

# CORIS DUNOV

Modest Mussorgsky  
YU Music Theater  
duction

Wednesday through Saturday  
March 5-8, 1975  
deJong Concert Hall

Franklin S. Harris  
Fine Arts Center  
1974-75 Series Nos.



**BORIS GODUNOV** Music  
by Modest Mussorgsky  
Based on the play by  
Aleksander Pushkin  
English translation by  
John Gutman

## THE POLITICAL SETTING

Boris Godunov, although not born into nobility, rose to tremendous power during the latter part of the sixteenth century as a result of his support of Tsar Ivan the Terrible. Ivan's son, the succeeding Tsar, was mentally incompetent to reign, so the power fell, in practical terms, to his counselor Boris, much to the jealous consternation of the noble Boyars, particularly Prince Schuiskii, who had been waiting patiently in the wings to assume the Tsarship himself. Boris became such a popular protector in the eyes of the people that at the young Tsar's death, only Ivan's illegitimate son, the Tsarevitch Dimitri, stood in Boris's way to complete power. Out of an apparently pure motivation, considering the political pragmatism of the age, Boris "allowed" the murder of Dimitri and proceeded to make his own play for the throne. Boris's subsequent strategy—gaining popularity by pretending to refuse the throne—was encouraged by the Boyars who hoped to find in Boris a ruler whom they could dominate. Here Mussorgsky

picks up the story from the original Pushkin play.

## THE DRAMA ITSELF

Scene I: 1598. Outside the Novodievichy Monastery near the Kremlin where Boris is ostensibly praying for political guidance, Boyars Nikitish and Tchelkalov stage a demonstration of popular support for Boris to give the air of an election by popular demand. Only the strategic arrival of the Orthodox Patriarch himself can move the crowd from indifference.

Scene II: the same afternoon. The ploy has worked, and the crowd cheers Boris's acceptance of the crown. Already troubled by his conscience, Boris dedicates his reign to the welfare of the Russian people and prays, earnestly now, for the blessing of God.

Scene III: 1603. In a cell in the Chudov Monastery, Boris's political crimes are being patiently recorded by the aged monk Pimen. Hearing of Boris's murder of Dimitri, Grishka Otrepief, the young novice, devises a plan for elevating himself to the throne by pretending to be the long-dead Dimitri.

## Intermission

Scene IV: several months later at an inn on the Lithuanian border. Grishka is forced by his own political activities to flee into Lithuania, pursued by Boris's newly alerted police.

Scene V: winter 1605. In Tsar Boris's apartments in the Kremlin, following an intimate family conversation, Prince Schuiskii brings news of the false Dimitri's military activities. Boris's fear of the false Dimitri and his guilt at having killed the real Dimitri surface in ugly proportions.

## Intermission

Scene VI: some weeks later. A tortured Boris is confronted by crowds of starving peasants, brought nearly to open rebellion by severe famine. The church's anathema just pronounced on the Pretender is greeted with amusement by the people. Boris humbly asks for the prayers of a simpleton in the crowd.

Scene VII: days later in the forest of Kromy on the outskirts of Moscow. The mob is wild enough now to mistakenly hang



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## THE POLITICAL AFTERMATH

The death of Boris ushered in Russia's "Time of Trouble." With Schuiskii's help, Feodor was quickly assassinated, and the false Dimitri assumed the throne, only to be murdered himself by Schuiskii within a year. Schuiskii ruled, quelling continuous popular rebellions and several more false Dimitris until he was forced to abdicate in 1610. Schuiskii was then replaced as Tsar by a Polish prince under whom administration completely collapsed. By 1612 Russia was undergoing complete national disintegration, and only the power of the Russian people held the nation together until the election of a new Tsar, Mikhail Romanov—son of one of Boris's most bitter enemies—in 1613.

Mike Evenden

## CAST

(In order of appearance)

### Scene I:

Nikitsch  
Peasant men

Joe Cherrington  
Evan Winn  
Gary Pehrson  
Jan Burningham  
Lynne Hall

Peasant women

Tchelkalov

Des Wilson  
Craig Jessop

(Wed./Sat.)  
(Thurs./Fri.)

### Scene II:

Schuiskii  
Boris

Jon Green  
Robert Downs  
Jerome Hines

(Wed./Fri.)  
(Thurs./Sat.)

### Scene III:

Pimen  
Grishka (false Dimitri)

Dan Balestrero  
Ray Arbizu

### Scene IV:

Innkeeper

Connie Cloward  
Dolores Brown

(Wed./Sat.)  
(Thurs./Fri.)

Warlaam

Jeff Coletti  
Gene Larson

(Wed./Sat.)  
(Thurs./Fri.)

