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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 TORGVE 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)

[1] Prologue: A narrative of prepare for saints 11:21

ACT I

[2] Tableau I: A garden at Avila in early Spring 5:59

[3] Tableau II: St. Teresa II with dove, being
photographed by St. Settlement 1:59

[4] Tableau III: St. Teresa II seated. St. Ignatius,
kneeling, plays guitar 2:34

[5] Tableau IV: St. Ignatius presents flowers to
St. Teresa II 2:44

[6] Tableau V: St. Ignatius showing St. Teresa II
the model of a Heavenly Mansion 3:31

[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

[9] Tableau VIII: No pose. St. Teresa I and II, arm
in arm, descend steps and shake hands with
everybody 3:17

ACT II

[10] Might it be mountains if it were not Barcelona 5:16

[11] Dance of the Angels: "How many saints
are there in it" 3:52

[12] Game 1:07

[13] Love Scene 2:32

[14] Drinking Song 2:11

[15] Vision of a Heavenly Mansion 3:16

[16] Pantomime 1:42

DISC 2 (51:48)

ACT III

[1] Barcelona. St. Ignatius and one of two literally 3:41

[2] Vision of Holy Ghost 7:12

[3] Ballet (Tempo di Tango) 6:04

[4] Saint Ignatius predicts the Last Judgment 2:01

[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



GERTRUDE STEIN AND C. K. STEIN WITH TWO WOMEN IN WHITE COSTUMES. PHOTO BY WHITE STUDIO © THE NEW YORK PUBLIC LIBRARY.

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.

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FOUR SAINTS IN THREE ACTS, with a libretto by Gertrude Stein, is scored for vocal soloists, choir, and orchestra. It received its premiere on February 7, 1934 at the Wadsworth Atheneum in Hartford, Connecticut, in a production with set design by Florine Stettheimer and choreography by Frederick Ashton.

CAPITAL CAPITALS, for four male voices and piano, set Gertrude Stein's poem of the same name. It was premiered on June 21, 1927 at the Parisian home of the Duchesse de Clermont-Tonnerre by Thomson and three colleagues.

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 Mecanique*]. 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



PHOTO BY CHRISTOPHER COX

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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Steven Watson wrote *Prepare for Saints: Gertrude Stein, Virgil Thomson and the Mainstreaming of American Modernism* (Random House, 1999) and directed the documentary film *Prepare for Saints: The Making of a Modern Opera* (PBS, 1999).

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 Engebret , 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 Bremner , tenor
St. Anne	Aliana 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 Schmiede , 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

[1|1] Prologue: A narrative of prepare for saints

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

CHORUS I

To know 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 fish it makes it well fish prepare for saints.

SAINT STEPHEN

In narrative prepare for saints.

SAINT SETTLEMENT

Prepare for saints.

SAINT PLAN

Two saints.

SAINT SARAH

Four saints.

SAINT SETTLEMENT

Two saints prepare for saints it two saints prepare for saints in prepare for saints.

SAINT STEPHEN

A narrative of prepare for saints in narrative prepare for saints.

SAINT SETTLEMENT AND SAINT SARAH

Remain to narrate to prepare two saints 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 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 made 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 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.

COMMÈRE
Not one not in the sun. Not one.

COMMÈRE 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.

COMMÈRE
The time that it is as well as it could be leave it when 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
Might have as would be as would be as within within nearly as out.

COMPÈRE
It is very close close and closed.

CHORUS I
Closed closed to let letting

COMPÈRE
closed close close close

CHORUS I
chose in justice in join in joining

COMPÈRE
This is where to be at at water at snow

CHORUS I
snow snow show show one one sun and sun

SAINT SETTLEMENT, SAINT SARAH, SAINT STEPHEN, AND SAINT PLAN
snow show and no water no water unless unless why unless.

CHORUS I
Why unless why unless they were loaning it here loaning intentionally.

COMPÈRE
Believe two three.

COMMÈRE
What could be sad beside beside very attentively intentionally and bright.

COMPÈRE
Begin suddenly not with sisters.

SAINT STEPHEN
To mount it up.

CHORUS I
Up hill
Four saints are never three.
Three saints are never four.
Four saints are never left altogether.

COMMÈRE
Three saints are never idle.

CHORUS I
Four saints are leave it to me.

COMMÈRE
Three saints when this you see.

CHORUS I AND COMÈRE
Begin three saints.
Begin four saints.
Two and two saints.

One and three saints.
In place.
One should it.
Easily saints.
Very well saints.
Have saints.
Said saints.
As said saints.
And not annoy.
Anoint.
Choice.
Four saints two at a time have to have to have to have to.
Have to have have to have to.
Two saints four at a time a time.
Have to have to at a time.
Four saints have to have to have to at a time.

COMPÈRE
The difference between saints forget-me-nots and mountains have to have to have to at a time.

SAINT SETTLEMENT
It is very easy in winter to remember winter spring and summer.

SAINT STEPHEN
It is very easy in winter to remember spring and winter and summer.

SAINT SARAH
It is very easy in winter to remember summer spring and winter.

COMPÈRE
It is very easy in winter to remember spring and summer and winter.

SAINT PLAN
Does it show as if it could be that very successful that very successful that he was very successful.

SAINT STEPHEN
That he was with them with them with them
as it was not better than at worst that he could follow him to be taking it away

SAINT PLAN
away that way a way a way to go.

CHORUS I
Some say some say some say so.

SAINT SETTLEMENT
Why should ev'ryone be at home.

SAINT SARAH
Why should ev'ryone be at home.

SAINT STEPHEN
Why should ev'ryone be at home.

SAINT PLAN
Why should ev'ryone be at home.

COMPÈRE
In idle acts.

CHORUS I
Why should ev'ryone be at home.

COMPÈRE
In idle acts.

COMMÈRE
He made very much more than he did he did make very much of it he did not only add to his part of it but and with it he was at and in a plight.

