A world premiere production by Princeton University students and faculty of Alexander Pushkin’s 1825 play featuring incidental music of Sergei Prokofiev and directorial concepts of Vsevolod Meyerhold

Thursday April 12 8 p.m.
Friday April 13 8 p.m.
Saturday April 14 2 p.m. • 8 p.m.

Berlind Theatre Princeton University
Sponsored by funding from Peter B. Lewis ’55 for the University Center for the Creative and Performing Arts with the Department of Music • Council of the Humanities • Edward T. Cone ’39 *43 Fund in the Humanities • Edward T. Cone ’39 *43 Fund in the Arts • Office of the Dean of the Faculty • Department of Slavic Languages and Literatures • School of Architecture • Program in Theater and Dance • Friends of the Princeton University Library and the Department of Rare Books and Special Collections • Alumni Council • Program in Russian and Eurasian Studies
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Tim Vasen stage director

Rebecca Lazier choreographer

Michael Pratt · Richard Tang Yuk conductors

Jesse Reiser · Students of the School of Architecture set designers

Catherine Cann costume designer

Matthew Frey lighting designer

Michael Cadden dramaturg

Peter Westergaard additional music

Antony Wood translator

Darryl Waskow technical coordinator

Rory Kress Weisbord ’07 assistant director

William Ellerbe ’08 assistant dramaturg

Ilana Lucas ’07 assistant dramaturg

Students of the Princeton University Program in Theater and Dance, Glee Club, and Orchestra
Foreword

I’m delighted to have the opportunity to welcome you to this performance of what has been, until now, a lost work of art, one now made manifest through a series of remarkable collaborations.

That might be a defining characteristic of any work of art, of course, but it has a particular relevance on this occasion, given the history of Pushkin’s original 1825 Boris Godunov play and the fact that it had already had one manifestation as an 1872 opera by Musorgsky, an opera then “rewritten” by the well-meaning but high-handed Rimsky-Korsakov—all this long before Prokofiev brought his genius to bear on the same play.

One might conclude, indeed, that all art has been lost until recovered through collaborative effort (even if the collaboration takes place within the mind of a single artist), that all art is rewritten as surely as Pushkin himself “rewrote” Shakespeare, Byron, Sir Walter Scott, and the Lake Poets.

This is precisely the type of ambitious project that the recently established University Center for the Creative and Performing Arts is determined to foster and I want to commend everyone—faculty, staff, and students—for reminding us yet again that, however high-sounding the term collaboration might sometimes seem, it’s labor that grounds it, hard labor that lies at its heart.

Paul Muldoon
Chair, University Center for the Creative and Performing Arts
Boris Godunov Cast

Boris Godunov boyar, then Tsar of Muscovy
Feodor his son, the Tsarevich
Ksenia his daughter, the Tsarevna
Nurse to Ksenia
Prince Shuisky
Prince Vorotynsky
Semyon Godunov
Shchelkalov Secretary of the Council (Duma) of Boyars
Boy at Shuisky’s house
Afanasy Pushkin
Margeret a French captain in the tsar’s service
W. Rosen a German captain in the tsar’s service
Rozhnov a Russian prison taken by the Pretender
Basmanov commander of the tsar’s army
Grigory (Grishka) Otrepiev, later The Pretender Dimitry

Supporters of the Pretender
Gavrila Pushkin
Kurbsky
Father Czernikowski a Jesuit
Khrushchov a Russian noble
Karela a Cossack
Sobański a Polish gentleman
Poet
Mniszech Palatine of Sambor
Wiśniowiecki Polish magnate
Maryna daughter of Mniszech
Różia maid to Maryna

Other characters
Pimen monk and chronicler
Monk
Patriarch
Father Superior of the Chudov Monastery
Boris Godunov Cast continued

Varlaam vagrant monk
Misail vagrant monk
Hostess at a tavern on the Polish border
Frontier Guards
Holy Fool
The People
Boyars · courtiers · Russian, German, and Polish soldiers · Polish dancing couples · boyars loyal to the Pretender (Mosalsky, Golitsyn, Molchanov, Sherefedinov) · streltsy · guard at Godunov’s house

In order of appearance
Sam Zetumer Shuisky · Father Varlaam · Company
Philicia S. Saunders Vorotynsky · Rózia · Khrushchov · Company
Erber Hernández Afanasy Pushkin · Gavrila Pushkin · Company
Roger Quincy Mason Pimen · Mniszech · Ksenia’s Nurse · Company
Kelechi Ezie Tavern Hostess · Basmanov · Company
Becca Foresman Shchelkalov · Evil Monk · Company
Peter Schram Kurbsky · Guard · Company
Max Staller Father Superior · Semyon Godunov · Company
Jess Kwong Feodor Godunov · Ghost of Dimitry of Uglick · Company
Lily Cowles Maryna · Holy Fool · Company
Andy Brown Boris Godunov · Company
Nadia Talel Patriarch · Rozhnov · Company
Adam Zivkovic Grigory Otrepiev, later The Pretender Dimitry
John Travis Father Misail
Amy Coenen Ksenia
Synopsis

Scene 1
1598, 20 February · Palace in the Kremlin
Princes Shuisky and Vorotynsky discuss Boris Godunov’s feigned reluctance to accept the crown and lament that such an untitled upstart—and murderer of the Tsarevich Dimitry—could become tsar.

Scene 2
Red Square
Voices from the crowd lament the specter of Russia without a ruler; the Patriarch brings out the sacred icons in an effort to persuade Boris to reconsider.

Scene 3
Maiden’s Field · Novodevichy Convent
[deleted or censored from the 1831 published version of Pushkin’s play] More voices from the edges of the crowd, but this time more cynical. Finally news arrives that Boris has consented.

