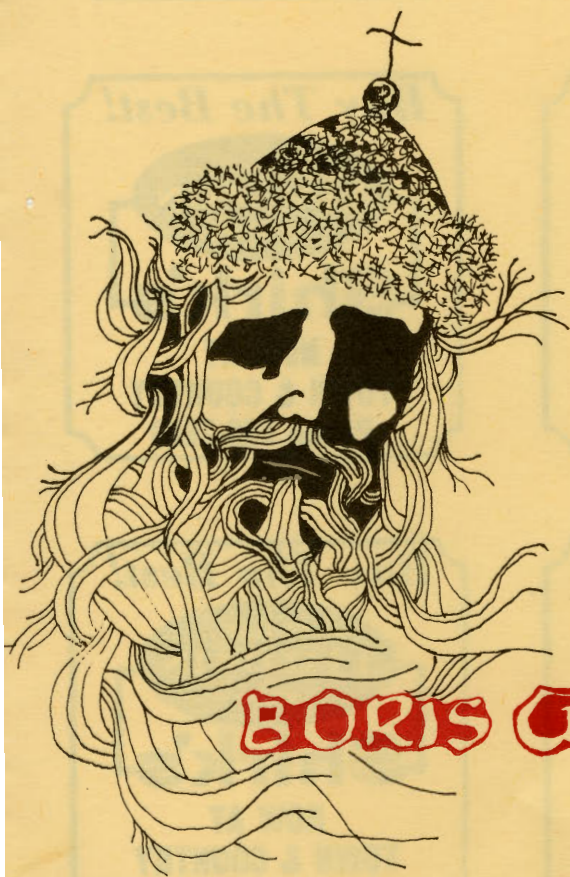


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BORIS GODUNOV

Thursday, May 4, 1978

Conductor Bruce R. Hemingway
 Stage Director Herbert Kellner
 Designer Thomas C. Miller
 Technical Director
 and Lighting Director David Davenport
 Vocal Director Bernadine R. Oliphint

The Tsar D. Ralph Appelman
 Xenia Cyndi Amen
 Feodor Jeannette Becker
 Nurse Marilyn Moe
 Schelkalow Larry Stucker
 Constable Paul Jones
 Peasants Michael Moeder, Tim Snyder
 Peasant Women Rachel Lorber, Mary Mills
 Prince Shuisky David Aiken
 Patriarch Otis Romine
 Pimen Willie Coates
 Dmitri/Grigori Robert Dure
 Inn Hostess Joyce Lawson
 Vaarlam Roland Bowen
 Missail Dennis Hoist
 Border Guard Eldon Fretz
 Marina Kay Montgomery
 Rangoni Carlton Higginbotham
 Simpleton Tim Snyder
 Boyar Guard David Litchfield
 Krushchov Herman Hoffmann
 Lavitsky Alan Eggleston
 Chernikovsky Paul Jones

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BORIS GODUNOV

SATURDAY, MAY 6, 1978

CONDUCTOR MICHAEL J. ESSELSTROM
STAGE DIRECTOR HERBERT KELLNER
DESIGNER THOMAS C. MILLER
TECHNICAL DIRECTOR
AND LIGHTING DESIGNER DAVID DAVENPORT
VOCAL DIRECTOR BERNADINE R. CLIPHINT

THE TSAR D. RALPH APPELMAN
XENIA (TSAREVNA) WENDY SALTZGABER WEBER
FEODOR (TSAREVICH) JEAN SNYDER
NURSE MARY MILLS
SHCHELKALOW LARRY STUCKER
CONSTABLE ELDON FRETZ
PEASANTS MICHAEL MOEDER, TIM SNYDER
PEASANT WOMEN RACHEL LORBER, MARY MILLS
PRINCE SHUISKY DAVID AIKEN
PIMEN WILLIE COATES
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In the version by
N. Rimsky-Korsakoff