CHORUS I
There is no parti particolor in a house there is no parti parti particolor in a house.

COMMÈRE
Reflections by the time that they were given the package that had been sent.

COMPÈRE
Very much what they could do would do as a decision.

COMMÈRE
Supposing she said that he had chosen all the miseries that he had observed in fifty of his years what had that to do with hats.

COMPÈRE
They had made hats for her.

COMMÈRE
Not really.

CHORUS I
As she was.

SAINT STEPHEN
Imagine imagine it imagine it.

CHORUS I
When she returned there was considerable rain.

SAINT SETTLEMENT, SAINT SARAH, SAINT STEPHEN, AND SAINT PLAN
In some on some evening it would be asked

SAINT STEPHEN
was there anything especial.

CHORUS I
By and by plain plainly in making acutely a corner not at right angle but in individual in individual is it.
A narrative who do who does.
A narrative to plan an opera.
Four saints in three acts.

COMMÈRE
A croquet scene and when they made their habits.

SAINT STEPHEN
Habits not hourly habits
habits not hourly at the time that they made their habits
not hourly they made their habits.

CHORUS I
When they made their habits.

SAINT STEPHEN
To know when they made their habits.

CHORUS I
Large pigeons in small trees.
Come panic come.
Come close.

COMPÈRE
Acts three acts.

CHORUS I
Come close to croquet.

COMPÈRE
Four saints.

CHORUS I
Rejoice saints rejoin saints recommence some reinvite.

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.

COMPÈRE
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.

COMPÈRE
Might tingle.

CHORUS I
Tanglewood tanglewood.

COMPÈRE
Four saints born in separate places.

CHORUS I
Saint saint saint.

COMPÈRE
Four saints an opera in three acts.

CHORUS I
My country 'tis of thee sweet land of
liberty of thee I sing.

SAINT SETTLEMENT
Saint Teresa something like that.

CHORUS I
Saint Teresa something like that.

SAINT SETTLEMENT
Saint Teresa would and would and would.

CHORUS I
Saint Teresa something like that.

COMPÈRE
Saint Teresa.

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

SAINT SETTLEMENT
Saint Teresa not knowing of other saints.

CHORUS I
Saint Teresa used to go not to to tell
them so
but to around so that Saint Teresa did
find that that that and there. If any came.

SAINT SETTLEMENT, SAINT SARAH,
SAINT STEPHEN, AND SAINT PLAN
This is to say that four saints may may
never have seen the day, like.

SAINT SETTLEMENT
Any day like.

CHORUS I
Saint Ignatius. Meant and met.

COMMÈRE
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 Saint Martyr Saint
Settlement Saint Thomasine Saint
Electra Saint Wilhelmina Saint Evelyn
Saint Pilar Saint Hillaire Saint Bernadine.

COMPÈRE
Saint Ignatius Saint Paul Saint William
Saint Gilbert Saint Settle Saint Arthur
Saint Selmer Saint Paul Seize Saint
Cardinal Saint Plan Saint Giuseppe.

CHORUS I
Any one to tease a saint seriously.

ACT I Avila. Saint Teresa half indoors and half out of doors.

[1|2] Tableau I

*A garden at Avila in early spring. There is
a wall and a tree. St. Teresa II is seated
under the tree painting flowers on very
large eggs.*

COMMÈRE
Saint Teresa in a storm at Avila there can
be rain and warm snow and warm that is
the water is warm the river is not warm
the sun is not warm and if to stay to cry.

CHORUS II
If to stay to if to stay if having to stay to
if having to stay if to cry to stay if to cry
stay to cry to stay.

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

COMMÈRE
Saint Ignatius not there. Saint Ignatius
staying where. Never heard them speak
speak of it.

CHORUS I
Saint Ignatius silent motive not hidden.

COMMÈRE
Saint Teresa silent.

CHORUS II
They were never beset.

CHORUS I
Come one come one.

COMMÈRE
No saint to remember to remember.

CHORUS II
No saint to remember.

CHORUS 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.

COMPÈRE
Repeat First Act.

COMMÈRE
A pleasure April fools' day a pleasure.
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
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.

COMPÈRE
Saint Teresa not seated at once.

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

COMPÈRE
Saint Teresa once seated.

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

COMPÈRE
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.

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

COMPÈRE
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.

SAINT STEPHEN
The garden inside and outside outside
and inside of the wall.

COMPÈRE
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.

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 IGNATIUS
Left to be.

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

CHORUS I AND II
Saint Teresa seated and not standing half and half of it and not half and half of it seated and not standing surrounded and not seated and not seated and not standing and not surrounded and not surrounded and not seated not seated not surrounded not seated and Saint Ignatius standing standing not seated Saint Teresa not

standing not standing and Saint Ignatius not standing standing surrounded as if in once yesterday.
In place of situations.

[1|3] 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 TERESA 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
A saint is easily resisted. Saint Teresa. Let it as land Saint Teresa. As land beside a house. Saint Teresa. As land beside a house and at one time Saint Teresa.

SAINT TERESA II
As land beside a house to be to this this which theirs beneath Saint Teresa.

CHORUS I AND II
Saint Teresa saints make sugar with a flavor.
In different ways when it is practicable.

SAINT TERESA I
Could she know that that he was not not to be to be very to be dead not dead.

CHORUS I AND II
Saint Teresa must be must be chain left chain right chain chain is it.

SAINT TERESA I
No one chain is it not chain is it

CHORUS I AND II
chained to not to life chained to not to snow chained to chained to go and and gone.

CHORUS II
Not this not in this not with this.

[1|4] Tableau III

St. Teresa II seated. St. Ignatius, kneeling, plays guitar.

COMPÈRE
Saint Teresa as a young girl being widowed.

COMMÈRE
Can she sing.

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

SAINT STEPHEN
Saint Teresa might it be Martha. Saint Louise and Saint Celestine and Saint Louis Paul and Saint Settlement Fernande and Ignatius.