Missail

Dan Knudsen  
Ben Mortensen

(Wed./Sat.)  
(Thurs./Fri.)

Guard  
Alyoka

Peter Cassidy  
Mark Freckleton

### Scene V:

Zenia

Monica Fisher  
Kristina Watt

(Wed./Sat.)  
(Thurs./Fri.)

Nurse

Kathleen Watt  
Jane Mortensen

(Wed./Sat.)  
(Thurs./Fri.)

Feodor

Keller Clark  
Timothy Wadham

(Wed./Fri.)  
(Thurs./Sat.)

### Scene VI:

Simpleton

Terry McCombs  
Murray Boren

(Wed./Thurs.)  
(Fri./Sat.)

### Scene VII:

Catholic monks

Peter Cassidy  
Greg Hill  
Victor Angulo

Kroutchov

### Scene VIII:

Boyars

Merrill Higginson  
Doug Shrope  
Steve Boyd

# ON STAFF

Director and  
or  
Director and

Clayne Robison

Ralph G. Laycock  
Peter Wolf Associates—  
Houston, Texas  
from the Metropolitan  
Opera Collection at Eaves  
Costumers, New York,  
N.Y.

Coordinators

Karl Pope, set  
Beverly Warner, costumes

Designer

Beverly Warner  
Janet Swenson

Director  
Designer

Paul G. Larsen  
David Stoddard

Production supervisor  
Manager

O. Lee Walker  
Norman Wright

Stage manager  
Stage directors

Kerry Don Bird  
Mike Evenden  
Debra Lynn Bennett  
Clayne Robison  
Steve Boyd

Orchestration

Accompanists

Margaret Van Orman,  
principal coach  
Charles Broadbent  
Jeanine Berry  
Elizabeth Erickson  
Claudia Bigler  
Murray Boren  
Karen Bradshaw  
George McClellan  
Michael Kawasaki  
Ken Robinson  
Walt Cowie  
Arnold Hardy  
Larry Wilcox  
Brad Jardine  
Terry McIntire  
Karlin Hardy  
Dana Morey, head flyman  
J. Russell Lovell  
Dan Alyworth  
Gary T. Strausburg,  
crew chief

Prop assistants

Scenic artists

Construction crew

Costume crew

Makeup Crew

Sherry Jackson  
David Dunton  
Wes Wright  
Frank McIntire  
Vaude Deltorchio  
Valerie Stevens  
Mark Balzotti  
Neil Lindberg  
Mike Wise  
Jeff Struthers  
Norm Stevens  
Dan Steadman  
Mike Remley  
Paul Nibley  
Larry McTeer  
Keith Richins  
Dennis Rockwell  
Randy Honaker  
Bruce Cornwell  
Nancy Asay  
Karen Bird  
James Densley  
Mary Hatami  
Margret Fellows  
Claudia Haynes  
Mary Hegyessy  
Gloria Hogge  
Andrea Morgan  
Catherine McClellan  
Lori Nilsen  
Ruby Liu  
Lynne Robinson  
Members of the class,  
Theater and Cinematic  
Arts 126

## MONIC ORCHESTRA

Conductor, director

### Cellos

David Marsh, *principal*  
Jan Bishop  
Bonnie Gessel  
Brian Carl Johnson  
Connie Loveless  
Lydia Mathews  
Mark Newman  
Sheri Webb

### Basses

Rick Baldassin, *principal*  
Dwight Egan  
Lynette Madsen  
Susan Mathews  
Walter Wilson

### Piccolo

Christine Watts

### Flutes

Jilene Goodwin  
Teri Bradley  
Christine Watts

### Oboe and English Horn

Markus Merrill  
Nancy Harris

### Clarinets

Dale Monson  
David Feller

### Bass Clarinet

Diana Pittman

### Bassoons

Glenda Hadlock  
Teri Cantrell

### Contrabassoon

Wendy Holdaway

### Horns

James Thatcher  
Douglas Furr  
Laurence Lowe  
Sherell Steele

### Trumpets

Brian Daw  
Robert Lowe  
John Fletcher

### Trombones

Wayne Gardner  
Dan Loveless

### Bass Trombone

Gerald MacDonald

### Tuba

Cory Farr

### Harp

Francesca Pratt

### Timpani

Ken Hodges

### Percussion

Mark Downard  
Jeff Bluhm  
Cheryl Ransom

### Piano-Celesta

Jeanine Berry

## ORATORIO CHOIR

Clayne Robison, director

Stephen Boyd, assistant

conductor

George McClellan,

accompanist

### First Sopranos

Sue Bartholmess  
Cheri Ann Bell  
Nancy Burnham  
Jan Burningham  
Chris Cooper  
Beverly Cornett  
Sue Erickson  
Cynthia Feay  
Lisa Fitzgerald  
Vicki Lindsay  
Shelley Moore  
Barb Nicolaysen  
Louise Reimann  
Debbie Robertson  
Toshiko Sasai  
Kathleen Stone  
Sheryl Walker

