t's pity she's a

opening dec. 4

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forgiveness, passion, poisoning, treachery, sex,
anger, intrigue, humor, death,
cowardice, bravery... and that's just act one!

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Welcome to the first production of the UR International Theatre Program's 2003-2004 season! This season — our 14th — promises to be one of our most exciting, and, certainly, our most ambitious yet. Four challenging theatrical masterpieces, each startlingly different, will be produced in Todd Theatre during the course of this year. They range from the comic to the tragic; from the romantic to the expressionist; from the 17th century to the 20th; from the traditional to the experimental. In addition, the Theatre Program is also bringing back the wildly successful UR Performing! — a celebration of the best performance groups the UR has to offer. In the Spring, we'll again hold our annual student one-act new play festival, as well as a new event: OutThereCrazy — a cabaret featuring some of the wrier performance skills in existence on campus (email us if you have unique skills that you'd like to share!). Finally, the program you're now holding in your hands is the fruit of our first Program Project: a venture co-sponsored by the UR English Department, which features the research labors and dramaturgical skills of our Assistant Directors and Dramaturgs. We hope you find the material contained in this program informative, enlightening, and engaging to read. We hope, too, that it sheds light on the production in interesting ways, and helps to contextualize what you are about to see in the theatre. Finally, we urge you to become involved with the UR Theatre Program! There are tons of opportunities to volunteer, intern, or donate time, skills (and especially!) money to the Program. Help us continue to be one of Rochester's premier theatre and entertainment resources! Call us at 275-4959 today! And enjoy the show.

Nigel Maister, Artistic Director

This production runs 1 hour and 50 minutes with one 15 minute intermission.
Marivaux, Pierre Carlet de Chamblain de

T he journalist, novelist and dramatist M arivaux was born Pierre Carlet in Paris on February 4, 1688. Little is known about his family life except that his father was a career military officer. In 1710 M arivaux registered at the Faculty of Law in Paris; he was not a brilliant student and evidence suggests that he used his law studies to camouflage his true intent to become a writer. H is first play Le Père prudent et équitable (A Just and Prudent Father) was published in 1712 and produced privately.

In 1717 M arivaux married Colombe Bollogne, with whom he had one daughter. A failed investment in 1720 financially ruined M arivaux, and that same year Anibal (H annibal), M arivaux’s only tragedy, bombed at the Comédie-Française, the official French-language theater in Paris. It was the enthusiastic response to M arivaux’s next play Arlequin poli par l’amour (H arlequin Refined by L ove) performed at the Comédie-Italienne that saved his career and established his reputation as a writer of sophisticated psychological comedies. Thirty of M arivaux’s plays were produced between 1720 and 1746: twenty of them, including Le Triomphe de l’amour (T he T riumpb of L ove), were first performed at the Comédie-Italienne and ten at the Comédie-Française.

Written during a delay in the Comédie-Française’s production of Les Serments indiscrets (C areless V ows), T he T riumpb of L ove was created specifically for the Comédie-Italienne and its star Silvia, the greatest comic actress of the time. M arivaux expected either a total failure or a great success. T he production opened on M arch 12, 1732 and closed after only five performances. T hen dismissed as an “immoral” work, T he T riumpb of L ove did not transcend this label until the twentieth century.

A lthough his plays are exuberant, M arivaux himself was sensitive and withdrawn. H e was deeply affected by the death of his wife in 1723; when his daughter became a nun at the age of twenty-two, he was left completely alone. H e was often seen walking alone, dressed elegantly despite his meager means. H e died in Paris on February 12, 1763; his funeral was attended only by his valet and his mistress.

M arivaux’s works are more popular today than they were in his own time. A fter M olière, M arivaux is the second most produced French playwright.

When reason and unreason come into contact, an electrical shock occurs.
Friedrich Von Schlegel (1772-1829), German philosopher

Some thoughts on love and reason
O nly those who have reason on their side needs no need to shout loudly.
Chinese proverb

I fall in love too easily
I fall in love too fast
I fall in love too terribly hard
For love ever to last
Jazz standard

Love is an evil word.
Turn it backwards / see, what I mean?
Imamu Amiri Baraka (b. 1934), U.S. poet

To say the truth, reason and love keep little company nowadays.
W illiam Shakespeare (1564-1616), English playwright, poet

O n life’s vast ocean diversely we sail,
Reason the card, but passion is the gale.
A lexander Pope (1688-1744), English poet

There is always some madness in love.
But there is also always some reason in madness.
Friedrich Nietzsche (1844–1900), German philosopher

Reason is, and only ought to be, the slave of the passions, and can never pretend to any other office than to serve and obey them.
David Hume (1711–1776), Scottish philosopher

And then a Plank in Reason, breaks,
And I dropped down, and down—
And hit a World, at every plunge,
And Finished knowing—then—
Emily Dickinson (1830–1886), U.S. poet

