

Boris Godunov

1983

Wednesday, November 23, 1983 7:30 PM

Saturday, November 26, 1983 7:30 PM

Friday, December 2, 1983 7:30 PM

Monday, December 5, 1983 7:30 PM

Thursday, December 8, 1983 7:30 PM

Sunday, December 11, 1983 1:30 PM

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# San Francisco Opera

FALL SEASON 1983



*Boris Godunov*

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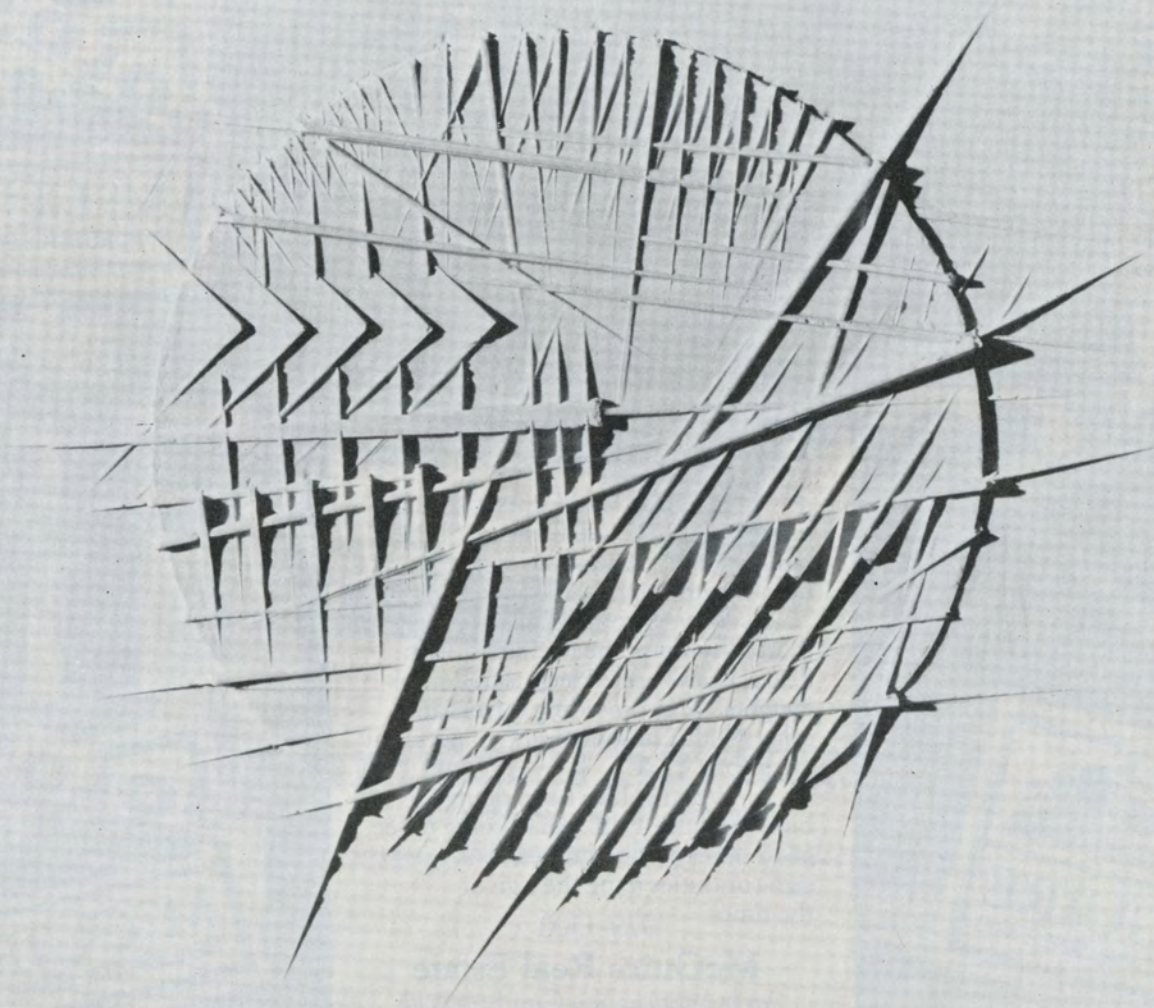
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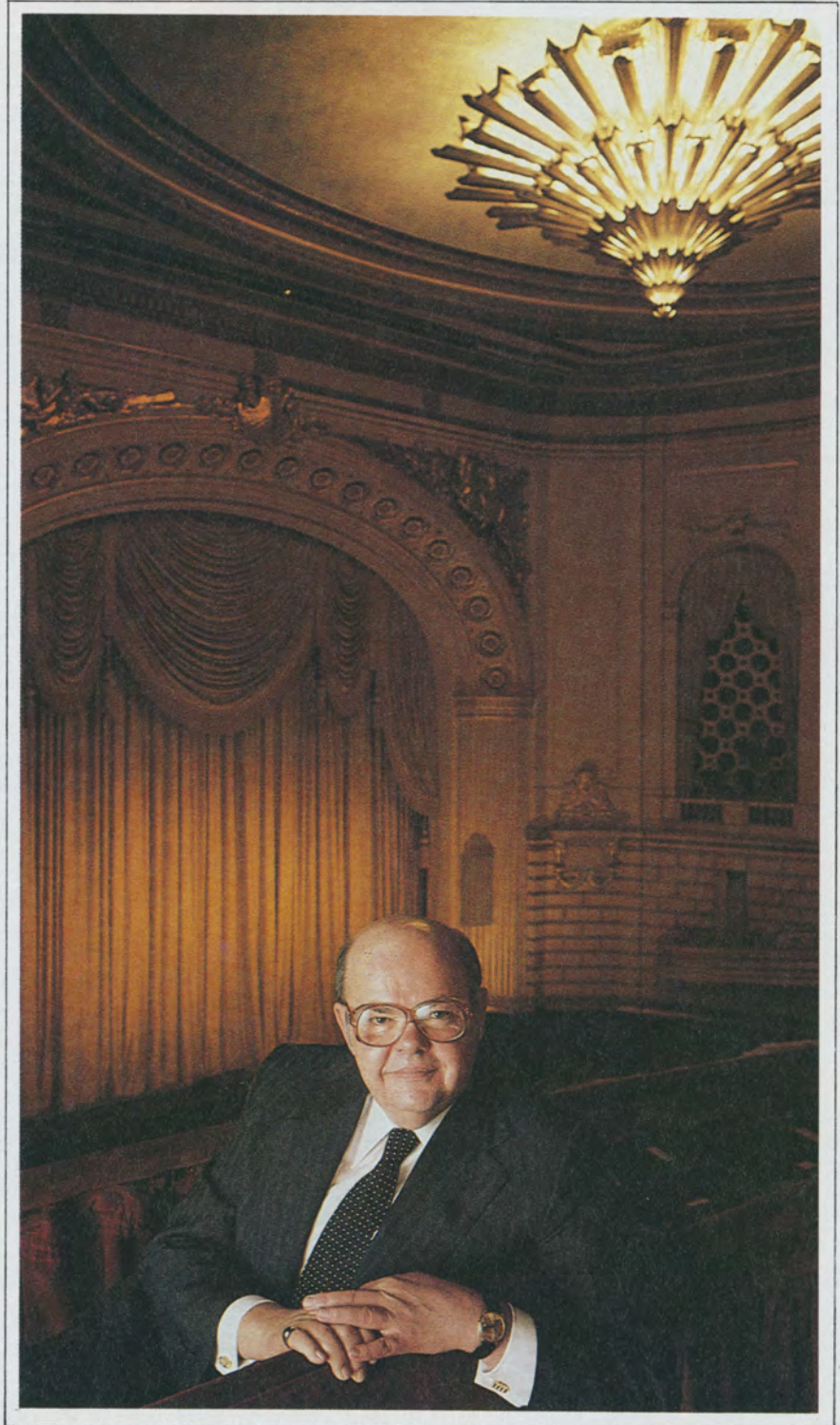


# General Director's Message

Although you see my picture on this page every season and although "the buck stops" at my desk, the San Francisco Opera is very much a team effort. This season, which is particularly heavy for our Technical Department, our Chorus, our Orchestra, and many other departments, makes me particularly aware of this fact and I want to share it with you.

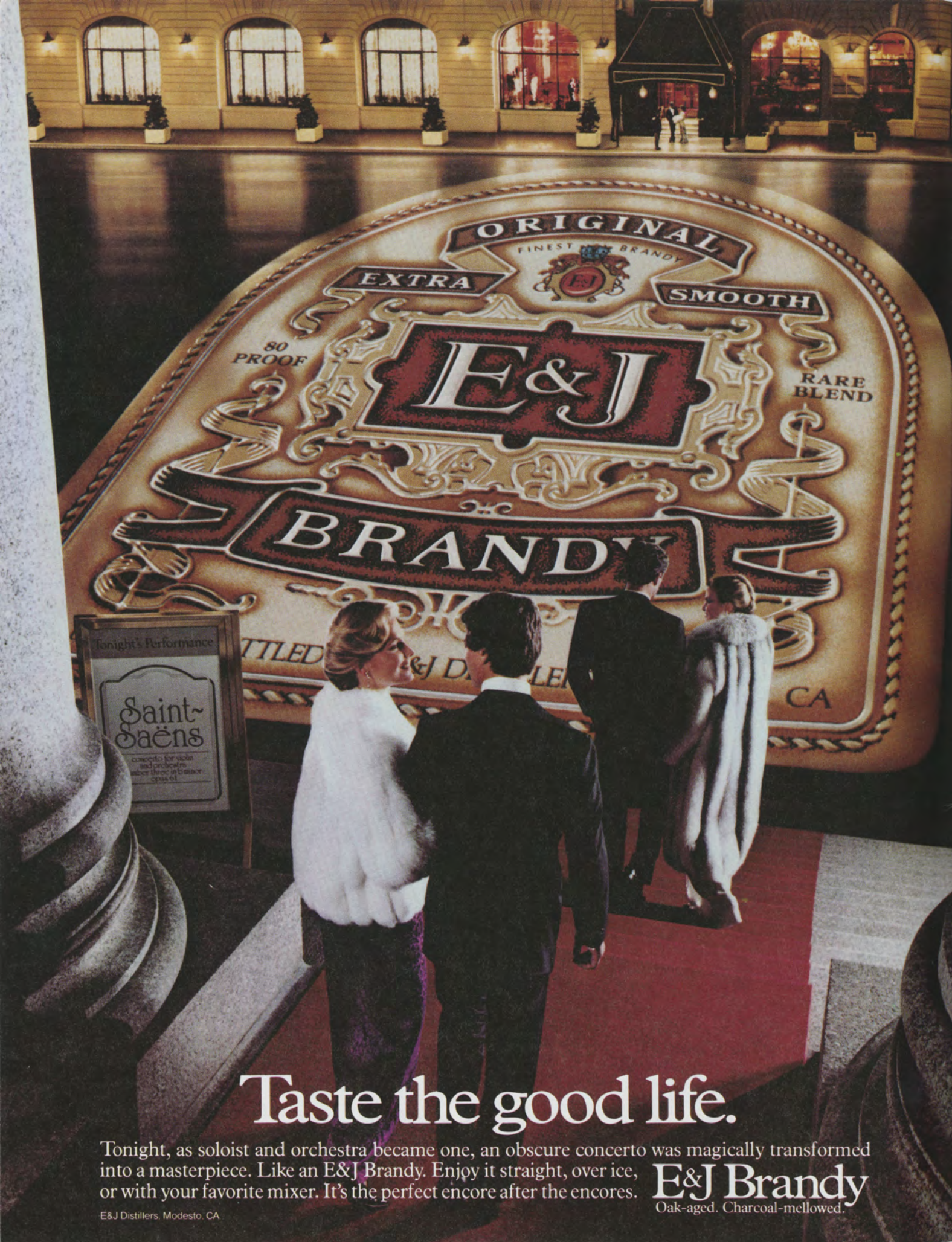
From the technical standpoint, rehearsing and performing as many as five complex productions simultaneously is a heroic task. Matching this undertaking, the musical and artistic staff must contract artists and then plan the long and equally intricate rehearsals months in advance and yet manage to face daily crises with calm, control and even humor. The Orchestra, Chorus, Ballet and Supers are tackling some of their heaviest schedules ever and are handling them with the utmost professionalism. To keep the machinery running, the Development Department endeavors to raise more money. The Public Relations, Marketing and Subscription/Box Office Departments try to sell more tickets and inform an ever increasing audience of our myriad activities. The bottom line is that the conjunction of our summer and fall seasons extends our rehearsal/performance period from April through December. With basically the same number of staff we had before the inauguration of our first Summer Festival in 1981, we are handling a greatly expanded operation. I am glad to report that it is being done with remarkable flexibility, endurance and camaraderie. The 12- to 15-hour days (often seven days a week) necessitate this sustained, maximum effort from all sectors of the Company, and I am very proud of all of my colleagues and employees at the San Francisco Opera who have borne this extra stress.

On a separate page of this book, our President, Walter M. Baird, states the hope that you can increase your support of the San Francisco Opera. May I echo that request while assuring you that there is no finer or more qualified organization you *could* support. Opera is the most complex and irrational of art forms. It is also, when done as it should be, uniquely satisfying and uplifting. We pledge to continue to make it so.



Ron Scherf





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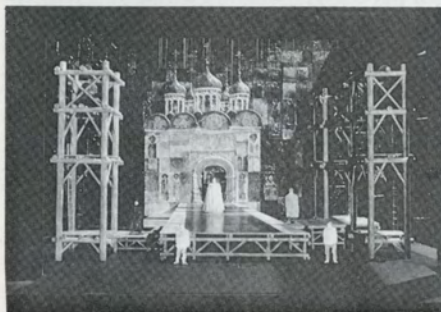
# San Francisco Opera

Terence A. McEwen, General Director

BORIS GODUNOV

FALL SEASON 1983

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Editor: Koraljka Lockhart

Art director: Karl B. Leabo

Editorial assistants: Robert M. Robb, John Schauer

Editorial offices: San Francisco Opera, War Memorial Opera House, San Francisco, CA 94102.

Telephone: (415) 861-4008

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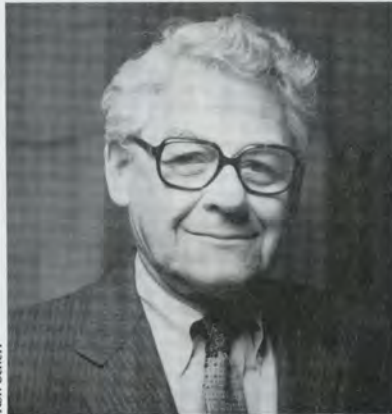
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# From the President...



Ron Schert

ANOTHER Fall Season is upon us, that magical time when the performing and visual arts converge to create the most opulent of art forms, opera. We hope that this season is as exciting and special to you as it is to us; the enthusiastic response we have had at the box office would seem to indicate that it is.

Our general director has made it clear since his arrival that one of our highest priorities must be production funding. The world-famous singers who grace our stage and the technical crews that back them up bring us their own unique talents, but it is up to San Francisco Opera to provide the beautiful physical productions that show these artists off to best advantage. We have been fortunate

in the generosity shown by our patrons in funding a number of our fall productions, both new and revivals.

Heading the list must be that very special event, the American premiere of Sir Michael Tippett's *The Midsummer Marriage*, which has been made possible through the generosity of the Paul L. and Phyllis Wattis Foundation. Mrs. Wattis has given us a real jewel, and our gratitude cannot be adequately expressed here.

Three of the five productions owned by San Francisco Opera and revived for this season were the result of donor generosity in the seasons of their premieres. Our *Traviata* was made possible in part through a donation from the Charles E. Merrill Trust in 1969; our *Gioconda* was born in 1979 through the generosity of an anonymous friend of the San Francisco Opera and a gift from the San Francisco Opera Guild; and *Samson et Dalila*, first seen here in 1980, was jointly produced for San Francisco Opera and the Lyric Opera of Chicago with a gift from the Gramma Fisher Foundation of Marshalltown, Iowa.

Revivals, of course, also require funding, and this year's revival of *Otello* was made possible by a gift from Bernard and Barbro Osher.

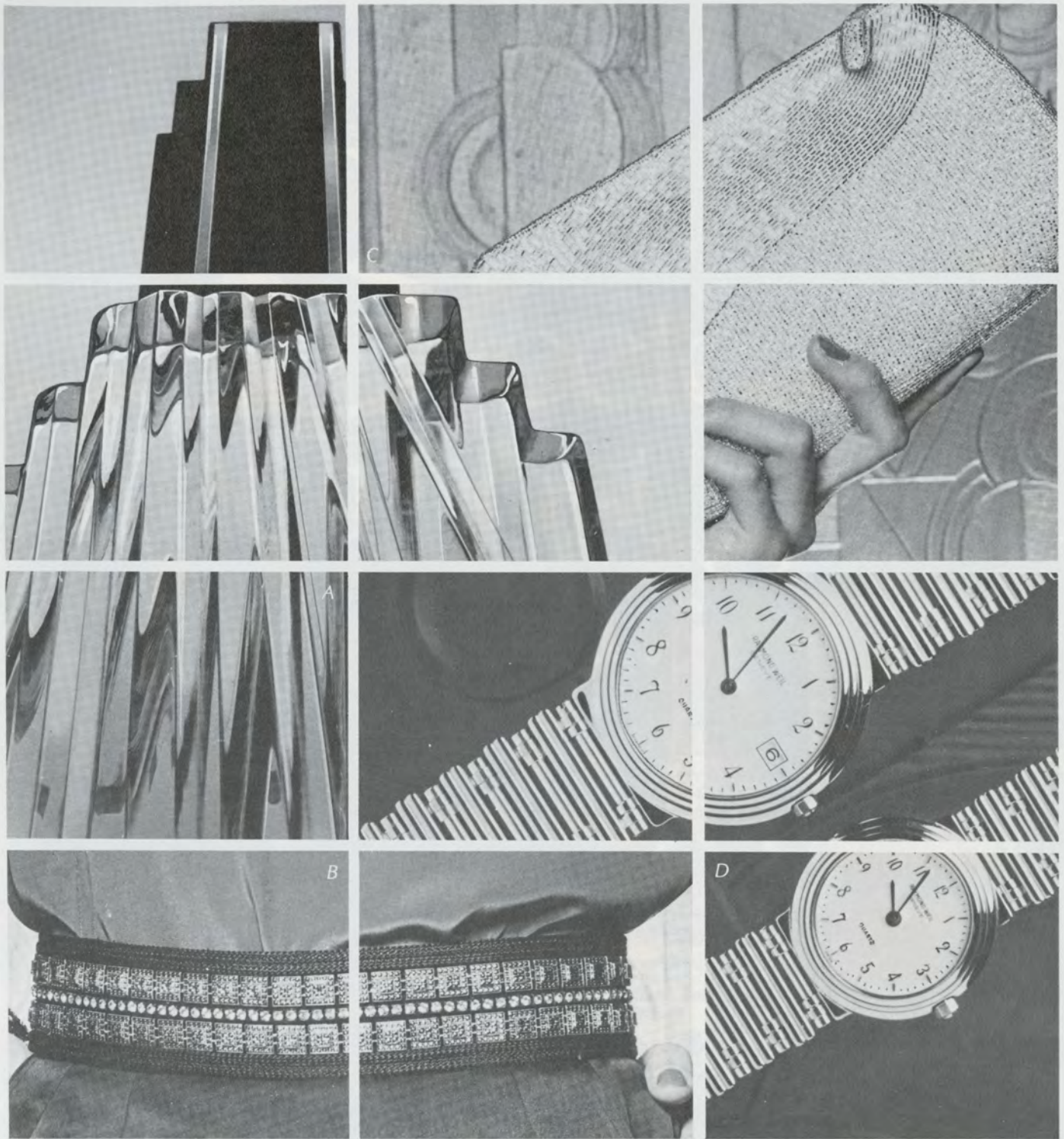
Financial assistance is also crucial for productions borrowed from other companies. This year's *Manon Lescaut*, owned by the Greater Miami Opera Association and the Dallas Opera, is being seen for the first time by San Francisco Opera audiences thanks to funding provided by The Koret Foundation.

All of these contributions are a blessing to us: they reflect confidence in the artistic stature of our Company, while augmenting our reputation by making possible productions new to our audiences as well as revivals of some of our past successes. Patronage is truly the backbone of any major arts organization, and we enthusiastically welcome any individuals or groups who wish to join the elite company of the donors listed above.

Despite all of the special grants and production fundings, we must depend on thousands of our supporters for their contributions. Grand opera of the quality produced by our Company is the most expensive performing art form in existence, and in recent years we have incurred significant deficits. Ticket sales cover only between 50 to 55 percent of our operating costs; the remainder must come from other sources, and the biggest single source is our annual fund drive. If you are not an annual contributor, won't you please join the many thousands who help us with a contribution? If you are a current contributor, please accept our thanks with the hope that you will consider an increase this year.

