



LONE SPRING ARTS PRESENTS

THE OLD MAID AND THE THIEF

Plot, Libretto, and Music by Gian Carlo Menotti

Directed by Robert Emery • Conducted by Victoria Bond

LONE SPRING ARTS PRESENTS the first Opera ever to be composed especially for Radio; the plot, libretto and music of which was written by Gian Carlo Menotti and is titled: *The Old Maid and the Thief*. At the age of 27, following studies at the Curtis Institute in Philadelphia, Menotti composed this opera which is described as “An Opera Buffa for Radio in 14 Scenes.”

Synopsis

The year is 1939, and the setting is a small town, somewhere in the United States; perhaps New England, perhaps the middle-west.

There are 4 characters:

A middle-aged and respectable maiden lady, whose name is Miss Todd, and whose existence is somewhat empty...being without romance; her maid, Laetitia, a pretty young thing who, like her mistress, feels the lack of a man in her life; a neighbor, Miss Pinkerton, who has the reputation as the village gossip; and a young beggar by the name of Bob, who has come to Miss Todd's house with nothing more on his mind than the hope of a square meal. However, Bob is so attractive and handsome that neither Miss Todd nor Laetitia is willing to see him go. So, they invite him, first, to spend the night and, then, to stay for a week. But hardly have they done so, when Miss Pinkerton informs Miss Todd, to her horror, that a notorious thief has escaped from the near-by county jail. Both Miss Todd and Laetitia assume that Bob must be this escaped criminal. The 2 women are terrified, but on second thought decide that, after all, it's better to run the risk of being killed by a man than to live without one.

As the days go by, they devote themselves, heart and soul, to their self-appointed task of making Bob comfortable and contented to stay; hoping to lead him down a more righteous path; and each of them secretly hoping that Bob will fall in love with them. In order to keep him supplied with money, Miss Todd steals from her neighbors. When Bob asks for liquor, Miss Todd determines that rather than tarnish her reputation by publicly buying liquor, she would rather rob the liquor store.

Soon, the town is aroused by the succession of robberies. Police prepare to search every house. Miss Todd and Laetitia become panic-stricken, and warn Bob of the danger. Then, to their consternation, they discover that he is no thief after all; just an honest, easy-going vagabond. Moreover, he is shocked to learn that Miss Todd has been stealing; and thinks she deserves to go to prison for it.

Miss Todd is infuriated by his seeming ingratitude, and hastens to the police, to accuse Bob of her own heinous crimes. Bob is thus literally forced to assume the role that fate has thrust on him. While Miss Todd is away, he ransacks her home and makes his escape, taking with him Miss Todd's car, her valuables, and Laetitia into the bargain. Miss Todd returns to find herself doubly cheated; and thus, the opera shows: The devil couldn't do what a woman can:

Make a thief of an honest man!

THE OLD MAID AND THE THIEF

Libretto

The action takes place in a small town, somewhere in the United States.

Time: 1939

Scene 1 – Miss Todd's Parlor, late afternoon

MISS TODD	Good day, Miss Pinkerton.
MISS PINKERTON	Miss Todd, good day.
MISS TODD	Give me your raincoat, your overshoes. Make yourself comfortable and tell me the news while I make some tea.
MISS PINKERTON	Don't trouble yourself for me!
MISS TODD	No trouble at all. The water is boiling in the kettle...
MISS PINKERTON	Isn't the weather awful?!
MISS TODD	Awful!
TOGETHER	Awful!
MISS PINKERTON	It seems the postman brought a letter to Miss Paxton; when she saw the writing down she fell with a cry...and nobody knows why!
MISS TODD	You're not trying to hide it from me!
MISS PINKERTON	Miss Todd, not!! I assure you, nobody knows why.
MISS TODD	Here is your tea.
MISS PINKERTON	Thank you.
MISS TODD	How many lumps?
MISS PINKERTON	Two.
MISS TODD	Lemon or cream?
MISS PINKERTON	Cream, if you please.
MISS TODD	Isn't the weather awful!
MISS PINKERTON	Awful!
TOGETHER	Awful!
MISS PINKERTON	Do you approve of the new minister?

MISS TODD
MISS PINKERTON

MISS TODD

TOGETHER

MISS TODD
A knock is heard
MISS TODD
LAETITIA
MISS TODD
LAETITIA
MISS TODD
LAETITIA

Indeed! He is well bred and well read and handsome.
Do you like his wife?
Indeed I don't! She's fat, she's vulgar.
She's sinister.
Isn't the weather awful?
This is a lonely town.
Ours is a lonely life.
A man wrecked my life.
I know... That was thirty years ago.
You mean twenty-five!
So was my life wrecked by a man.
I know... That was forty years ago. My lover sailed to be a sailor of the sea but said I was the ship on which to fix his mast. Alas, the sea is vast and full of many a ship; he sailed for his first trip, that's when I saw him last.
My lover had a plan to be a learned man but said I was the book in which to found his creed. Alas, why must man need so long and many a book; for all this time he took to read and read and read.
Life is but a broken promise. And why should God keep his promise if man forget their own? T'was man, not God, the first who trod upon his promise. Since then has truth flown from us.
And life is but a broken promise.

Laetitia!
Yes, Ma'am.
Somebody knocked at the back door.
I'll go and see.
Who can it be?
Ma'am!

