This gives me no idea of its distance of the distance from here to there. SECOND CAPITAL
For capitals.

THIRD CAPITAL
If a second capital has pleased them all if a second capital is second only in such a way that there is no reason to arouse me, to arouse me, a second capital in all a second capital does he know that he found it to be so, does he know that he has told us that in walking that in walking he has been more than sufficiently clearly seeing that if a park is green that if a park is green may he be sure of his path may he and may he in association may he in this place may he in such a place may he indeed

DISC TWO 40

DISC TWO 41

DISC TWO
might he have been employed in such a place and in what way was he employed was it in relation to meat to vegetables to bread to cake to fruit to ices or indeed was it in relation to the homes where all who are religious find themselves crowded. Did he crowd in. No indeed. He meditated in this way every noon as soon as he was responsible and he was responsible to no one, to wife and child and all and he came at their call. Call again. I often mention what has been seen no one can say more no one can say any more than it has been seen that a king has been seen not a king has been seen not that a king has been seen not that has been seen and no one can say any more than it has been seen. I see, say that I see, I see that I say.

SECOND CAPITAL

for a day. And when did he wish to wave it away, wave it away and when did he wish to wave it away, wave it away and he will say today and January and he will say today and January for a day. SECOND CAPITAL I see, say that I see, I see that I say.

THIRD CAPITAL

It is too cold to rain. It is Sunday and besides it is raining. In attending to baggage a great many are caught in the rain. FIRST CAPITAL It is Sunday and besides it is raining. It is too cold to rain. In the meantime do you see. Yes I see. In the meantime do you see me. Yes I do see you. SECOND CAPITAL If you went and if you came if they came if you went and came, indeed spring comes before winter that is to say even here. Now understand what I mean. One may say that winter is as winter. They meant to winter. THIRD CAPITAL Met again or not met.

FOURTH CAPITAL

Were they really rejected and did they object as it would seem they did. If they have to do this and they have to do this. If they have to do this can they attend to their daisies. THIRD CAPITAL And if they attend to their stones and stones are in a way useful can they attend to baggage. SECOND CAPITAL In attending to baggage a great many are caught in the rain. FIRST CAPITAL It is Sunday and besides it is raining. It is too cold to rain. In the meantime do you see. Yes I see. In the meantime do you see me. Yes I do see you. SECOND CAPITAL If you went and if you came if they came if you went and came, indeed spring comes before winter that is to say even here. Now understand what I mean. One may say that winter is as winter. They meant to winter. THIRD CAPITAL Met again or not met.

FOURTH CAPITAL I see you see he sees me, he can see you can see they can see me.


FIRST CAPITAL

Not as ignorant as negroes. SECOND CAPITAL They meant that beside. SECOND CAPITAL Ignorant negroes. THIRD CAPITAL Not as ignorant as negroes. FIRST CAPITAL Capital for capital and who knows better than that that capital is mine. Capital for capital. Crowd for crowd. Out loud for out loud. Crowd for crowd. Capital for capital. SECOND CAPITAL Capitalilly. Capital for capital. Capitalilly. Questions for question. A caress for a caress. A river for a river and a spring for a spring. Spring comes very early here, it comes before the days are longer. Capital for capital. Candy for candy. Curtains for curtains and crowds for crowds. Crowds for crowds. Curtains for curtains. Candy for candy and capital for capital. THIRD CAPITAL Capital for capital. Plants for plants and capitals for capitals. FOURTH CAPITAL Capitalilly. Capitalilly. Capitalilly. Questions for questions. Candy for candy and capital for capital. Articles for articles. Candy for candy and capital for capital. Articles for articles and capitals for capitals. We know how to remove harness and grass. Capitals for capitals. And capital for capital. THIRD CAPITAL And capital and capital. SECOND CAPITAL And more than capital. FIRST CAPITAL For their capital. Yes yes. SECOND CAPITAL Able to able to go able to go and come able to come and go able to come and go able to do so. In this way me may date to day. What is the date to day. What is the date today.