Scene 4
Palace in the Kremlin
Boris ritually humbles himself before his boyars and the Patriarch and invites Moscow to a coronation feast. Shuisky, consummate courtier, advises Vorotynsky to forget their earlier conversation.

Scene 5
The Year 1603 · Night · A Cell in the Chudov Monastery
The old monk Pimen is entering the “final record” into his chronicle about the criminal reign of Boris Godunov, regicide. The novice Grigory awakes from a terrible dream, and elicits from Pimen a lengthy account of Russia’s rulers, including Ivan the Terrible’s final repentant years. Grigory swears vengeance on the usurper Boris.

Scene 6
Monastery Wall · Grigory and an Evil Monk
[deleted or censored from the 1831 published version] Grigory complains to a fellow monk about the tedium of monastery life and the monk, in Faustian fashion, suggests that he assume the name of Dimitry. [This scene, unlike the blank verse or prose of most of the play, is written in a strikingly sing-song trochaic octometer; Meyerhold and Prokofiev intended to set it as Grigory’s Dream.]

Scene 7
The Patriarch’s Palace
The Patriarch complains to his Father Superior about this outrageous novice-turned-pretender who is threatening the Tsar, and promises to seize him and send him to a distant monastery for penance.

Scene 8
The Tsar’s Palace
One long monologue by the harassed and unlucky Tsar Boris, who has consulted sorcerers to explain to him the disasters of his realm—the famine, the Moscow fires, the death of his beloved daughter’s bridegroom, his growing unpopularity—and to predict his further fate, but who confesses at the end: “Oh, pity him whose conscience is unclean.”

Scene 9
A Tavern on the Polish Border
[an comic scene in prose] Two vagabond friars Misail and Varlaam, and their traveling companion Grigory Otrepiev, are taking refreshment at a tavern when two policemen enter with an arrest warrant for one “Grishka Otrepiev,” runaway from Moscow. Grigory nervously asks directions to the border while the illiterate police try to pin down one of the monks. Agreeing to read out the warrant, Grigory describes Varlaam, who then grabs the document, sounds out its syllables with his rudimentary literacy, and Grigory, brandishing a dagger, escapes through a window.

Scene 10
Moscow · Shuisky’s House
After the long and mandatory loyalty prayer to Tsar Boris, Afanasy Pushkin discusses with Shuisky in conspiratorial tones the tyranny of
Boris’s reign, the omnipresence of informers (especially among one’s own servants), and the country’s growing rebellious mood. [Meyerhold emphasized that everyone here is seriously drunk.]

Scene 11
The Tsar’s Palace A domestic scene: Tsar Boris’s children, Ksenia and Feodor, with their nurse. The Tsar enters and comforts his grieving daughter, whose bridegroom has just died, and over a map of Muscovy praises his son’s diligence and learning. Semyon Godunov, head of the secret police, enters to report on the gathering at Shuisky’s, but Shuisky himself, as always both conspirator and spy, soon turns up to provide news of the Polish pretender. Hearing that the imposter has taken the name Dimitry, Tsar Boris is shaken but resolves not to show fear.

Scene 12
Krakow · Wiśniowiecki’s House The Pretender meets members of his motley power base: a Catholic priest, Polish magnates, Russian émigrés, disgruntled Cossacks, Prince Kurbsky (son of Ivan the Terrible’s enemy who defected to Poland), a poet bearing Latin verses. To each petitioner he promises what is asked.

Scene 13
Mniszech’s Castle in Sambor · Maryna’s Dressing Room [deleted from 1831 published version] A silent and worried Maryna is being dressed by her talkative maid Rózia, who laces flattery for her mistress with rumor that Dimitry is a runaway monk and rogue. Maryna is alarmed and vows: “I must find out everything.”

Scene 14
Suite of Illuminated Rooms · Music A ball at Mniszech’s castle in Sambor, where Maryna and the Pretender lead the polonaise. Maryna’s father boasts that his daughter will be tsaritsa; Wiśniowiecki boasts that his former servant will be tsar. Maryna, famed for her beauty and her coldness, promises Dimitry a rendezvous that evening by the fountain.

Scene 15
Night · Garden · Fountain The lovestruck Pretender nervously awaits Maryna. She arrives with questions about his political prospects. Unable to interest her in his love and stung by her ambition and arrogance, the Pretender punishes her by telling the truth: that the real Dimitry is dead, that the man before her is an escaped monk and wretched pretender. She is horrified at the ease with which he has confessed his deception. Only when the Pretender scorns her and assures her that she will be forgotten or silenced should she try to expose him, does she come around; now “she hears the words of a man and not a boy.” Overthrow Godunov, she says, and then we’ll talk of love. The False Dimitry, exhausted and depressed by this courtship, is eager to start the campaign.

Scene 16
The Polish Border The Pretender and Kurbsky, son of Ivan the Terrible’s expatriated foe, on horseback at the Russian border. Kurbsky is ecstatic; the Pretender regrets the shedding of Russian blood.

Scene 17
The Tsar’s Council The Tsar, Patriarch, and boyars meet to discuss the alarming news of the Pretender’s invasion. The Patriarch recommends that the remains of Dimitry of Uglich be brought to Moscow, to put an end to rumors that the invader is the True Dimitry—and in support of his advice, recounts the story of a blind old man whose sight was miraculously restored at Dimitry’s grave. Tsar Boris is in anguish. The crafty Prince Shuisky saves the day by declaring this tactic to be too inflammatory at the present unsettled time; the relieved boyars agree.
Scene 18
Square in Front of the Cathedral · Moscow
A Requiem mass is being sung for Dimitry in St. Basil’s Cathedral, and anathema proclaimed on Grigory Otrepiev. Tsar Boris exits the Cathedral at the moment when a holy fool, Nikolka, is teased and robbed by a group of unruly boys. Nikolka asks the Tsar to slit their throats the way he had slit the young Tsarevich’s. When Boris asks the fool to pray for him, Nikolka answers: “The Mother of God does not permit me to pray for the Herod Tsar.”