MISS TODD
LAETITIA
MISS TODD
LAETITIA
MISS TODD

MISS PINKERTON
MISS TODD
MISS PINKERTON
MISS TODD
MISS PINKERTON
MISS TODD
MISS PINKERTON
MISS TODD
LAETITIA
MISS TODD
LAETITIA

MISS TODD
LAETITIA
MISS TODD
LAETITIA
BOB
TOGETHER
MISS TODD
BOB
MISS TODD
BOB
TOGETHER

Well then, who is it?
It is a man!
A man? What does he want?
He says that he must speak to you in strict privacy.
The idea! Don't you see I am having tea with Miss Pinkerton? Tell him to come back later.
Not on my account! It's time for me to go home, anyhow.
So soon! It was such a short afternoon. Goodbye then, Miss Pinkerton.
Goodbye, Miss Todd.
Your raincoat, your overshoes. Do come again.
I thank you. Goodbye.
This way. Goodbye.
Goodbye.
(I thought she'd never leave) Well then, ask the visitor to come in.
Ma'am... he's not a visitor, he's only a beggar.
A beggar! Give him a nickel and send him away.
But he's so young and handsome! Don't send him away. It would be a sin.
What shall I do, then?
Be a Christian. Ask him in.
What will the neighbors say?
Who cares! Just take a look at him! Come in good man.
Thank you.
What a beautiful voice!
Where are you going?
A beggar has no destination.
Haven't you a home or a vocation?
I have an ideal and we wonder together.
In such weather!

BOB	I've never been a host, I've never been a guest; a man with an ideal has no place to rest.
TOGETHER	Isn't it a shame!
MISS TODD	For I meant to invite you to stay overnight, for some rest and a meal.
BOB	But I can accept all the same.
LAETITIA	In spite of your ideal?
BOB	I betray it with delight.
TOGETHER	Isn't he polite!
MISS TODD	What's your name?
BOB	Bob.
TOGETHER	What a beautiful name!
MISS TODD	Well, Bob, come in the parlor.
BOB	Won't I soil the carpet?
MISS TODD	Oh dear me, yes! You're all wet. Don't budge!
LAETITIA	Don't move!
MISS TODD	Don't stir!
LAETITIA	Hold your breath!
MISS TODD	Oh you poor fellow...
LAETITIA	...you'll catch your death!
MISS TODD	Take off your shoes.
TOGETHER	There! There!
MISS TODD	Take off your socks.
TOGETHER	There! There!
LAETITIA	Take off your coat.
TOGETHER	There! There!
MISS TODD	Take off your shirt.
TOGETHER	There! There!
LAETITIA	Take off...Oh dear...

MISS TODD Just wait. Laetitia, run upstairs and fetch that old bathrobe and slippers of my poor uncle Paul. I hope you're not too cold. Stand by the fire and make yourself at home while I make some tea.

BOB Don't trouble yourself for me.

MISS TODD No trouble at all; the water is boiling in the kettle.

BOB If that is so I'll have some.

TOGETHER What a beautiful torso!

Scene 2 – The kitchen of Miss Todd's house, the next morning

MISS TODD Good day, Laetitia.

LAETITIA Good morning, Madame! Why up so early?

MISS TODD All night I felt so excited, I could not sleep a wink. But is he still asleep?

LAETITIA Quite asleep, I think. He has not made a sound. Wasn't he charming last night?

TOGETHER And clever! And funny! And bright and profound! I never heard such funny jokes as he told us after dinner...

LAETITIA The one about the sailor...

MISS TODD The one about the sinner...

LAETITIA The one about the tailor...

MISS TODD How shall I stand it today to see him go away?

LAETITIA This town will be a tomb.

MISS TODD And what gloom in this house!

LAETITIA How different is a room with a man in it! Miss Todd, I have a plan to submit.

MISS TODD Well then, speak up!

LAETITIA Why don't you ask him to stay another week?

MISS TODD What shall the neighbors say? They soon will see that we are three.

LAETITIA This is my strategy: don't you have dozens of uncles and cousins? Say that he's one of them.

MISS TODD
LAETITIA
MISS TODD
LAETITIA

Once they have seen him, they will suspect.
Tell them he's ill and that he will not see anybody.
Will he consent?
A hungry man is easily bent.
But who shall make him the proposition? I do not dare.
I am in no position.
It's your affair.
I think you'd better.
I'll write a letter.
What botheration! If you don't dare to face the matter I shall take care
of it with a good breakfast

Scene 3 – Bob's bedroom, immediately after

LAETITIA
BOB
LAETITIA
BOB

Good morning! Hey, good morning, Bob!
Oh!...lookout...no...no...
Wake up!
...run away...they are coming...
Wake up!
who is it?...
Wake up...
When?
it's I!
Oh! Oh, good morning.
I'm sorry I had to shake you, but since it is quite late I thought I'd better
wake you.
After sleeping on the ground with a stone for a pillow and leaves for a
couch a bed feels awfully nice.
Here's your breakfast.
Holy smoke! This is paradise! Am I to eat it in bed?

LAETITA Of course. But straighten your legs.
BOB Coffee and toast! Ham and eggs!
LAETITIA And by the way, my mistress is distressed.
BOB And why?
LAETITIA Because you're going away. And she gave me the task to ask if you would stay with us another week.
BOB Stay here another week?
LAETITIA Yes.
BOB To eat, and drink, and sleep without paying food nor rent?
LAETITIA Yes.
BOB God bless you, that's cheap!
LAETITIA Well, then, do you consent?
BOB How could anyone refuse?!
LAETITIA But what of your ideal?
BOB An ideal, to be ideal, must suffer treason; even ideals listen to reason.
LAETITIA Then it is settled.
BOB With your permission.
LAETITIA But for the neighbors you're Cousin Steve, and we believe it shall be wise to shun suspicion that you be seen by no one.
BOB It shall be done, but I warn you both before, I'll be a cousin nothing more. I hate women to the core.
LAETITIA Do you mean you'll never marry, even when they're young and shy and can cook as well as I?
BOB I'll admit you're very, very...
MISS TODD Laetitia!
LAETITIA Oh, the stupid bore! So I'm very, very...
MISS TODD Laetitia!
LAETITIA Coming! What was it we were saying?
BOB I'll say it another day.

