Week 9 (April 9-11)

Stitching together the whole:

Pushkin’s words, Meyerhold’s bodies, Eisenstein’s films, Prokofiev’s tones, Dunning’s history, Princeton’s production

Critique holiday

Only 15 pages of new reading for the week
COME to the Keynote and the Symposium if at all possible

Agenda:

• Again, Meyerhold/Pushkin’s Boris and Eisenstein’s Ivan the Terrible, especially the fragmentary Part III: How legitimate is it to “layer” history (1580, 1604, 1825, 1937), and does the present become more or less understandable when earlier similar events glint through it?

• The end of Meyerhold: his ensemble betrays him and breaks up; the construction of his theater is halted; the “confession” and his letters of appeal; death by firing squad

• Neuberger, p. 70 on Eienstein’s Ivan the Terrible: “Historical films, in general, say more about the worlds in which they are made than the ones they represent.” Need this also be true for the writing (1825) and the production (1937) of historical drama?

• Neuberger, pp. 120-123 on film music (musical-scenic enjambment, pulsing, repetition and displacement / disjuncture, death and resurrection through music): do these categories also apply to the Prokofiev-Meyerhold-Pushkin BG?

• Image, tone and color “resolution” (red, black, gold, blue): the “emotional value of color, connected with a precise idea” (Meyerhold from his Lectures on Music and Color). Be alert to the lighting-and-color program in Princeton’s production.

DAY 1: Mon. April 9:

READING:

• Edward Braun, “Vsevolod Meyerhold: The Final Act” ................. pp. 242-51 (R)

We’ll discuss items from the agenda for 20 minutes and then Paula Matthews, music librarian and curator, will take us on a guided tour of the Boris Godunov Exhibit
SLA 537 for Tues. April 12. The Meyerhold arrest and death documents

- Арье Элкан, Мейерхольд: Хроника страшных дней [the party documents and denunciations] (Tel-Aviv, 1991)

- from Мейерхольдовский сборник, вып. I (Moscow, 1992): «Чужой театр» (article in Pravda 17 Dec, 1937 by Meyerhold's tormentor P. M. Kerzhentsev; followed by stenogram of discussion of that document with the accused, who defends his theater)

DAY 2: Wed. April 11:

Chester Dunning, guest seminar leader

READINGS:

- Re-consider his chapters in *The Uncensored BG* and *Russia’s First Civil War*.

- Devise one question for class discussion

The week’s events:

Wednesday afternoon, April 11: discussion with Maximenkov on sleuthing archival material in post-Communist Russia (in English)

Thursday, April 12: 4:30, McCormick 101: KEYNOTE

Leonid Maximenkov, “Meyerhold and his World, 1929-1940”

Friday, April 13: McAlpin Rehearsal Hall in Music Building (Woolworth Center)

**Symposium** 9:00 – 5:00

- Theater panel (9:00 – 10:30)
- Chester Dunning (10:45): “The Pretender Dmitrii in History and the Use of History in Pushkin’s Comedy”
- Pushkin BG panel (1:00 – 2:30)
- Prokofiev panel (3:00 – 4:30)

Saturday, April 14: Graduate Seminar Room in Music Library (Woolworth Center)

Russian-language Symposium 9:00 - 12 noon (presentations by our Moscow guests)