Scene 19
December 21, 1604 · A Plain near Novgorod-Seversky
A comic but bloody battle scene in three languages: the mercenary Margeret speaks racy French and misspeaks Russian; Baron Rosen replies (in German), and Dimitry’s Russian troops ridicule both mercenaries. Dimitry appears on horseback to declare a victory and call a cease-fire.

Scene 20
The Pretender’s Encampment at Sevsk
Another comic military scene: the Pretender interrogates a Russian prisoner, who coolly admits that Moscow is quiet because anyone who mentions Dimitry has his head or tongue removed. A Polish officer insults a Russian prisoner, who promises him a taste of the Russian national weapon: the bare fist. The Pretender laughs.

Scene 21
Forest
The False Dimitry has just suffered a devastating defeat and lies sobbing over his dying horse. Having resolved to bivouac there for the night, he falls asleep. His companion Gavrila Pushkin wonders how this defeated commander can be so confident, “like a carefree child.” “And Providence, of course, will protect him; well then, my friends, we’ll not be downcast either.”

Scene 22
Moscow · The Tsar’s Palace
After a conference with his military adviser Basmanov, Boris exits to meet foreign guests. Suddenly there are cries that the Tsar has begun to bleed from the mouth and ears. He is brought in dying. Boris calls for the Tsarevich and delivers a long, moving, politically naïve farewell to his son. The boyars swear allegiance to young Feodor, and Boris is shorn as a monk before his death.

Scene 23
Field Headquarters
Gavrila Pushkin tries to persuade Basmanov, now in command of young Feodor Borisovich’s troops, to defect to the Pretender. Our rebel forces are miserable, Pushkin admits, the Poles are nothing but looters, no one knows who is true and who is false, but the rebel side has “the people’s esteem,” and sooner or later young Tsar Feodor will be toppled.

Scene 24
Red Square
Gavrila Pushkin addresses the people of Moscow from Red Square that the True Dimitry is marching on the city to liberate it from the usurper Tsar Boris (the sixth and final recounting of the Uglich murder). Basmanov has declared for Dimitry. The crowd begins to murmur against the Godunovs.

Scene 25
The Kremlin · House of the Godunovs
Tsar Feodor and his sister Ksenia are at the window of the palace under guard. Some in the crowd sympathize with the children; others curse them. Boyars enter the house and sounds of struggle are heard. Mosalsky, a Dimitry spokesman, comes to the window to announce that “Maria Godunova and her son Feodor have poisoned themselves.” They are ordered to cheer Dimitry Ivanovich—just as they were ordered to cheer Boris Godunov in the opening scenes. In the two alternative endings to the play, the people either cheer, or refuse to respond.
In 1580, Ivan the Terrible celebrated a double wedding: his own to Maria Nagaia, who became his seventh wife, and his younger son Feodor’s to Irina Godunova. Irina and her brother Boris were wards of the Tsar, not of princely birth, and thus had escaped the bloodbath meted out by the Terrible Tsar to the powerful boyar clans. A year later, in a fit of rage, Tsar Ivan killed his elder son and heir (the royal daughter-in-law miscarried in shock and grief); the following year, 1582, the Tsaritsa Maria gave birth to a son, Dimitry. When Ivan the Terrible died in 1584 there were thus two claimants to the throne of Muscovy: Feodor, who was feebleminded, and a two-year-old infant.

Feodor assumed the throne with the understanding that his competent and ambitious brother-in-law Boris would rule. Boris ruled for 14 years, with intelligence and foresight: he made peace with Poland-Lithuania, Muscovy’s powerful Roman Catholic neighbor to the west; created a Russian patriarchate; strengthened Russia’s diplomatic ties with Europe; and kept in check Tatar raids from the south. Halfway through Feodor’s reign, in 1591, his half-brother the Tsarevich Dimitry, in royal exile in the upper-Volga town of Uglich, was found dead in the palace courtyard with his throat slit. An official commission investigated and declared that the nine-year-old child, an epileptic, had stabbed himself during a fit while playing with knives. When Tsar Feodor died childless in 1598, Russia’s Riukovid dynasty, which dated from the 10th century, came to an end. The widowed Tsaritsa Irina entered a convent, and Boris Godunov, already the de facto ruler, was chosen tsar.

In the third year of Tsar Boris’s reign, 1601, a disastrous famine visited Russia, the result of the “little ice age” that lowered temperatures throughout Europe and caused mass starvation in northern countries with short growing seasons. Boris’s government, strapped for funds because of constant border wars and desperately in need of stable revenue, continued its highly unpopular policy of fastening the peasant to the soil and the townsmen to the local tax roles. The frontier Cossacks were resentful, the provincial militia underpaid. Despite attempts to distribute food, punish hoarders, control banditry, and maintain order, central Russia depopulated drastically. Rumors circulated that Boris was a “false”—because an elected—tsar, who lacked God’s mandate and thus could not intercede in heaven for the Russian people. It was also maliciously suggested that Boris had ordered the death of the young Tsarevich Dimitry in Uglich in 1591, so as to grab the throne for himself.