MISS TODD
LAETITIA

Laetitia!
I'd like to choke her. Coming!

Scene 4 – In the street, a few minutes later

MISS PINKERTON
MISS TODD
MISS PINKERTON

Miss Todd!
Miss Pinkerton, good morning.
Have you heard?! Have you read?! A most terrible thief has fled from the county jail of Timberville. The town is in great fear for he was seen not far from here. He's the terror of the nation. He is one to rob and kill at the slightest provocation. Keep all the doors locked! Keep all the windows closed! He has committed crime after crime for as little as a dime. Keep all the doors locked! Keep all the windows closed!

MISS TODD
MISS PINKERTON

A thief! A murderer! And what does he look like?
Tall and burly, hair black and curly, light complexion, southern inflection, and all together handsome.

MISS TODD

Tall and burly...hair black and curly...light complexion...southern inflection...and all together handsome. Oh dear me! I must run home!
Why such hurry?

MISS PINKERTON
MISS TODD
MISS PINKERTON

I want to warn Laetitia right away. Goodbye.
Goodbye. But by the way; that old Miss Perkins who always spies on everyone says out right that you had a male guest over-night.

MISS TODD

Oh, dear me, yes! A great surprise; back from Australia my cousin Steve has just arrived, a poor sick man. He won't see anyone for he's in mourning. I'm helping him all that I can, but he'll be going away, I believe, this very morning.

Scene 5 – Miss Todd's Parlor, immediately after

MISS TODD
LAETITIA

Laetitia!
Miss Todd, why all this clatter?

MISS TODD
LAETITIA
MISS TODD
LAETITIA
MISS TODD
LAETITIA
MISS TODD
LAETITIA
MISS TODD

LAETITIA
MISS TODD
LAETITIA
MISS TODD
LAETITIA
MISS TODD
LAETITIA
MISS TODD

LAETITIA
MISS TODD
LAETITIA
MISS TODD
LAETITIA

Have you heard? Have you read?
No. What is the matter?
Is he still upstairs?
Yes, he's getting dressed. But what has happened? Are you ill?
Oh, my dear, let me sit down! We must get rid of our guest right away.
Of Bob?
Of Bob.
And why?
In town I met Miss Pinkerton frightfully distressed who told me a thief has fled from the county jail of Timberville. A thief, a murderer, she said! He was seen not far from here; and, my dear, he's tall and burly, hair black and curly, light complexion, southern inflection, and all together handsome.
He!
Yes, it is he!
Goodness gracious!
Think of it! He might have murdered us last night!
I thought he did look strange.
What shall we do now?
Call the police.
How can we explain his presence here? Already I've made Miss Pinkerton believe that he is my cousin Steve. We must be great tacticians and rid ourselves of him in a more subtle way as if we'd no suspicions.
But I've just begged him to stay with us another week.
And did he accept?
He did.
What cheek!
There is no alternative; we'll have to keep him here.

MISS TODD

Why! Laetitia! You must be out of your mind! A lady of my kind to entertain a fugitive! He'll rob and kill me in my own bed.

LAETITIA

Since he did not rob and murder us last night why should he tonight?

MISS TODD

Laetitia! You're talking through your hat.

LAETITIA

For that matter, to be killed by a man would really be much better than to live without one.

MISS TODD

Laetitia, how shocking!

LAETITIA

You might lead him to the right path. He has such lovely eyes!

MISS TODD

He'll kill us like two flies.

LAETITIA

Not if we make him feel secure.

MISS TODD

He'll soon find out I'm poor and lose all interest in me.

LAETITIA

Make him believe you're rich. Don't give yourself away. Act as if you'd money aplenty, and even let him have some of it; a little every day, today ten dollars, tomorrow twenty. That will contrive to keep his interest alive.

MISS TODD

But where to find the money?

LAETITIA

Aren't you the treasurer of the New Mission Society and of the Women's Club?

MISS TODD

Lord a' mighty! Do you suggest that I should steal?

LAETITIA

Horror! No! I only meant to borrow.

MISS TODD

And what does that imply?

LAETITIA

Take all the money you need for this coming week, next month you'll put it back, and no one shall ever know of it.

MISS TODD

Your argument is weak, but so am I.

LAETITIA

I don't see what is wrong with it. The end justifies the means.

MISS TODD

I'll never have the nerve...

LAETITIA

Tut, tut; he's coming...

TOGETHER

Good morning! Did you sleep well?

BOB

This is the first time that I have missed a sunrise!

TOGETHER

Oh, what beautiful eyes.

Scene 6 – The kitchen, a week later

LAETITIA

What a curse for a woman is a timid man! A week has gone by; he had plenty of chances, but he made no advances. Miss Todd schemes and labors to get him some money. She robs friends and neighbors the club and the church. He takes all the money with a smile that entrances...but still makes no advances. The old woman sighs and makes languid eyes. All the drawers are wide open, all the doors are unlocked...He neither seems pleased nor shocked. He eats and drinks and sleeps, he talks of baseball and boxing...but that is all. What a curse for a woman is a timid man!