In addition, we would like to extend our gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Our friends are many; the value of their assistance, inestimable. —WALTER M. BAIRD





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Roberta Irene Bowman	Theodotia Hartman	Irene Moreci	Linda Smeage
Lael Carlson	Mary Laymon	Sharon Navratil	Ramona Spiropoulos
Dotty Dean	Susan McClelland	Rose Parker	Delia Voitoff
Brenda Fairaday	Leslie Anne McCorkle	Kathleen Roland	Garifalia Zeissig
Roger Andrews	Edward Corley	Kenneth MacLaren	Karl O. Saarni
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Bruce Bell	Robert Delany	Frederick Matthews	John Walters
David Cherveney	Paul Gudas	Valery Portnov	John Weiss
Angelo Colbasso	Gerald Johnson	Kenneth Rafanan	Andrew Yarosh
Mark Coles	Eugene Lawrence	Tom Reed	

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Lisa Brodsky	Devra Gregory	Sarah Gale Oppenheimer	Elaine Wadsworth
Peggy Davis	Carolyn Houser	Page Perry	Katherine Warner
Liz Douglass	Amy Laszlo	Kathryn Roszak	
Peter Childers	Tom Hillyard	Dennis McDonald	Edward Staver
William Dunn	Gregory Lara	John Norris	John Sullivan
Gregory Gonzales	Karstyn McCoy	John Schoenberger	Edward Dubell

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Elizabeth Jo Anker	Beverley Finn	Marena Lane	Daria Schult
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Marilyn Shonka Curtis			
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John Beauchamp	Peter Giradot	Steven Oakey	Marc Smith
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Patrick Daugherty	Conrad Knipfel	Robert Price	Clifton Word
Dale Emde	Gregory Marks	Keith Purdy	Mark Ziemann
	Henry Metlenko	Robert Romanovsky	

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Rebecca Fink	Karla Haeberle	Radha Kramer	Tanna Thompson
	Martha Hicks	Phoenix Reed	

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Duncan Campbell	John Lucero	Hiram Piskitel	Ying-Huang Thai Low
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Federico Hewson	David Parvin	George Somers	Samuel Yen
Daniel Jackowitz			



# Lesson 25: Decisions, decisions.

If you were to multiply the number of different cuisines by the number of restaurants that serve them, you'd have quite a few places to go tonight.

Being faced with an endless array of restaurants may

seem like heaven to someone who adores food.

But at some point you've got to make a choice.

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**Alexis.** 1001 California St., 885-6400. French Cuisine in Royal Byzantine splendor. Specialties such as Rack of Lamb. Romantic music in cocktail lounge.

**Julius Castle.** 302 Greenwich, 362-3042. Romantically situated overlooking the San Francisco Bay. Continental Cuisine featuring Veal specialties.

**Imperial Palace.** 919 Grant Ave., 982-4440. A Holiday Award Winning Restaurant. The gourmet room of Chinese Cuisine.

**Franciscan.** Pier 47½ Fisherman's Wharf, 362-7733. Seafood specialties on the waterfront. All Bay view seats. Lunch & Dinner.

**Castagnola's.** 286 Jefferson St., Fisherman's Wharf, 776-5015. Seafood a specialty. View of the San Francisco Bay, lunch and dinner.

**Waterfront.** Pier 7, 391-2696. Featuring seafood and many original pasta dishes. Enjoy an unobstructed water view.

**Le St. Tropez.** 126 Clement St., 387-0408. Creative French cuisine of the highest order. Impeccable, yet unpretentious service in a cozy atmosphere. Dinner only.

**Zola's.** 1722 Sacramento, 775-3311. Critically acclaimed country French food in an intimate setting. Dinner only.

**Alejandro's.** 1840 Clement St., 668-1184. A variety of traditional Mexican fare, Peruvian classics, Spanish favorites and some of Alejandro's own creations. Dinner only.

**Cafe Mozart.** 708 Bush, 391-8480. Fine Continental dining in a quaint and intimate atmosphere. Dinner only.

**Sutter 500.** 500 Sutter St., 362-3346. Chef Hubert Keller employs his art in this new San Francisco restaurant featuring French and California specialties. A lighter menu is featured in the adjoining cafe.

**Narai.** 2229 Clement St., 751-6363. Thai and Chinese specialties masterfully prepared for lunch and dinner.

**Nikko's Sukiyaki House.** 1450 Van Ness Ave., 474-7722. Relaxed Japanese dining featuring Sushi, combination dinners of a la carte selections. Lunch and dinner.

**Ristorante di Luciano.** 2018 Lombard St., 922-1900. Exquisite gourmet Italian food and impeccable service in an elegant atmosphere. Valet parking. Dinner only.

**Rue Lepic French Broiler.** 900 Pine St., 474-6070. Within a Continental setting, the most exquisitely broiled entrees are complimented by the lightest, most flavorful sauces. Dinner only.

**Dante's.** 430 Columbus Ave., 956-0676. Authentic Northern Italian cuisine. Cucina Toscana meat, poultry and pasta. Cocktails and coffee specialties. Open 7 days.

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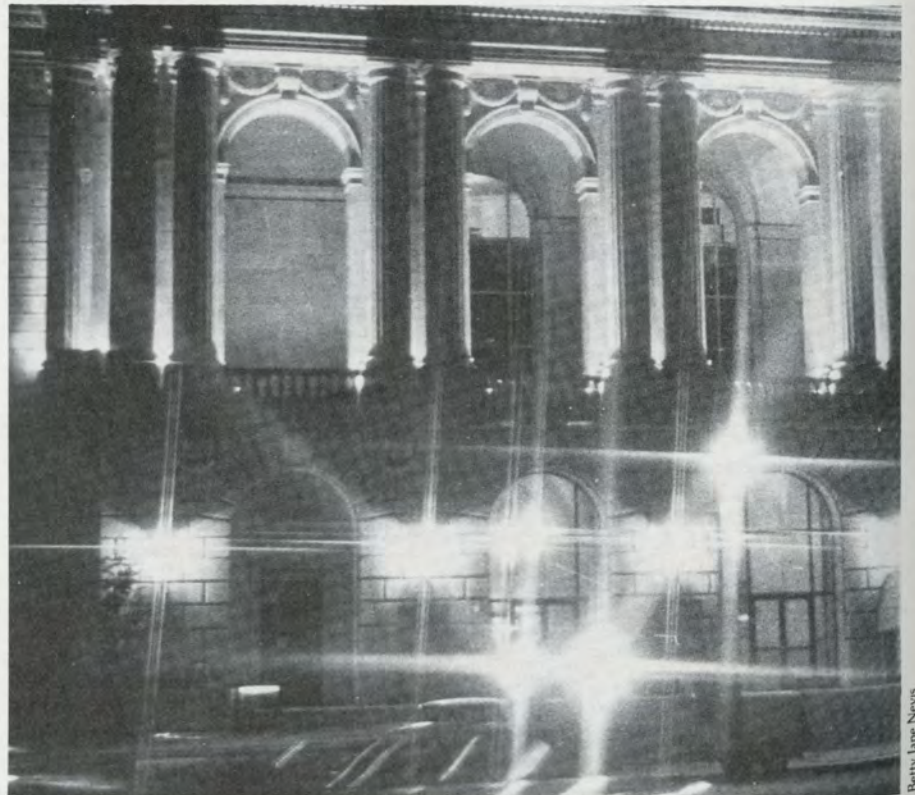


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Jacqueline Mullen  
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# 1983 San Francisco Opera

## Company (Cont.)

Although our program magazines regularly list members of the Administration and Company (please see pages 12 and 17), we know that those lists are by necessity incomplete. In order to give recognition to the many skilled professionals whose work has contributed so greatly to the quality of San Francisco Opera productions, we shall provide, once a year, a list of everyone involved in our international seasons. In this issue, department heads are listed in front of the magazine, as usual; the many others, upon whom so much depends, are listed below.

### SAN FRANCISCO OPERA COSTUME SHOP

#### Drapers:

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Cathy Verdier  
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Mary Jane Marks  
Nina Parker  
Doris White

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Gilda Betta  
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Nicolette Ducommun  
Edgardo Garcia  
Aida Gay  
Jo Yeik Golden  
Diane Harrell  
Julia Jackson  
Deborah Johnson  
Ingrid Ludeke  
Angelina Mangaoang  
Ann McClintock  
Mary Angie McGurk  
Marcela Pambid  
Magdaline Panagitopoulos  
Eugenia Sands  
Kwok Tang

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Charles Batte *Craftsman*

Paul Drost *Craftsman*  
Ricardo Gallardo *Craftsman*  
Murshel Lewis *Craftsman*

Roberta Yuen *Assistant to Costume Director*  
RiQue Currie *Administrative Assistant*  
Ronald Lynn *Shop Assistant*  
Tom E. Talley *Shop Assistant*  
Eula Robertson *Shop Assistant*

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Carolyn Graham  
Claudia Holaday  
Mary Lou Houston  
Sandra McNamee  
Ada Philpot  
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William Browder  
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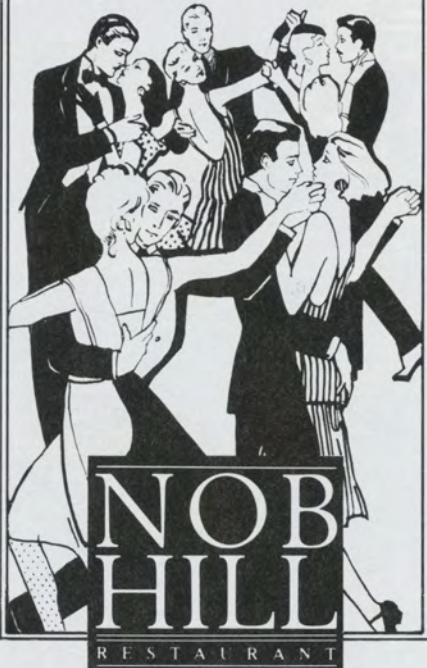
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 Siegfried Auer *Deputy Curtain Page*

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 Harold Parker *Doorman (Taxi Entrance)*  
 Joe Savin *Doorman (Carriage Entrance)*  
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 Henry Watson *Head Usher (Grand Tier/  
Dress Circle)*

Trilby James *Head Usher (Grand Tier/Dress Circle)*  
 Jess Mabon *Head Usher (Boxes)*  
 Gordon Keyser *Head Usher (Orchestra)*  
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 Al Ness *South Stage Door Attendant*  
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 Ruben Gonzales *South Elevator Attendant*  
 Jan Padover *North Elevator Attendant*  
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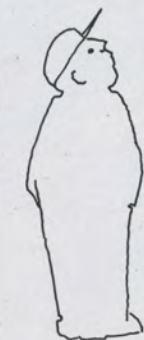
# San Francisco Opera on Radio

**B**AY AREA radio audiences will have three opportunities to hear each of nine broadcasts selected from the 1982 Summer Festival and Fall Seasons. These repeat broadcasts, produced by San Francisco Opera in cooperation with KQED-FM, will also be heard nationwide on member stations of National Public Radio and other selected stations throughout the country. Recipient of the 1980 George Foster Peabody Award, the 1982 broadcasts were originally made possible in part by grants from Standard Oil of California and the Chevron companies, R.J. Reynolds Industries, and the Corporation for Public Broadcasting.

Local broadcasts will be on the traditional Friday evenings at 8 p.m. and Saturday mornings at 11 a.m., with the exception noted below. The broadcasts may also be heard Saturdays at 1:30 p.m. on KCSM, 91.1 FM, beginning October 8 (all times listed are Pacific Time).

9/30	Julius Caesar
10/7	Norma
10/14	The Barber of Seville
10/21	Turandot
10/28	The Marriage of Figaro
11/4	La Cenerentola
11/11	Cendrillon
11/18	Lohengrin (Saturday at 10 a.m. on KQED-FM)
11/25	The Queen of Spades

For broadcast times outside the Bay Area, contact your local NPR station or consult local listings. Executive producer for the San Francisco Opera broadcasts is Robert Walker; producer, Marilyn Mercur. Gene Parrish is host, and Fred Krock the audio engineer. □



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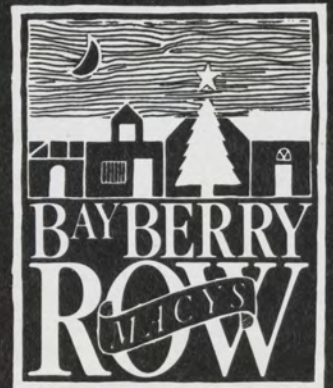
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# San Francisco Opera

## 1983 Fall Season

### Opening Night

Friday, September 9, 7:00

#### Otello Verdi

The revival of this production has been made possible by a much-appreciated grant from Bernard and Barbro Osher.

M. Price, Richards/Domingo, Carroli, Davies, Halfvarson, MacNeil, Will, MacAllister Janowski\*/Ponnelle/Asagaroff/Ponnelle/Munn

Saturday, September 10, 8:00

*Production New To San Francisco*

#### Ariadne auf Naxos Strauss

Production owned by the Metropolitan Opera Association, Inc. and made possible by a generous and deeply appreciated gift from Mr. Francis Golet.

Plowright\* (September 10, 13, 17, 21), DeVol (September 25), Reppel\*\* (September 28; October 2), Battle, Quittmeyer, Parrish\*, Swenson, Rice/Bailey (September 10, 13 17), Johns (September 21, 25, 28; October 2), Berry, Titus, Langan, Gordon, Tate, Matthews\*, Patterson, Reinhardt Von Dohnányi/Neugebauer\*/Messel\*/Greenwood/Munn

Monday, September 12, 8:00

#### Otello Verdi

M. Price, Richards/Cassilly, Carroli, Davies, Halfvarson, MacNeil, Will, MacAllister Janowski/Ponnelle/Asagaroff/Ponnelle/Munn

Tuesday, September 13, 8:00

#### Ariadne auf Naxos Strauss

Thursday, September 15, 7:30

#### Otello Verdi

Saturday, September 17, 8:00

#### Ariadne auf Naxos Strauss

Sunday, September 18, 2:00

#### Otello Verdi

M. Price, Richards/Cossutta, Carroli, Davies, Halfvarson, MacNeil, Will, MacAllister Janowski/Ponnelle/Asagaroff/Ponnelle/Munn

Wednesday, September 21, 8:00

#### Ariadne auf Naxos Strauss

Friday, September 23, 8:00

#### Otello Verdi

Saturday, September 24, 8:00

#### Katya Kabanova Janáček

Silja, Lear, Rice, C. Cook\*, Bruno/Jobin, Belcourt, Devlin, Kunde\*, Matthews, MacAllister, Von Dohnányi/Freedman/Schneider-Siemssen/Walek/Munn

Sunday, September 25, 2:00

#### Ariadne auf Naxos Strauss

Tuesday, September 27, 8:00

#### Otello Verdi

Wednesday, September 28, 7:30

#### Ariadne auf Naxos Strauss

Friday, September 30, 8:00

#### Katya Kabanova Janáček

Saturday, October 1, 8:00

#### Otello Verdi

Sunday, October 2, 2:00

#### Ariadne auf Naxos Strauss

Tuesday, October 4, 8:00

#### Katya Kabanova Janáček

Haywood\*, Lear, Rice, C. Cook, Bruno/Jobin, Belcourt, Devlin, Kunde, Matthews, MacAllister Von Dohnányi/Freedman/Schneider-Siemssen/Walek/Munn



Wednesday, October 5, 7:30

#### La Traviata Verdi

This production made possible in part through a donation from the Charles E. Merrill Trust in 1969.

Miricioiu\*\* (October 5), Faix Brown\* (October 8, 11, 14), Ricciarelli (October 18, 21, 27, 30), Gustafson, Bruno/Cupido\*, Nucci\*, Tate, Matthews, MacAllister, Patterson, Thomas, Will, Bradshaw/Farruggio/Businger/Gladstein\*/Munn

Friday, October 7, 8:00

#### Katya Kabanova Janáček

Saturday, October 8, 8:00

#### La Traviata Verdi

Sunday, October 9, 2:00

#### Katya Kabanova Janáček

Tuesday, October 11, 8:00

#### La Traviata Verdi

Wednesday, October 12, 7:30

#### Katya Kabanova Janáček

Friday, October 14, 8:00

#### La Traviata Verdi

Saturday, October 15, 8:00 *American Premiere*

#### The Midsummer Marriage Tippett

This new production made possible through the generosity of the Paul L. and Phyllis Wattis Foundation.

Johnson, Greenawald, Nadler, Richards/Bailey, Davies, Herincx, Langan Agler/Copley/Don\*\*/Gilbert\*\*/Munn

Tuesday, October 18, 8:00

#### La Traviata Verdi

Wednesday, October 19, 8:00

#### The Midsummer Marriage Tippett

Thursday, October 20, 8:00

#### Samson et Dalila Saint-Saëns

This production made possible by and produced through the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, The Lyric Opera of Chicago and the San Francisco Opera.

Horne/Chauvet, Quilico, Del Carlo, Langan, Thomas, Will, Tate

Fournet/Joël/Schmidt/Robbins/Gladstein/Munn

Friday, October 21, 8:00

#### La Traviata Verdi

Saturday, October 22, 2:00

#### Family Matinee

#### La Traviata Verdi

Vanelli\*, C. Cook, Bruno/MacNeil, Woodman, Thomas, Will, MacAllister, Patterson Cathcart\*/Zambello\*/Businger/Gladstein/Munn

Sunday, October 23, 2:00

#### The Midsummer Marriage Tippett

Tuesday, October 25, 8:00

#### Samson et Dalila Saint-Saëns

Wednesday, October 26, 7:30

#### The Midsummer Marriage Tippett

Thursday, October 27, 8:00

#### La Traviata Verdi

Friday, October 28, 8:00

#### Samson et Dalila Saint-Saëns

Saturday, October 29, 8:00

#### The Midsummer Marriage Tippett

Johnson, Greenawald, Nadler, Richards/Belcourt, Davies, Herincx, Langan Agler/Copley/Don/Gilbert/Munn

Sunday, October 30, 2:00

#### La Traviata Verdi

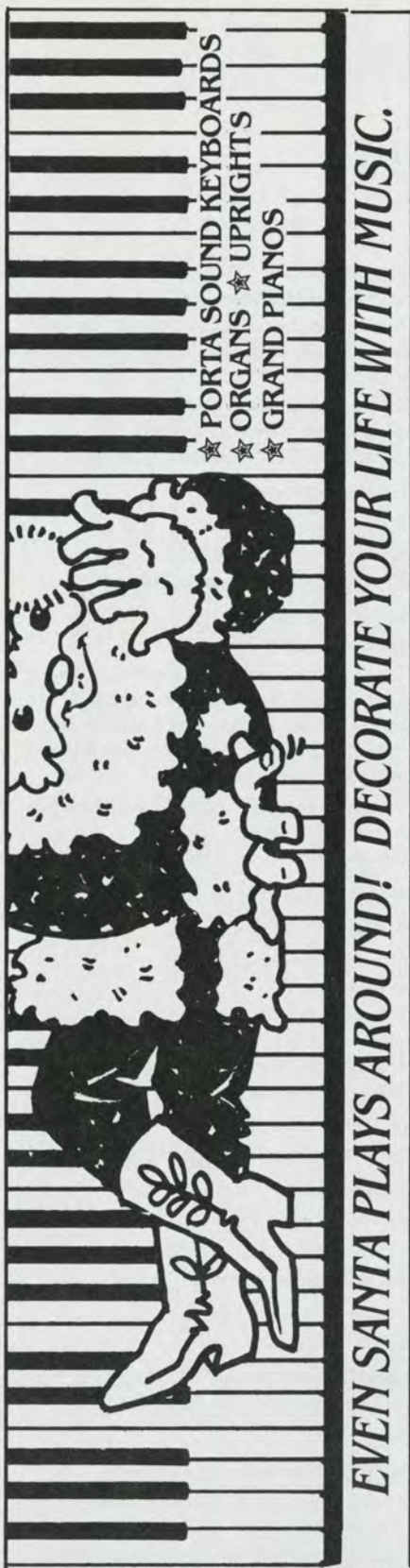
Tuesday, November 1, 8:00

#### The Midsummer Marriage Tippett

Wednesday, November 2, 7:30

#### Samson et Dalila Saint-Saëns





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Saturday, November 5, 8:00  
**Samson et Dalila** Saint-Saëns

Sunday, November 6, 2:00  
*San Francisco Opera Premiere*  
**La Grande Duchesse de G erolstein**  
 Offenbach

Crespin, Erickson, Parrish, Swenson, Bruno,  
 C. Cook/Raffalli\*\*, Trempont\*\*, Corazza,  
 Matthews, Tate  
 Soustrot\*\*/Ducasse\*\*/Monloup\*\*/  
 Sakellariou/Munn

Tuesday, November 8, 8:00  
**La Grande Duchesse de G erolstein**  
 Offenbach

Wednesday, November 9, 8:00  
**Samson et Dalila** Saint-Saëns

Friday, November 11, 7:30  
**La Gioconda** Ponchielli  
 This production made possible through the  
 generosity of a friend of the San Francisco  
 Opera and a gift from the San Francisco  
 Opera Guild.