Some time in early spring 1602, an unknown young man turned up in Poland, claiming to be the Tsarevich Dimitry, miraculously saved from the attempt on his life in Uglich 11 years earlier and now intent upon reclaiming the throne of his fathers (and with it, God’s mandate for Russia). Muscovite authorities branded him a pretender and came up with an identity: Grigory Otrepiev, runaway monk from Chudov Monastery in the Kremlin. This “False Dimitry” won the sympathy of several Polish magnates hungry for territory and of Jesuits eager to bring Eastern Orthodox Russia into the Catholic fold. In 1604, the False Dimitry crossed over into Russia with a motley band of Polish adventurers, recruiting among the disaffected Russian border population. A civil war began. Despite substantial mobilization and mercenaries sent against the Pretender, Tsar Boris could not capture him nor dampen his popularity; town after town declared for Dimitry. Boris’s vicious punitive raids on these “traitor” towns only enhanced the Pretender’s reputation as a clement prince and the returning True Tsarevich.
In April 1605, as the Pretender was marching on Moscow, Boris unexpectedly died. His 16-year-old son Feodor Borisovich ascended the throne. Moscow capitulated to Dimitry’s troops, young Tsar Feodor was mutilated and strangled, his sister Ksenia sent to a convent. The loss, violation, and murder of children is the frame motif of this terrible period of Russian history, known as the Smuta or “Time of Troubles.” After further pretenders, foreign invasion, lawlessness, and famine, the Smuta came to an end in 1613, with the election of Mikhail Romanov as tsar. The Romanov dynasty ruled Russia until 1917.

Pushkin’s play, 1825–1831

When Alexander Pushkin (1799–1836), Russia’s greatest poet, turned this plot into a historical play in 1825, he was an angry, trapped young man. Under house arrest at his parent’s estate of Mikhailovskoe near Pskov (southwest of Petersburg) for seditious, politically disobedient behavior, he was drawn to rebels and crisis points in history. Nikolai Karamzin, Russia’s historian laureate, had just published the two volumes of his bestselling History of the Russian State covering Tsar Boris up through the Time of Troubles. Karamzin’s version was Pushkin’s primary source. From it he accepted as factually true two rumors that had long been official Church and Romanov policy: that Boris Godunov was responsible for the death of Dimitry of Uglich (who had since been canonized as a martyr saint), and that the False Dimitry was the defrocked monk Grigory Otrepiev. But on other sensitive issues the poet conducted his own research. He consulted medieval chronicles and accounts by foreign mercenaries. He scoured his own family papers at his Mikhailovskoe estate. Pushkin was intensely proud of his exotic lineage: his maternal great-grandfather was a black African princeling adopted by Peter the Great, his father’s line descended from an ancient Russian family. He was delighted to discover that several Pushkins had taken part in the Troubles, on both sides of the civil war (two of them are featured in the play). By the mid-1820s, Pushkin had begun to study Shakespeare seriously (in French prose translation), and there are traces in his play of Julius Caesar, Macbeth, the Henry plays, and both Richard II and Richard III.

Pushkin’s Boris Godunov languished in the censorship for six years, did not appear in print until 1830, and was not approved for the stage within Pushkin’s lifetime. The published version suffered severe cuts: three scenes were omitted, chunks of other scenes deleted, the order of scenes was changed, and the ending of the play—where Pushkin had written a cheer for the triumphant Pretender—was replaced (by whose hand is unclear) with an ominous stage direction: “The People are silent.” The play ends on an incontestably bleak note. There is some indication, however, that this silence was not to be the end; Pushkin had planned to write at least a trilogy of plays, a False Dimitry and a Vasily Shuisky, followed by something like a Shakespearean chronicle play. These sequels would bring the story to its destined conclusion: the inauguration of the Romanov dynasty in 1613.

Pushkin believed that a dramatist must be “as dispassionate as Fate.” But at the same time he insisted that drama must entertain and astonish. Pushkin did not number his scenes nor provide a list of characters: who knows who will play which role? To strive for verisimilitude was a mistake, he thought, although the gory and fantastic should be hinted at rather than indulged. Pushkin’s art is lean and fast-paced. Most dangerous for any playwright was monotony of technique. By the time Vsevolod Meyerhold turned his attention for the third time to Boris Godunov in 1936, he considered Pushkin not only Russia’s most innovative playwright but potentially her greatest stage director as well, a poet who had written a thoroughly
Program Notes continued

modernist play one hundred years before its time. We can only glimpse Pushkin the director from his stage directions. But chances are good he would have applauded the set design for the Princeton production: flexible cords stretched from ceiling to floor, “dispassionate fate” in the shape of force fields that one can slide, snap, clump together, tear apart, illuminate, twist into a noose—but never predict and never escape.

As the synopsis reveals, Pushkin structured his historical play with strict symmetry. The memory of a slain tsarevich, Ivan the Terrible’s son Dimitry of Uglich, is its fulcrum and ominously recurring story; the slaughter of young Tsar Feodor, Boris’s son, is its closing point. Boris first appears four scenes from the beginning and disappears four scenes from the end; within that frame, the Pretender enters and departs the play in a dream. The two antagonists never meet.

The apex of action, at the precise center of the play, is Renaissance Catholic Poland: a tawdry mass of color, music, dance, and public Eros that bursts into the hungry, muddy black-and-white of embattled, mediaeval, Eastern Orthodox Muscovy, with its cloistered women and all social classes under constant surveillance. The Princeton production is working with the full text of the play, all 25 scenes, as did Meyerhold and Sergei Prokofiev. The scenes most intensively rehearsed for which we have the fullest notes are [5], [8], [9], and [10].

The Meyerhold-Prokofiev collaboration, 1936
The Princeton production derives inspiration from a planned but unrealized staging of Pushkin’s play by Meyerhold (1874–1940), which included newly composed music by Prokofiev (1891–1953). The surviving rehearsal transcripts of this abandoned staging suggest that Meyerhold wanted the acting to be energetic, even muscular, with the scenes overlapping and the décor in constant motion. The barriers between the auditorium and the stage would have been eliminated, making the audience feel like a part of the action; the actors would have moved between platforms via ramps, faces would have appeared in holes punched out in the walls, and indecipherable chatter would have been heard from the wings. The acting, like the music, was to have possessed an element of lightness, but lightness of a dispiriting, disturbing sort. Meyerhold told his cast: “With Boris it is very easy to fall into iconicity and sweetness, but this drains the blood from the images and text. Lightness does not mean bloodlessness.”

