**Week 11** (April 23-25)

**Realizing the play, II:**

Reviewing the Princeton Production

(drama, musicalized drama, opera)

Agenda:

- *The New York Times* previewed (April 11), and then reviewed (April 15), the Princeton BG, in stories that were then picked up by international media. Russian reviews have also begun to appear.

- In composing your own review, you might wish to consider the following questions:
  - Is the play too long?
  - If so, what scenes would you omit?
  - How did the music work?
  - What about the costumes, acting style, set, props (sometimes stylized, sometimes realistic, sometimes in between: furniture that looked like torture equipment combined with brocade robes)
  - The Russians were startled by an Afro-American Vorotynsky and a female patriarch [see 2\textsuperscript{nd} paragraph of Russian news clip accompanying video clip broadcast on April 13, 2007 on Channel One): “A young Negro woman played the role of the boyar Vorotynsky: this was the first thing that struck the eye of a Russian spectator of Pushkin’s ‘Comedy about Tsar Boris and Grishka Otrepiev. Here too the Patriarch is played by a woman.” Comment.

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**DAY 1:** Mon. April 23:

**READINGS:** A modest packet of reviews.

**Task:** Write your own **review** of the Princeton production in 80 to 1,000 words, for one of these three audiences:

- Those who have taken this course
- Those who know Pushkin’s play (or Russian history/culture/opera)
- Those who do not know Pushkin’s play (or any other Russian thing)

**SLA 537** for Tues. April 24.

- Михаил Булгаков, «Последние дни»
DAY 2:  Wed. April 25:  **Boris Godunov the Opera**  [selections]

Musorgsky’s *Boris Godunov* (1869-74) is the most famous Russian opera in the world, with dozens of excellent recordings on VHS and DVD. We will sample not the most recent but one of the most interesting, created by Andrei Tarkovsky in 1983 for Covent Garden. We will sample:

- the opening Coronation scene (Prologue)
- the Cell scene with Pimen (Act One, scene 1)
- the famous monologue (“I have attained the highest power”, Act Two)
- The Jesuit Rangoni in Act Three [as the operatic equivalent of the Evil Monk in Pushkin’s scene 6; cf. Juliet Forshaw’s thesis]
- the Marina-Dmitri love tryst by the Fountain.

A good critique for our joint publication might involve a comparison of one episode or scene in Pushkin’s written text, the Bondarchuk film, the Musorgsky-Tarkovsky opera, and the Princeton Meyerhold-Prokofiev production.