Love conquers all.
Virgil (70–19 B.C.), Roman poet
ANDREW EGGERT is a freelance stage director. As a resident assistant stage director at Chicago O Pera T theater, he has worked on productions of COSI FAN TUTTE, THE RAPE OF LUCRETTIA, SEMELE, THE TURN OF THE SCREW and AGrippina. He has worked at the Roundabout Theatre Company in New York, as well as the Goodman Theatre in Chicago on world-premiere productions of THE ODYSSEY and the Kander and Ebb musical adaptation of THE VISIT. He has spent three summers at Glimmerglass Opera in Cooperstown, NY, as assistant director of DON GIOVANNI and ORLANDO PALADINO. He is a graduate of Yale University, where he directed LE NOZZE DI FIGARO, A LITTLE NIGHT MUSIC, ASSASSINS, THE IMPORTANCE OF BEING EARNEST, OLEANNA, and AMADEUS, as well as several new works.

KIMBERLY GLENNON is pleased to be working with the UR International Theatre Program. She is currently the resident director of The Classical Theatre of Harlem (CTH). She recently received the 2003 OBIE Award for the CTH’s THE BLACKS: A CLOWN SHOW. In addition, she has been nominated for 3 Urdos Awards for Excellence in Black Theatre. She has also designed for St. Bart’s Players, Baruch College, and the Cherry Lane Theatre’s Mentor Project, among others. She is also currently a staff designer at Dodger Costumes.

OLIVER CARROLL designed the workshop of Denis Johnson’s HELL HOUND ON MY TRAIL (directed by David L. Levine) for the Atlantic Theatre Company, ANTIGONE, A.D. (Pilot House Theatre Company), and The Drilling Company’s CONNECTIONS. Associate Designer credits include Broadway productions of LITTLE SHOP OF HORRORS, NINE, TAKE ME OUT, AMOUR, and URINETOWN, THE MUSICAL. Orlit previously worked as Associate Production Manager with the Atlantic Theatre Company and T theatres for a New Audience after many years in architectural design.

MICHAEL LEWANSKI is a native of Savannah, Georgia. He began his piano studies at the age of ten, his violin studies at thirteen, when he made his debut with the Savannah Symphony Orchestra. He has since studied with the Mid-Atlantic Chamber Orchestra, the Petrozavodsk Philharmonic Orchestra, the Orchestra of the St. Petersburg Conservatory, and a production of Purcell’s Dido and Aeneas in February 2002. Michael studied conducting with Sir John Eliot Gardiner and Lawrence Leighton Smith. He graduated cum laude from Yale, where for two years he was music director of the Yale Society and the M usic Department-sponsored opera. At Yale, he also conducted for the Yale College Opera Company, the Jonathan Edwards Chamber Players, the Stillman Symphony, the Yale Russian Chorus, and the Yale Symphony Orchestra. He was awarded a Curtis Summer Travel Fellowship and a guest conductor in March 2001 at the University of Virginia at a conference on music banned by the Nazis.

SALLY GOERS FOX trained in mime, mask and physical theatre in Europe, with, among others, Jerzy Grotowski, Etienne Decroux, and George Taboris. She was co-founder of an award-winning experimental arts center in Bremen, Germany, and performed throughout Europe at both major festivals and on street corners, and a wide range of places in between. She continues creating experimental theatre after moving to the US. Most recently she directed THE LION, THE WITCH AND THE WARDROBE at Theater of Youth in Buffalo, and CHAMBER MUSIC at SUNY Buffalo, where she teaches physical theatre. She also created and performed the original piece THE SECRET LIFE OF ROSES at multiple venues in western New York. She is a multiple recipient of Individual Artist Grants from the NY State Council on the Arts and is currently developing a piece on the relationship between physical place and personal identity. She has worked on numerous US productions including THE LITAD, THE GRAPES OF WRATH, EXQUISITE TORTURE, and THE VISIT.

the university of rochester international theatre program presents

translated, adapted and directed by andrew eggert
set design by orit jacoby carroll
lighting design by colin d. young
original music and sound design by michael lewanski
acting and voice coaching by sally goers fox

lénide, a princess, disguised as “phoo”
corine, servant to lénide, disguised as “hermidas”
harlequin, valet and cook to hermocrate
agis, a prince; student to hermocrate
lénontine, sister to hermocrate
hermocrate, a philosopher

kelly smith
patty tehau
nels youngborg
george bruinh
mike riffe
miranda gauvin
david pascoe
In 17th and 18th century France, the formal garden was regarded as one of the highest art forms. French gardens applied principles of architecture and sculpture to living forces of nature. Aristocrats and kings would hire gardeners to maintain their private gardens within the bounds of a rigid form. One of the most influential French garden designers was André Mollet, whose treatise *Jardin de plaisir* published in 1651 formalized the elements of garden composition. The garden was to be built behind the primary residence, at a lower altitude, so that the full expanse could be viewed from indoors. Throughout the garden there were walkways and fences, laid out along both main and secondary axes. The main axis would lead from the back of the house through the center of the garden; smaller paths would intersect the main path to create open spaces and would eventually wander off to more private areas of the property—often a concealed grotto or fruit orchard. Trees and bushes were planted in geometrically symmetrical patterns and sometimes elements of statuary and shallow pools of water were featured to create an environment at once “natural” and “man-made.”