Once he had mapped out the scenes in his mind, Meyerhold enlisted Prokofiev to write music for the play, stressing the need for special acoustic effects. In November 1936, Prokofiev completed a score that contains a half-Eastern, half-Western military tattoo, drunken singing, ballroom dancing, a reverie, and an ethereal amoroso. He framed these vibrant passages with their emotional inversions: a widow’s lament, a sing-along for blind beggars, three behind-the-scenes choruses, and four songs of loneliness. Musically, Russia is a world of bleak, stark contrasts, a place without musical instruments, where people hum rather than sing. Meyerhold described the final hummed chorus as follows:

The rumble of the crowd is dark, agitated, menacing, like the roar of the sea. One should feel the people’s power growing, being restrained, with an internal rage, a ferment that has yet to find an outlet. When their power has grown to the fullest, the people become organized, and nothing can stand against them.

In contrast to musical Russia, musical Poland is a world of tuneful melodies and thick, Hollywood-style orchestration. The polonaise and mazurka that Prokofiev
composed for the Poland scenes are brief but lavish, intended to mock terrible behavior with terrible beauty.

Prokofiev stopped working on the score after completing 24 numbers; it is clear from his correspondence with Meyerhold, however, that he had planned on penning two more items, one for the Pretender’s restless dreams, and another for the fortune-tellers who besiege Boris in his quarters. The second item could have been improvised, since it involved on-stage noisemakers: drums, sticks, bongos, and rattles. Prokofiev did not actually believe that the scene in question needed music, but Meyerhold wanted it to exude what he called the “jazz” of the 16th century.

Much of the score attests to Meyerhold’s interest in expressing the profound isolation of the political elite of Russian history: the disregard of the masses to their striving, and the disregard of the cosmos to their sorrows. In accord with a central conceit of Pushkin’s text, the representation of different states of solitude was an important part of the rehearsals.

And that is where the story ended, at least until today. Meyerhold intended to premiere Boris Godunov at the very start of the Pushkin centennial celebration of 1937, but tensions both inside and outside of his theater forced him to delay and then cancel the staging. His directorial plans, and Prokofiev’s score, were shelved, consigned to oblivion. In Stalin’s Russia, staging a play about a ruler haunted by questions of legitimacy and plagued by real-or-imagined threats was ill-advised, to say the least. But even if Meyerhold felt a chill under the collar imagining the fallout, the historical records suggest that the rehearsals for Boris Godunov ended for the most part of their own accord. Meyerhold came under direct political attack only after he abandoned Boris Godunov, and he responded to it by continuing to work, albeit with an eye toward appeasing the authorities. Only with hindsight, from knowing what came after in his career, do we see that his commitment to the production had grave political risks. On January 8, 1938, Platon Kerzhentsev, the chairman of the watchdog Committee of Artistic Affairs, signed a decree ordering the closure of the Meyerhold Theatre. Eighteen months later the director was arrested and, six months after that, executed.

Prokofiev absorbed the loss of his friend and mentor in silence. He had recently relocated from Paris to Moscow, assuming that he would be able to maintain his international career while also restoring ties with his homeland. In both expectations, he was tragically disappointed.
Left to right

Top row Nadia Talel · Max Staller · Adam Zivkovic · Lily Cowles · Erber Hernández · Andy Brown; middle row Philicia S. Saunders · Roger Quincy Mason · Peter Schram · Sam Zetumer; front row Jess Kwong · Kelechi Ezie · Becca Foresman
The Actors

Andy Brown ’07 (Boris Godunov · Company); Wellesley, Massachusetts; major in computer science; certificate in theater and dance

Lily Cowles ’09 (Maryna · Holy Fool · Company); Bethlehem, Connecticut; major in religion

Kelechi Ezie ’08 (Tavern Hostess · Basmanov · Company); Buffalo, New York; major in history; certificate in theater and dance

Becca Foresman ’10 (Shchelkalov · Evil Monk · Company); Del Mar, California; major in comparative literature

Erber Hernández ’09 (Afanasy Pushkin · Gavrila Pushkin · Company); Queens, New York; major in sociology; certificate in theater and dance

Jess Kwong ’07 (Feodor Godunov · Ghost of Dimitry of Uglish · Company); Vancouver, Canada; major in comparative literature

Roger Quincy Mason ’08 (Pimen · Mniszech · Ksenia’s Nurse · Company); Los Angeles, California; major in English; certificates in theater and dance, African American studies

Philicia S. Saunders ’10 (Vorotynsky · Rózia · Khrushchov · Company); Los Angeles, California; major in East Asian studies

Peter Schram ’09 (Kurbsky · Guard · Company); San Diego, California; major in politics; certificate in theater and dance

Max Staller ’08 (Father Superior · Semyon Godunov · Company); Old Field, New York; major in molecular biology

Nadia Talel ’10 (Patriarch · Rozhnov · Company); New York, New York; undecided

Sam Zetumer ’09 (Shuisky · Father Varlaam · Company); Del Mar, California; major in mathematics

Adam Zivkovic ’10 (Grigory Otrepiev, later the Pretender Dimitry); New York, New York; undecided

Not pictured

Amy Coenen ’07 (Ksenia); Athens, Georgia; major in anthropology; certificate in musical performance

John Travis ’08 (Father Misail); Philadelphia, Pennsylvania; major in economics
Left to right