Steal me. Oh, steal me, sweet thief, for time's flight is stealing my youth and the cares of life steal fleeting time. Steal me, thief, for life is brief and full of theft and strife. And then, with furtive step, death comes and steals time and life. O sweet thief, I pray make me die before dark death steals her prey.

Steal my lips before they crumble to dust. Steal my heart before death must. Steal my cheeks before they're sunk and decayed. Steal my breath before it will fade. Steal my lips, steal my heart, steal my cheeks, steal, oh steal my breath and make me die before death will steal her prey. Oh, steal me! For time's flight is stealing my youth.

Scene 7 – In Miss Todd's parlor, immediately after

MISS PINKERTON

Miss Todd!

MISS TODD

Miss Pinkerton, won't you sit down?

MISS PINKERTON

Have you heard? Have you read? The thief is still hiding in town and has robbed many houses in the neighborhood. He's daring, quick and shrewd. You're not safe even under your roof. Keep all the doors locked.

MISS TODD
MISS PINKERTON
MISS TODD
MISS PINKERTON
TOGETHER
MISS TODD
MISS PINKERTON
TOGETHER
MISS PINKERTON
MISS TODD
MISS PINKERTON
MISS TODD

Keep all the windows closed.
But has someone had any proof?
Miss Manning has missed lots of money, Miss Paxton has not seen her purse since that morning you came for a visit.
There is no more doubt the robber must be here-about!
And since our church meeting on Monday the Sunday collection is missing.
We must ask the police for protection. We must!
Isn't the weather awful?
Awful!
Awful!
But by the way... How is your cousin? Is he still so very, very ill?
I'm afraid that he never will be very, very well.
You never can tell!
You never can tell.

Scene 8 – Bob's bedroom, immediately after

BOB
BOB
LAETITIA

When the air sings of summer, I must wander again. Sweet landlord is the sky, rich house is the plain, and to live is to wander through the sun and the rain. When the air sings of summer, I must wander again. First you wander in youth and joy then you'll wander to still the fears in an old heart. First you wander to find your love, then you'll wander to hide your tears, for a wanderer must depart. When a man owns a house he's a bird in a cage whose captivity pain is sweetened with age. Ah! The sharp joy of freedom is my loss and my gain. When the air sings of summer, I must wander again.

Come in.
What are you packing for?

BOB I'm going away.
LAETITIA Why? What is wrong?
BOB I belong to the road; being shut in a house all day long makes me restless, nervous and weak.
LAETITIA Please, dear Bob, don't go away! If you stay another week we'll give you more money.
BOB This is not what I seek.
LAETITIA We're ready to give you whatever you want. What more can we do?!
BOB But what about my point of view?! Here I have nothing to do from morning 'till night. I don't read, I don't write, I don't work, I don't think... If at least I could have...
LAETITIA Yes?
BOB Well... just something to drink.
LAETITIA My dear! Do you mean liquor?!! Miss Todd.

Scene 9 – The Parlor, immediately afterwards

LAETITIA Miss Todd!
MISS TODD Don't shout that way.
LAETITIA Bob threatens to go away if we don't buy him liquor.
MISS TODD Liquor! Has he no pity?! I who direct the Prohibition Committee! I who founded the "Anti-Booze"... No, I must refuse. Has he no pity?! Already I've stolen for him and now he demands that I spoil my good standing by publicly buying some liquor! I must refuse.
LAETITIA Shall we then lose our guest?
MISS TODD It might be for the best. This clearly shows that for me he has no use.
LAETITIA His brazen request might be only an excuse to put your love to the test.
MISS TODD Could it be true?! Could love be so exacting?!
LAETITIA Now you know what to do.
MISS TODD That I can't possibly handle without causing a scandal!

LAETITIA	Shall we then lose our guest?
MISS TODD	What else can you suggest?
LAETITIA	Is drinking a sin?
MISS TODD	Yes.
LAETITIA	Is stealing a sin?
MISS TODD	Yes.
LAETITIA	Then sinning against a sin can be no sin.
MISS TODD	Do you mean raid the liquor store?!
LAETITIA	Yes.
MISS TODD	But how?
LAETITIA	We'll break in through the window of the front door.
MISS TODD	That sounds risky.
LAETITIA	Are you afraid?!
MISS TODD	Not a shade.
LAETITIA	If you want him to ask you to marry, you must prove that you're daring and smart and know well how to practice his art.
MISS TODD	For his slightest wish I'll give gladly my life. I shall steal, I shall lie, I shall kill... Wouldn't I make him a wonderful wife?
LAETITIA	His art.
MISS TODD	His wife!

Scene 10 – In front of the Liquor Store, that same night

LAETITIA	Look to your left.
MISS TODD	Look to your right.
TOGETHER	Nobody in sight.
LAETITIA	The lock is tight!
MISS TODD	Let me try it.
TOGETHER	Push!
MISS TODD	Let us crawl in.

TOGETHER How many kinds of bottles! How many ways of committing the same sin!

MISS TODD From this it's plain that most people's stomachs have more imagination than most people's brains.

LAETITIA Virtue is mighty but sin has variety.

MISS TODD I heard a noise...

LAETITIA That's just part of the orchestration.

MISS TODD It isn't!

LAETITIA It is!

MISS TODD Don't raise your voice.

TOGETHER Let's make our choice.

LAETITIA There are some bottles of gin.

MISS TODD You hold the basket, while I put them in.