SAINT TERESA I AND II
Can women have wishes.

COMPÈRE
Scene Two.

CHORUS I AND II
Many saints seen and in between many saints seen.

COMPÈRE
Saint Teresa and Saint Teresa and Saint Teresa.

CHORUS I AND II
Seen as seen. Many saints as seen.

SAINT TERESA I AND II
She is to meet her.
Can two saints be one.
Very many go out as they they do.
And make him prominent.
Could a negro be be with a beard to see and to be.

Never to have seen a negro with it there and with it so.
To differ between go and so.
Who separated saints at one time.
In follow and saints.

To be somewhere with or without saints. Saint Teresa can never mention the others.
Saints not found. All four saints not more than all four saints.

COMPÈRE
Saint Teresa come again to be absent.

CHORUS I
Scene three.

[1|5] Tableau IV

St. Ignatius presents flowers to St. Teresa II.

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

COMMÈRE
Contumely.

COMPÈRE
Saint Teresa advancing.

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

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

SAINT TERESA 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.

CHORUS I
And while.

COMPÈRE
Saint Teresa settled and some come.

SAINT STEPHEN
Some come to be near not near her but the same.

CHORUS II
Sound them with the thirds and that.

SAINT TERESA I
How many are there halving.

CHORUS I
Scene Three.

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.

COMPÈRE
Saint Teresa in allowance.

SAINT TERESA I
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.

[1|6] 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 an egg.

SAINT PLAN

An egg and add some. Some and sum.

COMPÈRE

Add sum. Add some.

COMMÈRE

Let it in around.

CHORUS I

With seas.

CHORUS II

With knees.

CHORUS I

With keys.

CHORUS II

With pleases.

CHORUS I

Go and know.

CHORUS II

In clouded.

CHORUS I

Included.

COMMÈRE

Saint Teresa and attachment.

COMPÈRE

With anyone please.

SAINT TERESA I

No one to be behind and enclosure.

COMPÈRE

Suddenly two see.

COMMÈRE

Two and ten.

COMPÈRE

Saint Two and Saint Ten.

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.

COMPÈRE

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 as well.

CHORUS I

Could they grow

and tell it so

if it was left

to be to go

to go

to see

to see

to saw

to saw

to build

to place

to come

to rest

to hand

to beam

to couple

to name

to rectify

to do.

COMMÈRE

Saint Ignatius Saint Settlement Saint

Paul Seize Saint Anselmo made it be not

only obligatory but very much as they did

in little patches.

SAINT SETTLEMENT

Saint Teresa and Saint Teresa and Saint

Teresa Seize and Saint Teresa might be

very much as she would if she very much

as she would if she were to be wary.

CHORUS I

They might be

that much

that far

that with

that widen never having seen and press,

it was a land in one when altitude by this

to which endowed.

Might it be in claim.

COMPÈRE

Saint Teresa and conversation.

SAINT TERESA II

In one.

COMPÈRE

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.

COMPÈRE

Saint Teresa and better bowed.

COMMÈRE

Saint Teresa did she and leave bright.

CHORUS II

Snow in snow sun in sun one in one out.

[1|7] Tableau VI

St. 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 Iain. Why when in lean fairly
rejoin place dismiss calls.

COMPÈRE

Whether weather soil.

COMMÈRE

Saint Teresa refuses to bestow.

COMPÈRE

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.

There can be no peace on earth with

calm with calm and with whom whose

with calm and with whom whose when

they well they well they call it there made

message especial and come.

CHORUS I

This amounts to Saint Teresa.

CHORUS II

Saint Teresa has been and has been.

All saints make Sunday Monday Sunday

Monday Sunday Monday set.

CHORUS I AND II

One two three Saints.

COMPÈRE

Scene Three.

COMMÈRE

Saint Teresa has been prepared for there

being summer.

CHORUS I

Saint Teresa has been prepared for there
being summer.

COMPÈRE

Scene Four.

CHORUS I

To prepare.

COMMÈRE

One a window.

COMPÈRE

Two a shutter.

COMMÈRE

Three a palace.

COMPÈRE

Four a widow.

COMMÈRE

Five an adopted son.

COMPÈRE

Six a parlor.

COMMÈRE

Seven a shawl.

COMPÈRE

Eight an arbor.

COMMÈRE

Nine a seat.

COMPÈRE

Ten a retirement.

[1|8] 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.

Those used to summer like winter and summer.

Those used to summer like winter and summer.

SAINT STEPHEN

They make this an act One.

COMPÈRE

Act Two.

CHORUS I

All to you.

COMPÈRE

Scene One.

CHORUS I

Some and some.

COMPÈRE

Scene One.

CHORUS I

This is a scene where this is seen. Saint Teresa has been a queen not as you

might say royalty not as you might say worn not as you might say.

COMPÈRE

Saint Teresa preparing in as you might say.

CHORUS I

Act One.

[1|9] Tableau VIII

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

SAINT TERESA I

Preparing in as you might say.

CHORUS I AND II

Saint Teresa was pleasing.

In as you might say.

COMPÈRE

Saint There Act One

CHORUS I AND II

Saint Teresa has begun to be in act one.

COMMÈRE

Saint there and begun.

CHORUS I AND II

Saint Teresa as sung.

COMMÈRE

Saint Teresa Act One.

CHORUS I

Saint Teresa and begun.

CHORUS II

Saint Teresa and sing and sung.

CHORUS I AND II

Saint Teresa. In an act one.

SAINT TERESA II

How many have been told twenty have been here as well.

CHORUS I AND II

Saint Teresa can know the difference between singing and women.

Saint Teresa can know the difference between snow and thirds.

Saint Teresa can know the difference between when there is a day today today.

To-day.

Saint Teresa with the land and laid.

Not observing.

Saint Teresa coming to go.

SAINT TERESA I

Saint Teresa coming and lots of which it is not as soon as if when it can left to change change theirs in glass and yellowish at most most of this can be when is it that it is very necessary not to plant it green.