THIRD CAPITAL I wish to tell all I know about capitals. Capitals are the places where everyone exactly deprecates the necessity of going away, where everyone deprecates the necessity there is to stay where everyone utters a welcome that is sufficiently stirring and where everyone does know what makes them stay so what so nearly wider. FOURTH CAPITAL Now let me see why capitals are steadily repeated. I repeat the first capital. I repeat I repeat. I repeat the second capital. You repeat you repeat. I repeat the third capital. We repeat we repeat. I repeat the fourth capital. They repeat they repeat. THIRD CAPITAL I repeat that a capital is a treat. I repeat that they retreat from a capital and that they retreat. SECOND CAPITAL I repeat that they compete for a capital. I repeat that they compete. Do they compete. FIRST CAPITAL I repeat that they defeat that they defeat that they defeat and that they retreat. They compete.
I know why I say what I do say. I say it because I feel a great deal of pleasure of satisfaction of repetition of indication of separation of direction of preparation of declaration of stability of precaution of accentuation and of attraction.

THIRD CAPITAL
And why do you spare little silver mats.

SECOND CAPITAL
Little silver mats are very useful.

FOURTH CAPITAL
And silver is very pretty as to color.

Librettos to Four Saints in Three Acts and Capital Capitals reprinted by permission of the Estate of Gertrude Stein through its Literary Executor, Mr. Stanford Gann, Jr. of Levin & Gann, P.A.
Virgil Thomson was a many-faceted American composer of great originality and a music critic of singular brilliance. Utilizing a musical style marked by sharp wit and overt playfulness, he composed in almost every genre of music, producing a highly original body of work rooted in American speech rhythms and hymnbook harmony. His music was influenced by Satie’s ideals of clarity, simplicity, irony, and humor. Though mostly diatonic and tonal in feeling, some of his work was densely chromatic (Three Tone Poems) and even 12-tone in organization (A Solemn Music).

Born in Kansas City, Missouri on November 25, 1896, Thomson was imbued with a strong sense of place—of rootedness in heartland America and its Protestant traditions. His early connection to music came through the church, through piano lessons beginning at age 5, and stints accompanying theatricals and silent films. The music he heard was part and parcel of the wide world around him: Civil War songs, cowboy songs, the blues, barn-dance music, Baptist hymns, folk songs, popular songs, in addition to the canons of Western art music that he studied. After attending high school and a local junior college, he joined the army and was stationed in New York City. He was also trained in radio telephony at Columbia University and in aviation at a pilots’ ground school in Texas. He was set for embarkation for France when the war ended.

In 1919, he enrolled as a student at Harvard. There he worked as an assistant to his counterpoint teacher, Archibald Davison, who was also the director of the Harvard Glee Club, and he studied composition with Edward Burlingame Hill. Both men whetted Thomson’s curiosity for all things French and helped Thomson secure a fellowship to travel to Paris in 1921, where he studied organ and counterpoint with Nadia Boulanger, and met Cocteau, Stein, Stravinsky, and Satie, among many others. Returning to Harvard in 1922, he graduated in 1923.

For the next few years he traveled between New York and Boston, where he served as organist for the King’s Chapel, and he began to contribute serious music journalism to publications like Mencken’s American Mercury and Vanity Fair. It was not long, however, before Europe would once again exert its call, and in 1925 he returned to Paris, where he lived, apart from visits to the US, until 1940. In 1927 he journeyed to Spain to collaborate with Gertrude Stein on their opera Four Saints in Three Acts, which they completed in 1928. The opera received its premiere in Hartford in 1934 with an all-black cast in an extraordinary visual production with choreography by Frederick Ashton. Thomson created scores to The Plow That Broke the Plains and The River (films by Pare Lorentz) during 1936 and 1937. During the 1930s and beyond, he also produced ballet scores, incidental music for the theater, and a genre he can be credited with inventing: the musical portrait. The portraits were written in the subject’s presence, as a painter would do, and indeed as Gertrude Stein produced her literary portraits. Revised later very seldom, a portrait was a spontaneous, intuitive act for Thomson.