Caball  (November 11, 15, 20, 24), Slatinaru\*\*  
 (November 27, 30; December 3), Paunova\*,  
 Nadler/Bonisolli, Manuguerra, Kavrakos\*,  
 MacAllister, Thomas, Patterson, Woodman  
 Meltzer/Mansouri, Thompson/Brown/  
 Sulich/Munn

Saturday, November 12, 8:00  
**La Grande Duchesse de G erolstein**  
 Offenbach

Sunday, November 13, 2:00  
**Samson et Dalila** Saint-Saëns  
 Richards/Chauvet, Quilico, Del Carlo,  
 Langan, Thomas, Will, Tate  
 Fournet/Jo l/Schmidt/Robbins/Gladstein/Munn

Tuesday, November 15, 7:30  
**La Gioconda** Ponchielli

Wednesday, November 16, 7:30  
**La Grande Duchesse de G erolstein**  
 Offenbach

Thursday, November 17, 8:00  
*Production New To San Francisco*  
**Manon Lescaut** Puccini  
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 Association and Dallas Opera.  
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 possible by a much-appreciated grant from  
 The Koret Foundation.

Freni, Bruno/Mauro, Sardinero, Capecchi,  
 MacNeil, MacAllister, Gordon, Will, Thomas  
 Arena\*/Asagaroff/Klein/Arhelger\*

Saturday, November 19, 8:00  
**La Grande Duchesse de G erolstein**  
 Offenbach

Sunday, November 20, 1:30  
**La Gioconda** Ponchielli

Tuesday, November 22, 8:00  
**Manon Lescaut** Puccini

Wednesday, November 23, 7:30  
*Production New To San Francisco*  
**Boris Godunov** Mussorgsky  
 Production owned by the Metropolitan Opera  
 Association, Inc. This production made  
 possible by a generous and deeply appreciated  
 gift from Mrs. DeWitt Wallace.

Troyanos, Swenson, Petersen,  
 Richards/Ghiaurov, Ochman, Belcourt,  
 Tomlinson\*, Del Carlo, Langan, Gordon, Tate,  
 Woodman, MacAllister, Matthews, Will,  
 Patterson  
 Janowski/Everding/Kneuss\*/Lee/Hall/  
 Sulich/Munn

Thursday, November 24, 7:30  
**La Gioconda** Ponchielli

Friday, November 25, 2:00  
 Special Holiday Weekend Matinee  
**La Grande Duchesse de G erolstein**  
 Offenbach

Friday, November 25, 8:00  
**Manon Lescaut** Puccini

Saturday, November 26, 7:30  
**Boris Godunov** Mussorgsky

Sunday, November 27, 1:30  
**La Gioconda** Ponchielli

Monday, November 28, 8:00  
**Manon Lescaut** Puccini

Wednesday, November 30, 7:30  
**La Gioconda** Ponchielli

Thursday, December 1, 8:00  
**La Grande Duchesse de G erolstein**  
 Offenbach

Friday, December 2, 7:30  
**Boris Godunov** Mussorgsky

Saturday, December 3, 7:30  
**La Gioconda** Ponchielli

Sunday, December 4, 2:00  
**Manon Lescaut** Puccini

Monday, December 5, 7:30  
**Boris Godunov** Mussorgsky

Tuesday, December 6, 8:00  
**La Grande Duchesse de G erolstein**  
 Offenbach

Wednesday, December 7, 7:30  
**Manon Lescaut** Puccini

Thursday, December 8, 7:30  
**Boris Godunov** Mussorgsky

Saturday, December 10, 8:00  
**Manon Lescaut** Puccini

Sunday, December 11, 1:30  
**Boris Godunov** Mussorgsky

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# The Three Faces of Boris

*by John Schauer*



Russian Museum, Leningrad



**T**HE world's love affair with *Boris Godunov* started, as do many tempestuous love affairs, with an initial rejection. On February 17, 1871, Pavel Fyodorov wrote to Modest Mussorgsky: "Dear Sir, By order of the Director of the Imperial Theaters, I have the honor to advise you that upon examination by the Musical-Theater Committee of the score of your composition, *Boris Godunov*, this opera was not approved for production on the Russian stage of the Imperial Theaters. Returning the aforesaid score and the libretto of the opera, I sincerely ask you to accept this expression of my respects."

With this simple note began perhaps the most tangled history of any acknowledged masterpiece in the operatic repertoire. No

revised (*Les Vêpres Siciliennes*, *Don Carlos*) or almost any opera by Handel. Mussorgsky, like Schumann, has been rather consistently criticized for unidiomatic orchestrations (both of them seemed frequently to think of the orchestra as an enormous piano, the instrument they most intimately understood) that were subsequently "improved" by others. And *Boris*, like several other masterworks, has had the distinction of being arranged not by anonymous hacks, but by composers of recognized genius—just as Mozart reorchestrated Handel's *Messiah*, and as Berlioz added his own deft touches to several of Gluck's operas—whose work and musical insight we should respect.

In coming to understand the objections to Mussorgsky's original version and the

group known as "The Mighty Five": Balakirev, Cui, Borodin, Mussorgsky and Rimsky-Korsakov, of whom only the last-named had conventional training in compositional technique.

As originally written and composed by Mussorgsky (he prepared the libretto himself, modeled on Pushkin's play), *Boris Godunov* comprised seven scenes in four parts:

a) Outside the Novodievichy Monastery, where the populace is manipulated to call for Boris's coronation (Act I, scene 1 in the original scheme);

b) Boris's coronation (Act I, scene 2);

c) Pimen's cell, where Grigory gets the idea to impersonate Dimitri, the murdered Tsarevich (Act II, scene 1);

d) an inn on the Lithuanian border,



Nikolai Rimsky-Korsakov, 1844-1908. Portrait by Ilya Repin, made in 1893.



Modest Petrovich Mussorgsky, 1839-1881. Detail from a portrait by Ilya Repin, done in 1881.



Dimitri Shostakovich, 1906-1975.

other opera title is as quick to elicit the question, "Which version?" or to receive as many possible answers once it has been asked.

The problems inherent in sorting out *Boris Godunov's* checkered history are common to a large number of operatic and even symphonic works; where *Boris* surpasses them in complexity is by presenting all those problems in one piece. Like many other operas, *Boris* exists in more than one version by the composer—one thinks of the works Verdi wrote for Paris and later

Feodor Chaliapin as *Boris Godunov*. Portrait by A. Golovin, 1912.

subsequent attempts by others to "correct" his "mistakes," it must be remembered that Russian musicians at that time were divided into two camps: the officially recognized professional composers, who tended to be trained in the European, specifically German, tradition; and the "nationalist" composers, generally amateurs, who sought a distinctly Russian musical idiom. The former group, headed by Anton Rubinstein, is perhaps best exemplified by the works of Tchaikovsky (although Tchaikovsky's style was also heavily influenced by Italian opera and French ballet); the nationalist movement, spearheaded by Glinka, came to be promulgated by that

where Grigory narrowly escapes arrest (Act II, scene 2);

e) the Tsar's chambers in the Kremlin in Moscow, where Boris is tormented by guilt and receives news of Grigory's impending arrival (Act III);

f) outside St. Basil's Cathedral, where the Simpleton openly accuses Boris of Dimitri's murder (Act IV, scene 1); and finally,

g) the council room in the Kremlin, where Boris dies (Act IV, scene 2).

The opera in its original form was not a likely candidate for popular acceptance. It focused almost entirely on Boris and the chorus; it had no major female role, and



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Ezio Pinza as *Boris Godunov* in San Francisco Opera's 1945 presentation (in Italian) of the Mussorgsky opus.

not enough for the tenor; there was no love interest; and it lacked those musical features that were expected, such as clearly defined arias, formal ensembles and dances. Rimsky-Korsakov, who came to play such a decisive role in the course of several of Mussorgsky's works, has recorded in his memoirs the reaction of the committee that had voted, five to one, to reject *Boris* in its first incarnation: "The freshness and originality of the music nonplussed the honorable members of the committee who reproved the composer for, among other things, the absence of a reasonably important female role... Much of the fault-finding was simply ridiculous... Mussorgsky, hurt and offended, withdrew his score, but later thought the matter over and decided to make radical changes and additions."

The changes wrought by Mussorgsky

affected not only the dramatic structure of the work, but the overall musical effect as well. As Joseph Kerman has put it, "Mussorgsky went to work and inserted many little songs to lighten the show; it is only in the second version of *Boris Godunov* that the minor characters break into folk songs on every convenient occasion." The material he added was musically more conventional by the standards of Mussorgsky's time, and the sections he retained were adjusted to emphasize conventional major-minor tonality and to rely less upon modality—the ancient melodic formulas of the Church, which had contributed so greatly to the primitive feel of the original version.

Mussorgsky's revisions went through various stages, but by June 1872, he had added (between e and f above) a two-scene act set in Poland, where Grigory enlists the support and love of Marina, thereby providing a major female role and a romantic sub-plot; replaced f with a scene in a forest near Kromy, where Grigory is hailed by

the people; rewritten and expanded e; and cut, to various minor degrees, scenes a, b, c and g. In this form the work was resubmitted to the Musical-Theater Committee, which again rejected it.

*Boris*, however, was beginning to win what today would be called a cult following, due to private performances of excerpts; and after three scenes (the Inn scene and Polish act) were performed publicly in February 1873, Mussorgsky's friend Julia Platonova (a renowned singer who performed the role of Marina) demanded the Maryinsky Theater produce the complete opera, or she would terminate her contract with them. The theater committee acceded to her demands, and a vocal score was prepared and published in January 1874, less than two weeks before the work's premiere in St. Petersburg. By this time Mussorgsky had decided to reverse the order of the final two scenes, so that the opera ended not with Boris's death, but with the Simpleton's lament in the forest





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Lackebach

at Kromy. (Other changes made expressly for the premiere production need not concern us here.)

Although reviews of the premiere were nearly unanimously negative, the performance was a popular success (Mussorgsky's friend Stassov records that the composer took nearly 20 curtain calls). Between the premiere and October 1882 (less than two years after Mussorgsky's death), the opera was performed 26 times to well-sold houses (although the final scene in the Kromy forest was suppressed after 1876, presumably for political reasons). *Boris* was not seen on the Maryinsky stage again until 1904, when it was revived in a version by Rimsky-Korsakov.

In his memoirs, Rimsky-Korsakov describes the first manifestations of the sad

*Hans Hotter (Rangoni) and Oralia Dominguez (Marina) in San Francisco Opera's 1956 staging of Boris Godunov.*

developments that were to lead to Mussorgsky's demise: "In general, after the production of *Boris Godunov*, Mussorgsky appeared in our midst less frequently, and a marked change was to be observed in him... This is approximately the period when he fell to loitering at the Maly Yaroslavyets and other restaurants until early morning over cognac, alone or with companions then unknown to us... What was the cause of Mussorgsky's spiritual and mental decay? To a considerable degree it was due at first to the success of *Boris* (owing to which his pride and ambition as an author began to grow); later on it was due to its failure... There were rumors



afloat that the opera had displeased the Imperial family; there was gossip that its subject was unpleasant to the censors; the result was that the opera was stricken from the repertory... Though still keeping up friendly relations with Cui and Borodin as well as with me, Mussorgsky regarded me with a certain suspicion. My studies in harmony and counterpoint, which had begun to absorb me, did not please him at all. It looked as though he suspected me of being the conservative professor, who might convict him of parallel fifths [a forbidden progression in strict counterpoint], and this was unbearable to him. As for the Conservatory, he could not endure it at all."

Rimsky-Korsakov may well have been correct. In 1870, Mussorgsky had written to two friends, "I am very doubtful about German vocal music in general and modern German music in particular. German men and women sing like roosters, imagining that the more their mouths gape and the longer they hold their notes, the more feeling they show... for my taste the Germans, moving from their leather fried in pork-fat to the seven-hour operas of Wagner, offer nothing attractive for me... I do not envy the Germans and I do not laugh at them, because one can't laugh at that which is boring, but may only avert one's face."

Ironically, it was the "seven-hour operas of Wagner" that served as the impetus for Rimsky-Korsakov to enter the history of *Boris* and give it new life. In the middle of the 1888-89 season at the Maryinsky Theater, a Czech impresario brought a German opera company to produce Wagner's *Ring of the Nibelung*. Rimsky-Korsakov and Alexander Glazunov attended the rehearsals, score in hand, and fell under the influence of the notorious German musical revolutionary: "Wagner's method of orchestration struck Glazunov and me, and thenceforth Wagner's devices gradually began to form a part of our orchestral tricks of the trade. My first application of Wagner's orchestral methods and of an increased wind choir was in my orchestration of the Polish dance from *Boris Godunov* for a concert performance. As regards orchestration, this Polonaise was one of the less successful portions of Mussorgsky's opera. The composer had first orchestrated it... almost exclusively for bowed instruments. Mussorgsky conceived the unfortunate and wholly indefensible idea of imitating the 'vingt-quatre violons du roi'—that is, the orchestra of the time of the composer Lully (Louis XIV). What

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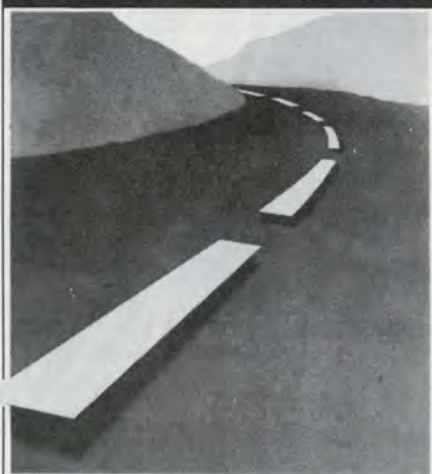


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connection there was between this orchestra and the time of the False Dimitri, as well as the life of Poland of that period, is incomprehensible. . . Yet in its music the Polonaise was characteristic and beautiful; for this reason I undertook to turn it into a concert piece, the more so as *Boris Godunov* was no longer on the boards.”

Rimsky-Korsakov turned to *Boris* again in 1892, when he arranged the Coronation Scene for another concert. “The effect achieved was magnificent,” he was quick to admit, “and this was conceded even by those of Mussorgsky’s admirers who had been ready to accuse me of spoiling his works, because of the alleged Conservatory learning I had acquired—learning that ran counter to the freedom of creative art, such as Mussorgsky’s harmonic incoherence. By the way, in this scene I was particularly successful with the bell-tolling, which sounded so beautiful under Mussorgsky’s fingers on the piano and failed so utterly in the orchestra.”

In November of 1896, a more or less complete version of *Boris*, arranged by Rimsky-Korsakov, was presented, based upon the 1874 vocal score. A decade later, he turned again to Mussorgsky’s masterpiece and arranged those portions he had omitted in 1896; and he put his final touches on the piece for the first performance given outside of Russia, when Diaghilev brought *Boris* to Paris in May 1908. (Rimsky-Korsakov never did orchestrate the St. Basil scene; that was done by Ippolitov-Ivanov in a style that would fit in with the rest of the Rimsky-Korsakov version.)

In view of the invective that has been heaped upon Rimsky-Korsakov by some purists, it should be pointed out that he was not attempting to usurp the fruits of his friend’s genius, but to popularize an unconventional work that had fallen out of favor due to what Rimsky-Korsakov described in the preface to his version as “impractical difficulties, fragmentary musical phrases, clumsy vocal writing, harsh harmonies and modulations, faulty counterpoint, poverty of instrumentation, and general weakness from a technical point of view.” Today it is tempting to snicker at such judgments, but in an era that seems to have very little esteem for discipline, it is perhaps too easy to ridicule the standards of a time that was more ordered, at least musically, and valued personal idiosyncrasy far less than we do today.

Although Rimsky-Korsakov’s changes are today considered extensive, he felt he had not gone too far: “Although I have

revised it, the opera still remains entirely the creation of Mussorgsky since I have only refined it and put it in order technically, making its lofty significance clearer and more accessible to all, while at the same time putting an end to all carping criticism of this work.”

He went further in his memoirs, where he said, “Having arranged the new version of *Boris Godunov*, I had not destroyed its original form, had not painted out the old frescoes for ever. If ever the conclusion is arrived at that the original is better, worthier than my revision, mine will be discarded, and *Boris Godunov* will be performed according to the original score.”

It was to be a while before the original frescoes could be viewed again and re-evaluated. Although Saint-Saëns brought a piano-vocal score of Mussorgsky’s version from Russia in 1874, there was little widespread interest in it until 1922, when Robert Godet compared piano scores of Mussorgsky’s and Rimsky-Korsakov’s versions and declared: “The difference in the two versions does not lie in slight transpositions and casual retouching; they attest, on the contrary, to the flagrant and persistent antagonism of the two mentalities. It appears difficult, indeed, after a first inspection of the documents, not to become indignant over the sacrilege, to cry, one is never betrayed save by one’s friends!”

In 1928, Russian musicologist Pavel Lamm brought out an edition of the 1871 and 1874 versions in both piano-vocal and full orchestral scores, although the orchestral version was printed in a limited edition and not put on sale (currently available in a four-volume reprint by Belwin-Mills, it is the edition used for the San Francisco Opera performances of 1973). A new, scholarly edition of the full orchestral score, expertly edited and annotated by David Lloyd-Jones, was published by Oxford University Press in 1975, and became the basis for subsequent productions of *Boris Godunov* at the Metropolitan and now here in San Francisco.

Interestingly, despite the modern mania for “authenticity,” acceptance of Mussorgsky’s original version has not been immediate and universal. Many who have become familiar with the piece through Rimsky-Korsakov’s popularization of it are reluctant to relinquish the gorgeous veneer he applied so lovingly. And even some who reject Rimsky-Korsakov’s tampering as excessive, have some difficulty embracing the stark originality that kept *Boris* from winning a place in the repertory on its own. Several have tried their own hand





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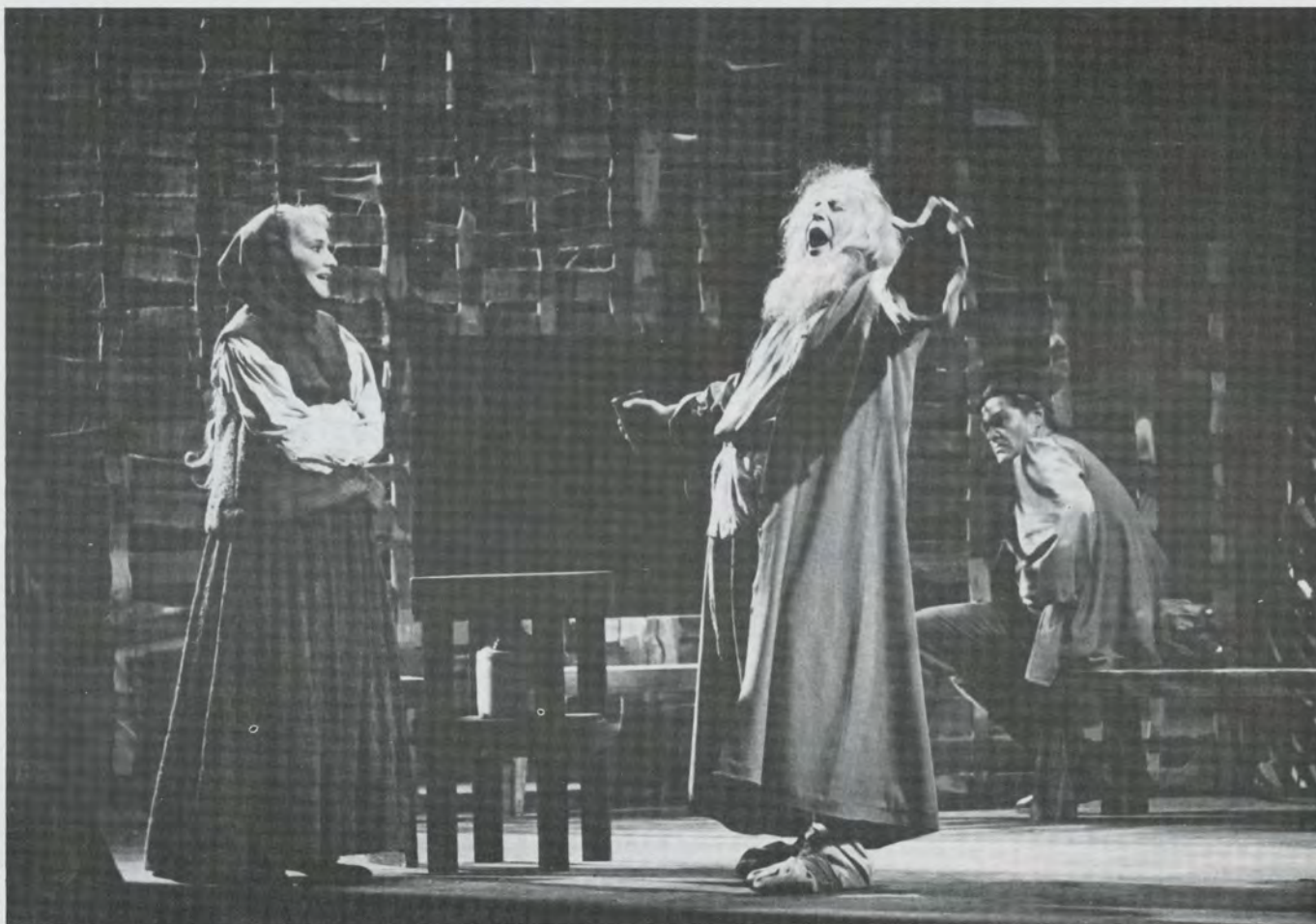
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(Left to right) Sona Cervena as the Innkeeper, Ramon Vinay as Varlaam, and Richard Cassilly as Dimitri in San Francisco Opera's 1966 production of *Boris Godunov*.

at touching up the original, not as Rimsky-Korsakov had, with lush orchestration as well as countless minute adjustments of harmony and melody, but more in the way that Mahler attempted to polish the supposedly crude orchestration of Schumann's four symphonies, without altering the music.