SAINT IGNATIUS

Planting it green means that it is protected from the wind and they never knew about it.

SAINT TERESA I, II AND SAINT IGNATIUS

They never knew about it green and they never knew about it she never knew about it they never knew about it they never knew about it she never knew about it.

SAINT IGNATIUS

Planting it green means that it is protected from the sun and from the wind and the sun and

SAINT TERESA I, II AND SAINT IGNATIUS

They never knew about it and she never knew about it and she never knew about it and they never knew about it.

CHORUS I

Scene once seen once seen once seen.

COMMÈRE

Scene Seven.

CHORUS I AND II

One two three four five six seven

all good children go to heaven

some are good and some are bad

one two three four five six seven.

Saint Teresa when she had been left to come was left to come was left to right was right to left and there.

There and not there by left and right.

COMPÈRE

Saint Teresa once and once.

CHORUS I AND II

No one surrounded trees as there were none. This makes Saint Ignatius Act Two.

ACT II

[1|10] Might it be mountains if it were not Barcelona.

In the country out of doors.

COMPÈRE

Act Two.

CHORUS I AND II

Saint Ignatius was very well known.

COMPÈRE

Scene Two.

CHORUS I AND II

Would it do if there was a Scene Two.

COMPÈRE

Scene Three and Four.

CHORUS I AND II

Saint Ignatius and more. Saint Ignatius with as well. Saint Ignatius needs not be feared.

COMMÈRE

Saint Ignatius might be very well adapted to plans and a distance.

COMPÈRE

Barcelona in the distance.

COMMÈRE

Was Saint Ignatius able to tell the difference between palms and Eucalyptus trees.

CHORUS I

Saint Ignatius finally.

CHORUS II

Saint Ignatius well bound.

CHORUS I

Saint Ignatius with it just.

CHORUS II

Saint Ignatius might be read.

CHORUS I

Saint Ignatius with it Tuesday.

COMMÈRE

Saint Ignatius has very well added it.

COMPÈRE

Scene Four.

COMMÈRE

Usefully.

COMPÈRE

Scene Four.

SAINT IGNATIUS

How many nails are there in it. Hard shoe nails and silver nails and silver does not found valuable.

CHORUS I AND II

To be interested in Saint Teresa fortunately.

SAINT TERESA II

To be interested in Saint Teresa fortunately.

CHORUS I AND II

Saint Ignatius to be interested fortunately.

SAINT IGNATIUS

Fortunately to be interested in Saint Teresa. To be interested fortunately in Saint Teresa. Interested fortunately in Saint Teresa Saint Ignatius and saints who have been changed from the evening to the morning.

SAINT TERESA I

In the morning to be changed from the morning to the morning in the morning.

COMMÈRE

A scene of changing from the morning to the morning.

COMPÈRE

Scene Five.

COMMÈRE

There are many saints.

COMPÈRE

Scene Five.

COMMÈRE
They can be left to many saints.

COMPÈRE
Scene Five.

COMMÈRE
Many saints.

COMPÈRE
Scene Five.

CHORUS I
Many many saints can be left to many
many saints.
Scene Five left to many many saints.

COMPÈRE
Scene Five.

SAINT TERESA I
Scene Five left to 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.

COMPÈRE
Scene Five.

CHORUS I
Saint Ignatius might be Five.

SAINT IGNATIUS
When three were together one woman
sitting and seeing one man lending and

choosing one young man saying and
selling.

CHORUS I
This is just as if it was a tribe.

COMPÈRE
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 parted and
apart apart from that.

CHORUS I
Harry marry 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 belied.

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.

COMPÈRE
Saint Teresa with Saint Teresa.

SAINT TERESA I AND II
In place.

COMPÈRE
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.

COMPÈRE
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.

[1/11] 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.
There are there are there are saints
saints 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
saints in it.

SAINT TERESA I
How many saints are there in it.

SAINT CELESTINE AND SAINT
LAWRENCE
There are saints in it Saint Celestine
Saint Lawrence there are as many saints

there are as many saints as there are as
many saints as there are in it.

SAINT TERESA II
Thank you very much.

SAINT TERESA I
There are as many saints there are many
saints in it.

COMMÈRE
A very long time and not while waiting.

SAINT IGNATIUS
More needily of which more anon.
Of which more which more.
A saint to be met by and by and by and by
continue reading reading read read
readily.

CHORUS I
Never to be lost again today to stay.

CHORUS II
Saint Ignatius Saint Ignatius Saint
Ignatius temporarily.

SAINT PLAN
Who makes whose be his. I do.

CHORUS I AND II
Saint Teresa scene 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.

CHORUS I
Saint Teresa with them in with them
alone.

SAINT PLAN
Can be seen to be any day any day from
here to there.

SAINT JAN
Saint Settlement aroused by the recall of
Amsterdam.

SAINT TERESA I
Judging it as a place to be used
negligently.

CHORUS I
Saint Ignatius by the time that rain has
come.

SAINT JAN
Saint Genevieve meant with it all.

SAINT PLAN
Might meant with it all.

SAINT JAN
Might meant might with it all.

SAINT CHAVEZ
Select.

CHORUS I
Saints. All Saints.

CHORUS II
Scene Eight.

[1/12] Game

CHORUS I
All Saints at all Saints.

CHORUS II
Any and all Saints.

CHORUS I
All and all Saints.

CHORUS II
All and all Saints.

CHORUS I
All Saints. All in all Saints.
Settled all in all saints.

CHORUS II
Saints settled saints settled all in all saints.

SAINT SETTLEMENT
Saints all saints all saints.

SAINT IGNATIUS
Settled passing this in having given in which is not two days when everything being ready it is no doubt not at all the following morning that it is very much later very much earlier with then to find it acceptable as about about which which as a river river helping it to be in doubt. Who do who does and does it about about to be as a river and the order of their advance.
It is tomorrow on arriving at a place to pass before the last.

