

Production

Director	Kellyn Johnson (MA in Text & Performance)
Producer	Jacqueline Glomski
Assistant Producer	Anne Duggan
Costumes	Sara Feast, Kristen Kirchen, Breyten Cats
Props	Hetty Kaye
Stage Manager	Carl Steward
House Managers	John Fleming, Breyten Cats
Reception	Susanna Annesley, Sophie Ambler
Programme	Julie Mumby
Publicity	Breyten Cats

Texts

Filius Getronis
Latin text edited and translated by David Bevington, *Medieval Drama* (Boston, 1975)

Ordo Paschalis
Latin text edited by Karl Young, *The Drama of the Medieval Church, Volume I* (Oxford, 1933).
English adaptation by Jacqueline Glomski and Anne Duggan

Special thanks to the KCL History Department—especially to Paul Readman, Laura Clayton and Maddy Jessop—and to the KCL Dean's Office for the use of the Chapel

King's College London

History Department
Latin for Graduates

Filius Getronis

(Fleury, 12th century)

Ordo Paschalis

(Klosterneuburg, 13th century)

Dramatised readings in Latin and English

Friday 27 March 2009

6.00pm

King's College Chapel

Reception to Follow

Filius Getronis (How St Nicholas Freed the Son of Getron)

Narrator (English only)	Will Stewart-Parker
King Marmorinus	Keiran Williams
Royal Attendants	Kris Grint, Hannah Reardon
Getron	Francisco Piriz
Euphrosina	Julie Kanter
Boy (Adeodatus)	Joshua Curk
Clerics	Christopher Tilley, Matthew Cocker
Townspople	Mathilde Gauvain, Charles Wong
St Nicholas	Michael Clasby

Filius Getronis is one of four anonymous St Nicholas plays from a group of ten dramas found in a c. 1200 manuscript known as the *Fleury Playbook*. St Nicholas was one of the most popular saints of the period; his cult spread rapidly in Europe following the 1087 translation of his remains from Myra (Turkey) to Bari (Italy). He became famous for protecting children, sailors, scholars and the oppressed, and may have been associated with the Crusade movement. His cult gave birth to a number of plays, based on legend rather than on the Bible or liturgy. *Filius Getronis* tells the story of a boy, Adeodatus, who is restored to his parents by St Nicholas after spending a year in captivity at the court of King Marmorinus.

All ten plays within the *Fleury Playbook* were set to music in a style recalling the plainchant of the liturgy. In *Filius Getronis* the unique melodies characterise the persons who sing them, as do the names: Marmorinus ('stony'), Adeodatus ('God-given') and Euphrosina ('grace'). The action takes place in simultaneously visible areas: one for the court of King Marmorinus; another for the city of Excoranda. The parallel action allows for direct contrast: the audience should compare the excessive pagan feasting of Marmorinus with the piety of Euphrosina, who prepares a charitable meal for the clergy and paupers. In Christian Excoranda the food and wine recall the Eucharist.

Music

By members of the King's College Choir under the direction of David Trendell

Ordo Paschalis (An Easter Play)

Pilate	Michael Clasby
High Priests	Alex Brown, Kris Grint
Soldiers	Matthew Cocker, Christopher Tilley
Angel	Julie Kanter
Mary Magdalene	Hannah Reardon
Other Women	Mathilde Gauvain, Kristen Kirchen
Spice Seller	Francisco Piriz
Peter	Joshua Curk
John	Keiran Williams
Jesus	Will Stewart-Parker
Devil	Richard Cassidy
Inhabitants of Hell	Hetty Kaye, Katherine Blayney, Charles Wong, Sara Feast

This famous Easter play survives in an early-thirteenth-century manuscript from Klosterneuburg (Austria). It was perhaps written for Duke Leopold VI, who visited the monastery there at Easter in 1204. The *quem queritis* (whom do you seek) trope stands at the core of the play: this tenth-century construction recreates the angel's announcement of the Resurrection to the women seeking to anoint Christ's corpse in the form of question and answer. The play also includes the first appearance within an Easter play of the so-called 'Harrowing of Hell': the triumphant descent of Christ into Hell between the time of the Crucifixion and the Resurrection, and His salvation of the souls held captive there since the beginning of the world.