Laura Robertson · Sarah Outhwaite · Elizabeth Schwall · Billy Liu ·
Katerina Wong · Julie Rubinger · Sar Medoff · Sydney Schiff
The Dancers

**Billy Liu ’07** Hacienda Heights, California; major in economics; certificate in finance

**Sar Medoff ’10** Greensboro, North Carolina; undecided

**Sarah Outhwaite ’09** New York, New York; major in comparative literature; certificate in theater and dance

**Laura Robertson ’10** Richmond, Virginia; major in art and archaeology

**Julie Rubinger ’09** Bloomington, Indiana; major in East Asian studies; certificates in theater and dance, French

**Sydney Schiff ’10** Washington, D.C.; major in molecular biology

**Elizabeth Schwall ’09** Plano, Texas; undecided; certificate in theater and dance

**Katerina Wong ’10** Scotch Plains, New Jersey; undecided; certificate in theater and dance

**Not pictured**

**Natasha Kalimada ’07** San Clemente, California; major in sociology; certificate in theater and dance

**Jennie Scholick ’09** Bay Area, California; major in comparative literature; certificates in theater and dance, European cultural studies
The Singers

Dylan Alban ’09 (tenor); Rineback, New York; major in politics

Brandon Bierlein ’08 (bass); Frankenmuth, Michigan; major in politics; certificates in African studies, contemporary European politics and society

Andrew Bluher ’09 (tenor); Ellicott City, Maryland; major in molecular biology

Christian Burset ’07 (tenor); Bernardsville, New Jersey; major in history

David Fort ’10 (bass); Sewanee, Tennessee; major in history

Adam Fox ’09 (bass); Allendale, New Jersey; major in physics

Tom Gavula ’11 (tenor); Princeton, New Jersey; major in chemistry

Geoffrey Guray ’10 (bass); New York, New York; major in physics

Frederick Hall ’09 (tenor); Milford, Ohio; major in history; certificate in Chinese language and culture

Zaafir Kherani ’08 (tenor); Calgary, Canada; major in mechanical and aerospace engineering

Thomas Kneeland ’10 (bass); Wayne, Pennsylvania; major in physics; certificate in biophysics

Matthew Krob ’08 (tenor); Greenwich, Connecticut; major in molecular biology; certificate in musical performance

Jeff Moll ’10 (tenor); Lawrenceville, New Jersey; major in art and archaeology

Dan Moulton ’09 (bass); Lansdale, Pennsylvania; major in physics; certificate in applied and computational mathematics

Stephen Pearson ’09 (bass); Philadelphia, Pennsylvania; major in history

Alex Peters ’08 (bass); Riverside, Connecticut; major in religion

Victor Pinedo ’10 (bass); Lima, Peru; major in mechanical and aerospace engineering

Steve Ross ’10 (tenor); Fairfield, Connecticut; major in computer science

Michael Scharff ’08 (bass); Far Hills, New Jersey; major in politics

John Travis ’08 (bass); Philadelphia, Pennsylvania; major in economics

Joe Zipkin ’07 (tenor); Chapel Hill, North Carolina; major in mathematics; certificates in finance, applied and computational mathematics
The Players

Jeremy Amon '09 (cello); Rochester, New York; major in molecular biology
Annabelle Beaver '09 (harp); Brooklyn, New York; major in English
Jon Bradshaw '10 (percussion); Belgrade, Maine; major in civil and environmental engineering
Josh Braid '09 (bassoon); New York, New York; undecided
Jeff Campbell '10 (horn); Boulder, Colorado; undecided
Dave Casazza '10 (trumpet); Blooming Grove, New York; major in history
Dale Cheng '10 (violin I); Atlanta, Georgia; major in mathematics
Nikhil Gupta '09 (violin I); Manhasset, New York; major in mathematics
Brian Gurewitz '09 (oboe); Arlington Heights, Illinois; major in music
Jennifer Hsiao '07 (violin I); Windsor, Connecticut; major in chemistry
Christopher Inniss '09 (trombone); Shaker Heights, Ohio; major in religion; certificate in musical performance
Daniel Jaffe '10 (baritone trombone); New York, New York; undecided
Suleika Jaouad '10 (bass)
Evan Jeng '10 (violin II); Los Altos, California; major in electrical engineering
Chris Jones '09 (horn); Houston, Texas; major in economics
Neil Katuna '09 (horn); Wellesley, Massachusetts; major in mathematics
Peter Ketcham-Colwill '09 (trumpet); Arlington, Virginia; major in Woodrow Wilson School of Public and International Affairs
Sara Kim '10 (violin I); Union, New Jersey; undecided
Sam Leachman '09 (cello); Tracy, California; major in chemistry
Kieran Ledwidge '08 (violin II); Sydney, Australia; major in politics
Cecile Leroy '08 (cello); Pittsburgh, Pennsylvania; major in psychology
Aiala Levy '07 (flute); Los Angeles, California; major in history; certificates in musical performance, Latin American studies
Yun-en Liu '09 (violin II); East Amherst, New York; major in computer science
Tiffany Lu '10 (violin II); Tampa, Florida; undecided
James Marvel '09 (horn)
Geoff McDonald '07 (assistant conductor); Haverford, Pennsylvania; major in music
Raaj Mehta '10 (clarinet); Great Falls, Virginia; undecided
The Players

Brian Nowakowski ’08 (trumpet); Milmont Park, Pennsylvania; major in mathematics

Chris Pallotta ’08 (trumpet); Syracuse, New York; major in chemistry

Hannah Pavlovich ’09 (trombone); Manhasset, New York; major in civil and environmental engineering