[1|13] Love Scene

COMMÈRE AND COMPÈRE
Scene Eight. To wait.
Scene One. And begun.
Scene Two. To and to.
Scene Three. Happily be.
Scene Four. Attached or.
Scene Five. Sent to derive.
Scene Six. Let it mix.
Scene Seven. Attached eleven.
Scene Eight. To wait.

SAINT TERESA I AND II
Might be there. To be sure.
With them and. And hand.
And alight. With them then.
Nestle.

COMPÈRE
With them and a measure.

COMMÈRE
It is easy to measure a settlement.

COMPÈRE
Scene Nine.

SAINT TERESA I
To be asked how much of it is finished.
To be asked Saint Teresa Saint Teresa to be asked how much of it is finished.
To be asked Saint Teresa to be asked Saint Teresa to be asked ask Saint Teresa ask Saint Teresa how much of it is finished.

SAINT PLAN
Ask Saint Teresa how much of it is finished.

SAINT SETTLEMENT, SAINT TERESA II, SAINT CHAVEZ, AND SAINT PLAN
How much of it is finished.

SAINT TERESA II
Ask how much of it is finished.

SAINT CHAVEZ
Ask how much of it is finished.

SAINT TERESA II
Ask how much of it is finished.

COMPÈRE
Saint Teresa Saint Paul Saint Plan Saint Anne Saint Cecilia Saint Plan.

[1|14] Drinking Song

SAINT CHAVEZ
Once in a while.

SAINT TERESA I
Once in a while.

SAINT PLAN
Once in a while.

SAINT CHAVEZ
Once in a while.

SAINT SETTLEMENT
Once in a while.

SAINT TERESA II
Once in a while.

SAINT CHAVEZ
Once in a while.

SAINT CECILIA
Once in a while.

SAINT GENEVIEVE
Once in a while.

SAINT ANNE
Once in a while.

SAINT SETTLEMENT
Once in a while.

SAINT TERESA I
Once in a while. Once in a while.

SAINT IGNATIUS
Once in a while. Once in a while. Once in a while.

SAINT SETTLEMENT
Once in a while.

SAINT TERESA II
Once in a while.
Once in a while.

SAINT IGNATIUS
Once in a while. Once in a while.

SAINT TERESA I AND II
Once in a while. Once in a while. Once in a while.

SAINT PLAN
Once in a while.

SAINT TERESA I, II, AND SAINT IGNATIUS
Once in a while.

COMPÈRE
Scene Ten.

COMMÈRE
Could four acts be three.

SAINT TERESA II
Could four acts be three.

COMMÈRE
Saint Teresa Saint Teresa Saint Teresa
Could four acts be three Saint Teresa.

CHORUS I
Scene Ten.
When.

CHORUS II
Saint Teresa. Could four acts be when four acts could be ten Saint Teresa.

CHORUS I
Saint Teresa Saint Teresa Four Acts could be four acts could be when when four acts could be ten.

ALL SAINTS
When. Then. When. Then. Then. Men.
When. Ten. Then. When. Ten. When then.
Then. Then. Ten. Then. Ten. When then.
Saints when. Saints when ten. Ten. Ten.
Ten. Ten. Ten. Ten. Ten. Ten.

COMPÈRE
Scene Eleven.

SAINT TERESA I
With William.

SAINT TERESA II
With Plan.

SAINT TERESA I
With William willing and with Plan willing and with Plan and with William willing and with William and with Plan.

SAINT TERESA II
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 with Plan.

[1|15] Vision of a Heavenly Mansion

SAINT TERESA I, SAINT SETTLEMENT, SAINT CHAVEZ, AND SAINT PLAN
How many windows are there in it.

SAINT TERESA II
How many windows and doors and floors are there in it.

SAINT TERESA I
How many doors how many floors and how many windows are there in it.

SAINT PLAN
How many windows are there in it how many doors are there in it.

SAINT CHAVEZ
How many doors are there in it how many floors are there in it how many doors are there in it how many windows are there in it how many doors are there in it.

COMPÈRE
Changing in between.

SAINT TERESA I
In this and in this and in this and clarity.

SAINT TERESA II
How many are there in this.

SAINT TERESA I AND II, SAINT CHAVEZ
How many are there in this.

SAINT SETTLEMENT
Singularly to be sure and with a Wednesday at noon.

SAINT CHAVEZ
In time and mine.

SAINT TERESA I
Settlement and in in and in and all.
All to come and go to stand up to kneel to be around.

Around and around and around and as
round and as around and as around and
as around.

CHORUS I
One two three.

COMMÈRE
There is a distance in between.

CHORUS I
There is a distance in between in
between others others meet meet meet
met wet yet.

SAINT SETTLEMENT
It is very tearful to be through.

CHORUS I
Through and through.

SAINT TERESA I
Might be third.

SAINT TERESA II
Might be heard.

SAINT TERESA I
Might be invaded.

CHORUS I
Saint Teresa and three saints and there.

SAINT SETTLEMENT
Commencing again yesterday.

SAINT TERESA I
And principally. Saint Teresa.

COMPÈRE
Scene Ten.

SAINT IGNATIUS
Withdrew with withdrew. Occurred.
Occurred withdrew.
Withdrew occurred.

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
And an allowance.

SAINT SETTLEMENT
It might have a change from this.

SAINT CHAVEZ
A winning.

SAINT CECILIA
In plenty.

SAINT EUSTACE
Might it be mountains if it were not
Barcelona.

SAINT PLAN
With wisdom.

SAINT CHAVEZ
In a minute.

SAINT TERESA I
And circumstances.

SAINT TERESA II
In as much.

SAINT CHAVEZ
With them.

COMPÈRE
Abundance.

COMMÈRE
An interval.

COMPÈRE
Abundance.