Returning to New York in 1940, he settled into his final home, the Chelsea Hotel, and accepted a job as chief music critic for the New York Herald Tribune, a position he held until 1951. His second opera with Stein, The Mother of Us All, based on the life of suffragette Susan B. Anthony, premiered in 1947. Much later, the critic Andrew Porter would write in the pages of the New Yorker that he considered The Mother of Us All one of the greatest American operas. In 1948 Thomson created the score for the film Louisiana Story, which won the Pulitzer Prize in music that year. After his resignation from the Tribune he devoted himself to a third opera, Lord Byron, and to writing his autobiography, published in 1966, and his book American Music Since 1910, published in 1971. Until the end of his life, he continued to compose, travel widely, lecture at universities, publish articles, and conduct.

In addition to the Pulitzer Prize, his many honors and awards included a Brandeis Award, the gold medal for music from the American Academy of Arts and Letters, the National Book Circle Award, the Kennedy Center Honors, and 20 honorary doctorates. www.virgilthomson.org.
Charles Blandy has been praised as “a versatile tenor with agility, endless breath, and vigorous high notes” (Goldberg Early Music Magazine) and “unfailingly, tirelessly lyrical” by The Boston Globe. Recent performances include Handel’s Messiah with the Saint Paul Chamber Orchestra, the role of Belmonte in Mozart’s Abduction from the Seraglio with Emmanuel Music, and roles in Monteverdi’s three operas with Boston Early Music Festival. With Emmanuel Music he has also appeared in John Harbison’s The Great Gatsby and in leading roles in Stravinsky’s The Rake’s Progress, Mozart’s The Magic Flute, and Handel’s Ariodante. Mr. Blandy has also appeared with the Rhode Island Philharmonic, Portland Baroque Orchestra, Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, Exsultemus, and the Charlotte Symphony.

In the field of contemporary music, Mr. Blandy has sung Ricardo Zohn-Muldoon’s Comala, premiered Rodney Lister’s chamber song cycle Friendly Fire with Collage New Music, and is on a critically-praised Naxos CD of Scott Wheeler’s opera The Construction of Boston. He gave the US premiere of Rautavaara’s song cycle Die Liebenden. On short notice he appeared in Berio’s Sinfonia under conductor Robert Spano at Tanglewood.

In recital he has performed Schubert and Brahms with the Boston Chamber Music Society and Janáček’s The Diary of One Who Disappeared at Monadnock Music (NH); he has also given recitals of modern American music in New York, Boston, London, and Manchester UK, with Rodney Lister at the piano. Mr. Blandy studied at Tanglewood, Indiana University, and Oberlin College. He is originally from Troy, NY. charlesblandy.com

Simon Dyer, British bass, was born and raised in East London and is now based in the United States. An international performer, Dyer has been seen at the Boston Conservatory in the title role of Le Nozze di Figaro, as Nick Shadow in The Rake’s Progress, Mustafa in L’italiana in Algeri, Collatinus in The Rape of Lucretia, and the Immigration Officer in Jonathan Dove’s Flight. Since moving across the Atlantic, Mr. Dyer has also been seen as Superintendent Budd in Albert Herring with Boston Opera Collaborative, and as Luka in The Bear and Mr. Grinder in The Zoo with Odyssey Opera. He was a featured soloist in Berio’s Coro at the Lucerne Festival under the baton of Sir Simon Rattle, and in January 2016 was curator of an immersive performance art event of John Cage’s Song Books at Boston’s Museum of Fine Arts, where he will return for a solo recital in 2017. He makes his solo debut with Boston Lyric Opera at the start of 2016, and will also work with the composer Andy Vores on the video installation performance of his epic Panic, an evening-length song cycle for baritone, piano, and electronic playback based on the novel Pan by Nobel-winning Norwegian author Knut Hamsun.