### Second Sopranos

Brenda Brewer  
Linda Catmul  
Lisa Dahlgren  
Claudia Daw  
Mary Graham  
Virginia Hale  
Rebecca Hyer  
Shirley Johnson  
Debora Lund  
Lisa Madsen  
Kathy Miller  
Pamela Nixon  
Jody Pew  
Mary Slight  
Jill Smith  
Chris Stevens  
Patty Stevens  
Becky Thomas

### First Altos

Karen Bradshaw  
Kathy Buccambuso  
Chris Caffee  
Sharon Carson  
Susan De Land  
Tina Hartman  
Heather Hunter  
Kathryn Hunter  
Cindy Jackson  
Constance Marshall  
Kathy Otte  
Joyce Putt  
Cathy Rindlisbacher  
Kari Rudd  
Sandefur Schmidt  
Carol Weibell  
Jeanne Young  
Tina Young

### Second Altos

Gwenda Ballard  
Brenda Brown  
Diane Davis  
Debra Ellis  
Sharon Gurr  
Lynne Hall  
Judy Hickman  
Linda Johnson  
Janice Larsen  
Jan Reese  
Karen Seely  
Nancy Tubbs

### First Tenors

Murray Boren  
Kim Croft  
Mark Howarth  
Lynn Merrill  
Matt Moody  
Brad Nebeker  
Dan Nolan  
Kevin Orton  
Pat Preston  
Alan Tomlinson  
Charles Vance

### Second Tenors

Mark Baughman  
Dale Boman  
William Darby  
Doug De Long  
Dean Fitches  
Mark Freckleton  
Brent Frederickson  
Woodrow Huntamer  
Michael Jones  
Mark Lewis  
Steven Low  
Jeff Ostler  
Jeff Page  
Richard Schurtz

### Baritones

Larry Bigler  
Maurice Bowman  
Brent Fox  
Marvin Gardner  
Steve Garvin  
Chuck Gilmore  
Calvin Greene  
David Jones  
George McClellan  
Vincent Mrykalo  
Kim Olson  
Peter Sorenson  
Steve Thacker  
Everett Thompson  
John Thompson

### Basses

Mike Adams  
Leon Archibald  
Burton Conrad  
Robert Gleave  
Dennis Jackson  
Kevin Jensen  
Wayne Knudsen  
Gary Pehrson  
Lane Throssell  
Steve Weed



## STUDENT CHORUS

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Altos  
Roger Cook  
Lisa Downs  
Robert Jensen  
Darin Palmer

## THEATER STAFF

ector  
irector  
chnical

ector  
ordinator

Clayne Robison  
Paul G. Larsen

David W. Stoddard  
Margaret Van Orman  
Terrence McCombs  
Will Salmon  
Marci Brett

## MUSIC EVENTS

17 and 18 p.m.): Princi- Theater audi- 975-76 season, ncert Hall.* ent, faculty, or y singer inter- ing cast during 5-76 season n for an audi- on the Music ent bulletin h level, E-wing	April 4 (12:10 and 6:00 p.m.) and 5 (5:00 p.m.): Premieres of <i>The Only Jealousy of Emer</i> , by Murray Boren, and <i>Linda</i> , by Jane Putt, Gates Music Theater.*	June 19-21 and 26-28 (9:00 p.m.): <i>Pelleas and Melisande</i> , by Debussy, The Castle. The master impressionist's adult fairy tale, directed by Sterling Van Wagenen.
	May 9 (12:10 and 6:45 p.m.) and 10 (6:45 p.m.): Music Theater Sketches, Gates Music Theater.*	October 31, November 1, and 4-5 (8:00 p.m.): <i>Barber of Seville</i> , by Rossini, de Jong Concert Hall. The great "Figaro" classic.

\*No admission charge for  
Music Theater Sketches  
and auditions.

## SPONSORSHIP

The Brigham Young  
University Music Theater  
is sponsored by the BYU  
Department of Music, A.  
Harold Goodman, chair-  
man. The student admis-  
sions are subsidized by  
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Culture Office, Fred  
Teichert, vice-president.  
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atre and Cinematic Arts,  
Charles Metten, chair-  
man; and the BYU Col-  
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tion, Clayne Jensen,  
dean. It is a part of the  
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and Communications,  
Lael J. Woodbury, dean.