Based on the tragedy by
Pushkin

CAST OF CHARACTERS

Boris Godunov D. Ralph Appelman
Feodor (Tsarevich) Jeannette Becker, Jean Snyder
Xenia (Tsarevna) Cindy Amen, Trudy Heller, Wendy Saltzgaber Weber
Nurse Mary Mills, Marilyn Moe
Peasants Dennis Hoist, Michael Moeder, Tim Snyder
Peasant Women Rachel Lorber, Mary Mills, Gwen Sherman
Shchelkalow Willie Coates, Larry Stucker
Constable Eldon Fretz, Paul Jones
Prince Shuisky Robert Dure
Pimen Willie Coates, Elliott Nordgren
Dmitri/Grigori Robert Dure, Franklin Lusk
Inn Hostess Joyce Lawson, Gwen Sherman
Varlaam Roland Bowen, James Lawson
Missail Dennis Hoist, Michael Snyder
Border Guard Alan Eggleston, Eldon Fretz
Princess Marina Kay Montgomery
Rangoni Dennis Doverspike, Carlton Higginbotham
Simpleton Patrick Maloney, Tim Snyder
Boyar Guard Larry Dodd, David Litchfield
Krushchov Herman Hoffmann, Dennis Kyle
Lavitsky Alan Eggleston, Eldon Fretz
Chernikovsky Paul Jones, Michael Moeder

Boyars, Children of Boyars, Guards, Captains, Magnates, Priests, Polish Nobles
and Ladies, Peasants, Pilgrims, People, Soldiers, Monks

PLACE: RUSSIA

TIME: 1598-1605

- ACT I, SCENE I The Courtyard of the Monastery of Novodievich
- ACT I, SCENE II In the Kremlin, Coronation Scene
- ACT I, SCENE III The Cell of Pimen
- ACT I, SCENE IV At an Inn on the Lithuanian Border

INTERMISSION

- ACT II, SCENE I The Tsar's Apartment
- ACT II, SCENE II In the Apartment of Marina
- ACT II, SCENE III Night, in the Garden

INTERMISSION

- ACT III, SCENE I In the Forest Near Kromy
- ACT III, SCENE II The Council Chamber in the Kremlin

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SYNOPSIS

Outside the Kremlin, nobles, pilgrims, and peasants (the latter under duress) seek to persuade the powerful Boris Godunov to assume the Russian throne left vacant by the death of Tsar Ivan and the murder of the child Dmitri, the heir apparent. Yielding at last to these pleas, Boris consents to be crowned. During the coronation spectacle, he prays for the blessing of God.

In his monastic cell, the aged Pimen nears the completion of his History of Russia, and incorporates into it his belief that Boris is responsible for the death of the child Dmitri. As his brother monks sing outside, Grigori -- being groomed as successor to the scholarly Pimen -- is moved to action by the old man's story. Stealthily departing from the monastery, Grigori -- pursued by Boris's police -- approaches the Russian frontier, traveling in the company of two drunken, brawling clerics, Vaarlam and Missail. The police follow, bearing a letter of instructions which almost no one present can read; after some confusion, Grigori (who attempts at first to divert suspicion toward Vaarlam) escapes.

Boris interrupts a bittersweet family gathering in the royal apartments: Xenia, his daughter, whose bridegroom-to-be has died unexpectedly, is being cheered by his son and the family nurse. Reflecting on the conflicts between his power and luck, Boris laments his feelings of guilt. Shuiskey, a scheming boyar (a powerful noble), reports of espionage and of a pretender who is said to be the grown Dmitri, and who is gathering troops in the West. Sending Shuiskey from his chambers, Boris has a vision of the murdered child, who seems to approach him from the chiming clock nearby. The Tsar prays for forgiveness.

In the neighboring Poland, the Princess Marina dreams of grander days. Rangoni, a Jesuit who seeks to convert Orthodox Russia to Roman Catholicism, persuades her to be responsive -- even seductive -- toward Grigori, who now claims to be, himself, the murdered Dmitri. Rangoni's hopes are finally satisfied, and Marina -- who fancies herself a beautiful Tsarina -- provides troops and funds for "Dmitri's" invasion of his homeland.