Often working with living composers, Dyer has premiered works by Gregory Rose and Simone Spagnolo, and has worked with LSO Soundhub, Size Zero Opera at the Tête à Tête Festival, and the innovative theatre group Complicite. Dyer has also sung with the Philip Glass ensemble at Barbican Hall in a performance of Koyaanisqatsi, and in a festival event at Trinity Laban dedicated to the works of John Cage, where he took part in a performance of A Dinner Party for John Cage by Steven Montague as well as Cage’s 5.

Aaron Engebreth, baritone, made his Carnegie Hall debut with the New England Symphonic Ensemble and has been featured as a concert soloist in performances from Sapporo, Japan’s Kitara Hall and Boston’s Symphony Hall to Le Théâtre de la Ville in Paris and the AmBul festival of Sofia, Bulgaria. He gave his debut at Washington’s Kennedy Center in 2012, and he has been a guest of the Tanglewood, Ravinia, Rockport, and Monadnock Music Festivals as well as many of the country’s finest symphony orchestras, including those of Portland, Buffalo, Virginia, San Diego, and Charlotte. Mr. Engebreth works closely with both established and young composers and has collaborated with composers Lukas Foss, John Harbison, Libby Larsen, Thea Musgrave, Ned Rorem, Daniel Pinkham, Scott Wheeler, Lee Hyla, Nicolas Maw, Jon Deak, and many others, and often has the privilege of working with young composers on their vocal works.

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SUSAN WILSON
Also recognized for his interpretation of early music, Mr. Engebret is a frequent soloist with many of the country’s finest Baroque organizations including the American Bach Soloists, Handel and Haydn Society, Miami Bach Society, and Boston Baroque. He was a regular soloist and core member of Emmanuel Music from 2002–2008, joining a thirty-five-year tradition of weekly performances of Bach’s sacred cantatas under the direction of the late Craig Smith. He considers this experience a highlight of his musical life thus far. Continuously in demand as a recording artist, he is featured on two opera recordings with the Boston Early Music Festival and Radio Bremen, both nominated for Grammy Awards for Best Opera Recording: the 2007 release of Lully’s Thésée (also nominated for a 2008 Gramophone Award), and the 2008 release of Lully’s Psyché. Aaron has served on the music faculty of Tufts University and the Boston Conservatory, and is Artistic Co-Director of the Florestan Recital Project.

Andrew Garland had the crowd in his hands,” says The Boston Globe of his recent performance as Papageno in Mozart’s The Magic Flute with Boston Baroque. This season Andrew joined Boston Lyric Opera for La Bohème. Dayton Opera in a world premiere prequel to Carmina Burana. Bob Jones University as Dandini in La Cenerentola, and the Colorado Symphony for performances of Messiah. Last season was highlighted by his return to Seattle Opera as Harlekin in Ariadne auf Naxos. Past performances include Dandini with Opera Philadelphia and Fort Worth Opera, Mercurio (La Calista) and the title role in Galileo Galilei (Philip Glass) at Cincinnati Opera, Papageno at Boston Lyric Opera, and Ricolo from Florencia en el Amazonas and Schuarnard (La Bohème) at Seattle Opera. During the next two seasons he performs world premieres by William Bolcom with Minnesota Opera, and by Gabriela Lena Frank and Pulitzer Prize winner Nilo Cruz with the Houston Symphony.

Garland is widely recognized as a leader in recital work. Warren Jones, Marilyn Horne, Steven Blier, and a number of American composers and several major music publications all endorse him as a highly communicative singer leading the song recital into the 21st Century. He was the cover story on the May 2016 issue of Classical Singer Magazine. He also brings his highly communicative style to the concert stage with orchestras including the Atlanta Symphony, Houston Symphony, Boston Baroque, Handel and Haydn Society, Albany Symphony, Boston Youth Symphony, National Philharmonic, Washington Master Chorale at the Kennedy Center, and National Chorale at Lincoln Center.

Tom McNichols, described by The New York Times as an “oceanic bass,” continues to garner praise for work ranging from internationally acclaimed opera premieres to standard operatic, concert and choral repertoire. In the last twelve years, his voice has been heard on five continents in live performance, live and recorded radio broadcasts, and more than a dozen studio recordings.