LAETITIA Let me do it.

MISS TODD Careful... You silly fool! What have you done?!

STOREKEEPER *(from upstairs)* Who's there?!

MISS TODD Somebody's coming.

LAETITIA Hold on to your bottles and let us run!

MISS TODD And let us run!

Scene 11 – Miss Todd's Parlor, the next morning

MISS PINKERTON Miss Todd!

MISS TODD Miss Pinkerton, won't you sit down?

MISS PINKERTON Have you heard? Have you read? The whole town is in an uproar for last night someone raided the liquor store. The owner, roused out of bed, had a bottle smashed on his head! The town is frightfully alarmed for the thief is at large and well armed. Keep all the doors locked, keep all the windows closed! They believe it is the same thief that has already caused such concern. Keep all the doors locked! Keep all the windows closed!

MISS TODD	We need measures more stern and protective!
MISS PINKERTON	They have hired a famous detective. They will search every corner in town. They will turn every house upside down.
MISS TODD	They won't dare search my house!
MISS PINKERTON	They will search everyone and everywhere.
MISS TODD	They won't dare!
BOB	A chambermaid came in my bedroom: Get up, you lazy sinner! I need your sheet to spread out on the table for it's almost time for dinner. La la la la . . .
MISS TODD	Isn't the weather awful?!
MISS PINKERTON	But your cousin sounds rather merry.
MISS TODD	Or, the contrary, he's raving with fever.
MISS PINKERTON	Is he still so very very ill?
MISS TODD	I'm afraid that he never will be very, very well.
MISS PINKERTON	You never can tell.
MISS TODD	You never can tell. Laetitia!
LAETITIA	Madam.
MISS TODD	Did you hear what Miss Pinkerton said?!
LAETITIA	I didn't miss a word.
MISS TODD	I'm afraid she begins to suspect us. The police . . . the detective!...
LAETITIA	Heavens protect us!
TOGETHER	What shall we do? What shall we say?
LAETITIA	We'd better let him know, and run away.

Scene 12 – Bob's Bedroom, immediately afterwards

MISS TODD	Knock at the door.
LAETITIA	No answer.
MISS TODD	Knock again. Better go in.
TOGETHER	Oh! Lying on the floor!

MISS TODD
LAETITIA
MISS TODD
TOGETHER
BOB
MISS TODD
BOB
LAETITIA
BOB
LAETITIA
BOB
TOGETHER
BOB
TOGETHER
BOB
TOGETHER
BOB
TOGETHER
BOB
MISS TODD
LAETITIA
TOGETHER

BOB
MISS TODD
LAETITIA
MISS TODD
LAETITIA
MISS TODD

Bob!
Bob!
Get up!
Get up!
I can't.
A matter most important; get up!
I can't!
Get up, otherwise you're lost.
I dare not trust my legs.
You must at any cost.
My body is like a feather; my head is full of lead... How can !!?
Please pull yourself together.
I'll try!
You must at any cost. Your life is in danger.
What! In danger!
Yes, it is.
And why?
Because of the police.
Police? What have I done?
Stop acting, my son.
Stop acting dumb.
We know who you are and whence you come. We knew it all along. We'll help you all we can. Face it like a man.
Gosh that gin was strong! Let's discuss it later on.
What's the use?
What is there to discuss? We have no time to lose...
You must confide in us...
...for we ourselves did steal...
...to make you feel at home, did steal.

BOB	Let me get this straight. Did you say you stole?
LAETITIA	Yes.
MISS TODD	Yes.
BOB	Shame on you!
MISS TODD	Well, after all, aren't you yourself a thief?
BOB	Who?
TOGETHER	You.
BOB	Me?
LAETITIA	Aren't you the man who robbed and killed and raped and finally escaped from the county jail of Timberville about a week ago?
BOB	Heavens, no!
MISS TODD	You... you are sure you're not a thief?
BOB	I'm positive.
MISS TODD	For goodness sake! Who are you then, if not a thief?
BOB	I'm a beggar and a dreamer and a lost wind-tossed leaf.
LAETITIA	And whence you come, if not from jail?
BOB	From the wandering of my trail.
MISS TODD	But still you have one thing to explain, why did you take the money we left around for you?
BOB	Because you made it plain I was expected to. But why should I have qualms? A beggar lives on alms.
MISS TODD	There is no more doubt, 'twas a fatal mistake.
TOGETHER	And our lives and our honor are at stake!
BOB	But what have you done?
MISS TODD	To get you some money we robbed almost everyone...
LAETITIA	Miss Paxton
MISS TODD	Miss Channing
LAETITIA	Miss Jackson...
MISS TODD	Miss Manning

TOGETHER	And raided a store.
BOB	You raided a store?!
TOGETHER	We raided a store.
MISS TODD	But now don't you worry; I won't let you down. I'll stand by to defend you.
BOB	She's crazy!
MISS TODD	Of course, we must act in a hurry and instantly flee from this town.
LAETITIA	She's crazy!
MISS TODD	We'll run off together to France and lead a new life of adventure and crime and romance.
BOB	She's crazy!
LAETITIA	She's crazy!
MISS TODD	You'll be my escort; I your financial and moral support.
BOB	But why should I run away? I've done nothing, have I?
MISS TODD	So! Is your love for me so small you won't stand by?
BOB	Small?! I don't love you at all.
MISS TODD	Ungrateful wretch! After all that I have done for you, you would see me in prison?
BOB	As a mater of fact, I don't see any reason to keep you out of it.
MISS TODD	I'll make you feel sorry for this! I shall call the police. I shall accuse you of larceny, robbery and rape; and who shall take heed of the tale you will tell? You come from nowhere. But who will dare to suspect me of misdeed? My blood is the bluest of town, I'm respected as much as the mayor, I direct all the social affairs and I'm constantly in touch with the city. I'm the chairman of ev'ry committee for hospitals, concerts and fairs. So beware my dear boy, so beware! For it would be a great pity if I were to send you to prison and see you condemned to the chair!

