

## FRENCH PLAY AND OPERA SCENES

|         |                       |           |
|---------|-----------------------|-----------|
| Theatre | Tuesday, April 12th   | 8:00 P.M. |
| Theatre | Wednesday, April 13th | 8:30 P.M. |

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### La Farce du Cuvier

Auteur: inconnu  
date: regne de Louis XII ( 1498-1515)

|              |                         |              |
|--------------|-------------------------|--------------|
| personnages: | Jeannette, la femme     | H. Kammerer  |
|              | Jaquette, la belle-mere | E. Zimmerman |
|              | Jaquinot, le mari       | W. Fowlie    |

directeur: F. Fergusson

decor: C. Mather

costumes: H. Bottomly  
V. Todahl

accessoires: E. Watson

Plot Jaquinot, persecuted by his wife and mother-in-law, submits, for the sake of peace, to the writing down of his household duties. Later, when his wife falls into the wash tub, he refuses to pull her out (this duty is not inscribed on the contract) until she consents to his becoming master of the house.

Source of the subject This parody on justice, often used in the early farces performed by the young lawyers of the Palace of Justice (les clerics de la Basoche), comes perhaps from an unknown "fabliau" of the 13th century. The "parchment" (or "contract") is observed to the letter and thus satirizes the juridical mind which pays no heed to equity.

In foreign versions the husband falls into the water, but the French versions exploit the theme to the profit of anti-feminist satire. There is an analogy between Jaquinot, who enumerates the articles of his contract and does not pull out his wife from the tub, and the New Testament parable spoken by Jesus to the Pharisees: "Which of you shall have an ass or an ox fallen into a pit, and will not straightway pull him out on the sabbath day?" (Luke, 14:5)

Text Le Cuvier has been preserved in two different texts. One belongs to the British Museum; the other to the Royal Library of Copenhagen. The text used at the Bennington performance is a slightly modernized version

The Magic Flute

Mozart

|             |                         |                   |
|-------------|-------------------------|-------------------|
| <u>Cast</u> | The First Queen's Lady  | Mary Jane Sheerin |
|             | The Second Queen's Lady | Alice Schwab      |
|             | The Third Queen's Lady  | Elizabeth Ellis   |

Accompaniment.....Yolanda Lorenz  
Settings and Costumes.....Helen Bottomly

As the curtain rises, the three ladies have just vanquished a dragon and put him to flight. Tamino, the hero who has been pursued by this monster, lies in a faint. After rejoicing in their victory the ladies turn their attention to the fallen youth. Each becomes so enamoured of him that she wants to remain alone with him while the other two report the news to their mistress, the Queen of the Night. Since they are all equally determined, however, no one succeeds in persuading her companions to stay, and they leave together with many regretful farewells.

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Boris Godunov

An opera by Modeste Mussorgsky; Libretto by Pushkin  
In four acts and eight scenes. Takes place, 1595-1605.  
First produced in 1874.

|                 |        |                |
|-----------------|--------|----------------|
| ACT II, Scene I | Xenia  | Ruth Ives      |
|                 | Nurse  | Barbara Coffin |
|                 | Feodor | Reba Marcus    |

Throughout the opera there is the sense of impending doom; Boris is being overtaken by the consequences of his own evil deeds; he cannot reign in peace, even his children must suffer. Each scene in the opera is independent, and the roles for the most part, transitory. In this scene Boris' daughter, Xenia, is mourning for her betrothed who has recently died; her young brother, Feodor, and the nurse are trying to cheer her up. These three characters are not directly concerned with the main action of the opera, but suffer unknowingly reverberations from that action.

Accompaniment.....Yolanda Lorenz  
Settings.....Virginia Todahl  
Costumes.....M. Federoff, New York

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All scenes staged by Miss Wile, assisted by Mr. Fergusson. Musical coaching  
by Mr. and Mrs. Lucning. Stage Manager: Peggy Myers; Stage crew: Ted  
Glass, Jane Holmes, Florence Lovell, Jane Watrous; Lighting Crew: Helen  
Bottomly, Henry Seymour; Properties: Ernest Watson, Vida Ginsberg;  
Make-up: Edward Thommen.

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