Marty Piazza ’10 (viola); Potomac, Maryland; undecided

Colin Ponce ’10 (tuba); Tolland, Connecticut; major in computer science

Rana Rathore ’07 (percussion); Randolph, New Jersey; major in chemistry

Andrew Schran ’09 (percussion); Randolph, New Jersey; major in computer science

Ram Shankar ’10 (tuba); Smithtown, New York; major in comparative literature

Ben Smolen ’07 (flute); Charlotte, North Carolina; major in music; certificates in musical performance, Russian and Eurasian studies

Kevin Staley-Joyce ’09 (flute); Boston, Massachusetts; major in philosophy

Will Sullivan ’09 (viola); Alexandria, Virginia; major in classics

Sarah Vander Ploeg ’08 (viola); North Haledon, New Jersey; major in Woodrow Wilson School of Public and International Affairs; certificate in musical performance

Suzanne Westbrook ’08 (clarinet); Great Falls, Virginia; major in music; certificate in musical performance

Julia Wilson ’10 (harp); Princeton, New Jersey; major in French and Italian

Carolyn Wu ’08 (piano); Highland Park, New Jersey; major in chemistry

Bixiao Zhao ’09 (violin I); Plainsboro, New Jersey; major in molecular biology

Andris Zvargulis ’08 (bass); Downingtown, Pennsylvania; major in chemistry
School of Architecture

Stan Allen dean

Jesse Reiser associate professor · Godunov set design team leader

Mitsuhisa Matsunaga assistant set designer

Diana Kurkovsky Ph.D. candidate · assistant, historical background · translator of Meyerhold's production notes

Spyridon Papapetros assistant professor · consultant, historical and theoretical background of the Meyerhold Theatre

Graduate Students

Grant Alford (set · props)

Yan Wai Chu (set)

Chris Cornecelli (set · props)

Sheena Garcia (set · props)

Brandon Horn (set)

Steve Lauritano (set · props)

Marc McQuade (set)

Jessica Reynolds (set)

Anne Romme (set)

Eric Rothfeder (set · props)

Laila Seewang (set)

Michael Wang (set)
Technical Support

Set
Darryl Waskow technical coordinator
Devon Wessman-Smerdon assistant technical coordinator
McCarter Theatre Scene Shop scenery

Costumes
Catherine Cann costume designer
Heidi Bonwell
Alissa Dubnicki ‘09
Sue Kandziolka
Claire Kanouse
Erica Lilienthal
Kate Miller ‘08
Rebecca Ming
Christine Murphy ‘07
Georgie Sherrington ‘08

Berlind Theatre
Hannah Woodward stage manager
Rob Crane master electrician
Matt Pilsner stage carpenter
Mike Antoniewicz · Liz Alfred crew
Jamie Pugh · Alex Kass sound board operators
About the Artists

**Michael Cadden** (dramaturg)
Michael Cadden is in his 24th year at Princeton, his 14th as director of the Program in Theater and Dance. He began his teaching career at the Yale School of Drama, where he also worked as dramaturg of the Yale Repertory Theatre. To bridge the gap between the academy and the professional theater, he has served as chair of the Modern Language Association’s Drama Division, as a judge for the George Jean Nathan Award for Dramatic Criticism, and as a teacher of high school teachers of literature at the Bread Loaf School of English. He has published essays on a variety of contemporary playwrights and is co-editor of *Engendering Men: The Question of Male Feminist Criticism*. In 1993, he was awarded Princeton’s Presidential Award for Distinguished Teaching.

**Catherine Cann** (costume designer)
Catherine Cann is in her 17th year as the manager of the costume shop for the Program in Theater and Dance. In addition to several dance thesis events, she has designed the costumes for numerous theater productions at Princeton including *Mud, Angels in America, The Wild Party, Breasts of Tiresias, The Seagull, 4:48 Psychosis*, and most recently, *Four Rooms Waking*. Memorable events also include dressing President Shirley M. Tilghman as *The Creator* in the 2001 University Chapel production of *The First Nowell*. Cann has lived in the Princeton area since receiving an M.F.A. from the University of Texas in 1979. In addition to her theater work, she serves on the planning board for the Borough of Rocky Hill.

**Caryl Emerson** (project manager)
Caryl Emerson is the A. Watson Armour III University Professor of Slavic Languages and Literatures at Princeton, where she chairs the Slavic department with a co-appointment in comparative literature. A member of the faculty for 20 years, she teaches courses on 19th-century Russian prose, Tolstoy’s *War and Peace*, Russian critical approaches to literature and culture, and the 20th-century East European novel. Emerson is a translator and interpreter of the works of Mikhail Bakhtin, and has published on 19th-century Russian literature (Pushkin, Dostoevsky, Tolstoy), on the history and current state of literary criticism in the United States and in the Slavic world, and on Russian opera and vocal music. Pushkin’s (and Musorgsky’s) *Boris Godunov* can fairly be called her first love.

**Matthew Frey** (lighting designer)
Matt Frey’s recent designs include *To the Lighthouse* at Berkeley Repertory Theatre, directed by Les Waters and composed by Paul Dresher. His other recent work includes David Lang’s *The Difficulty of Crossing a Field*, with Ridge Theater and Steve Reich, and Beryl Korot’s *The Cave*, at the Barbican Theatre in London and at Lincoln Center. Upcoming projects include *Dublin by Lamplight* at Riverside Studios in London with the Dublin-based Corn Exchange, Thomas Pasatieri’s *Frau Margot* with the Fort Worth Opera, and Górecki’s *Symphony No. 3* with the Brooklyn Philharmonic and Ridge Theater at the Brooklyn Academy of Music Opera House. Frey’s work has been seen at The New Group, Playwrights Horizons, Manhattan Class Company, New York Theatre Workshop, Signature Theatre, Theatre for a New Audience, The Corn Exchange (Dublin), and regional theaters around the U.S. and theaters abroad.