The most illustrious of Rimsky-Korsakov's successors would have to be Dimitri Shostakovich, who reorchestrated *Boris* in a 1940 version that was heard at San Francisco Opera in 1966.

In *Testimony*, Shostakovich's controversial memoirs edited by Solomon Volkov and published in 1979, the composer says, "Rimsky-Korsakov was despotic and tried to make the score submit to his own style, rewriting a lot and adding his own music. I changed only a few bars and rewrote very little. But certain things did have to be changed..."

"Mussorgsky has marvelously orchestrated moments, but I see no sin in my work. I didn't touch the successful parts,

but there are many unsuccessful parts because he lacked mastery of the craft, which comes only through time spent on your backside, no other way. For instance, the Polonaise in the Polish act is abominable, yet it's an important moment. The same holds for Boris's coronation. And that bell—now, what kind of bell is that? It's just a pathetic parody. These are very important scenes and can't be tossed away.

"Of course, there was one notable character, Boris Asafiev, who proposed that there was a theoretical basis for Mussorgsky's incompetence. . . . Asafiev maintained that all the scenes I just mentioned were orchestrated wonderfully by Mussorgsky, that it was part of his plan. He intended the Coronation Scene to be lackluster to show that the people were against Boris's coronation. This was the people's form of protest—clumsy orchestration. And in the Polish act, Asafiev would have you believe, Mussorgsky was exposing the decadent gentry, and therefore let the Poles dance to poor instrumentation. That was his way of punishing them."

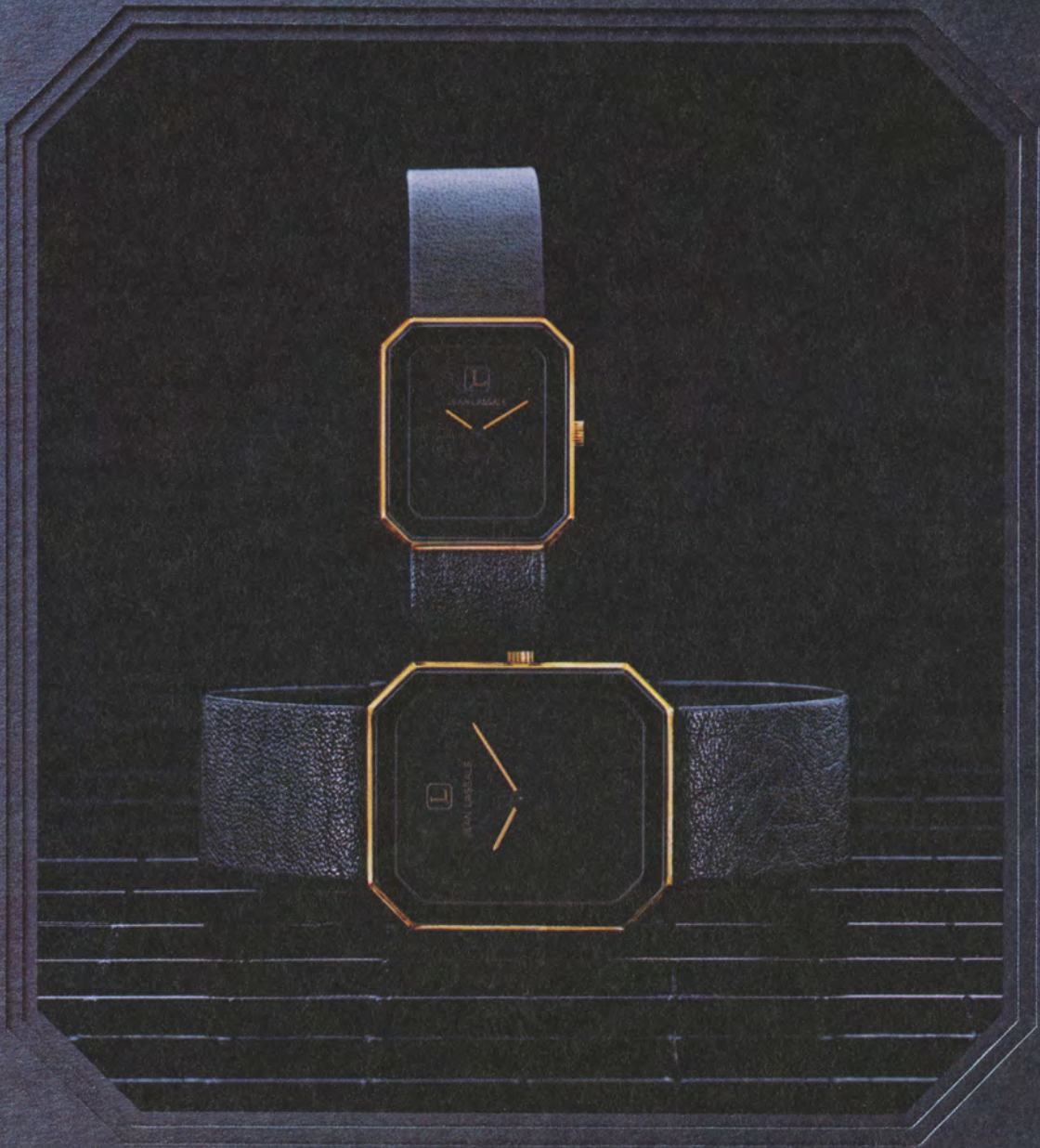
However excessive Shostakovich's sarcasm may be, the debate over versions of *Boris Godunov* will probably continue for

some time. Without question, we can only gain in understanding and appreciation of the work by having Mussorgsky's original available in score and on stage. And few would wish for the total extinction of Rimsky-Korsakov's masterful revision, however far it may have veered from Mussorgsky's intentions, any more than we would want to lose Respighi's orchestrations of "ancient airs and dances," or Bach's arrangements of Vivaldi's violin concertos. It is perhaps a reflection of our ambivalence that even productions of *Boris* using Mussorgsky's orchestration generally incorporate both the St. Basil and Kromy Forest scenes, an arrangement the composer never considered.

As Joseph Kerman puts it, "The plain fact is that all versions of *Boris Godunov* except the very first are pastiches, and that even the composer's own pastiche—the second version—lacks final authority." Yet it is also a fact that we would be foolish to discard forever the wonderful embellishments added to the score by Mussorgsky and others. It's a dilemma that started with that one little letter in 1871, and we will probably have to confront it for as long as *Boris Godunov* continues to fascinate. □



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# Tsar Wars: The Heritage of Boris Godunov

by Barry Hyams

THE story of the opera *Boris Godunov* is to a great extent historical, as is its cast of principals, for the most part men and women enacting their recorded roles. The opera starts with the coronation of Boris in 1598. The full story, however, begins much earlier.

The guilt that tortures Boris and ultimately cracks his operatic heart supplies the dramatic linchpin to Mussorgsky's libretto derived from Alexander Pushkin's play which leaned on the early 19th century Russian historian, N.M. Karamzin, who in turn relied on the accounts of visiting English, Dutch and German contemporaries of Boris. In his opening words in the opera, Boris says: "My soul is sorrowful. Some unwished fear has fettered my heart with ill forebodings," by which he refers to the dread that haunts him for the murder of Tsarevich Dimitri.

Documentary evidence of the crime did not exist, and still doesn't; only accusations, allegations and inferences. These readily received credence because dagger, rope and poison were the common consequences of a tsar's displeasure. In resorting to such practice, Boris would have merely been following the example of his many predecessors. When the Pretender Dimitri showed clemency to his enemies and failed to execute them, some boyars and many of the populace doubted his claim to being truly the son of Ivan the Terrible. Centuries passed without anyone disputing that Boris engineered the assassination of the child Dimitri. The charge assumed general acceptance because both the crime and the guilt were consistent with the religiosity

Barry Hyams is the author of *Hirschhorn: Medici from Brooklyn*, E.P. Dutton's biography of the late Joseph Hirschhorn.

© Barry Hyams 1983

and brutality of the Russian rulers of that period, and in later times as well.

This legacy of schizophrenia which Boris inherited was a thousand years old. In the 6th century, Emperor Justinian proclaimed the *sacerdotium* (priesthood) and the *imperium* to be two gifts from God which constituted the "symphony of Church and State." From there it was only a short step to the absolutism of the tsars. Force, terror and torture were the norm. Ivan III punished disobedience with axe, knout and mutilation; he beheaded a doctor who failed to cure his son. Women fainted at his glance, and Russia called him "The Terrible," that is, until the advent of his grandson, Ivan IV.

In 1554, when he was 24, the latter Ivan ordered the construction of the first of seven cathedrals, the Church of Intercession of the Virgin to whom he dedicated his military victories. The seventh, completed after his death, was the onion-domed Church of Basil the Blessed which stands today at one end of Moscow's Red Square. Ivan's show of piety failed to impress the Metropolitan (Archbishop) of Moscow who denied him the blessing at a Sunday service. "My silence," said the priest, "lays a sin upon thy soul and calls down thy death." A month later, one of the Tsar's myrmidons entered the cathedral and dragged the Metropolitan off to prison never to be heard from again, presumed to have been burned alive.

The Metropolitan of Novgorod was Pimen, a name Mussorgsky gave to the hoary monk who, in Act One, chronicles the murder of Tsarevich Dimitri. In 1570, Ivan accused Pimen of conspiring to secede from the empire and take the provinces of Novgorod and Pskov with him over to the King of Lithuania. The charge was flimsy



Boris Godunov, 1552-1605, in a contemporary engraving.

and eventually Pimen was pardoned.

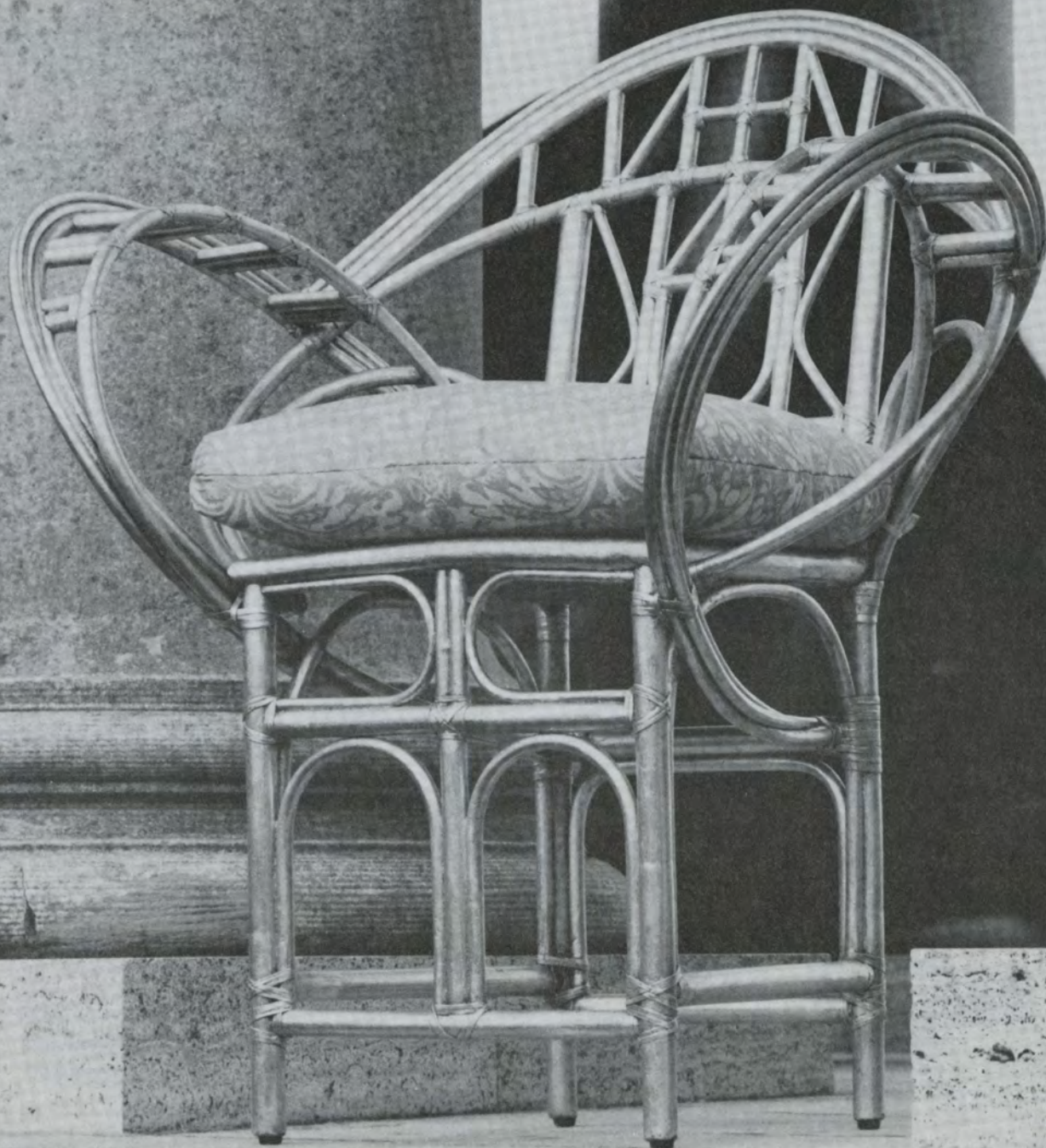
At about this time, Ivan the Terrible began to suffer from the malady of tsars: persecution mania. Fear and suspicion intensified when his third wife, Marfa, died two weeks after the wedding. Certain that she was poisoned, Ivan ordered scores of executions in order to subdue his terror of treason and treachery. Distrust earned a sentence to prison, exile or death. His indiscriminate violence frightened many boyars and caused their wholesale defection to Poland, where years later they aided the Pretender.

(Continued on page 60)



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# Artist Profiles

Stefka Mineva



Bulgarian mezzo-soprano **STEFKA MINEVA** makes her San Francisco Opera debut as Marina in *Boris Godunov*, the role in which she made her Metropolitan Opera debut earlier this year on the 1983 Metropolitan Opera Spring Tour. She began her studies at the conservatory in Bulgaria and went on to win several international voice competitions, including a silver medal at the 1976 Young Artists Competition in Sofia. A member of the Sofia Opera since 1977, Miss Mineva appeared with the Vienna Staatsoper last season as the Countess in Tchaikovsky's *The Queen of Spades*. She made her Geneva Opera debut in May of 1983 as Marfa in *Khovanshchina*, returning to that company later in the season as Tchaikovsky's Countess. She has portrayed Amneris in *Aida* in Frankfurt, and in February of 1983 was heard as Federica in *Luisa Miller* opposite José Carreras at the Teatro Liceo in Barcelona. During the 1982-83 season she also appeared in Paris in Verdi's *Nabucco* and Borodin's *Prince Igor*. Future engagements include *Khovanshchina* at the Metropolitan Opera.

Soprano **RUTH ANN SWENSON** appears as Echo in *Ariadne auf Naxos*, Olga in *La Grande Duchesse de Gérolstein* and as Xenia in *Boris Godunov*. The young New Yorker made her debut with the Company during the 1983 Summer Festival as Despina in *Così fan tutte*. A participant in the San Francisco Opera Center's Merola Opera Program for two years, Miss Swenson appeared in productions of *Die Fledermaus*, *The Merry Wives of Windsor*, *The Magic Flute* and *Rigoletto*. She was a winner of the San Francisco Opera auditions in 1981 and 1982, and during the Center's first Showcase series in 1982 sang the role of the First Attendant in Harbison's *Full Moon in March*, presented under the auspices of the American Opera Project. She continued to advance within the Center's training programs and toured with West-

Ruth Ann Swenson



ern Opera Theater's production of *Rigoletto* last fall, singing the role of Gilda. During the 1983 Showcase Series she appeared as Erisbe in *L'Ornindo* and Lucia in *The Rape of Lucretia*. She is currently an Adler Fellow with the San Francisco Opera Center.

In her 19th season with San Francisco Opera, mezzo-soprano **DONNA PETERSEN** sings the role of the Innkeeper in *Boris Godunov*. During the 1982 Fall season, she appeared as Sister Mathilde in *Dialogues of the Carmelites* and the Governess in *The Queen of Spades*. Among her more than 30 roles with the Company are Filippievna in *Eugene Onegin*, Mother Goose in *The Rake's Progress*, Marcellina in *Le Nozze di Figaro*, Mrs. Ill in *The Visit of the Old Lady*, Mrs. Sedley in *Peter Grimes*, Grimgerde in *Die Walküre* (a role she has performed in seven different San Francisco Opera stagings) and Ada Hawkes in



Leslie Richards

Donna Petersen



the 1976 world premiere of Andrew Imbrie's *Angle of Repose*. Miss Petersen has toured extensively with Western Opera Theater, has sung numerous seasons with Spring Opera Theater and appeared with the San Diego Opera and the Guild Opera of Los Angeles. In 1974 she made her debut as Mrs. Sedley at Lyric Opera of Chicago, where she appeared earlier this season as Mrs. Benson in *Lakmé*. Concert engagements include performances with the San Francisco Symphony, Oakland Symphony, the Los Angeles Philharmonic, the Honolulu Symphony and National Symphony Orchestra of Mexico City. Miss Petersen is a Knight of the Royal Order of Dannebrog, presented to her by Queen Margrethe II of Denmark in 1976.

Mezzo-soprano **LESLIE RICHARDS** sings Emilia in Verdi's *Otello*, the She-Ancient in *The Midsummer Marriage* and the Nurse in *Boris Godunov*. Since her 1980 Company debut in *Die Frau ohne Schatten*, she has sung 11 roles in 12 productions, and won acclaim by stepping in on short notice to sing Dalila in the final performance of *Samson et Dalila* earlier this season. During the 1982 San Francisco Opera Center Showcase series, she sang Leonora in Scarlatti's *The Triumph of Honor*. She created the roles of Mme. Pernelle in the American Opera Project's world premiere of Kirke Mechem's *Tartuffe* in 1980 and Marla in the world premiere of Mollicone's *Emperor Norton* with Brown Bag Opera in 1981. A member of the 1980 Merola Opera Program, the Los Angeles native has also participated in the San Diego Opera Center Program and made her debut with that company as Sofia in Verdi's *I Lombardi* in 1979. Recent engagements include a concert version of *Carmen* with the Ventura Symphony; Marcellina in *Le Nozze di Figaro* and Maddalena in *Rigoletto* with Hawaii Opera Theater, and the *St. Matthew Passion* with the Hawaii Symphony. (Continued)





One of the outstanding bass voices of our time, Bulgarian **NICOLAI GHIAUROV** returns to San Francisco Opera with one of his most celebrated portrayals, the title role of *Boris Godunov*. He first sang the role at the 1965 Salzburg Festival under Herbert von Karajan, with whom he subsequently recorded the work. In 1955 he won first prize in the International Singing Competition in Paris and made his operatic debut in 1956 in Sofia, singing Don Basilio in *The Barber of Seville*. He made his 1958 Bolshoi Opera debut as Méphistophélès in *Faust*, appearing in subsequent performances of *The Barber of Seville* and as Pimen in *Boris Godunov*. The following year he made his La Scala debut as Varlaam in *Boris Godunov* and by now has the distinction of performing with that company for 24 successive years. His success there led to appearances in the major opera houses of the world. He made his highly acclaimed 1963 American opera debut with the Chicago Lyric Opera as Méphistophélès, the vehicle of his 1965 Metropolitan Opera debut and his 1967 San Francisco Opera debut. He has been lauded for his many and varied portrayals, including King Philip in *Don Carlos*, Padre Guardiano in *La Forza del Destino*, Zaccaria in *Nabucco*, Prince Gremin in *Eugene Onegin*, Fiesco in *Simon Boccanegra* and the title roles of *Don Quichotte*, *Don Giovanni* and Boito's *Mefistofele*. Recently he has appeared at the Metropolitan Opera and at the Bavarian State Opera in *Don Carlos*, as Boris and Attila at the Vienna State Opera and as Silva in the production of *Ernani* that opened La Scala's season. Future engagements include Boris in Paris and Vienna, where he will also sing Attila, and Fiesco in Houston. Ghiaurov has an extensive discography encompassing complete recordings of operas by Bellini, Donizetti, Gounod, Massenet, Mozart, Mussorgsky, Puccini, Rossini, Tchaikovsky and Verdi, including two recordings each of *Macbeth* and the Verdi Requiem.