BOB I've nothing to fear. My conscience is clear.
I'll tell them my tale; justice won't fail.
MISS TODD Well, young man, you ask for your doom. Laetitia, don't let him out of
this room! I'll go and get the police.

Scene 13 – Bob's Bedroom, immediately afterwards

BOB A nice mess you've got me in!
LAETITIA But I would like to help you, Bob dear.
BOB Get away! I've nothing to fear.
LAETITIA But that's where you're wrong. I can tell at a glance you have not got
a chance. Ev'ry circumstance is against you.
BOB That's the wrong point of view. What matters is my innocence.
LAETITIA Miss Todd can wield such influence no one shall dare take your
defense.
BOB Is there any justice?!
LAETITIA Justice, like ev'ry other symbol, has always been painted as stately,
but is very nimble. Now winking at life, now dancing with death, she
knows that her scales can be tipped by her breath. And it would be a
great pity for one who's so young to be electrocuted or hung. You might
well say farewell to sweet freedom, to be shut in a cell in Sing-Sing and
just now that 'tis spring.
BOB Running away is acknowledging guilt.
LAETITIA What d'you care, as long as you're free?
BOB Shall my conscience fail to prevail?
LAETITIA You're not built to wilt in jail.
BOB My two legs won't take me far.
LAETITIA Miss Todd has a car...
BOB Do you suggest that I run off with her?!
LAETITIA No! I suggest that you run off with me. I know where she keeps the key.

BOB I'll never have peace!
LAETITIA Any minute may bring the police...
BOB I don't know of whom to be afraid...
LAETITIA I can see your decision is made!
BOB The devil couldn't do what a woman can: make a thief of an honest man. Yes! Let's go!
LAETITIA Let's go!
BOB But as long as I'm taking the blame I'll live up to my fame and steal everything she possesses. You look there for her linen and her fur coat and her dresses...
LAETITIA You look there for her money, rings and necklace...
BOB Don't forget to take the silver that is on the mantel piece...
LAETITIA Don't forget the traveling clock, the bedroom candlestick.
BOB Any minute may bring the police.
TOGETHER Quick!

Scene 14 – Miss Todd's Parlor

MISS TODD

Laetitia! Where are you? Hey Laetitia! It's I, Miss Todd! She's getting hard of hearing. Laetitia! How strangely silent the house... Laetitia! How odd! Her room is empty! Laetitia! Bob! I was just joking... You've nothing to fear. Laetitia! Bob! What!?! My safe has been looted! My money is gone! Robbers! Monsters! Scoundrels! Traitors! They have run off together! They have ransacked and plundered my house! They have even stolen my car! Help! Thieves! They have stolen my silver! They have stolen my clothes! Whippersnappers! Devils! Ruffians! Blackguards! Beasts! Brutes! Villains! Wretches! Snakes! Swine! Help!

GIAN CARLO MENOTTI (b. July 7, 1911; d. February 1, 2007)

GIAN CARLO MENOTTI was born on 7 July 1911, in Cadegliano, Italy. At the age of 7, under the guidance of his mother, he began to compose songs, and four years later he wrote the words and music of his first opera, *The Death of Pierrot*. In 1923 he began his formal musical training at the Verdi Conservatory in Milan. Following the death of his father, his mother took him to the United States, where he was enrolled at Philadelphia's Curtis Institute of Music. There he completed his musical studies, working in composition under Rosario Scalerò.

His first mature work, the one-act opera buffa, *Amelia Goes to the Ball*, was premiered in 1937, a success that led to a commission from the National Broadcasting Company to write an opera especially for radio, *The Old Maid and the Thief*, the first such commission ever given.

The Consul, Menotti's first full-length work, won the Pulitzer Prize and the New York Drama Critics Circle award as the best musical play of the year in 1954. By far Menotti's best-known work is the Christmas classic *Amahl and the Night Visitors*, composed for NBC-TV in 1951.

In addition to the numerous operatic works, Menotti has enriched the artistic world with ballets, including *Errand into the Maze*, and *The Unicorn, the Gorgon, and the Manticore*; *Pastorale for Piano and Strings* (1934); *Poemetti*, a suite of piano pieces for children (1937); *The Hero* (1952), a song on a text by Robert Horan; and *Canti della Lontananza*, a cycle of seven songs (1967).

1958 saw the opening of Menotti's own festival, the Festival of Two Worlds, in Spoleto, Italy. Devoted to the cultural collaboration of Europe and America in a program embracing all the arts, the Spoleto Festival has gone on to be one of the most popular festivals in Europe. The festival literally became "of two worlds" in 1977 with the founding of Spoleto USA in Charleston, South Carolina, which he led until 1993 when he became Director of the Rome Opera. Well into his 90s he continued to direct opera at Spoleto and elsewhere.

In 1984 Menotti was awarded the Kennedy Center Honor for lifetime achievement in the arts. He was chosen the 1991 "Musician of the Year" by Musical America, inaugurating worldwide tributes to the composer in honor of his 80th birthday.