Recent engagements include Opera de Monte Carlo; the Dallas Opera; Chicago Opera Theater; Death and the Powers (The Administration) with the Boston Modern Orchestra Project; Opera Carolina; Portland Opera; Opera Omaha; Opera Grand Rapids; The Magic Flute (Sarastro) with Boheme Opera; Becoming Santa Claus, a new opera by Mark Adamo (The Donkey, cover), with the Dallas Opera; Aida (The King) with Austin Lyric Opera; Il Trovatore (Ferrando) with Sacramento Opera, and a feature with the Atlanta Symphony.

Tom is featured as Colline in an upcoming feature film adaptation of Puccini’s La Bohème entitled The Bohemians (thebohemiansmovie.com). An appearance as a grand semi-finalist in the Metropolitan Opera National Council Auditions in 2008 led Tom to resign his tenure with CANTUS, a position he held for four seasons that entailed more than 350 live performances and broadcasts on NPR, EBU, CBC, APM, and MPR. Tom continues to work with a few ensembles on a per project basis and is proud to call this recording with BMOP the 14th of his career. For more information visit tommcnichols.com or piperanselmi.com.

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Tom is featured as Colline in an upcoming feature film adaptation of Puccini’s La Bohème entitled The Bohemians (thebohemiansmovie.com). An appearance as a grand semi-finalist in the Metropolitan Opera National Council Auditions in 2008 led Tom to resign his tenure with CANTUS, a position he held for four seasons that entailed more than 350 live performances and broadcasts on NPR, EBU, CBC, APM, and MPR. Tom continues to work with a few ensembles on a per project basis and is proud to call this recording with BMOP the 14th of his career. For more information visit tommcnichols.com or piperanselmi.com.
Sarah Pelletier, soprano has been praised by *The Boston Globe* for possessing “virtues of voice, intelligence and musicianship...with purity of tone and expression.” She has appeared as a guest artist at the Spoleto Festival USA, Bard Music Festival, and Aldeburgh Festival, UK. Past seasons include multiple appearances with the New England Symphonic Ensemble at Carnegie Hall; Mahler’s Symphony No. 3 with Boston Ballet; Grieg’s *Peer Gynt* at the Brevard Festival; Britten’s *War Requiem*, Berg’s *Wozzeck*, and Schwantner’s *Magabunda* with New England Philharmonic; Loevendie’s *Six Turkish Folk Poems* and Kraft’s *Settings of Pierrot Lunaire* with Boston Musica Viva; Bach’s B minor *Mass* with San Francisco Bach Choir; Handel’s *Messiah* with New Jersey Symphony Orchestra; Schumann’s *Genoveva* and Handel’s *Ariodante* with Emmanuel Music, and Sondheim’s *Sweeney Todd* with Princeton Festival Opera. Ms. Pelletier toured with Maestro Seiji Ozawa to Japan, China, and Italy, performing at the Saito Kinen Festival and Maggio Musicale Fiorentino. Additionally, she has performed under the batons of Lukas Foss, Keith Lockhart, John Rutter, and Robert Spano.

Her extensive concert repertoire encompasses composers from Bach, Beethoven, and Berg to Ravel, Verdi, and Wagner. In opera, she has portrayed Octavian, Carmen, Brangäne, Dorabella, *Composer (Ariadne auf Naxos)*, Witch and Mother (*Hansel and Gretel*), Elizabeth Proctor (*The Crucible*), Maddalena (*Rigoletto*), Fricka (*Das Rheingold*), Orlovsky (*Die Fledermaus*), *Federica (Luca Miller)*, and Suzuki (*Madama Butterfly*). She has performed with such conductors as Tilson Thomas, Rilling, Frühbeck de Burgos, van Zweeden, Sarah Caldwell, Eve Queler, and Joseph Rescigno; in Carnegie Hall, Boston’s Symphony Hall, Avery Fisher Hall, the Kennedy Center, Vienna’s Konzerthaus, and Prague’s Dvořák and Smetana Halls; with the symphony orchestras of Boston, San Francisco, Dallas, Houston, Milwaukee, Minnesota, and San Diego; with the operas of Boston, Houston, Minnesota, Brauschweig (Germany), Prague, Florentine, and the Opera Orchestra of New York, and at the music festivals of Newport, Wolf Trap, Prague Autumn, Grant Park, Colorado, and Snowshoe.