Polish tenor **WIESLAW OCHMAN** returns to San Francisco Opera as Dimitri in *Boris Godunov*, a role he sang with the Metropolitan Opera



during the 1982-83 season. Since his operatic debut as Edgardo in *Lucia di Lammermoor* in his native land, he has been heard at the major opera houses of the world, including those in Vienna, Paris, Salzburg, Hamburg, Berlin, Frankfurt, Munich, Moscow, Buenos Aires, Orange, Warsaw, Geneva and Milan. Ochman made his American opera debut in 1972 as Alfredo in *La Traviata* at Lyric Opera of Chicago and, later that same year, made his San Francisco Opera debut as Cavaradossi in *Tosca*. He returned to the Company the following year as Alfredo and, in 1975, made his Metropolitan Opera debut as Arrigo in Verdi's *I Vespri Siciliani*, returning in 1976 for Turiddu in *Cavalleria Rusticana* and Lensky in *Eugene Onegin*. In 1982 he appeared as Alfredo with the Miami Opera and next April will make his Houston Grand Opera debut in *Fidelio*. He has recorded on the Deutsche Grammophon, Polskie Nagrania, Decca, EMI, Supraphon and Philips labels under such conductors as Karajan, Böhm and Jochum. His television film credits include *Eugene Onegin*, *Don Giovanni* and *Tsarevich*.

Tenor **EMILE BELCOURT** returns to San Francisco Opera as Tikhon in *Katya Kabanova* and Prince Shuisky in *Boris Godunov*, and makes a special guest appearance as Baron Grog in *La Grande Duchesse de Gérolstein*. He made his San Francisco Opera debut during the 1982 Fall Season as Herod in the much-discussed production of Strauss' *Salome*. Born in Lafleche, Saskatchewan, Belcourt originally studied to be a pharmacist. He sang in the Glyndebourne Chorus and subsequently went to Vienna, where he studied at the Academy as a baritone. Between 1956 and 1959 he was a member of the opera companies of Ulm and Bonn, where his roles included Guglielmo, Sharpless, Falke, Escamillo, Don Giovanni and Julius Caesar. In 1959 he changed to the tenor repertoire and went to study in Paris. Following a broadcast performance of Debussy's *Pelléas et Mélisande*, he was engaged by Scottish Opera to repeat the role. While in England, he auditioned for Sir Georg Solti and was invited to sing Gonzalve in



*L'Heure Espagnole* at Covent Garden. Belcourt began his long association with the English National Opera in 1962. He is best known for his performances as Loge in *Das Rheingold* (which he recently presented at Seattle's Pacific Northwest Wagner Festival), Herod in *Salome* and many operetta parts, notably Danilo in *The Merry Widow* and Eisenstein in *Die Fledermaus*, which he recently sang at Covent Garden. Other companies with which he has performed are the Welsh National Opera and the Canadian Opera Company. Recent engagements include *Lulu* at Covent Garden, *The Merry Widow* with Théâtre Châtelet and, earlier this year, *Boris Godunov* with the English National Opera.

English bass **JOHN TOMLINSON** makes his San Francisco Opera debut as Pimen in *Boris Godunov*. Since his 1974 English National Opera debut he has been heard with that company in a wide variety of roles, including Sarastro in *The Magic Flute*, Ramfis in *Aida*, Padre Guardiano in *La Forza del Destino*, Figaro in *Le Nozze di Figaro*, the title role of *Boris Godunov* and Colline in *La Bohème*, as well as Hunding and Hagen in *The*



David Gordon



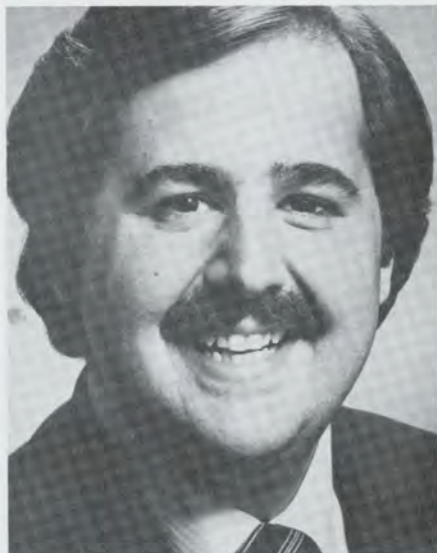
John Tomlinson



*Ring of the Nibelung*. In 1978 he made his debut at Covent Garden, where in 1981 he sang Fernando in *Il Trovatore* with Joan Sutherland. Other Covent Garden productions in which he has appeared include *Semele*, *The Rake's Progress*, *La Bohème*, *Le Nozze di Figaro*, *Don Giovanni* and Peter Maxwell Davies's *Taverner*. He made his American opera debut earlier this season as King Henry in *Lohengrin* in San Diego. Upcoming assignments include King Mark in *Tristan und Isolde*, Hagen in *Twilight of the Gods* and the title role of Boito's *Mefistofele* with English National Opera; Leporello in *Don Giovanni* and Colline in *La Bohème* at Covent Garden. Recent appearances have included his Aix-en-Provence debut as the Speaker in *The Magic Flute*, and Zaccaria in *Nabucco* for Vancouver Opera. Tomlinson may be heard in Decca recordings of *La Sonnambula*, *Tosca*, *Guglielmo Tell* and *La Traviata*.

Bass-baritone **JOHN DEL CARLO** returns to San Francisco Opera as Abimelech in *Samson et Dalila* and as Rangoni in *Boris Godunov*. He made his Company debut in 1978 and has since appeared in 20 productions, most recently as

John Del Carlo



Donner in the Summer Festival production of *Das Rheingold*. A native San Franciscan and graduate of the San Francisco Conservatory of Music, he was a member of the San Francisco Opera Chorus from 1973 to 1976 and participated in the 1977 Merola Opera Program, during which he was co-winner of first place in the San Francisco Opera Auditions. He bowed with Spring Opera Theater in 1978 as Achilles in Handel's *Julius Caesar*, returning for SPOT productions of *La Périchole* (1979) and *Good Soldier Schweik* (1980). In 1982 he won the Pavarotti International Voice Competition and subsequently appeared with Pavarotti in the Philadelphia Opera productions of *L'Elisir d'Amore* and *La Bohème*, the latter being televised nationally on PBS. Other recent assignments include Don Basilio in *The Marriage of Figaro* with the Minnesota Opera and Hawaii Opera Theater, and performances of Brahms's *German Requiem* with the California Bach Society at Davies Hall.

Bass **KEVIN LANGAN** returns to San Francisco Opera as Truffaldino in *Ariadne auf Naxos*, the Priest in the American premiere of Tippett's *The Midsummer Marriage*, an Old Hebrew in *Samson et Dalila* and Varlaam in *Boris Godunov*. Since his 1980 Company debut as the Old Hebrew, Langan has appeared in 17 different productions here, most recently as Colline in *La Bohème* and Zuniga in *Carmen*, during the 1983 Summer Festival. He made his recital debut in 1979 in London under the sponsorship of Elisabeth Schwarzkopf and the late Walter Legge, and in 1980 he was a Metropolitan Opera National Council Auditions winner and member of the Merola Opera Program. In recent seasons he has appeared as Bartolo, Ashby in *La Fanciulla del West* and Sarastro in *Die Zauberflöte* in Philadelphia; Sarastro in St. Louis and Omaha; and in *La Traviata* in New Jersey. He made his European operatic debut last November as Osmín in *Die Entführung aus dem Serail* in Lyons, with additional performances of the role in Chambéry and Grenoble. Earlier this season he sang Sarastro in Palm Beach, bowed with Canadian Opera Company as Seneca in *L'Incoronazio-*

Kevin Langan



*ne di Poppea* and appeared as the Duke in the American premiere of Saint-Saëns's *Henry VIII* in San Diego. Earlier this year, he was the recipient of the prestigious Richard Tucker Foundation Grant for advanced study in voice.

Pennsylvania-born tenor **DAVID GORDON** appears in *Ariadne auf Naxos* in the role of Brighella, in *Manon Lescaut* as the Dancing Master and as the Simpleton in *Boris Godunov*. Gordon made his Company debut during the 1981 Summer Festival in *Rigoletto* and *Die Meistersinger*, returning as Pang in *Turandot* for the 1982 Summer Festival and Mime in *Das Rheingold* for the 1983 Festival. He made his operatic debut in 1973 at the Lyric Opera of Chicago and is a regular performer with that company. His recent roles there include Nemorino in *L'Elisir d'amore*, Almaviva in *Il Barbiere di Siviglia*, and the Simpleton in *Boris Godunov*. For four seasons he was a leading tenor at the Landestheater in Linz, Austria, where he sang in over 300 performances of 19 different operas. Highlights of his 1982-83 season include *Pagliacci* with the Lyric Opera of Chicago, concert performances of *La Vida Breve* and *Das Rheingold* with the National Symphony of Washington D.C., and fully staged productions of Haydn's *L'Infedeltà Delusa* with the Mostly Mozart Festival at Lincoln Center and *The Play of Daniel* at the Smithsonian Institute in Washington, where he has been a member of the 20th Century Consort.

Tenor **ROBERT TATE** sings five roles during the 1983 Fall Season: Scaramuccio in *Ariadne auf Naxos*, Gastone in *La Traviata*, the Messenger of the Philistines in *Samson et Dalila*, Nepomuc in *La Grande Duchesse de Gêrolstein* and Missail in *Boris Godunov*. A graduate of the San Francisco Conservatory of Music, he made his 1979 Spring Opera Theater debut in the ensemble of *Death in Venice* and later appeared in the world premieres of Harbison's *Winter's Tale* and Mechem's *Tartuffe*, both under the auspices of the American Opera Project. Since his 1980 Company debut in *Samson et Dalila* he has appeared in nine different productions, most



Robert Tate



Thomas Woodman



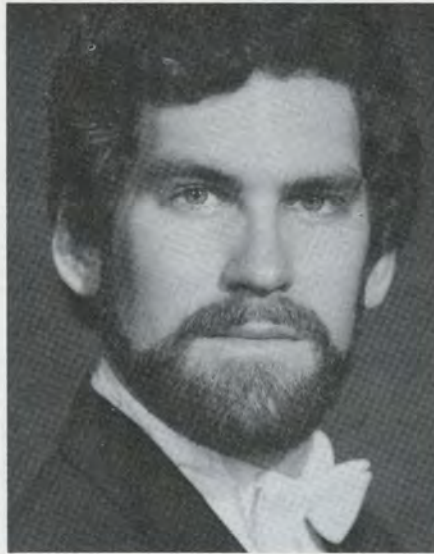
recently as Parpignol in the 1983 Summer Festival production of *La Bohème*. During the 1982 San Francisco Opera Center Showcase series, Tate won plaudits in the travesty role of Cornelia in Scarlatti's *The Triumph of Honor*. He was recently heard as Ferrando in *Così fan tutte* and Lindoro in *An Italian Girl in Algiers* with Pocket Opera. Last summer he sang Stravinsky's *Les Noces* with the Oakland Ballet and made his Wolf Trap debut as Ferrando.

Baritone **THOMAS WOODMAN** returns to the San Francisco Opera as Germont in the Family Matinee performance of *La Traviata*, and sings Shchelkalov in *Boris Godunov*. Currently an Adler Fellow with the San Francisco Opera Center, Woodman has performed with all the affiliates of the San Francisco Opera and made his Company debut during the 1980 Fall Season in *Die Frau ohne Schatten* and *I Pagliacci*. He has performed several roles in subsequent seasons, and was most recently heard in the 1982 Fall Season as Count Almaviva in the English-language production of *The Marriage of Figaro* and as the Herald in *Lohengrin*. While a member



Jacob Will

John MacAllister



of Western Opera Theater, he sang Marcello in *La Bohème*, the vehicle of his Canadian Opera debut later this season. Earlier this year, he appeared as Mozart's Count with the Hawaii Opera Theater, participated in the concert for President Reagan and Queen Elizabeth II and sang the role of Jesus in Bach's *St. Matthew Passion* with the Festival of Masses, Robert Shaw conducting.

Bass **JOHN MACALLISTER** sings five roles during the 1983 Fall Season: the Herald in *Otello*; Marquis D'Obigny in both casts of *La Traviata*; Zuane in *La Gioconda*; a sergeant in *Manon Lescaut*; and Nikitich in *Boris Godunov*. A finalist in the 1971 San Francisco Opera Auditions, MacAllister made his Company debut in 1973 and has since sung 18 roles here, appearing last Fall Season in *Salome* and *Dialogues of the Carmelites*. With Spring Opera Theater, he was heard in *L'Ormindo* and Bach's *Passion According to St. Matthew*. In recent years he has been featured with the San Jose Symphony in their productions of *Madama Butterfly*, *La Traviata* and *Carmen*, and with Bear Valley Music Festival in *The Barber of Seville*, *Gianni Schicchi* and *The Marriage of Figaro*. MacAllister's concert credits include Bach's *St. Matthew Passion* and Beethoven's Ninth Symphony with the San Francisco Symphony and appearances with the Oakland Symphony in Mahler's Eighth Symphony and Handel's *Messiah*.

Baritone **JOHN MATTHEWS** essays five roles during his debut season with San Francisco Opera: the Wigmaker in *Ariadne auf Naxos*; Kuligin in *Katya Kabanova*; Baron Douphol in the international cast of *La Traviata*; Baron Puck in *La Grande Duchesse de Gêrolstein* and a Boyar in *Boris Godunov*. Earlier this year, the Los Angeles native appeared in the 1983 San Francisco Opera Center Showcase series as Osmano in *L'Ormindo* and Tarquinius in *The Rape of Lucretia*. During the fall of 1982, Matthews took his portrayal of Rigoletto on a nationwide tour with Western Opera Theater. On Western Opera's 1981 tour, he sang the roles of Marcello in *La*

John Matthews



*Bohème*, Count Almaviva in *The Marriage of Figaro*, and Figaro in the English language production of *The Barber of Seville*. Matthews was the recipient of the Classical Vocalist of the Year Award from the United States Air Force while on tour of duty in the Orient, and has been a finalist in the Metropolitan Opera and San Francisco Opera Auditions.

During the 1983 Fall Season, bass-baritone **JACOB WILL** appears as Montano in *Otello*, the Messenger in *La Traviata*, Baron Douphol in the Family Matinee of *La Traviata*, the 2nd Philistine in *Samson et Dalila*, a Sea Captain in *Manon Lescaut*, and the roles of Lavitsky and Mitiukha in *Boris Godunov*. He made his Company debut during the 1983 Summer Festival as the Customhouse Guard in *La Bohème*. A participant in the 1982 and 1983 Merola Opera Programs, he appeared in Merola productions of *The Magic Flute*, *Rigoletto*, and *The Tales of Hoffmann*. He is currently an Adler Fellow with the San Francisco Opera Center and was a finalist in the 1981 Metropolitan Opera National Council Auditions.

Bass **JAMES PATTERSON** sings five roles during the 1983 Fall Season: the Lackey in *Ariadne auf Naxos*, Dr. Grenvil in both casts of *La Traviata*, a Monk in *La Gioconda* and two roles in *Boris Godunov*—a Border Guard and Chernikovskiy. The young Canadian made his debut with the Company during the 1983 Summer Festival as

(Continued on page 57)

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# Boris Godunov

Photos taken in rehearsal by David Powers



*Nicolai Ghiurov*

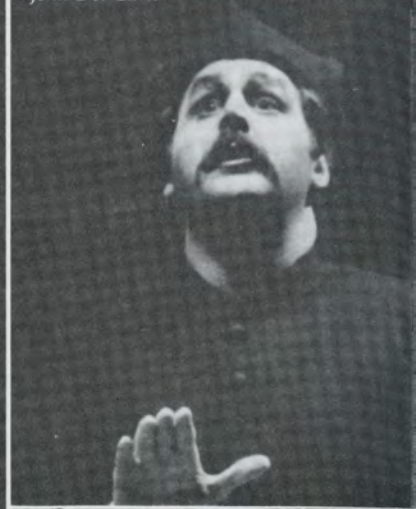
51 | Fall Season 1983



*Stefka Mineva, Wieslaw Ochman*



*John Del Carlo*



*James Patterson, Jacob Will*

*John Tomlinson*



*Nicolai Ghiaurov*



*Nicolai Ghiaurov*





# Boris Godunov

*Ruth Ann Swenson, Leslie Richards*

*Thomas Woodman*



*Nicolai Ghiaurov, Edmund Kimbell*

*Nicolai Ghiaurov*

*Nicolai Ghiaurov*

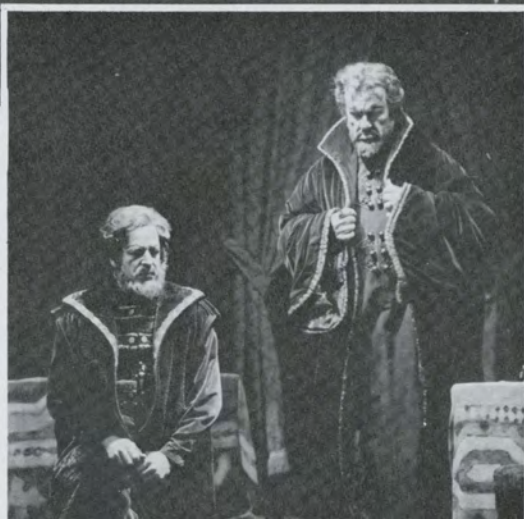






*Kevin Langan, Donna Petersen, Robert Tate*

*David Gordon, San Francisco Boys Chorus, San Francisco Girls Chorus*



*Emile Belcourt, Nicolai Ghiaurov*



A generous gift from Mr. and Mrs. Thomas N. Jordan has helped to make the presentation of this production possible.

Opera in three acts by MODEST PETROVICH MUSSORGSKY

Libretto by the composer

Original version edited by DAVID LLOYD-JONES

Based on the historical tragedy by ALEXANDER SERGEYEVICH PUSHKIN and the *History of the Russian State* by NIKOLAI MIKHAILOVICH KARAMZIN

# Boris Godunov

(in Russian)

## Conductor

Marek Janowski

## Production

August Everding

## Stage Director

David Kneuss\*

## Set Designer

Ming Cho Lee

## Costume Designer

Peter J. Hall

## Lighting Designer

Thomas J. Munn

## Sound Designer

Roger Gans

## Chorus Director

Richard Bradshaw

## Choreographer

Vassili Sulich

## Musical Preparation

Susanna Lemberskaya

James Johnson

Jeffrey Goldberg

Susan Webb

Terry Lusk

## Prompter

Susan Webb

## Assistant Stage Director

Francesca Zambello

## Stage Manager

Jerry Sherk

San Francisco Boys Chorus

William Ballard, *Director*

San Francisco Girls Chorus

Elizabeth Appling, *Director*

Production owned by

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Costumes executed by Metropolitan Opera Costume Department.

First performance:

St. Petersburg, January 27, 1874

First San Francisco Opera performance:

October 12, 1945

WEDNESDAY, NOVEMBER 23 AT 7:30

SATURDAY, NOVEMBER 26 AT 7:30

FRIDAY, DECEMBER 2 AT 7:30

MONDAY, DECEMBER 5 AT 7:30

THURSDAY, DECEMBER 8 AT 7:30

SUNDAY, DECEMBER 11 AT 1:30

## CAST

(in order of vocal appearance)

<i>Nikitich, a police officer</i>	John MacAllister
<i>Mityukha, a peasant</i>	Jacob Will
<i>Shchelkalov, Secretary of the Duma</i>	Thomas Woodman
<i>Prince Shuisky</i>	Emile Belcourt
<i>Boris Godunov</i>	Nicolai Ghiurov
<i>Pimen, a monk and chronicler</i>	John Tomlinson*
<i>Grigory (the Pretender Dimitri)</i>	Wieslaw Ochman
<i>The innkeeper</i>	Donna Petersen
<i>Missail, a vagabond monk</i>	Robert Tate
<i>Varlaam, a vagabond monk</i>	Kevin Langan
<i>A border guard</i>	James Patterson
<i>Xenia, daughter of Boris</i>	Ruth Ann Swenson
<i>Feodor, son of Boris</i>	Edmund Kimbell*
<i>Their nurse</i>	Leslie Richards
<i>Boyar in attendance</i>	John Matthews
<i>Marina Mnishek, a Polish princess</i>	Stefka Mineva*
<i>Rangoni, a Jesuit</i>	John Del Carlo
<i>A Simpleton</i>	David Gordon
<i>Boyar Khrushchov</i>	John Matthews
<i>Chernikovsky, a Jesuit</i>	James Patterson
<i>Lavitsky, a Jesuit</i>	Jacob Will

*Boyars, children, guards, soldiers, monks, police officers, Polish noblemen and ladies, Sandomir girls, blind mendicants, the people of Moscow, urchins, vagabonds*

*Corps de ballet*

\*San Francisco Opera debut

TIME AND PLACE: 1598-1605; Russia and Poland

ACT I	Scene 1:	Courtyard of the Novodievichy Monastery, near Moscow
	Scene 2:	A square in the Kremlin, Moscow
	Scene 3:	A cell in the Chudov monastery
	Scene 4:	An inn near the Lithuanian border
	Scene 5:	The Tsar's apartments in the Imperial Palace, Moscow

INTERMISSION

ACT II	Scene 1:	Marina's apartment in Sandomir Castle, Poland
	Scene 2:	Garden of the Mnishek Castle

INTERMISSION

ACT III	Scene 1:	Outside the Cathedral of St. Basil, Moscow
	Scene 2:	The reception hall of the Kremlin
	Scene 3:	A clearing in a forest near Kromy

*Latecomers will not be seated during the performance after the lights have dimmed.*

*The use of cameras and any kind of recording equipment is strictly forbidden.*

*The performance will last approximately four hours.*



## ACT I: Russia, 1598-1603

*Scene 1: Courtyard of the Novodievichy Monastery, near Moscow, 1598.*

At the instigation of the boyars, headed by Shuisky, Russian peasants are forced by police into demonstrating for Boris Godunov's ascension to the vacant throne of Russia. Shchelkalov, Secretary to the Duma (Council of Boyars), appears at the monastery doorway to announce that Boris still refuses the crown and that Russia is doomed. A procession of pilgrims passes, praying to God for help.