[1|16] Pantomime (Saint Teresa I and Saint Ignatius)

SAINT CHAVEZ
In consideration of everything and that
it is done by them as it must be left to
them with this as an arrangement.
Night and day cannot be different.

SAINT TERESA I
Completely forgetting.

SAINT TERESA II
I will try.

SAINT TERESA I
Theirs and by and by.

SAINT CHAVEZ
With noon.

ACT III

[2|1] 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 SETTLEMENT
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 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
within with withdrawn.
As if a fourth class.

COMPÈRE
Scene Two.

[2|2] 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 they might be very well very well
they might be.

Let Lucy Lily Lily Lucy Lucy let Lucy Lucy
Lily Lily Lily Lily let Lily Lucy Lucy let
Lily. Let Lucy Lily.

COMPÈRE
Scene One.

CHORUS I AND II
Saint Ignatius and please please please
please.

COMPÈRE
Scene One.

SAINT PLAN
One and one.

COMPÈRE
Scene One.

CHORUS I AND II
Might they be with they be with them
might they be with them.

SAINT CHAVEZ
Never to return to distinctions.

CHORUS I AND II
Might they be with them with they be
with they be with them.

SAINT IGNATIUS
In line and in in line please say it first
in line.

When it is ordinarily thoughtful and
making it be what they were wishing at
one time insatiably and with renounced
where where ware and wear wear with
them with them and where where will
it be as long as long as they might with
it with it individually removing left to it
when it very well way well and crossed
crossed in articulately minding what
you do.

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 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
that it could be done as easily as because
it might very much as if precisely why
they were carried.

SAINT IGNATIUS
Left when there was precious little
to be asked by the ones who were
overwhelmingly particular about what
they were adding to themselves by
means of their arrangements which
might be why they went away and came
again.

COMPÈRE
It is every once in a while very much what
they pleased.

COMMÈRE
In a minute.

SAINT IGNATIUS
In a minute by the time that it is
graciously gratification and might it be
with them to be with them to be with
them to be with a windowed.

COMPÈRE
As seen as seen. Saint Ignatius
surrounded by them. Saint Ignatius and
one of two.

[2|3] 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 Henry
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.

COMPÈRE
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.

COMPÈRE
And no more.

COMMÈRE
Scene Five.

SAINT IGNATIUS
Left to left left to left left to left.
Left right left left right left 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 by this clock
o'clock.

SAINT IGNATIUS
Foundationally marvelously aboundingly
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
to to to. To do it 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.

SAINT SETTLEMENT
Might it be as well as mean with in.

CHORUS I AND II
Ordinary pigeons and trees.

SAINT TERESA I AND II, SAINT
SETTLEMENT
This is a setting which is as soon which
is as soon which is as soon ordinary
setting which is as soon which is as soon
and noon.

SAINT TERESA I
In face of in face of might make milk
sung sung face to face face in face place
in place of face to face.

CHORUS I AND II
Milk sung.

[2|4] Saint Ignatius predicts the Last Judgment

SAINT IGNATIUS
Once in a while and where and where
around around is as sound and around
is a sound and around is a sound and
around.
Around is a sound around is a sound
around is a sound and around. Around
differing from anointed now. Now
differing from anointed now. Now
differing differing. Now differing from
anointed now. Now when there is left
and with it integrally with it integrally
withstood within without with drawn as
much as could be withstanding what in
might might be so.

COMMÈRE
Many might be comfortabler.

COMPÈRE
This is very well known now.

SAINT TERESA II
When this you see remember me.

COMPÈRE
It was very well known to everyone.

COMMÈRE
They were very careful of everything.

SAINT TERESA II
Might and right very well to do.

SAINT TERESA I
It is all colored by a straw straw laden.

SAINT TERESA II
Very nearly with it with it soon soon
as said.

SAINT TERESA I
Having asked additionally theirs instead.

COMMÈRE
Once in a minute.

COMPÈRE
In a minute.

[2|5] Saints' Procession

CHORUS
One two three as one one and one one
one to be one with them one with them
one with them with are with are with
with it.

COMPÈRE
Scene Nine.

COMMÈRE AND COMPÈRE
Letting pin in letting let in let in in in
in let
in let in wet in wed in dead
in dead wed led in led wed dead
in dead in led in wed in said
in said led wed dead wed dead said led
led said wed dead wed dead led in led
in wed
in wed in said in wed in led
in said in dead in dead wed said led led
said wed dead in.

CHORUS I AND II
That makes they have might kind find
fined when this arbitrarily makes it be

what is it might they can it fairly well to
be added to in this at the time that they
can candied leaving as with with it by the
the left of it with with in in the funniest
in union.

COMPÈRE
Across across a cross coupled across
crept across crept crept crept crept
across. They crept across.

COMMÈRE
If they are between thirty and thirty-five
and alive who made them see Saturday.

CHORUS I AND II
Between thirty-five and forty-five
between forty-five and three five as
then when they were forty-five and
thirty-five when they were forty-five and
thirty-five when they were then forty-five
and thirty- five and thirty-two and to
achieve leave relieve and receive their
astonishment. Were they to be left to do
to do as well as they do mean I mean I
mean. Left to their in their to their to be
their to be there all their to be there all
there all their time to be there to be there
all their to be all their time there.

COMMÈRE AND COMPÈRE
With wed led said with led dead said
with dead led said with said dead led wed
said wed dead led dead led said wed.

CHORUS I AND II
With be there all their all their time there
be there vine there be vine time there be
there time there all their time there.

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

[2|6] Intermezzo

[2|7] 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 how many acts are
there in it.
Any Saint at all. How many acts are
there in it.
How many saints in all. How many acts
are there in it.
Ring around a rosy. How many acts are
there in it.
Wedded and weeded. Please be coming
to see me.
When this you see you are all to me.
Me which is you you who are true true
be to you.
How many how many saints are there
in it.
One two three four and there is no door.
Or more. Or more. Or door. Or floor or door.
One two three all out but me.
How many saints are there in it. Saints
and see all out but me.