Cast

THE OLD MAID AND THE THIEF



VICTORIA BOND, CONDUCTOR

Composer and Conductor, Victoria Bond has written for every medium including opera, orchestra, ballet and chamber music. She is principal guest conductor of Chamber Opera Chicago, and has conducted the Houston, Pittsburgh, Louisville, Richmond, Utah, Albany, Buffalo, Dallas, Honolulu, Wuhan, Hunan and Shanghai Symphonies, the Central Opera in Beijing and Opera Carolina. She has recorded with the Shanghai Symphony and The Cleveland Chamber Symphony and has served as Music Director of the Roanoke Symphony, Opera Roanoke, The Bel Canto Opera, Harrisburg Opera and

the New Amsterdam Symphony, and as Music Advisor of the Wuhan Symphony in China.

The first woman to be awarded a doctorate in orchestral conducting from The Juilliard School, Bond worked with Roger Sessions, Pierre Boulez, Sixten Ehrling, Jean Morel, and Herbert von Karajan. Born into a family of professional musicians, Victoria Bond began her formal training at the Mannes School of Music, where she studied piano with Nadia Reisenberg. She received her Bachelor's degree from the University of Southern California where she studied composition with Ingolf Dahl. She has Honorary Doctorates from Hollins College, Roanoke College and Washington & Lee University.

She is the President and Artistic Director of Welltone New Music, Inc. and produces Cutting Edge Concerts. This new music series at Symphony Space in New York presents living composers in conversation together with performances of their music by the Cutting Edge Ensemble.

Victoria Bond has been profiled in the *Wall Street Journal* and on the NBC Today Show, featured in *People Magazine*, *The East Hampton Star*, *The Southampton Press* and in the *New York Times*.



ROBERT EMERY, PRODUCER/DIRECTOR

Robert Emery directs, produces, writes, choreographs and designs for theatres throughout the USA. For many years, he has written, directed, and produced the Dallas Symphony Orchestra's Christmas Celebration concerts. Robert has managed the national tours of NOKIA corporate industrial shows since 1998. Robert co-founded Crossroads Theatre, for which he wrote *Genderella, A Musical Fairy Tale*; and he co-founded The Opera Project, for which he directed Dominic Argento's *A Masque Of Angels* and Stephen Paulus' *The Three Hermits*. Most recently, Robert directed and

produced the Dallas/Ft. Worth Black Tie Dinner, featuring Sharon Stone, Lily Tomlin, Alan Cumming, and Geena Davis. Robert returns to Dallas annually to direct and produce a Musical at Highland Park United Methodist Church. Robert holds a Master's Degree in Theatre from Texas State University.



NATALIE ARDUINO, MISS TODD

Natalie Arduino, mezzo-soprano, has received critical acclaim in opera, concert and early music performances for her versatility, vitality and her "beautiful, clear voice and musical sensitivity." Ms. Arduino, an alumna of the Lyric Opera Center for American Artists, has appeared with Lyric Opera of Chicago, Dallas Opera, Hawaii Chamber Opera, Opera Festival of New Jersey, the Metropolitan Opera Guild, Ohio Light Opera, Chautauqua Opera, the Orchestra of St. Luke's and New Jersey State Opera. Her Carnegie Hall debut was with the Masterwork Chorus and Orchestra as alto soloist in

Handel's *Messiah*. She has sung with the Little Orchestra Society in its "Vivaldi's Venice" series at Alice Tully Hall and as the Mother in their production of *Amahl and the Night Visitors* in Avery Fisher Hall. She has appeared with many other orchestras, festivals and opera companies including the Oklahoma City Philharmonic, the Dallas Symphony and the San Luis Obispo Mozart Festival. Ms. Arduino, a member of the internationally acclaimed vocal quartet Ramo de Flores, is a winner of the American Opera Society of Chicago competition and a recipient of the Richard F. Gold Career Grant from the Shoshana Foundation. She received her Bachelor of Music degree with honors from Southern Methodist University and her Master of Music from the Mannes College of Music in New York



LYNN PARR MOCK, MISS PINKERTON

Lynn Parr Mock, soprano, holds a Bachelor of Music Education from Southwestern University at Georgetown, where she studied with Virginia Dupuy, and a Master of Music from The University of Texas at Austin, where she studied with Herbert Eckhoff. Lynn balances numerous performing commitments with board service to many fine arts organizations. She appeared in The Opera Project's production of Dominick Argento's *The Masque of Angels* and Stephen Paulus' *The Three Hermits*. Lynn played the role of the Mother in Gian Carlo Menottis' *Amahl and the Night Visitors* presented

by Spring Valley United Methodist Church. Recently she appeared in two Menotti productions presented by The Helios Ensemble as Mrs. Nolan in *The Medium* and Miss Pinkerton in *The Old Maid and the Thief*. Currently Lynn is serving on the boards of The Dallas Opera, The Friends of WRR, and The Helios Ensemble; and is cofounder of Lone Spring Arts.