*Scene 2: A square in the Kremlin, September, 1598.*

Amidst cheering crowds, the great bells of Moscow herald the coronation of Boris. As the procession leaves the Cathedral, Boris appears in triumph. Haunted by a strange foreboding, he prays for God's blessing. Addressing his people, he invites them all to the feast, as the crowd resumes rejoicing.

*Scene 3: A cell in the Chudov monastery, 1603.*

The old monk Pimen is finishing a history of Russia. Young Grigory, a novice, awakes and describes to Pimen his nightmare in which he climbed a lofty tower and viewed the swarming multitude of Muscovites below who mocked him until he stumbled and fell. Pimen tells Grigory that fasting and prayer bring peace of mind, and compares the quiet solitude of the cloister to the outside world of sin and idle pleasure. Grigory questions Pimen about the dead Tsarevich Dimitri, legal heir to the Russian throne; Pimen recounts how Boris ordered the boy's murder. Left alone, Grigory condemns Boris and his crime and decides to leave the cloister.

*Scene 4: An inn near the Lithuanian border.*

Three guests interrupt the innkeeper's ballad: Varlaam and Missail (two drunken friars) and the disguised Grigory who is being pursued by the police for escaping from the monastery. Now considering it his mission to expose Boris, Grigory is attempting flight to Lithuania, where he will assemble forces and, proclaiming himself Tsarevich Dimitri, claim the Russian throne. Varlaam passes the time with a song about the Siege of Kazan and dozes off. The innkeeper tells them that the road is blocked by guards, whereupon one enters with a warrant for Grigory's arrest. Since the guard cannot read, Grigory reads the warrant for him, pretending it describes Varlaam rather than himself. But when Varlaam reads the true description, Grigory leaps through a window and escapes into Lithuania.

# Boris Godunov

## Synopsis

*Scene 5: The Tsar's apartments in the Imperial Palace, Moscow.*

Boris's daughter Xenia laments the death of her betrothed and is comforted by her nurse. Boris enters and, studying a map of Russia, tells Feodor, his son, that one day he will rule. Left alone, he ponders the fears that haunt his dreams. Feodor stops his torment but is interrupted by Prince Shuisky who has come with word from Poland of a pretender to the Russian throne, supported by the Polish aristocracy and the Pope. When Boris is told the pretender claims to be Dimitri, the Tsarevich whom Boris ordered killed at Uglich, he asks how a buried child can march on the Tsar. He promises to forgive Shuisky, whom he loathes and distrusts, all his former acts of treason if he will answer truthfully whether or not the real Dimitri was indeed killed at Uglich. Assuring the Tsar that he was, the wily Shuisky is dismissed. The clock begins to strike as Boris gives way to his terror, imagining that he sees Dimitri's ghost. Stricken with remorse, he begs God's forgiveness for his crime.

## ACT II: Poland, 1604

*Scene 1: Marina's apartment in Sandomir Castle.*

The proud, ambitious Marina Mnishek, daughter of the Lord of Sandomir, muses how she will win the hand of the pretender Dimitri, through whom she hopes to realize her plans of ascending to the throne of Russia. She is interrupted by the Jesuit Rangoni, who forces her to submit to his will. She is to seduce Dimitri for the good of the Catholic Church and convert the heathen Russians to Catholicism.

*Scene 2: Gardens of the Mnishek Castle.*

As Dimitri wanders through the gardens hoping Marina will remember his love for her, Rangoni slips in and urges him to withdraw as the guests assemble to watch a polonaise. Soon Dimitri and Marina are left alone. Coldly shunning his protestations of love until she is certain of his determination to become Tsar, Marina

joins Dimitri in their dream of love and glory.

## ACT III: Russia, 1605

*Scene 1: Outside the Cathedral of St. Basil, Moscow.*

The starving peasants, now disenchanting with Boris, argue whether or not the Tsarevich Dimitri still lives, as news reaches them that his troops are near. A group of urchins runs in, tormenting a Simpleton and finally stealing his last kopeck. Boris and his retinue enter, distributing alms; the Simpleton asks Boris to kill the boys the way he killed Dimitri. Shuddering, Boris nonetheless protects the Simpleton from Shuisky's order that he be arrested. Referring to him as a holy man, Boris asks the Simpleton to pray for him, but the Simpleton refuses. He sadly bewails Russia's dark future.

*Scene 2: The reception hall of the Kremlin.*

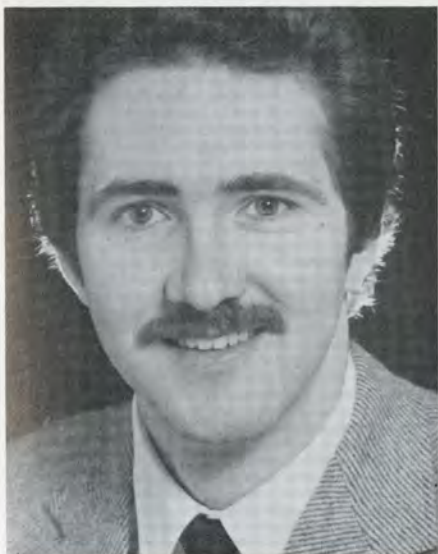
In response to Boris's message to the Duma that the false Dimitri intends to dethrone him, claiming the boyars will support him, the Duma discusses how the false Dimitri should be caught and put to death. Arriving late, Shuisky rushes in with the astonishing account of how he accidentally observed Boris's frenzied anguish over the imagined apparition of the murdered Dimitri. Still in a state of delirium, Boris now enters the hall and announces that Shuisky will be hanged for spreading such lies. Shuisky distracts Boris by saying that Pimen is waiting outside for an audience with the Tsar, to which Boris, regaining his composure, agrees. Pimen's story is intended to assure Boris that Tsarevich Dimitri is truly dead; instead, it causes him to sink still further into despair. Realizing that he is about to die, Boris dismisses the nobles and sends for his son, bidding the boy a moving farewell and naming him heir to the throne.

*Scene 3: A clearing in a forest near Kromy.*

A crowd of vagabonds drags in Khrushchov, a boyar, jeering at his rank and asking how he likes being treated the way poor Russians have been abused by Boris. Varlaam and Missail arrive, proclaiming Boris's guilt; the people vow to follow Dimitri and kill Boris. Two unlucky Jesuits, Lavitsky and Chernikovskiy, appear and the crowd seizes them for hanging. Then the pretender Dimitri approaches in triumph with his army. Amid cheers of "Long live our sovereign Dimitri Ivanovich," he pardons Khrushchov and calls for everyone to follow him in his march to Moscow. Only the Simpleton remains, lamenting poor Russia's uncertain fate. □



James Patterson



the Customhouse Sergeant in *La Bohème* and as Fafner in the last performance of *Das Rheingold*. Currently an Adler Fellow with the San Francisco Opera Center, he was recently heard in the Center's 1983 Showcase as Ariadeno in *L'Ormino* and as Collatinus in *The Rape of Lucretia*. A participant in the 1982 Merola Opera Program, Patterson appeared in productions of *The Magic Flute* and *Rigoletto*, and toured with Western Opera Theater's 1982 production of *Rigoletto* as Sparafucile. Patterson was apprentice artist with Santa Fe Opera during the summer of 1981, when his assignments included Simone in *Gianni Schicchi*. As a concert artist, Patterson was recently heard as Herod in Berlioz's *L'Enfance du Christ* with the Marin Symphony and during the Festival of Masses was soloist in *The St. Matthew Passion* and the Verdi Requiem under Robert Shaw.

**MARK JANOWSKI** makes his San Francisco Opera debut during the 1983 Fall Season conducting Verdi's *Otello* and Mussorgsky's *Boris Godunov*. Born in Poland, but a resident of Germany from a very early age, Janowski's first major appointment after finishing his studies in Cologne was with the Hamburg Opera from 1969 to 1973. In this latter year, he became music director of the Freiburg Opera and, from 1975 to 1979, held a similar position in Dortmund. In the 1977-78 season he made his Berlin Philharmonic debut and in 1980, his American opera debut with the Lyric Opera of Chicago production of Wagner's *Lohengrin*. Since 1979 he has worked extensively with four organizations: the Deutsche Oper in Berlin, the Bavarian State Opera, the Paris Opera and the Dresden Staatskapelle. Since 1980 he has been the principal guest conductor of the Royal Liverpool Philharmonic in England and, in September of this year, became senior conductor of that orchestra with the title of Artistic Adviser. During the 1982 season, Janowski conducted a new production of *The Rake's Progress* in Cologne; led *Lohengrin* on Hamburg Opera's tour to Moscow; made his first appearances with the Chicago Symphony Orchestra at the Ravinia Festival

Marek Janowski



and with the Philharmonia Orchestra at the Lyons Berlioz Festival; was on the podium in Cologne for *Die Meistersinger* and Mahler's Seventh Symphony; and conducted a concert performance of *Parsifal* in Paris with Leonie Rysanek, Siegfried Jerusalem and the Orchestre National de Paris. Currently his major project is the first complete digital recording of Wagner's *Ring* with the Dresden Staatskapelle. The first half, *Das Rheingold* and *Die Walküre*, have been released to wide critical acclaim, with the cycle to be completed this year. He has also recorded Weber's *Euryanthe* and Strauss' *Die Schweigsame Frau* for EMI, Korngold's *Violanta* for CBS, and the world premiere recording of Pendercki's *The Devils of Loudon* for Philips. During the 1983-84 season, Janowski will be on the podium of the Metropolitan Opera for Strauss' *Arabella*, in Munich for *Parsifal*, and at the Aix-en-Provence Festival conducting Mendelssohn's *St. Paul*.

Stage director **AUGUST EVERDING** devised the production of *Boris Godunov* first seen at the Metropolitan Opera during the 1974-75 season. Currently general director of the Bavarian State

August Everding



Opera in Munich, he assumed directorship of the Munich Kammerspiele in 1963 and the following year took on his first opera directing assignment, *La Traviata*, for the Munich Staatsoper. In 1969 he became the first director not a member of the Wagner family to work at Bayreuth, staging *Der Fliegende Holländer*. That same year he made his American debut staging *La Traviata* for San Francisco Opera. The vehicle for his 1971 Metropolitan Opera debut was *Tristan und Isolde*, and in 1973 he became director of the Hamburg Staatsoper. He returned to San Francisco Opera in 1974 to stage *Don Giovanni*, which he recreated for the 1981 Summer Festival, and that same year directed *Tristan und Isolde* at Bayreuth. Since his directorial debut, Everding's work has been seen at the Vienna Staatsoper, Paris Opera, Covent Garden, Lyric Opera of Chicago and the festivals of Salzburg, Orange and Savonlinna, among many others. Recent assignments include *Boris Godunov* at the Met, *Die Zauberflöte* and *Die Meistersinger* in Munich, *Elektra* in Cologne with Gwyneth Jones, and *Die Zauberflöte* at Savonlinna. Future engagements include *Die Zauberflöte* at Covent Garden and *Jeanne d'Arc au Bûcher* in Munich.



David Kneuss

Stage director **DAVID KNEUSS** makes his San Francisco Opera debut with *Boris Godunov*. A graduate of Carnegie-Mellon University with a master of fine arts degree in directing, he is in his sixth season with the Metropolitan Opera. This season he will direct that company's productions of *La Bohème*, *La Traviata* and *Tosca*. Other recent directorial assignments at the Met have included *Cavalleria Rusticana*, *I Pagliacci*, *Otello* and *Il Trovatore*. In addition to his directing tasks, he has assisted on such Met productions as *Les Contes d'Hoffmann*, *The Bartered Bride*, *Dialogues of the Carmelites*, *Parsifal*, *Mahagonny*, *Billy Budd* and a new production of *Francesca da Rimini*. For the past four years he has created productions for Tanglewood performances with the Boston Symphony, including *Tosca* (1980), *Boris Godunov* (1981), *Fidelio* (1982) and *Orfeo* (1983). Future engagements include his return to Tanglewood and his Italian





debut at the Maggio Musicale in Florence with *Fidelio* in June 1984.

**MING CHO LEE** designed the sets for *Boris Godunov* in his Metropolitan Opera debut during the 1974-75 season. A native of Shanghai, he has created designs for the major opera houses of the world, including the Metropolitan Opera, the Hamburg Staatsoper, the Opera Company of Boston, the Opera Society of Washington (where he designed the world premiere of Ginastera's *Bommarzo*) and the Houston Grand Opera (for whom he designed the world premiere production of Floyd's *Bilby's Doll*). His designs for *The Passion According to St. Matthew* were seen by Spring Opera Theater audiences in 1973 and 1976. In addition to numerous legitimate theater projects, his ballet credits include productions for American Ballet Theatre, the Eliot Feld Ballet, the Joffrey Ballet and the National Ballet of Canada. Recent operatic assignments include *Il Trovatore* for the Opera Company of Philadelphia and *Attila* with the Tulsa Opera.

**PETER J. HALL** designed the costumes for *Boris Godunov*, first seen at the Metropolitan Opera during the 1974-75 season. His San Francisco Opera design debut in 1977 was marked by productions of *Aida* and *I Puritani*, also previously seen at the Met. A native of Great Britain, he came to the United States in 1960 and worked with Franco Zeffirelli on several productions for the Dallas Civic Opera, where he was later named chief designer. In addition to his numerous Dallas credits, he has designed productions for La Scala, the Lyric Opera of Chicago and the Spoleto Festival. He made his Metropolitan Opera debut in 1972 with costumes for Verdi's *Otello* and has since designed costumes for Met productions of *La Forza del Destino* and *Lohengrin* in addition to those already mentioned. In addition to designing sets for the Fort Worth Opera production of *The Merry Widow* and costumes for the Washington Opera's staging of *Lucia di Lammermoor*, Hall has created designs for American Ballet Theatre as



well as numerous legitimate theater and film projects.

Choreographer **VASSILI SULICH** returns to San Francisco Opera for Ponchielli's *La Gioconda* and Mussorgsky's *Boris Godunov*. He undertook his first San Francisco Opera choreographic assignment with Tchaikovsky's *Queen of Spades* last fall season. Born in Yugoslavia, he began his career with the National Ballet of Zagreb. Sulich appeared as principal dancer with a number of European companies, among them Jeannine Charat's Ballet de France, Miskovich's Ballets des Étoiles de Paris and Roland Petit's Ballets de Paris, with whom he created the role of Christian in *Cyrano de Bergerac*. In his many film and television appearances, Sulich has performed with such stars as Rosalind Russell and Geraldine Chaplin. He was selected to choreograph the music of French composer Maurice Thiriet in Jean Cocteau's *Oedipus Rex* at the Lyons Opera. For the Geneva Opera, he has devised dances for Mozart's *Idomeneo*, Gounod's *Faust* and Saint-Saëns's *Samson et Dalila*, and choreographed the latter for Teatro Colón in Buenos Aires as well.



Thomas J. Munn

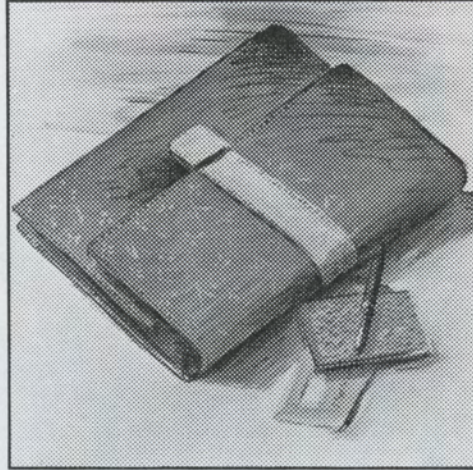


Currently principal choreographer and artistic director of the Nevada Dance Theater, which he founded in 1972, Sulich has created more than 35 new ballets for that company, which recently finished its first national tour and will undertake another one next spring. In 1981 he received the Governor's Award for outstanding individual artistic achievement in the state of Nevada. In May of next year he will choreograph *The Nutcracker* at the National Opera House in Split, Yugoslavia.

In his eighth year with the San Francisco Opera, **THOMAS J. MUNN** is responsible for the lighting designs of *Otello*, *Ariadne auf Naxos*, *Katya Kabanova*, *La Traviata*, *The Midsummer Marriage*, *Samson et Dalila*, *La Grande Duchesse de Gêrolstein*, *La Gioconda* and *Boris Godunov* during the 1983 Fall Season. For the 1983 Summer Festival, Munn designed the lighting for *Das Rheingold*, *Die Walküre*, *Carmen* and *Così fan tutte*. The 1982 Fall Season saw his designs for *Un Ballo in Maschera*, *The Queen of Spades* and *Lohengrin*; found him as the lighting supervisor of *Tosca*; and the scenic supervisor and lighting designer for *Salome*. During the 1982 Summer Festival his lighting was seen in productions of *Julius Caesar*, *Turandot* and *Nabucco*, for which he also designed the sets. For the first Summer Festival in 1981, he created the lighting for *Don Giovanni*, *Lear* and *Die Meistersinger*. In 1980 he originated the lighting designs for the productions of *Samson et Dalila* and *Don Pasquale*, and the previous year won an Emmy Award for the production of *La Gioconda* that was telecast internationally. Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *The Angle of Repose* in 1976. Munn has created the scenery and lighting projection for the Hartford Ballet's acclaimed multimedia productions of *The Nutcracker*; created the scenery and lighting designs for *Don Quichotte* with the Netherlands Opera; and, last year, designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor*. □



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(Continued from page 45)

At age 40, Ivan wrote his testament. "I surpassed in iniquities," it read, "all the transgressions from Adam to this day." He professed the sins of "murder and lust," his "insatiable robbery," and "monstrous lechery." He advised his sons to "be patient towards the transgressors" and to commute death sentences. Later, he compiled a list of his victims, more than 4,000, and ordered the list distributed to several monasteries with instructions to institute services for the departed. He established a special fund for these memorials, which were to be conducted "till the end of time." For the many unidentified dead, the prayer formula was: "As to their names, You, O Lord, know them."

Tsar Ivan had two sons from his first wife, Anastasia Romanov: his heir apparent, Ivan, and Feodor, a dim-witted weakling. Five subsequent mates bore no surviving males. In 1580, two events occurred which were to propel the Godunov star to its zenith. That summer the Tsar took Maria Nagoy for his seventh wife. In November, Tsarevich Ivan was dead.

One version of the calamity was that young Ivan's wife was pregnant, and the Tsar, seeing her in what he deemed immodest attire, reproved her. He also struck her and she miscarried. Young Ivan reproached his father whereupon, in a demonic rage, the Tsar brought his imperial staff down on his son's head in a fatal blow.

A second account dated the altercation a year later at the time the Poles were besieging Pskov. Instead of sending an army to relieve the city's defender, Prince Ivan Shuisky, whom he disliked, the Tsar dispatched only a detachment of Streltsy, his palace guard. Young Ivan demanded to be allowed to lead the troop. Angered, the Tsar delivered the blow that ended his son's life. His wrath was attributed to

*Dimitri (the Pretender) as Tsar in 1606.*



*Marina Mnishek as the Tsaritsa of Muscovy in 1606.*

exacerbation compounded by displeasure with Prince Shuisky and discord in his own family arising from his aversion for his new wife.


Ivan the Terrible went mad with grief which was not assuaged by Maria bearing him a son, Dimitri, in 1582. For two years the Tsar continued inconsolable. He fell ill with a strange disease which made his body swell and give off a stench. On March 12, 1584, during a game of chess, he collapsed and died. Across the board from him sat Boris Godunov. Gossip had it that he had poisoned the Tsar.

\*\*\*

Boris had been in the service of Ivan since 1572 when he was 21, and he and his uncle were accepted into the *Oprichnina*, the Tsar's private militia. The Godunovs traced their lineage to Tatar princes baptized in the early 14th century, yet, oddly enough, none had risen to a rank higher than that of colonel. Boris's fortunes began to advance when his sister, Irina, married Tsarevich Feodor. Within three years, in 1578, Boris was appointed equerry and attendant at the Tsar's table during ceremonial dinners. Shortly after, he was raised to the station of boyar. As counselor to Tsar Ivan, he exerted considerable influence at court. Upon Ivan's demise, Feodor ascended the throne to rule with a troika of advisers: uncle Nikita, second-cousin Prince Ivan, and brother-in-law Boris.