Ms. Mitchell-Velasco has sung many song recitals in English, German, French, Italian, Spanish, Russian, and Filipino worldwide. She has given masterclasses at Ohio State University and Binghamton University, and adjudicated the 2004 Canadian Music Competitions and the 2006 Bel Canto Vocal Scholarship Awards. She can be heard singing Korngold’s *Tomorrow*, *Einfache Lieder*, and *Abschiedslieder* on ASV, as well as in Lukas Foss’s *The Prairie* with the Providence Singers on BMOP/sound.
Deborah Selig’s voice has been described by the press as “radiant,” “beautifully rich,” “capable of any emotional nuance,” and “impressively nimble.” During recent seasons, Ms. Selig has appeared as Pamina in The Magic Flute with Boston Lyric Opera; Musetta in La Bohème and Zerlina in Don Giovanni with Central City Opera; Pamina in The Magic Flute, Rose in Street Scene, Mary Warren in The Crucible, and Marion in The Music Man with Chautauqua Opera; Curley’s Wife in Carlisle Floyd’s Of Mice and Men and Donna Elvira in Don Giovanni with Kentucky Opera, and Bella in Tippett’s A Midsummer Marriage with the Boston Modern Orchestra Project.

A striking and versatile artist on the concert stage, Ms. Selig has sung with orchestras and choruses across the United States. Recent highlights include Mahler’s Symphony No. 4 with Asheville Symphony, Paul Moravec’s The Blizzard Voices with the Boston Modern Orchestra Project, Rossini’s Petite Messe Solennelle with both Brown University and Harvard-Radcliffe Choruses, Bruckner’s Requiem with Dayton Philharmonic, Bach’s Cantatas 92, 97 and 98 with the Handel and Haydn Society, Orff’s Carmina Burana with Greater Bridgeport Symphony and Fairbanks Symphony (AK), Haydn’s The Creation with Harvard University Choirs, Gorecki’s Symphony No. 3 with Kentucky Symphony, Bach’s St. Matthew Passion with Masterworks Chorale, Mendelssohn’s Elijah with Nashoba Valley Chorale, and Handel’s Messiah with Rhode Island Philharmonic.

Ms. Selig earned Artist Diploma and Master of Music degrees from Cincinnati College-Conservatory of Music and a summa cum laude BM/BA in Voice and English from the University of Michigan. She spent two seasons each as an apprentice artist with Chautauqua Opera, Santa Fe Opera, and Pittsburgh Opera; was a fellow at both the Ravinia Festival Steans Institute for Singers and the Tanglewood Music Center, and studied at the Accademia Musicale Chigiana in Siena and Istituto il David in Florence. www.deborahselig.com

Lynn Torgove. mezzo-soprano is well known to Boston audiences as both a singer and a director and has had a long association with BMOP. She has sung in BMOP’s concert of Sir Michael Tippett’s The Midsummer Marriage and was the stage director and a member of the cast in Lukas Foss’s Griffelkin and the stage director of John Harbison’s Full Moon in March in collaboration with Opera Boston. Most recently, Ms. Torgove was the stage director of Odyssey Opera’s internationally acclaimed double bill of Walton’s The Bear and Arthur Sullivan’s The Zoo.

This past season, Ms. Torgove sang the role of Anna 1 in Weill’s Seven Deadly Sins in a joint production with Urbanity Dance. She was the stage director and sang the role of the Tango Singer in John Harbison’s The Great Gatsby, both at Jordan Hall and Ozawa Hall. She also

Sumner Thompson, described as possessing “power and passion,” is in high demand on the concert and opera stage across North America and Europe. He has appeared as a soloist with the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival Orchestra, Pacific Baroque Orchestra, Les Boréades de Montréal, Les Voix Baroques, the Handel and Haydn Society, Boston Baroque, Tafelmusik, the Orpheus Chamber Orchestra, Gli Angeli Genève, and the orchestras of Cedar Rapids, Phoenix, Richmond, Memphis, Indianapolis, Buffalo, San Antonio, and Charlotte.