BLAKE DAVIDSON, BOB

Blake Davidson made his international debut in concert at the Tokyo Opera House, preceded by a presentation at Alice Tully Hall in New York as a part of his Bellini Competition Award (Italy). He has returned to Carnegie Hall since then to sing concerts in Weill Hall. He has soloed with major orchestras in symphony halls around the world including Dallas (also heard on DSO CD *A Dallas Christmas Gala*), Fort Worth, Auckland (NZ), Galveston, Florida, Tokyo, Italy, and Paris. He has performed leading and supporting roles with the opera companies of Dallas (*Fidelio*), Sarasota

(*Macbeth*), Auckland Philharmonia (*Pagliacci*), Anchorage (*La Boheme*), and The Opera Project. Equally at home on the musical theater stage, his favorite roles include Fred Graham/Petruccio in *Kiss Me, Kate*, Caiaphas in *Jesus Christ Superstar*, Juan Peron in *Evita*, and Javert in *Les Miserables*. He has partnered with world renown soprano Sylvia McNair on two separate occasions and has sung under the batons of such luminary conductors as Andrew Litton, Miguel Harth-Bedoya, Richard Kaufman, Donald Neuen, David Davidson, Hector Guzman, and Michael Slon. "Blake Davidson stood out from the pack with a ringing, glorious baritone. He displayed exceptional power even in his highest notes and a consistently gorgeous tone" So says the *Fort Worth Star Telegram*. Other reviewers and audiences have echoed the same sentiment upon hearing this most unique of talents.



NICOLE FRANKLIN, LEATICIA

Nicole Franklin, soprano, completed her bachelor's degree in vocal performance at Baylor University. She then went on to receive a master's degree, also in vocal performance, from Rice University where she studied with Dr. Joyce Farwell. Nicole has participated in various training programs, such as AIMS in Graz, Austria and the Amarillo Opera Apprentice program. She has performed Tytania in *A Midsummer Night's Dream* (Shepherd School of Music, Rice University), Norina in *Don Pasquale* (Mid-Columbia Symphony in Washington State and with The Living Opera), Laetitia in *The Old Maid and the Thief* (New Jersey Concert Opera and in Dallas with The Helios Ensemble), Susanna in *Le Nozze di Figaro* (The Living Opera), and Pamina in *Die Zauberflöte*. Nicole made her TLO debut as Nella in the 2005 touring production on *Gianni Schicchi*. In addition to opera, Nicole has done solo work such as Mozart's *Great Mass in C minor*, in which the *Dallas Morning News* hailed her as "superb," with a "bright" and "tangy" sound. She has also appeared as a soloist in Dubois' *Seven Last Words of Christ*, Mozart's *Requiem*, Rutter's *Requiem*, and Haydn's *Lord Nelson Mass*. Upcoming performances include Norina in *Don Pasquale* with Amarillo Opera as well as appearing as a soloist with the Dallas Symphony Orchestra and Chorus in their Christmas Celebration. Nicole will sing the *Great Mass in C minor* again with the Houston Masterworks next Spring. Nicole is currently teaching voice as an adjunct professor at Sam Houston State University.



JON MOREHOUSE, NARRATOR

Jon has performed in theatrical productions throughout Texas all his life. From early exposure to church musicals to a North Texas State University theatre major, to a founding member of the Turtle Creek Chorale. Primary musical roles have included Nathan Detroit in *Guys and Dolls* and Ali Hakim in *Oklahoma* with Garland Summer Musicals, John Adams in *1776*, Max Detweiler, *The Sound of Music*, Hinze, *The Pajama Game*, as well as roles in *Tintypes*, *George M!*, *Damn Yankees*, and Mat in *The Fantastiks!*. As a comic character actor and singer, roles have included The Gangster in *Kiss Me Kate*, with Garland Summer Musicals, Labisse, in *Victor, Victoria* with TFM Productions, as well as featured character roles in *The Pajama Game*, *Sundown*, *Brigadoon*, *On the 20th Century*, *King Island Christmas*, *Gypsy*, *The Human Comedy*, *Sweet Charity*, *The Most Happy Fella*, and *The Sound of Music* with Lyric Stage in Irving. Favorite characters portrayed to date are Sidney Lipton at Garland Civic Theater's *God's Favorite* and Mr. Collins in *Pride and Prejudice*. World premiers include *Song of Motherhood* at Watertower Theatre, and *Genderella* with Crossroads Theatre. Opera associations have included *Turandot* and *Romeo and Juliet* with the Dallas Opera and The Opera Project, *Masque of Angels*.



PRESLEY M. MOCK M.D., GENERAL MANAGER

Presley is an avid patron of the arts and considers Lone Spring Arts a tremendous opportunity to creatively express this passion. His business governance experience includes serving as President and Cofounder of three other corporations currently operating in Texas. His day to day operations management and business strategy skills are applied to this artistic venture, ensuring long-term success and economic integrity.



L O N E S P R I N G

Arts

LONE SPRING ARTS ORCHESTRA

The Lone Spring Arts Orchestra is made up of Principal Players from the Dallas Symphony Orchestra and The Dallas Opera orchestra.

Gary Levinson, Concertmaster

Motoi Takeda, 1st Violin

Bruce Wittrig, 1st Violin

Lucas Aleman, Principal 2nd Violin

Susan Demetris, 2nd Violin

Joan Davis, 2nd Violin

Mitta Angell, Principal Viola

Joel Gibbs, Viola

Yuri Anshelevich, Principal Cello

Mitch Maxwell, Cello

Pat Moulds, Bass

Don Bailey, Flute & Orchestra Contractor

Deborah Baron, Piccolo

Erin Hannigan, Oboe

Gregory W. Raden, Clarinet

Kathleen Reynolds, Bassoon

Kevin Finamore, Principal Trumpet

Tim Anderson, Trumpet

Paul Capehart, Principal French Horn

James Nickle, French Horn

Jimmy Clark, Trombone

Brad Wagner, Principal Percussion

Joe Ferraro, Percussion

Baya Kakouberi, Piano

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BY GIAN CARLO MENOTTI

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