Immediately, intrigue ensued. A cabal of boyars, headed by cousin Ivan, attempted to remove Boris by replacing the feeble Feodor with his half-brother, Dimitri. Boris nipped the plot by transporting Dimitri, his mother Maria, her brothers and all the Nagoyes to Uglich, about 120 miles from Moscow. There, Boris maintained them in a royal court of their own, and insured





“What light through yonder window breaks?  
It is the east, and Juliet is the sun.  
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*Romeo and Juliet*  
Act II, Scene 2

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their polite relationship to Moscow by appointing a comptroller of the palace estate, responsible to him, to dole out their allowance. He deported cousin Ivan to the Kirilov Monastery where the prince was made to take holy vows. When uncle Nikita died, Boris had the field to himself.

The Shuisky clan, led by Prince Ivan, defender of Pskov, attacked Boris's flank, demanding that Tsar Feodor divorce Irina who had not provided him with a male heir, and take another wife who would perpetuate the Rurik dynasty. With support from the clergy whose lands Boris had appropriated for the crown, the Shuiskys incited a street demonstration. Tsar Feodor, fond of Irina and deeply offended by such disloyalty, authorized Boris to quell the uprising. Boris executed the ringleaders of the demonstration and exiled Princes Ivan and Andrei. He did not dispose of the entire Shuisky clan. Andrei's brother, the sly Vassily, remained at court and, as in the opera, in a position close to Boris.

For the moment, all was quiet. Boris took advantage of the calm to consolidate the empire. He masterminded the plan which extended the tsarist lands to the *The Coronation Scene* in one of the early editions of Pushkin's *Boris Godunov*.

Ural Mountains and beyond to the vast territory called Siberia. He established the patriarchate of the Orthodox Church, independent of Constantinople. "Moscow," he said, "is now the true Orthodox Rome." Gratefully, Tsar Feodor cited him: "The great sovereign's brother-in-law, administrator, servitor, equerry, boyar, palace *voevoda* (governor) and keeper of the Tsardoms of Kazan and Astrakhan." By decision of the Boyar Council, Boris was made foreign minister. The year was 1591.

In Uglich, however, all was not serene. The Nagoy's fumed against Feodor and Boris for isolating them from Moscow. They also feared assassination and fixed suspicion on Mikhail Bitiagovsky, Boris's deputy. Repeatedly, the Nagoy's clashed with Bitiagovsky over the tardy payment of their allowance and his denial of additional advances. They fretted and schemed on how to liberate themselves from dependency on Feodor's largesse and from the terror of sudden death. On Saturday, May 15, 1591, all their designs came to naught.

Tsarevich Dimitri, aged 9, was in the courtyard with his usual companions playing *tychka*, a Russian-style mumbly-peg. Suddenly, Dimitri cried out and sprawled

on the ground, blood gushing from an artery in his neck. His nurse rushed shrieking to him and held him. He died in her arms. Maria and her brothers raced from their apartments. Promptly they concluded that murder had been committed by Bitiagovsky's agents, one of them his son, Dimitri's playmate. Mikhail Nagoy spread news of the foul deed and stirred the people of Uglich to revolt. The mob lynched Bitiagovsky and his son and plundered their home.

When word reached Moscow, arsonists set fire to various parts of the city. Boris appointed a Commission of Inquiry, headed by Prince Vassily Shuisky, who hastened to Uglich to investigate. With them went a detachment of Streltsy to suppress the insurrection. Hearings were held for three days during which all witnesses, including those who testified that murder had been done, made their depositions about the death and the uprising. In Moscow, the arsonists were caught and confessed to having been hired by Afanasi Nagoy.

The Commission submitted its report to the Patriarch and Council of Bishops. They resolved that the mortal wound, self-inflicted in the course of a violent epileptic seizure, was an act of God, and that the Nagoy's and the people of Uglich were guilty of shedding innocent blood. Dimitri's mother, Maria, took the veil and was confined in a convent. None of the Nagoy's were executed, but Mikhail, his father Feodor, and cousin Alexei were imprisoned in distant towns and their property confiscated. Presumably, the court meted out the same to Afanasi. The Uglich perpetrators were sent to the new town, Pelym, beyond the Urals to help colonize Siberia. Still, sentiment persisted that Boris had connived in the death of the child Tsarevich.

The accusation, speculative as it was, seemed reasonable in view of circumstances which had now cleared the way to tsardom for Boris. Having failed to produce a son, Irina, upon Feodor's death in 1598, was "handed the scepter" according to his wish. The boyars took the oath of loyalty to her, but she refused the throne. She retired to the Nunnery of the Maidens.

Temporarily, Patriarch Ivo acted as regent. He and the boyars petitioned Irina to retain her title and delegate authority to her brother Boris, an arrangement unacceptable to both of them. Boris realized that his sister's blessing would not suffice to assure his reign. The new tsar would have to be elected, and election by the boyars would limit the tsar's authority. Indis-



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putable power would belong to the people's choice only through the convocation of a national assembly, the *Zemsky Sobor*.

Three candidates presented themselves. Prince Mstislavsky was unpopular. The choice narrowed to Boris and Feodor Romanov. The scales tipped in favor of Boris by virtue of his experience, support from the gentry, and from the bureaucracy who would electioneer for him. Leaving the campaign to relatives and friends, Boris notified the Patriarch that he would not accept the throne, and retired to a cell in the Novodievichy Monastery.

On February 17th 1598, the Electoral Council convened: 512 clergy, boyars, army chiefs, administrative officials, merchants, townsmen, military officers of the gentry and Streltsy. They voted for Boris. He declined. He asked for guarantees that his reign would establish a new dynasty. He also required confirmation by the people at large. The next day, the Patriarch convoked another session in the Cathedral of Dormition. The Council recognized Boris, his son Feodor, and the lineal rights of their descendants to the throne. Any who dissented would be denounced as traitors and excommunicated. On February 20th, the *Zemsky Sobor* and the populace marched to Irina's convent and to Boris's cell and petitioned their assent to the universal election. Again Irina and Boris declined. The next day a great multitude paraded to the convent to renew the plea. Irina consented to advise Boris. Unlike Caesar "who did thrice refuse," Boris, having rejected the offer twice, this time accepted. The opera's prologue depicts these scenes. Actually, Boris postponed the coronation. He took to the field to repel the Crimean Tatars and returned triumphant to Moscow in September for the royal investiture.

Alexandre Dumas, in his *Celebrated Crimes of the Russian Court*, recorded a legend similar to the one in Shakespeare's *Macbeth* in which Boris consulted three magicians.

"Thou shalt reign," said one.

"Good," said Boris.

"But," said another, "for seven years only."

"What matters the duration!" Boris exclaimed. "Seven days will suffice so long as I reign."

Contrary to Act Two, in which Boris claims six years of calm, peace remained elusive. Poland and Sweden cherished the idea of annexing Muscovy. In Lithuania, the aggrieved boyars nurtured the hope of dominating the Tsar. At home, the Romanov princes plotted to undermine the

loyalty of the masses. They circulated a rumor that Tsarevich Dimitri still lived. At the same time they passed around the tale of his murder by Boris. By 1600, the belief was widespread that Dimitri had been miraculously rescued from the knife of the assassin. The story inflamed the peasantry already made restive by crop failures, inflation and famine. Loss of their loyalty made Boris vulnerable to the intrigue of the nobles.

However, Boris's brother, Semyon, chief of security, uncovered the Romanov plot. Feodor Romanov was ordered to take monastic vows and deported, as were his brothers and relatives; also Vassily Shchelkalov, who appears briefly in the opera.


\*\*\*

In the summer of 1601, a young itinerant monk, Grigory Otrepiev, surfaced in Volinia. Accurately described in the warrant read by Varlaam in Act One Scene Four, Grigory had red hair, warts on his nose and forehead, and one arm shorter than the other. Said to have been formerly a serf of the Romanovs, he first appeared at the court of Prince Konstantin Ostroshsky, a champion of the Orthodox Church in the Polish/Lithuanian Catholic commonwealth. The pilgrim stayed a short time. A series of stopovers landed him after a while in the retinue of Prince Vishnevetsky, a Roman Catholic. Meanwhile, Grigory had shed his monastic garb, entered school to study Latin and Polish, and mastered shooting, riding and other physical skills. In 1603, at a suitable moment, he disclosed his "true" identity: Dimitri, heir to Ivan the Terrible. The prince accepted his story and passed him on to Mnishek (Mniszech), the immensely wealthy and unsavory governor of Sandomir. Recognizing in Dimitri the key to great power, Mnishek baited his hook with his beautiful daughter, Marina, and took charge of the young man. Dimitri lost his head over Marina. She, as ambitious as her father, was beguiled by the prospect of becoming a tsaritsa.

By November, the Jesuits entered the game. Rangoni, the papal nuncio at the Polish court, reported Dimitri's advent to the Vatican. What Rangoni had in mind was the placement of a Catholic Tsar on the throne of Russia, as is set forth in Act Three of the opera. Dimitri, advised to seek the support of the Catholic Church and knowing conversion had to precede marriage to Marina, wrote to Rangoni. The nuncio did not reply but informed Prince Vishnevetsky and Mnishek to bring Dimitri to Krakow to be introduced to



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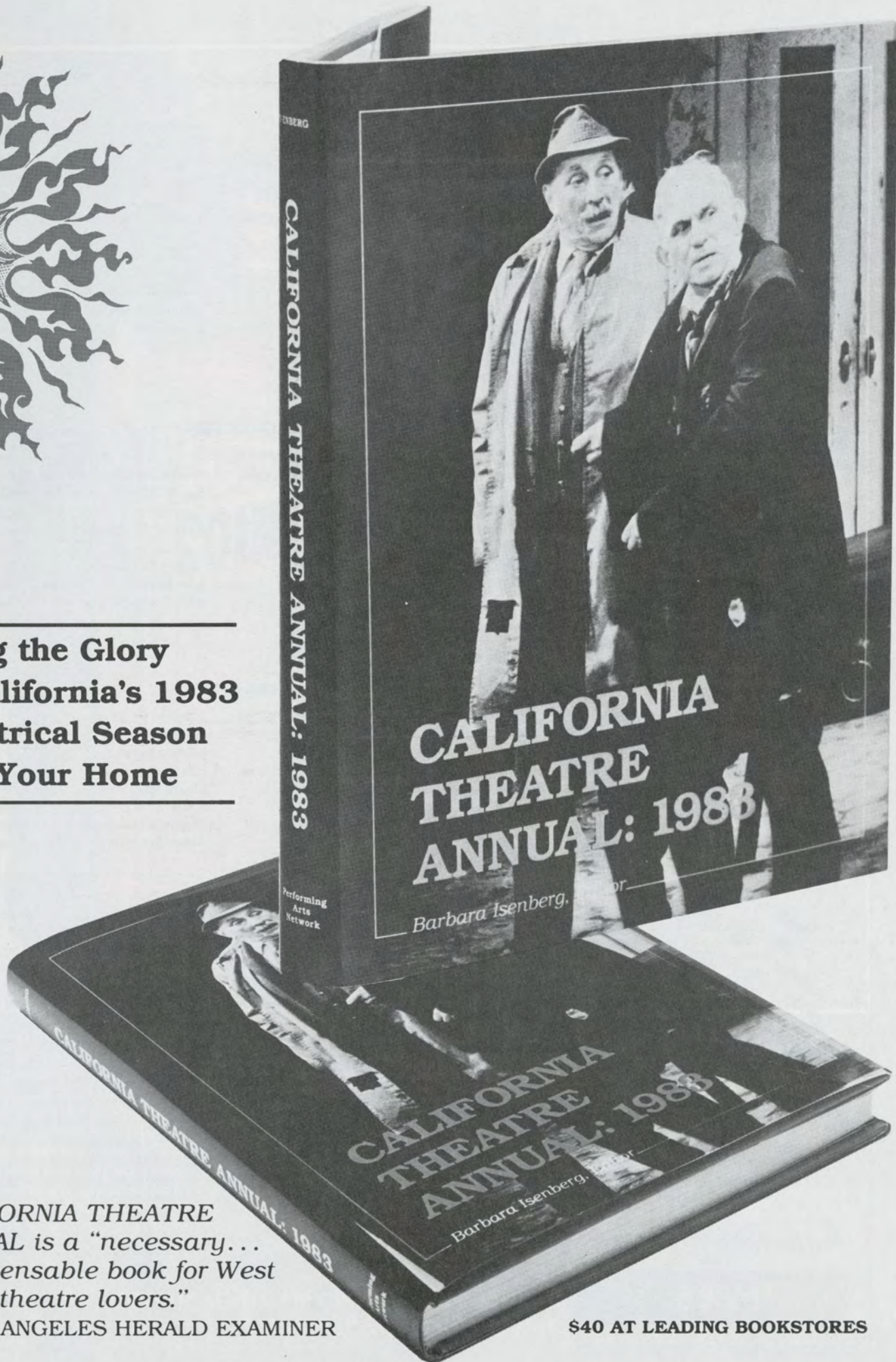




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King Sigismund.

Early in 1604, Dimitri came to the capital. Rangoni recommended he first convert and turned him over to the Jesuits for indoctrination. Rangoni then arranged a secret audience for Dimitri with the King. Sigismund decided against overt aid, but permitted Dimitri's sponsors free rein. Mnishek led the undertaking.

Upon Dimitri's conversion, his formal proposal to Marina was accepted, but Mnishek capily postponed the wedding until the Pretender should become Tsar. He elicited from Dimitri pledges to grant Marina ownership of Novgorod and Pskov, and to present the King and Mnishek each a half of Smolensk and Severia.

With a motley army consisting of Polish knights, Russian exiles, German mercenaries, Cossacks and other adventurers, Dimitri crossed the frontier into Russia. At least one boyar, undoubtedly involved in the conspiracy which produced the Pretender, surrendered his fortress at Putivl without a struggle. In December 1604, Dimitri defeated the Russian troops commanded by Mstislavsky at Novgorod. More Cossacks joined the Pretender, and the population rallied to him.

Boris mustered another army under Vassily Shuisky. When Dimitri attacked in January 1605, he suffered a crushing defeat and fled with the remnants of his force to Putivl, where four thousand Don Cossacks came to his rescue. Another detachment occupied Kromy, site of the opera's closing scene. Spurred by Boris, Shuisky besieged Kromy. On the verge of victory, the day was lost when Voevoda Saltyakov, an adversary of Boris, ordered his artillery out of the battle.

Events moved swiftly thereafter. In April, Boris died following two hours of intense

pain and severe hemorrhaging. According to rumor he was poisoned, either by enemies or his own hand. The throne went to his son, Feodor.

The opera ends here, but the *Smutnoe Vremia*, "The Time of Troubles" begins. Feodor II didn't stand a chance against the hostile boyars who lent military and political support to the Pretender. In June, six weeks after his coronation, Feodor and his family were arrested. Maria, his mother, was strangled. Feodor was slain "in a loathsome manner." The Godunov family and their adherents were deported. Semyon Godunov, chief of the secret police, was throttled. Two weeks later, Dimitri entered Moscow.

Maria Nagoy, fetched from her nunnery, officially recognized the Pretender as her son, Dimitri. Subsequently she admitted knowing he was an impostor. She explained that she acknowledged him in fear of being murdered. On July 21st, 1605, Dimitri was crowned Tsar.

A portrait of Vassily Shuisky, drawn by Captain Gilbert, a Scotsman in Dimitri's bodyguard, shows the prince very much as Mussorgsky envisioned him: cool, smooth, an artful dissembler, an intriguer who hid his ambitions under a mask of modesty and humility. Shuisky had first reported Dimitri's death in Uglich. Later he gave sworn testimony to the boy's miraculous escape. Now, through agents, he informed the populace that Dimitri was dead. He renounced the Pretender and conspired to overthrow him. Dimitri arrested Shuisky and deported him, but in a gesture uncharacteristic of tsars, he pardoned him. It proved to be Dimitri's undoing.

*Matvei Shishkov's design for the Reception Hall scene in the world premiere performance of Boris Godunov at St. Petersburg. (Continual on page 74)*







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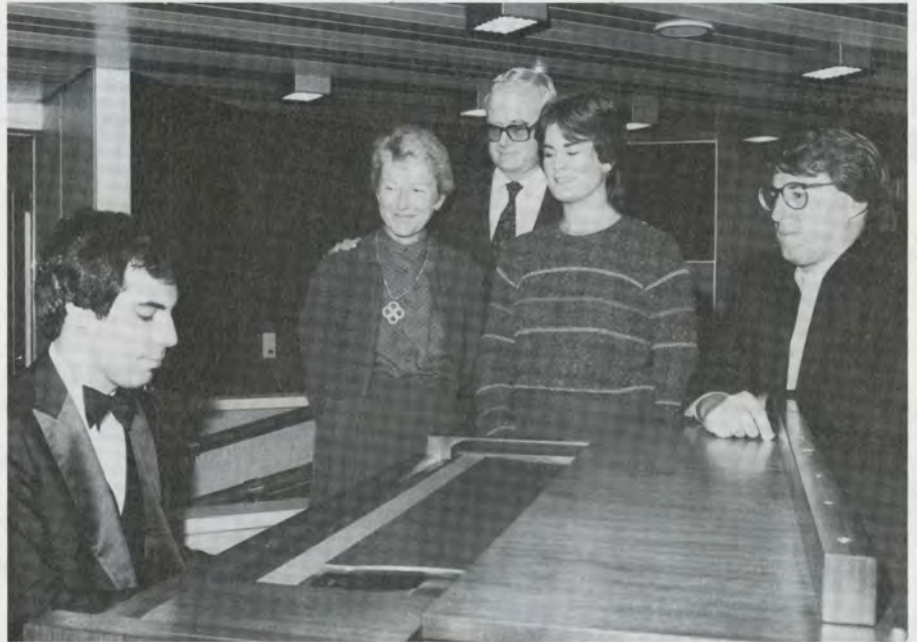
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The occasion is the annual Backstage Party for the San Francisco Opera Association's major donors—a very special event enabling contributors of \$1,000 or more to eat, drink and view the Opera House auditorium from a performer's perspective. The 350 donors who attended the November 8 reception weren't the only special guests, however; they were joined by Terence A. McEwen, Régine Crespin, Rémy Corazza, Michel Trempont and the rest of


*The Edmund C. Ward family and San Francisco Opera Center singer Thomas Woodman (right) enjoy the entertainment on Holland America's cruise ship, the Nieuw Amsterdam, at a special Medallion Society tour and reception held October 15.*

the *Grande Duchesse* cast. Coordinated by the San Francisco Opera Guild, the evening was a smashing success, with donors and other members of the Opera "family" relaxing and mingling till well past midnight.

San Francisco Opera presents a wide variety of donor events as a way of showing appreciation of our contributors' loyal and generous support. A favorite is the Opera Salon, made available to donors of \$50 or more, at which a major artist discusses an operatic topic. This year's Salon featured beloved French diva Régine Crespin talking about French operetta before more than 235 enthusiastic donors.

Donors of \$100 or more this year were invited to the operatic equivalent of a "sneak-preview"—a dress rehearsal—for






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their choice of *La Traviata* or *La Grande Duchesse de Gêrolstein*. So many contributors responded to the invitation that we scheduled two additional opportunities, offering a chance to see dress rehearsals of *The Midsummer Marriage* or *Boris Godunov*. Seated in the Grand Tier, Dress Circle and Balcony sections of the Opera House, donors saw performers and production staff putting the finishing touches on several of San Francisco Opera's most spectacular productions. This rare privilege was further extended for contributors of \$250 or more, who were invited to attend any two of the four dress rehearsals, as well as a special behind-the-scenes Technical Demonstration at which they will see the stage technicians strike the sets of *Boris Godunov* and set up those for *La Gioconda*—from Moscow to Venice in mere minutes!

To complete the view of backstage life at San Francisco Opera, donors of \$500 or more are invited to an earlier step in a production's evolution: a *Sitzprobe*, or musical rehearsal with orchestra and singers in front of the curtain. This season's American premiere of *The Midsummer Marriage* was previewed at the *Sitzprobe* by more than 125 contributors, whose appreciation of this complex work was enhanced by observing the production's early stages.

Members of the recently inaugurated Medallion Society, who contribute \$1,500 or more annually, participate in even more special events. They were, for example, invited to the dress rehearsal for *Samson et Dalila*, and donors of \$2,500 or more were also treated to a buffet dinner with general director Terence A. McEwen beforehand in the lower bar area. Those same \$2,500 contributors were invited to a buffet luncheon after which they viewed the turnaround from the *Manon Lescaut* dress rehearsal to the set-up for *La Gioconda*.

In addition to numerous opportunities to view the War Memorial's backstage wonders, there are still other events—some of them pictured in this article—presented outside the Opera House especially for our contributors. Donors who are making advance travel plans will be interested in the "Mediterranean Musicales" cruise on the Royal Viking ship *Sky*. Sailing from Spain on May 18 and stopping in a variety of exotic locales before arriving in Athens on June 1, travelers will enjoy

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Mrs. Gorham Knowles (left) admires a piece of jewelry being tried on Mrs. Richard K. Miller by Wally McWhirter, president of Shreve & Co., at that company's "Old Fashioned Christmas" platinum display, which opened November 14 with a reception for Medallion Society members catered by the St. Francis Hotel. Ten percent of the proceeds from purchases made from November 14 to 19 was donated to San Francisco Opera.