**Rebecca Lazier** (choreographer)
Rebecca Lazier, associate head of dance at Princeton University and artistic director of her own dance company, Terrain, is currently a resident artist at The Joyce Theater Foundation and an artist-in-residence at Movement Research.
About the Artists continued

Based in Brooklyn, Lazier trained at the Royal Winnipeg Ballet, graduated from the Juilliard School, and has been on the faculty at UCLA, Trinity College, Wesleyan University, and Mimar Sinan University State Conservatory in Istanbul, Turkey, among others. Lazier and Terrain have performed in many New York venues including the Guggenheim Museum, Danspace Project, and The Kitchen, and recently conducted residencies at James Madison University, The Yard, and Shenandoah Conservatory. In addition, she has been a guest artist at Columbia College, Interlochen Arts Academy, Lincoln Center Institute, and CalArts.

Simon Morrison (project manager)
Simon Morrison, associate professor of music at Princeton, teaches courses on 19th- and 20th-century music. He is the author of Russian Opera and the Symbolist Movement, and of the forthcoming Prokofiev: The Soviet Years. Besides Prokofiev, he has written articles on Ravel, Scriabin, Shostakovich, and Wagner, and has co-edited a collection of essays on dance-music relationships. In 2005 he oversaw the staging of the ballet Le Pas d’Acier at Princeton. At present he is restoring the original 1935 version of Romeo and Juliet for a 2008 premiere by the Mark Morris Dance Group. He has conducted extensive archival work in Russia.

Michael Pratt (conductor, players)
Michael Pratt is conductor of the Princeton University Orchestra and director of the University’s Program in Musical Performance. He came to Princeton in 1977, and during that time also has worked with professional orchestras and opera companies nationally. Under Pratt the Orchestra has grown to more than 100 members who play the major standard repertory and new works by Princeton composers, both in Princeton and in European capitals. Numerous Princeton graduates from the performance program have gone on to study in leading schools of music and from there into professional careers.

Jesse Reiser (set designer)
Jesse Reiser is an associate professor of architecture at Princeton. After graduating from The Cooper Union with a Bachelor of Architecture in 1981, he received his master’s degree at the Cranbrook Academy of Art in 1984. He earned the Prix de Rome in Architecture from 1984 to 1985, and after returning from Italy, established the office Reiser + Umemoto RUR Architecture P.C. with Nanako Umemoto. The firm quickly established itself as a specialist in large-scale, infrastructural urban developments. The firm received the Chrysler Award for Excellence in Design in 1999 and the Academy Award in Architecture by the American Academy of Arts and Letters in 2000, and it recently won first prize in the competition for the design of the Alishan Tourist Infrastructure in Taiwan, due to begin construction in the coming year. RUR’s book Atlas of Novel Tectonics was released by Princeton Architectural Press in February 2006.

Richard Tang Yuk (conductor, singers)
Richard Tang Yuk holds a doctoral degree from the Indiana University Jacobs School of Music and is a licentiate of the Royal Schools of Music (U.K.). He studied conducting with Amy Kaiser, Robert Porco, Thomas Dunn, and Helmut Rilling; and harpsichord and continuo studies with Elizabeth Wright at the Early Music Institute at Indiana. He is artistic director of the Princeton Festival. He was conductor of the National Youth Orchestra of Trinidad and resident conductor for Trinidad Opera.
Company before coming to the United States. He is currently a senior lecturer in the Department of Music at Princeton, where he is also director of choral music and associate director of the Program in Musical Performance. His choirs have performed in several European and North American cities, South America, the Pacific, and the Caribbean. His performances of the major choral-orchestral literature have received critical acclaim.

**Tim Vasen** (director)
Tim Vasen teaches acting and directing in the Program in Theater and Dance, and has worked extensively in actor training at the Yale School of Drama and New York University’s Graduate Acting Program. Professionally, he has directed new plays and classics around the country, including Keith Bunin’s *The World Over* at Playwrights Horizons; *The Goat, or Who Is Sylvia?* at Philadelphia Theater Company; and *The Lion, the Witch, and the Wardrobe* at the Children’s Theatre Company in Minneapolis. He also served a five-year stint as resident director of Center Stage in Baltimore.

**Darryl Waskow** (technical coordinator)
Darryl Waskow, the managing director of the Program in Theater and Dance, produces the events presented by the program and is pleased to be working again with the Department of Music. In addition to his work with theater and dance, Waskow also supports events in the Berlind Theatre and Matthews Acting Studio by other academic departments and student arts groups. Before coming to Princeton, he worked in the regional theater at Alaska Repertory Theatre, Oregon Shakespeare Festival, Coconut Grove Playhouse, and McCarter Theatre. He has also worked on campus in the Office of Physical Planning and on the committees that created the Frist Campus Center theater, the Berlind Theatre, and the new Whitman College theater. Waskow holds an M.F.A. from the Yale School of Drama and an M.B.A. from Rider University.

**Peter Westergaard** (additional music)
Peter Westergaard is best known for his operas. *Mr. & Mrs. Discobolos* (1965), after Edward Lear, has received more than 15 productions in the U.S. and abroad. *The Tempest* premiered in 1994 at the New Jersey Opera Festival, and *Moby Dick* in Richardson Auditorium in 2004. His *Alice in Wonderland* (for seven singers and no orchestra) is near completion. The first half was presented in New York last year, and plans are under way for a complete performance. From the time he joined the Princeton faculty in 1968 to his retirement in 2001, he was director (from 1977, co-director, with Michael Pratt) of the Princeton University Opera Theatre. In 1983 the two founded the June Opera Festival (later renamed the New Jersey Opera Festival). Together they have collaborated on 12 productions with Pratt as conductor and Westergaard as director, translator, and occasionally, composer.
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