Notable engagements include the role of El Dancairo in Carmen with the Cincinnati Opera, the role of Aeneas in Purcell’s Dido and Aeneas at the Ottawa Chamber Music Festival, as a soloist with Tafelmusik in Beethoven’s Mass in C Major led by Kent Nagano, as a soloist in Bach’s St. Matthew Passion as part of the Handel and Haydn Society’s 200th anniversary season, the role of the Restaurant Waiter in Britten’s Death in Venice with Chicago Opera Theater, and his debut with Boston’s Odyssey Opera in the role of Dr. Caius in Vaughan Williams’s Sir John in Love.
Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP’s unique programming and high performance standards have attracted critical acclaim and earned the orchestra fifteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and the National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz’s Béatrice et Bénédict, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center.

Over the past decade, Mr. Rose has also built a reputation as one of the country’s most inventive and versatile opera conductors. He founded Odyssey Opera, a company dedicated to presenting eclectic operatic repertoire in a variety of formats, in September 2013. Prior to Odyssey Opera, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company’s first Artistic Director. He led Opera Boston in several premieres including the world premiere of Zhou Long’s Madame White Snake, which won the Pulitzer Prize for Music in 2011. With Opera Unlimited, a contemporary opera festival associated with Opera Boston, he led the world premiere of Elena Ruehr’s Toussaint Before the Spirits, the New England premiere of Thomas Adès’s Powder Her Face, as well as the revival performed a recital of John Harbison’s songs for mezzo, piano, and ensemble and sang Fauré’s La bonne chanson with the Lydian String Quartet. She has been a featured soloist with Aston Magna, the Zamir Chorale of Boston, Opera Boston, Boston Camerata, the St. Louis Symphony, Portland Symphony, and the Tallahassee Symphony. As a stage director, she has directed Menotti’s Amahl and the Night Visitors and Grifbelkin at MIT, Stravinsky’s The Rake’s Progress, Britten’s The Little Sweep and Noye’s Fludde and Hans Krása’s Brundibar for the Cantata Singers. She has been on the faculty of the Opera Institute at Boston University, New England Conservatory, Boston Conservatory, and the Walnut Hill School for the Arts. She currently teaches at the Longy School of Music and Hebrew College, where she is the Head of Vocal Arts. Ms. Torgove recently received her Master’s in Jewish Studies and was ordained as a Cantor from Hebrew College in Newton, Massachusetts.

Stanley Wilson, tenor, was recently hailed by the Worcester Telegram & Gazette’s review of A Worcester Schubertiad as singing with “a lyrical temperament and straightforward intelligence.” “This is a real gem,” states Fanfare Magazine of his CD Art Songs of the British Romantics. Stanley Wilson’s opera credits include Ferrando in Cosi fan tutte, Mr. Angel in The Impressario, Bardolfo in Falstaff, Tanzmeister in Ariadne auf Naxos, El Remendado in Carmen, Kaspar in Amahl and the Night Visitors, the Witch in Hansel and Gretel, Tinca in Il Tabarro, Gherardo in Gianni Schicchi, Gastone in La Traviata, Lorenzo in i Capuleti e i Montecchi, and Bardolf in Sir John in Love with Odyssey Opera. stanleywilsontenor.com.

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of John Harbison’s *Full Moon in March* and the North American premiere of Peter Eötvös’s *Angels in America*.

Mr. Rose and BMOP partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover’s *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

Mr. Rose has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premiers and making his opera stage directing debut in two revivals of operas by Dominick Argento.

Mr. Rose has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Contemporary Music at Boston’s Institute of Contemporary Art. As an educator, he served five years as Director of Orchestral Activities at Tufts University and in 2012 joined the faculty of Northeastern University as Artist-in–Residence and Professor of Practice. In 2007, Mr. Rose was awarded Columbia University’s prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a four-time Grammy Award nominee.