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Mrs. Paul L. Wattis, who underwrote the American premiere production of *The Midsummer Marriage*, accepts a model of the opera's striking sets from general director Terence A. McEwen at the party held at Modesto Lanzone's in Opera Plaza for the cast members and donors of \$5,000 or more.

singers from Western Opera Theater. Donors who participate in the excursion will receive a tax deduction of nine percent of the fare, which will be contributed to San Francisco Opera.

Whether or not your social calendar is full, the San Francisco Opera can round it out with an extensive range of salons, receptions and rehearsals. If you would like to know more about how to become a donor or a member of The Medallion Society, please call the Development Department at (415) 861-4008. We look forward to seeing you backstage! □



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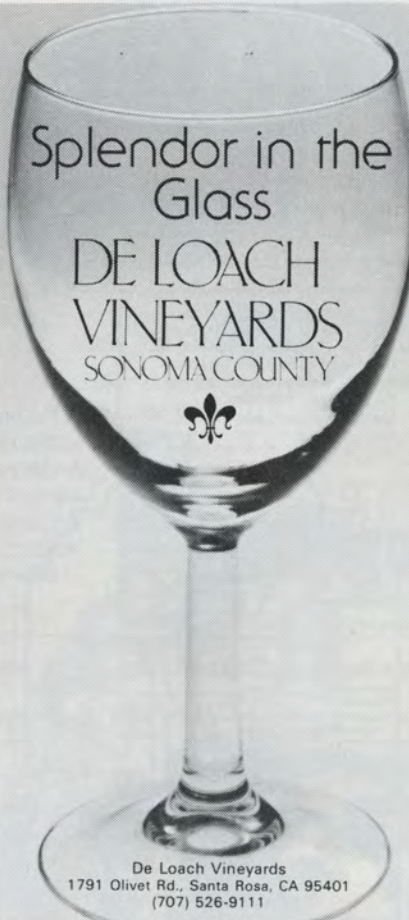
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(Continued from page 68)

On May 2nd, 1606, Marina arrived in Moscow. A week later she wed Dimitri and was crowned Tsaritsa. Unable to redeem all his pledges, Dimitri disaffected his sponsors. The frustrated Poles commandeered the homes, food and possessions of the Russians and, as Moscow turned Polish, alienated the people against Dimitri. On May 17th, Shuisky made his move.

According to Giles Fletcher, an English merchant who traded with the Russians, the people of Moscow were roused by the report that the Poles plotted to depose the Tsar. At 7 a.m., an army recruited from Novgorod and Pskov, and the rabble led by boyars, mounted, on foot, clad in coats of mail, armed with lances, javelins, scimitars, maces, bows and arrows, "swarmed thick as hailstones" over the Kremlin. The Polish guards, caught unawares, put up little resistance. The castle's archers, all Russians, sided with the attack. In the great hall, Peter Basmanov, faithful to Dimitri, was struck dead by his servant. In his bedchamber at the top of the castle, Dimitri heard the alarm bells ringing in the city. He shut his door and retreated to the bathroom. When the mob broke in, he jumped from the window. One of his halberdiers found him below, still alive, and carried him to his room. The boyars entered and "with many cuts and thrusts" slew him and cast his body to the ground where it was dragged to the marketplace and left naked for four days. Under it lay the corpse of Basmanov. Later, Dimitri's body was burned and his ashes dispersed, shot from a cannon pointed toward Poland. He had been Tsar for ten months.

On May 19th, Shuisky was proclaimed Tsar Vassily IV by the boyars. However, he could not contend with the Poles. They forced him to abdicate in 1610 and installed their Prince Vladislav in his stead. Utter confusion set in as three more pretenders sprang up. One was dispatched that year by the Cossacks, another was strangled in 1612, and the last beheaded in 1613.

Animosity smoldered between the Polish Roman Catholics and the Orthodox Russians. When it blazed in a nationalist movement, the masses rose up and expelled the Poles. The Time of Troubles ended. A truce was signed, and in July 1613, 16-year-old Mikhail Romanov was crowned Tsar. He reigned for thirty-four years. The Romanov dynasty lasted three hundred years.

In Dostoevsky's *The Possessed*, the nihilist Kirilov provided the apt phrase that best described existence under the tsars. He called it "the vaudeville of devils." □

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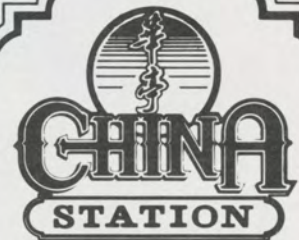
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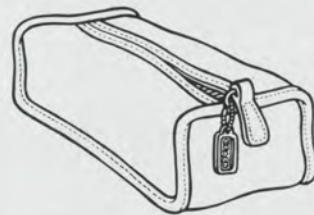
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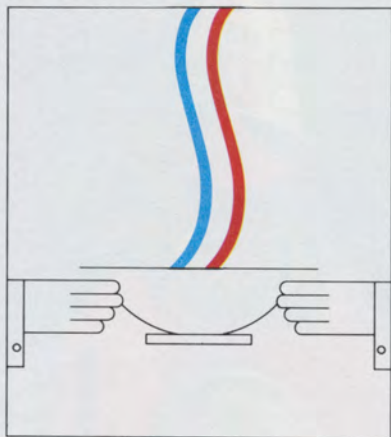
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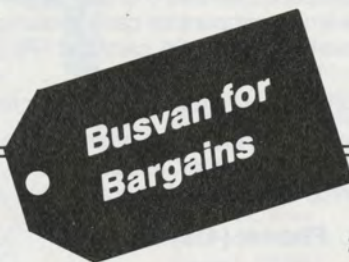


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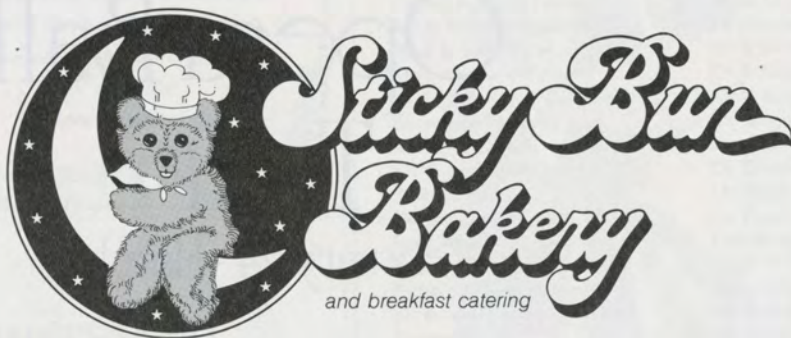


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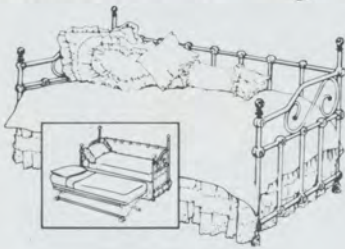
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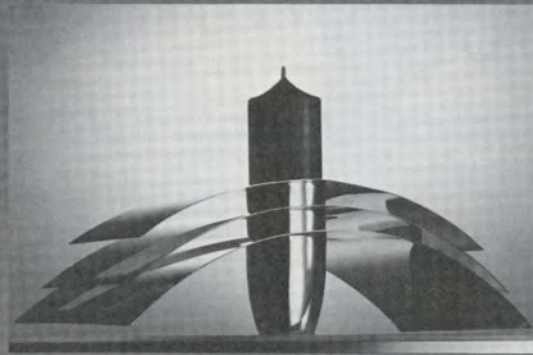
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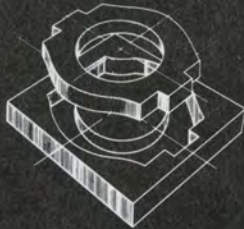
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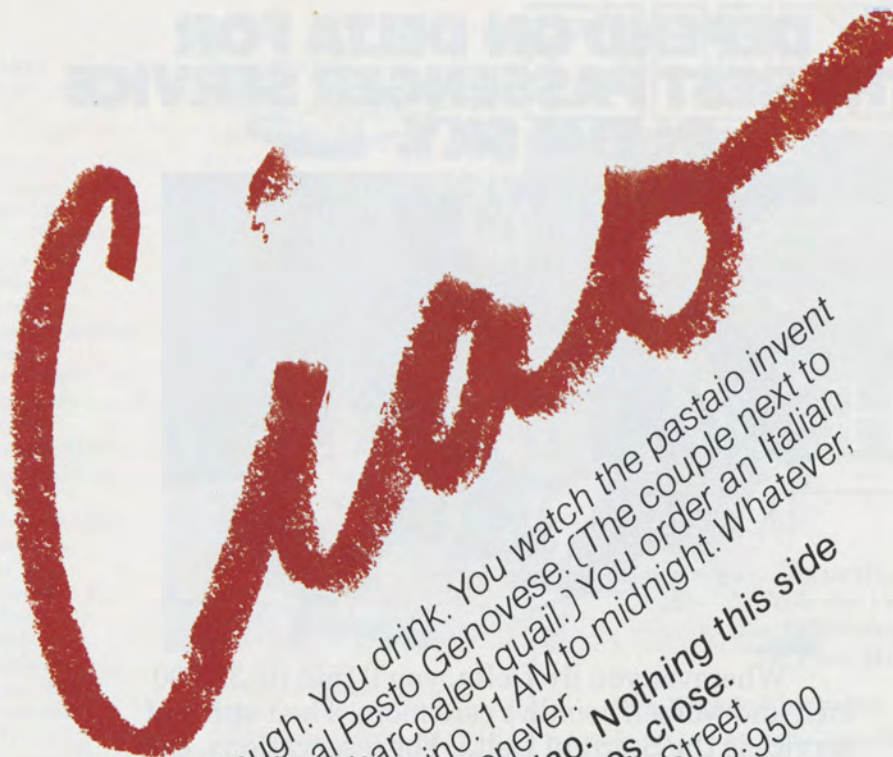
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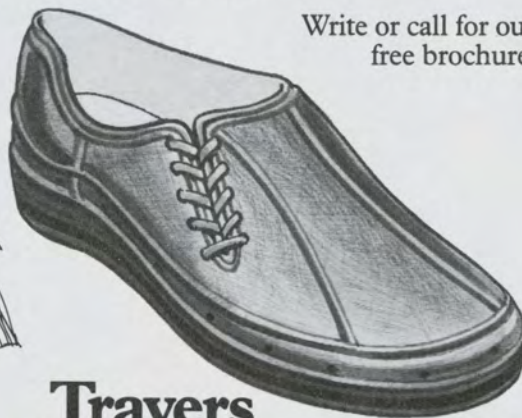
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# Services

## Bus Service

Many Opera goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway special "Opera Bus."

This bus is added to Muni's north-bound 47 line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House.

Its route is as follows:

North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

## Taxi Service

Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission.

## Food Service

The lower lounge in the Opera House is now open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage Entrance.

Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

## Emergency Telephone

The telephone number 431-4370 may be used by patrons for emergencies only during performances. Before the performance, patrons anticipating possible emergencies should leave their seat number at the Nurse's Station in the lower lounge, where the emergency telephone is located.

**Fire Notice:** There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

## Watch That Watch

Patrons are reminded to please check that their digital watch alarms are switched OFF before the performance begins.

## Ticket Information

San Francisco Opera Box Office. Lobby, War Memorial Opera House: Van Ness at Grove, (415) 864-3330. 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days.

**Important Notice:** The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

## Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

Opera glasses are available for rent in the lobby.

Please note that no cameras or tape recorders are permitted in the Opera House.

Children of any age attending a performance must have a ticket.

Management reserves the right to remove any patron creating a disturbance.

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M.

## Performing Arts Center Tours

Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows:

Mondays, 10:00-2:30 on the hour and half hour.

Davies Hall only:

Wednesday 1:30/2:30—Saturday 12:30/1:30

All tours leave from Davies Symphony Hall, Grove Street entrance.

General \$3.00—Seniors/Students \$2.00

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THE OPERA HOUSE MUSEUM, located on the south mezzanine (box) level behind the Opera Boutique, currently houses an exhibit on the San Francisco Opera Center. Featuring photographs and information on the talented young singers of the Center, the display, assembled by Christine Albany, provides an introduction to the many activities and events that make the San Francisco Opera Center unique among operatic training programs in this country.





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(in Russian)

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*Production*  
August Everding

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*Set Designer*  
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*Chorus Director*  
Richard Bradshaw

*Choreographer*  
Vassili Sulich

*Musical Preparation*  
Susanna Lemberskaya  
James Johnson  
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## CAST

(in order of vocal appearance)

<i>Nikitich, a police officer</i>	John MacAllister
<i>Mityukha, a peasant</i>	Jacob Will
<i>Shchelkalov, Secretary of the Duma</i>	Thomas Woodman
<i>Prince Shuisky</i>	Emile Belcourt
<i>Boris Godunov</i>	Nicolai Ghiaurov
<i>Pimen, a monk and chronicler</i>	John Tomlinson*
<i>Grigory (the Pretender Dimitri)</i>	Wieslaw Ochman
<i>The innkeeper</i>	Donna Petersen
<i>Missail, a vagabond monk</i>	Robert Tate
<i>Varlaam, a vagabond monk</i>	Kevin Langan
<i>A border guard</i>	James Patterson
<i>Xenia, daughter of Boris</i>	Ruth Ann Swenson
<i>Feodor, son of Boris</i>	Edmund Kimbell*
<i>Their nurse</i>	Leslie Richards
<i>Boyar in attendance</i>	John Matthews
<i>Marina Mnishek, a Polish princess</i>	Stefka Mineva*
<i>Rangoni, a Jesuit</i>	John Del Carlo
<i>A Simpleton</i>	David Gordon
<i>Boyar Khrushchov</i>	John Matthews
<i>Chernikovskiy, a Jesuit</i>	James Patterson
<i>Lavitsky, a Jesuit</i>	Jacob Will
<i>Boyars, children, guards, soldiers, monks, police officers, Polish noblemen and ladies, Sandomir girls, blind mendicants, the people of Moscow, urchins, vagabonds</i>	
<i>Corps de ballet</i>	

\*San Francisco Opera debut

## TIME AND PLACE: 1598-1605; Russia and Poland

<i>ACT I</i>	<i>Scene 1:</i>	Courtyard of the Novodievichy Monastery, near Moscow
	<i>Scene 2:</i>	A square in the Kremlin, Moscow
	<i>Scene 3:</i>	A cell in the Chudov monastery
	<i>Scene 4:</i>	An inn near the Lithuanian border
	<i>Scene 5:</i>	The Tsar's apartments in the Imperial Palace, Moscow

## INTERMISSION

<i>ACT II</i>	<i>Scene 1:</i>	Marina's apartment in Sandomir Castle, Poland
	<i>Scene 2:</i>	Garden of the Mnishek Castle

## INTERMISSION

<i>ACT III</i>	<i>Scene 1:</i>	Outside the Cathedral of St. Basil, Moscow
	<i>Scene 2:</i>	The reception hall of the Kremlin
	<i>Scene 3:</i>	A clearing in a forest near Kromy

Latecomers will not be seated during the performance after the lights have dimmed.

The use of cameras and any kind of recording equipment is strictly forbidden.

The performance will last approximately four hours.

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## ACT I: Russia, 1598-1603

*Scene 1: Courtyard of the Novodievichy Monastery, near Moscow, 1598.*

At the instigation of the boyars, headed by Shuisky, Russian peasants are forced by police into demonstrating for Boris Godunov's ascension to the vacant throne of Russia. Shchelkalov, Secretary to the Duma (Council of Boyars), appears at the monastery doorway to announce that Boris still refuses the crown and that Russia is doomed. A procession of pilgrims passes, praying to God for help.

*Scene 2: A square in the Kremlin, September, 1598.*

Amidst cheering crowds, the great bells of Moscow herald the coronation of Boris. As the procession leaves the Cathedral, Boris appears in triumph. Haunted by a strange foreboding, he prays for God's blessing. Addressing his people, he invites them all to the feast, as the crowd resumes rejoicing.

*Scene 3: A cell in the Chudov monastery, 1603.*

The old monk Pimen is finishing a history of Russia. Young Grigory, a novice, awakes and describes to Pimen his nightmare in which he climbed a lofty tower and viewed the swarming multitude of Muscovites below who mocked him until he stumbled and fell. Pimen tells Grigory that fasting and prayer bring peace of mind, and compares the quiet solitude of the cloister to the outside world of sin and idle pleasure. Grigory questions Pimen about the dead Tsarevich Dimitri, legal heir to the Russian throne; Pimen recounts how Boris ordered the boy's murder. Left alone, Grigory condemns Boris and his crime and decides to leave the cloister.

*Scene 4: An inn near the Lithuanian border.*

Three guests interrupt the innkeeper's ballad: Varlaam and Missail (two drunken friars) and the disguised Grigory who is being pursued by the police for escaping from the monastery. Now considering it his mission to expose Boris, Grigory is attempting flight to Lithuania, where he will assemble forces and, proclaiming himself Tsarevich Dimitri, claim the Russian throne. Varlaam passes the time with a song about the Siege of Kazan and dozes off. The innkeeper tells them that the road is blocked by guards, whereupon one enters with a warrant for Grigory's arrest. Since the guard cannot read, Grigory reads the warrant for him, pretending it describes Varlaam rather than himself. But when Varlaam reads the true description, Grigory leaps through a window and escapes into Lithuania.

# Boris Godunov Synopsis

*Scene 5: The Tsar's apartments in the Imperial Palace, Moscow.*

Boris's daughter Xenia laments the death of her betrothed and is comforted by her nurse. Boris enters and, studying a map of Russia, tells Feodor, his son, that one day he will rule. Left alone, he ponders the fears that haunt his dreams. Feodor stops his torment but is interrupted by Prince Shuisky who has come with word from Poland of a pretender to the Russian throne, supported by the Polish aristocracy and the Pope. When Boris is told the pretender claims to be Dimitri, the Tsarevich whom Boris ordered killed at Uglich, he asks how a buried child can march on the Tsar. He promises to forgive Shuisky, whom he loathes and distrusts, all his former acts of treason if he will answer truthfully whether or not the real Dimitri was indeed killed at Uglich. Assuring the Tsar that he was, the wily Shuisky is dismissed. The clock begins to strike as Boris gives way to his terror, imagining that he sees Dimitri's ghost. Stricken with remorse, he begs God's forgiveness for his crime.

## ACT II: Poland, 1604

*Scene 1: Marina's apartment in Sandomir Castle.*

The proud, ambitious Marina Mnishek, daughter of the Lord of Sandomir, muses how she will win the hand of the pretender Dimitri, through whom she hopes to realize her plans of ascending to the throne of Russia. She is interrupted by the Jesuit Rangoni, who forces her to submit to his will. She is to seduce Dimitri for the good of the Catholic Church and convert the heathen Russians to Catholicism.

*Scene 2: Gardens of the Mnishek Castle.*

As Dimitri wanders through the gardens hoping Marina will remember his love for her, Rangoni slips in and urges him to withdraw as the guests assemble to watch a polonaise. Soon Dimitri and Marina are left alone. Coldly shunning his protestations of love until she is certain of his determination to become Tsar, Marina

joins Dimitri in their dream of love and glory.

## ACT III: Russia, 1605

*Scene 1: Outside the Cathedral of St. Basil, Moscow.*

The starving peasants, now disenchanted with Boris, argue whether or not the Tsarevich Dimitri still lives, as news reaches them that his troops are near. A group of urchins runs in, tormenting a Simpleton and finally stealing his last kopeck. Boris and his retinue enter, distributing alms; the Simpleton asks Boris to kill the boys the way he killed Dimitri. Shuddering, Boris nonetheless protects the Simpleton from Shuisky's order that he be arrested. Referring to him as a holy man, Boris asks the Simpleton to pray for him, but the Simpleton refuses. He sadly bewails Russia's dark future.

*Scene 2: The reception hall of the Kremlin.*

In response to Boris's message to the Duma that the false Dimitri intends to dethrone him, claiming the boyars will support him, the Duma discusses how the false Dimitri should be caught and put to death. Arriving late, Shuisky rushes in with the astonishing account of how he accidentally observed Boris's frenzied anguish over the imagined apparition of the murdered Dimitri. Still in a state of delirium, Boris now enters the hall and announces that Shuisky will be hanged for spreading such lies. Shuisky distracts Boris by saying that Pimen is waiting outside for an audience with the Tsar, to which Boris, regaining his composure, agrees. Pimen's story is intended to assure Boris that Tsarevich Dimitri is truly dead; instead, it causes him to sink still further into despair. Realizing that he is about to die, Boris dismisses the nobles and sends for his son, bidding the boy a moving farewell and naming him heir to the throne.

*Scene 3: A clearing in a forest near Kromy.*

A crowd of vagabonds drags in Khrushchov, a boyar, jeering at his rank and asking how he likes being treated the way poor Russians have been abused by Boris. Varlaam and Missail arrive, proclaiming Boris's guilt; the people vow to follow Dimitri and kill Boris. Two unlucky Jesuits, Lavitsky and Chernikovskiy, appear and the crowd seizes them for hanging. Then the pretender Dimitri approaches in triumph with his army. Amid cheers of "Long live our sovereign Dimitri Ivanovich," he pardons Khrushchov and calls for everyone to follow him in his march to Moscow. Only the Simpleton remains, lamenting poor Russia's uncertain fate. □

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