How many saints are there in it. How
many saints are there in it.
One two three four all out but four
one two three four four four or four or
more.
More or four. How many acts are there
in it.
Four acts Act Four.

[2|8] 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 one at
at time.

SAINT CHAVEZ
The envelopes are on all the fruit of the
fruit trees.

COMPÈRE
Scene Two.

SAINT CHAVEZ
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.

COMPÈRE
Scene Three.

COMMÈRE
Let all act as if they went away.

COMPÈRE
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 in that 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 to say. Laterally
they may.

COMPÈRE
Scene Five.

COMMÈRE
Who makes who makes it do.

CHORUS I AND II
Saint Teresa and Saint Teresa too.

COMMÈRE
Who does and who does care.

CHORUS I AND II
Saint Chavez to care.

COMPÈRE
Saint Chavez to care.

COMMÈRE
Who may be what is it 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
porcelain.

COMPÈRE
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.

COMPÈRE
Last Act.

ALL
Which is a fact.

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 ev'rything has come and travelers have come.

THIRD CAPITAL

The third capital, they have read about the third capital.

It has in it many distinguished inventors of electrical conveniences.

FOURTH CAPITAL

In how many days can everyone display their satisfaction with this and their satisfaction.

Let us count the fourth capital. Rome Constantinople Thebes and Authorization.

THIRD CAPITAL

There are a great many third capitals.

SECOND CAPITAL

Surrounding second capitals are third capitals and first capitals.

FIRST CAPITAL

The first capital reminds me of derision. Decide.

SECOND CAPITAL

To reside.

THIRD CAPITAL

And what beside.

FOURTH CAPITAL

My side.

At my side.

THIRD CAPITAL

And when can they say that there is no room there.

SECOND CAPITAL

When a great many people filter.

FOURTH CAPITAL

In.

FIRST CAPITAL

They play ring around a rosy.

THIRD CAPITAL

They play London bridges.

SECOND CAPITAL

They play High Spy.

THIRD CAPITAL

They play horses.

FOURTH CAPITAL

We have all forgotten what horses are.

THIRD CAPITAL

We have all forgotten what horses there are.

SECOND CAPITAL

We have all forgotten where there are horses.

FIRST CAPITAL

We have all forgotten about horses.

SECOND CAPITAL

Capital this and capital that.

FIRST CAPITAL

This is capital and that is capital.

THIRD CAPITAL

Capital one.

FOURTH CAPITAL

Capital two.

THIRD CAPITAL

Capital three.

FOURTH CAPITAL

Capital four.

THIRD CAPITAL

Capital four.

FOURTH CAPITAL

The fourth capital is one where we do dream of peppers.

It is astonishing how a regular curtain can be made of red peppers.

A long curtain and not too high.

THIRD CAPITAL

The third capital is one in which thousands of apples are red in color and being so they make us in no way angry.

SECOND CAPITAL

The second capital is one in which butter is sold.

Can butter be sold very well.

FIRST CAPITAL

The first capital is one in which there are many more earrings.

Are there many more earrings there than elsewhere.

Acclimated.

We were acclimated to the climate of the first capital.

SECOND CAPITAL

We are acclimated to the climate of the second capital.

THIRD CAPITAL

If in regard to climates if we regard the climate, if we are acclimated to the climate of the third capital.

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.

THIRD CAPITAL

Water can be bought.

SECOND CAPITAL

If in any capital there are three or four who mean to present themselves

THIRD CAPITAL

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 seldom, if they are 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.

THIRD CAPITAL

Outspoken.

SECOND CAPITAL

Presses.

FIRST 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 they say there are as they may say this way. In this way things matter.

Cannot express can express tenderness.

In this way as they say in this way as they say they cannot 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
are they good are they 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.
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 capitally 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, well do we.
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 reasonableness the most plenty
the most activity the most sculpture
the most liberty 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

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 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
not has been seen
not that a king has been seen, not that
there has been seen not a king
not that there has been seen, and
when did he wish to waver, waver,
and waver
and when did he wish to wave it away,
wave it away
and he will say today and January
for a day.
SECOND CAPITAL
I see, say that I see, I see that I say
that I see.

FOURTH CAPITAL
He went to stay and had his father and
his mother been there long.
Had his father and his mother been
there long and was there no reason
for that.
Was there no reason for this and he
was not found to be splendid.
Who was really the manager of the
distribution of light.
He was not prepared to receive them
here and there. Here and there. Here
and there. Read it again. Here and
there.
Has a reason.
THIRD CAPITAL
For this.
SECOND CAPITAL
More than all.
FIRST CAPITAL
The rest.
Did they clear themselves of men and
women and did they seem to be able
to be especially related.
SECOND CAPITAL
Did they seem to be especially related
and did they fasten their bamboos as
hedges every two years.
THIRD CAPITAL
Did they fasten their bamboos as
hedges every two years
and did they have any objection to
their rejection.

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 does come 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.

I meant to say that.
THIRD 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
Capitally.
Capital for capital.
Question 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
Capitals for capitals. Plants for plants.
Bridges for bridges and beds for beds.
Beds for beds. Bridges for bridges.

Plants for plants and capitals for
capitals.
FOURTH CAPITAL
Capital capitals.
Capitally.
Capitally capable. Articles for articles.
Buds for buds. Combs for combs and
lilies for lilies.
Lilies for lilies.
Combs for combs. Buds for buds.
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 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 so,
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 that they
deplete that they complete that they

seal a great many people in there and
it is there that they are seated.
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.

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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.



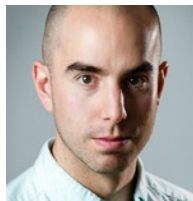
Charles Blandy has been praised as “a versatile tenor with agility, endless breath, and vigorous high notes” (*Goldberg Early Music Magazine*) and “unfailingly, tirelessly lyrical” by *The Boston Globe*. Recent performances include Handel’s *Messiah* with the Saint Paul Chamber Orchestra, the role of 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 2017, 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.



