Week 7  (March 26-28)

The Music: Prokofiev’s *Boris Godunov* and film music

Simon Morrison, guest lecturer

*Please address your critiques to both cemerson@ and simonm@*

THERE WILL BE A SCREENING of EISENSTEIN’S **IVAN THE TERRIBLE, Part II** on 
*Sunday, March 25, 8:00 p.m.*, Slavic Seminar Room EP 245  (85 minutes) 
Come if possible: the film is assigned viewing for Day 2

Agenda:

- Prokofiev as a theater/filmstage composer. “Incidental music” (as opposed to other 
mixed words/music/drama artforms: opera, oratorio, musical, etc.)
- The music Prokofiev did (and did not) compose for this 1936 Meyerhold collaboration
- Music, color, the movement of the eye
- Ivan the Terrible, Boris the Lonely

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DAY 1:  Mon. Mar. 26:

READINGS:

- Simon Morrison, “Russia’s Lament” .............................  pp. 216-28  (R)
- “Meyerhold and Music,” ch. V from Paul Schmidt, ed., *Meyerhold at Work*  
  ......................................... [handout] pp. 141-56
- Liner notes for Prokofiev’s BG music  .............................  pp. 209-14  (R)  
  [NB Meyerhold’s other musical / operatic experience in 1920s-30s]
- Meyerhold’s annotation of Pushkin’s text for Prokofiev .............  [handout]

ASSIGNED LISTENING: Prokofiev’s *Boris Godunov* music  [DVD accessible through website]

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**SLA 537 for Tues. March 27.** The one Soviet-era attempt to integrate Prokofiev’s music with Pushkin’s 
BG text, by Elizaveta Dattel’, was published in 1983. The placement of musical inserts is arbitrary and 
flawed, but her commentary is of interest (it includes correspondence between SSP and VM, and also 
notes on Prokofiev’s meeting with the acting ensemble):

- Е. Даттель, С. Прокофьев, Соч. 70бис: Борис Годунов (партия и клавир)  1983
DAY 2: Wed. March 28:

Ivan the Terrible Film Music: Theory and Practice

Assigned READINGS and VIEWING:

- VIEW the Eisenstein / Prokofiev Ivan the Terrible, Part II

- Joan Neuberger, Ivan the Terrible, 2. “Analysis” ......................... pp. 25-130 [handout]

Optional:

- “From Lectures on Music and Colour in Ivan the Terrible” (1947) ............. [handout]
  Richard Taylor, ed., The Eisenstein Reader

Re-read the Eisenstein-Pushkin-cinemagraphic connection, now adding Prokofiev’s music and recalling “Ivan the Terrible”: Without knowing it, did Pushkin write his play for film?

- “Problems of Composition” from Sergei Eisenstein, Film Essays and a Lecture ....................... pp. 191-207 (R)