The *Boston Modern Orchestra Project* is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today’s musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP’s award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory’s historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP’s distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison’s ballet *Ulysses*, Louis Andriessen’s *Trilogy of the Last Day*, and Tod Machover’s *Death and the Powers*. A perennial
winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America’s 2016 Ensemble of the Year, the first symphony orchestra in the organization’s history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge’s Club Oberon and Boston’s Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP’s independent record label, was created in 2008 to provide a platform for BMOP’s extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today’s most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of five Grammy Award nominations and its releases have appeared on the year-end “Best of” lists of The New York Times, The Boston Globe, National Public Radio, Time Out New York, American Record Guide, Downbeat Magazine, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical “night at the symphony.” Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

**FLUTE**
Sarah Brady

**OBOE**
Jennifer Slowik

**CLARINET**
Michael Norsworthy

**BASSOON**
David Richmond

**HORN**
Neil Goodwin
Dana Christensen

**TRUMPET**
Eric Berlin

**TROMBONE**
Martin Wittenberg

**PERCUSSION**
Craig McNutt
Nick Tolle

**HARMONIUM**
Kevin Gallé

**ACCORDION**
Mary Tokarski

**VIOLIN I**
Lilit Hartunian
Dana Lacatus
Sean Larkin
Shaw Peng Liu
Kay Rooney Matthews
Amy Sims*

**VIOLIN II**
Beth Abbate
Deborah Boykan

**VIOLA**
Joan Ellersick*
Nathaniel Farny
Noriko Herndon
Wenting Kang
Emily Rideout

**CELLO**
Holgen Gjoni
Ming-Hui Lin
Rafael Popper-Keizer*
Susan Yun

**BASS**
Reginald Lamb
Bebi Shiu*

**CHORUS I**

**SOPRANO**
Aliana de la Guardia
Rachele Schmiege
Lindsay Conrad
Sonja DuToit Tengblad
Chelsea Beatty Lewis
Sarah Kornfeld

**MEZZO-SOPRANO**
Stephanie Kacoyanis
Kelli Geoghegan

**TENOR**
Ethan Bremner
Jason Connell
Ted Palés
Patrick T. Waters

**BASS**
Reginald Baskett
Fred C. VanNess Jr.

*Tunes by* Tudor Dornescu*
Rose Drucker
Aleksandra Labinska
Joan Ellersick*
Nathaniel Farny
Noriko Herndon
Wenting Kang
Emily Rideout

*principles*
**CHORUS II**

**SOPRANO**
- Emily Burr
- Bonnie Gleason
- Kynesha Patterson

**MEZZO-SOPRANO**
- Christina English
- Anne Byrne
- Christine Field

**TENOR**
- Stanley Wilson
- Davron S. Monroe
- Brendan Daly

**BASS**
- Nickoli Strommer
- Matthew Stansfield
- Justin Hicks

*Beth Willer*  
chorus master

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Virgil Thomson  
*Four Saints in Three Acts*  
*Capital Capitals*

Producer: Gil Rose  
Recording and postproduction: Joel Gordon  
SACD authoring: Brad Michel

*Four Saints in Three Acts* is published by G. Schirmer, Inc. *Capital Capitals* is published by Boosey & Hawkes, Inc.

*Four Saints in Three Acts* was recorded on November 17, 2013 at Mechanics Hall in Worcester, MA. *Capital Capitals* was recorded on November 8, 2015 at WGBH studios in Boston, MA.

This recording was made possible in part by the Virgil Thomson Foundation and the Perkin Fund.

Special thanks to Charles Fussell for his generous assistance and guidance.

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Design: John Kramer and Chris Chew  
Editor: Zoe Kemmerling

Cover image: (L to R) Bruce Howard, Edward Matthews, and Beatrice Robinson-Wayne in Virgil Thomson’s *Four Saints in Three Acts*.  
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