The most famous example of the French formal garden is located at Versailles. Louis XIV contracted André Le Nôtre to build the palace gardens after seeing his work on the park Vaux-le-Vicomte. Le Nôtre went on to design many other gardens, and his principles dominated garden design throughout Europe, both for large and small scale projects.

Ironically, these formal gardens—where rigid, mathematical form was applied to the chaotic forces of nature—were also intended to be sites of sensual beauty and pleasure. On the one hand a private place for contemplation and retreat, they were also quasi-public spaces where guests would be entertained and where master and servant would interact on a daily basis.

Italian players were popular with the French, starting in 1570 when they first came to Paris at the request of Catherine de Medici. In 1660 Louis XIV authorized a troupe to remain permanently in Paris as the Comédie-Italienne. Initially the Italian company shared the use of the Palais Royal with a French troupe founded the year before by Molière. Italian and French actors gave their plays on alternatedays.

The Italians brought with them the traditions of Commedia dell’arte, a unique style of theater based on stock characters, scenarios and stylistic interpretation. Dialogue and directions written by the author were often merdy scenarios that were “improved” at each performance. Commedia dell’arte was based on improvisation in strict contrast to Théâtre Français, where presentation of the classics had been formalized even to intonation and gesture.

The Italian players were good mimics, often parodying local figures and religion. Despite the language barrier, French audiences had no difficulty following the Italians’ plays which often contained broad characterizations and bawdy humor. Italian troupes interjected bits of French into their plays and eventually employed French writers.

When Louis XIV granted the Italians the right to perform in either language, they began presenting French comedies alongside the traditional Commedia. After the death of Louis XIV, the Italian players were assigned to the stage of the Hôtel de Bourgogne, where they remained during the years when M. Arivaux wrote for them. Although the Italian actors’ spoken French was far from flawless, they were able to give the gentle shading of interpretation desired by playwrights such as M. Arivaux.

Known as Arlecchino in Italy and Arlequin in France—Harlequin has become the most famous and recognizable of the stock characters in the Commedia dell’arte. In traditional scenarios, Harlequin is one of the comic servants—zanni—who are always avoiding work and duping their masters. A though he may appear simple-minded, Harlequin is a trickster who gets his way through a combination of physical agility and quick wit. An ancestor of the modern clown, Harlequin traditionally wears a suit of brightly colored motley, or mixed patterns—carries a bat or other utensils—and often wears a black mask.

**The Gardeners are not only Botanists but also Painters and Philosophers**

Sir William Chambers (1726-1796), British architect.
Jean-Philippe Rameau (1683-1764), composer, theorist, and virtuoso harpsichordist/organist, is a unique figure in the history of music. He is as well known for his expressive and innovative music as he is for his invention of music theory as we know it (his most important treatises were published in 1722 and 1726, making them nearly contemporaneous with The Triumph of Love). Thus, he is typical of the (older) baroque style, with its close attention to specific representations of emotion and affect, while being at home in the modernity and rationalistic thought that characterized so much of 18th century France. Rameau nearly embodies the messy Reason/Emotion dichotomy that figures so prominently in this play. Because he is located at once on both poles, or perhaps between them, I have chosen a Sarabande by him to be the basis for my variations.

The Sarabande is a dance with an odd history. Originally coming from the Middle East, it became a phenomenon in Spain, where it was outlawed in 1583 and denounced by Cervantes as “dia-bolical” (because of its overtly sexual nature). It wasn’t until the early 17th century that it made its way to France and became the stately and stylized court dance we now know.

Each of the five variations was written invoking the baroque spirit but contemporary tools. If baroque music thinks of itself as involved in the projection of a certain emotional affect, on both visceral and formal levels, I have tried to capture this here. In each variation, I have tried to retain the theme – with its harmonic structure, form, and melodic line – fairly substantially, while placing it in environments suitable to the dramatic context of the play. As with all sets of variations, each movement should have its own specific (and situational) atmosphere, but should also be related both in character and formal content to the theme on which it is based – and thus should produce something at the same time unified and fragmented. If I have done my job, the piece should serve not merely as “background music,” but should work hand and hand with the drama, and perhaps give the listener a perspective that they could not have gotten if they were hearing only the words or the music alone.

Michael Lewanski