(Continued)

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(SYNOPSIS Continued)

In Russia itself the people, angered by the increasing rigidity of the rule of Boris, grow rebellious. Local boyars are persecuted, and chaos reigns until the arrival of the pretender Dmitri, who leads the peasants to sack and burn Moscow. In the Kremlin, in the chamber of the council (the Duma), Boris -- appearing distracted in front of the boyars -- hears from Pimen's lips the story of a miraculous cure effected at the tomb of the murdered child. He suffers an attack, and -- dying -- calls his son Feodor, the Tsarevich, to his side for a final blessing.

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THE ENVIRONMENT OF THE OPERA

There is very little in the study of history as complicated and interesting as the history of Russia during the Middle ages. With a large land mass and so many completely different socio-economic groups within, Russia was always a breeding ground for war and revolution. Perhaps the most notable period is known as "The Time of Troubles", ruled by that legendary ruler Ivan the Terrible.

In 1547 Ivan the Fourth was crowned Tsar of all the Russias. He was seventeen years old and the first man to bring all the territories of Russia under one rule. His reign lasted half a century and was riddled with war and murder. Although he was an intellectually gifted ruler of broad vision, Ivan the Terrible was at the same time impetuous, cruel and neurotic. Attracted by the dramatic and theatrical effect of political conflict, he took every opportunity, whether coronation or execution, to stage a pageant.

In 1550 he created a new institution in Russian government called the Zemsky Sober, and with the sanctions of this body he changed the whole face of local government. Instead of officials being appointed by the Tsar they were now locally elected. Eventually, feeling the Zemsky Sober was taking too much power from him, Tsar Ivan the Fourth formed the Oprichnina, organized along monastic lines (as described by Pimen in the Cell Scene of Boris). Its members wore black and were called brethren; however, the society alternated intense prayer with wild orgies. The group, increasing in strength, gave Ivan the power to start a war of terror which was to last seven years. Many Boyars were executed as traitors, and whole cities were totally sacked. In 1572 the corps was disbanded. Ivan by that time had become aware that its terror was endangering the whole Muscovite state.

In 1584 Ivan the Terrible died, succeeded by his son Feodor, a feeble-minded weakling whose sole passion was the ringing of church bells. Tsar Feodor's wife Irina came from a wealthy and powerful family. She had a brother who rapidly established himself as the power behind the weak Tsar's throne. This brother was Boris Fyodorovich Godunov.

The Boyar class, shattered under Ivan's rule, now rallied to defend its privileges. Once Boris asserted himself as the real power behind the throne, his Boyar opponents started to disappear. In 1587, for instance, after a Moscow popular uprising, a little known Boyar,

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Prince Vasieli Shuisky, was exiled from the capital. (Little did anyone know that nineteen years later Shuisky would become Tsar.)

In 1598 Tsar Fyodor died leaving no heirs. Ivan the Fourth had another son, Dimitri, by his seventh wife, but due to the fact that the Russian church only recognized the first three wives, he was not considered legitimate at court. In 1591 young Dimitri was found dead with his throat cut. After a violent uprising in the village, a government commission of inquiry was sent from Moscow, conveniently headed by the Boyar Shuisky. The commission reported that Dimitri, who was an epileptic, killed himself accidentally in a fit while playing with a knife. Having effectively eliminated Dimitri from the throne, Boris was ready to become Tsar in 1598.

The Zemsky Sober was convened to elect a new Tsar immediately after Tsar Fyodor's death. Boris, after several Boyar rivals had been tortured and assassinated, became Tsar. He was a ruler with good intentions. He understood the superiority of Western education, and was the first to send Russian youths abroad for training. Fate, however, was against him. His people suffered famine, his daughter's bridegroom fell ill and died, and none of the young Russians sent abroad ever returned. Beginning in 1601 the crops failed three years in succession, and the subsequent great famine brought profiteering and confusion. Using this discontent the Boyars grew more insistent on their privileges. They circulated rumors accusing Boris of poisoning both Tsars Ivan and Fyodor and hinted that the official report of Dimitri's death had been falsified. While there is little concrete evidence, it seems likely that the Boyars found a suitable boy and secretly trained him to assume the role of Dimitri. After Dimitri's appearance on the Western frontier the government announced that he was Gregory Otrepiev, a Moscow monk who had formerly been a Romanov serf.