SUSAN WILSON

Aaron Engebret, 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. Engebret 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.

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 Calisto*) and the title role in *Galileo Galilei* (Philip Glass) at Cincinnati Opera, Papageno at Boston Lyric Opera, and Riolo (Florentina) in *el Amazonas* and Schaubard (*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.



ARIELLE DONESON

Tom McNichols, described by *The New York Times* as an "oceanic bass," continues to garner praise for work ranging from internationally acclaimed opera premiers 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.

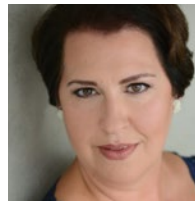
Tom is featured as Colline in an upcoming feature film adaptation of Puccini's *La Bohème* entitled *The Bohemians* (thebohemiansmovie.com). An appearance as a grand semi-finalist in the Metropolitan Opera National Council Auditions in 2008 led Tom to resign his tenure with CANTUS, a position he held 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.



Gigi Mitchell-Velasco, proclaimed “world-class in every aspect,” is among the international artists of the world’s opera and concert stages. She was a protégée of Christa Ludwig, and possesses a voice ideally suited to the German Romantic repertoire, particularly that of Mahler, Strauss, and Wagner. *The New York Times*’s Anthony Tommasini wrote that she sang with a “dark-hued sound and elegance,” and *The Wall Street Journal* called her “the most finished artist, sensitive to every nuance of the text.”

Her extensive concert repertoire encompasses composers from Bach, Beethoven, and Berg to Ravel, Verdi, and Wagner. In opera, she has portrayed Octavian, Carmen, Brangæne, Dorabella, Composer (*Ariadne auf Naxos*), Witch and Mother (*Hansel and Gretel*), Elizabeth Proctor (*The Crucible*), Maddalena (*Rigoletto*), Fricka (*Das Rheingold*), Orlovsky (*Die Fledermaus*), Federica (*Luisa Miller*), and Suzuki (*Madama Butterfly*). She has performed with such conductors as Tilson Thomas, Rilling, Frühbeck de Burgos, van Zweden, Sarah Caldwell, Eve Queler, and Joseph Rescigno; in Carnegie Hall, Boston’s Symphony Hall, Avery Fisher Hall, the Kennedy Center, Vienna’s Konzert-Haus, 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, Braunschweig (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.



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 Schwanter’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.

She has been featured as a solo recitalist at Boston’s Isabella Stewart Gardner Museum and Goethe-Institut as well as on the Kennedy Center’s Millennium Stage. For the past five years, she has presented in recital “My Business Is to Sing: Modern Settings of Emily Dickinson Poems” throughout the US with pianist Lois Shapiro. A lover of contemporary music, she is a member of the Florestan Project and has premiered works by Ross Bauer, Yu-Hui Chang, Howard Frazin, John McDonald, Eric Sawyer, Francine Trester, Andy Vores, and Arlene Zallman. She has performed for Tanglewood’s Festival of Contemporary Music, the Music in Time Series at Spoleto Festival USA, and Santa Fe New Music, performing Kancheli’s *Exil*. Ms. Pelletier is featured on Albany, Chesky, and New World Records.



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 Tippet'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, Brahms's Requiem with Dayton Philharmonic, Bach's Cantatas 37, 92, and 97 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.

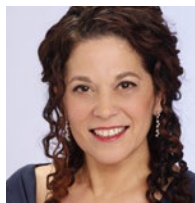
Ms. Selig earned Artist Diploma and Master of Music degrees from Cincinnati College-Conservatory of Music and a summa cum laude BM/BA in Voice and English from the University of Michigan. She spent two seasons each as an apprentice artist with Chautauqua Opera, Santa Fe Opera, and Pittsburgh Opera; was 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



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 Dancaïro 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*.



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

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 *Griffelkin* at MIT, Stravinsky's *The Rake's Progress*, Britten's *The Little Sweep* and Noye's *Fludde* and Hans Krása's *Brundibár* 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 *Così fan tutte*, Mr. Angel in *The Impresario*, 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.



LIZ LINDER

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

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 premieres 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

CHORUS I

SOPRANO

Aliana de la Guardia

Rachele Schmiede

Lindsay Conrad

Sonja DuToit Tengblad

Chelsea Beatty Lewis

Sarah Kornfeld

MEZZO-SOPRANO

Stephanie Kacoyanis

Kelli Geoghegan

PERCUSSION

Craig McNutt

Nick Tolle

HARMONIUM

Kevin Galiè

ACCORDION

Mary Tokarski

VIOLIN I

Lilit Hartunian

Oana Lacatus

Sean Larkin

Shaw Pong Liu

Kay Rooney Matthews

Amy Sims*

VIOLIN II

Beth Abbate

Deborah Boykan

Sara Bielanski

Mauri Tetreault

Julia Cavallaro

Cindy M. Vredevelde

TENOR

Ethan Bremner

Jason Connell

Ted Palés

Patrick T. Waters

Tudor Dornescu*

Rose Drucker

Aleksandra Labinska

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

Bebo Shiu*

Sean Lair

Fred C. VanNess Jr.

BASS

Graham Wright

Josh Taylor

Brad Fugate

Athan Mantalos

Miles Rind

Barratt Park

*principles

CHORUS II

SOPRANO

Emily Burr
Bonnie Gleason
Kynesha Patterson

TENOR

Stanley Wilson
Davron S. Monroe
Brendan Daly

BASS

Nickoli Strommer
Matthew Stansfield
Justin Hicks

MEZZO-SOPRANO

Christina English
Anne Byrne
Christine Field

Beth Willer, chorus master

Virgil Thomson
Four Saints in Three Acts
Capital Capitals

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

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and Beatrice Robinson-Wayne in Virgil Thomson's
Four Saints in Three Acts.
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