In 1603 this pretender raised his standard at the Polish court of Lord George Minieszek in Sanbor, Galicia. King Sigismund the Third of Poland and the Jesuits decided to make the pretender a pretext for intervening in Russian affairs. The Jesuits would attempt to convert the Russian people to Roman Catholicism while the politicians would end their hundred-year-old feuds by taking over the political life of Russia. To get Dimitri to agree to this he was promised the hand of Marina Minieszek, his host's beautiful daughter, in marriage. The autumn of 1604 saw Dimitri lead his motley troop of Poles and Ukrainians to Russia. He was at first defeated but finally contrived to seize the forest of Kromy.

It was not until after the death of Boris in April of 1605 that Dimitri's fifth column was able to seize power from Feodor, Boris' son. Feodor was assassinated and Dimitri took the throne, a circumstance which the Boyars had never intended. The Poles' arrogant behavior made it easy for the Boyars to incite the populace against him, and in 1606 Dimitri was assassinated and Marina, his wife of nine days, sent packing back to Poland. Thirteen months after the death of Boris, that little known Boyar Shuisky was elected Tsar of all the Russias.

Shuisky did away with the pretender Dimitri, but he only ruled for eight years, being assassinated by a second false Dimitri. A Tartar revolt and a second Polish invasion were yet to come before Michael Romanov ascended the throne in 1613 and stabilized the monarchy. Perhaps the old axiom, "Life is more dramatic than a good play", is very true.

Herbert Kellner
March 25, 1978

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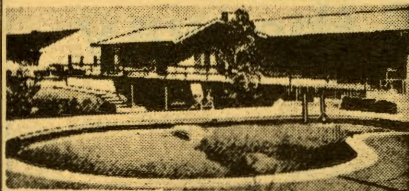
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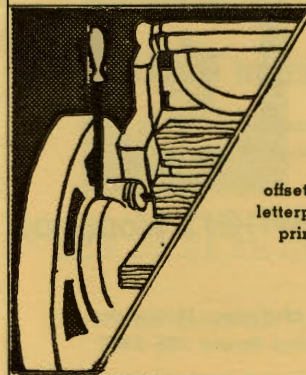
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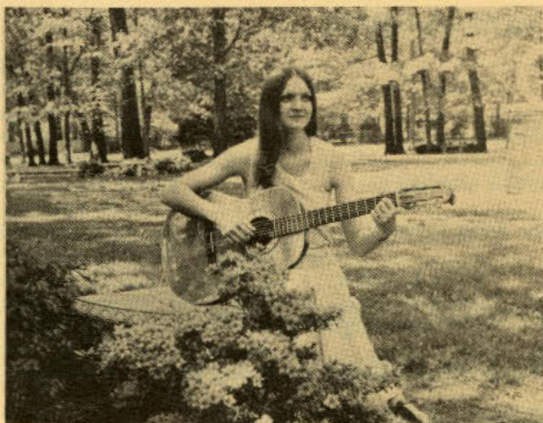
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D. RALPH APPELMAN is a distinguished artist and scholar. He has sung leading roles with professional companies throughout the Midwest, among them the Cincinnati Opera Company, the Memphis Civic Opera Association, the Jackson (Miss.) Civic Opera Company, and -- of course -- the Indiana University Opera Theater. His portrayals of Boris Godunov, Gurnemanz, and King Philip are especially highly regarded. He is also active as a recitalist and oratorio singer, and has appeared with major symphony orchestras and choral organizations.

Concomitant to his teaching, Dr. Appelman authored THE SCIENCE OF VOCAL PEDAGOGY, an audio-visual textbook which has become the definitive work in its field. He is, therefore, a clinician of major consequence.

A native of Eau Claire, Wisconsin, Dr. Appelman holds degrees from Northwestern University, as well as the Ph.D. from Indiana University. A member of the Indiana University School of Music Faculty since 1951, he was appointed Professor of Voice in 1965 and was named Director of the Institute for Vocal Research in June of 1966.

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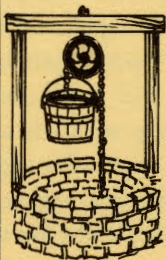
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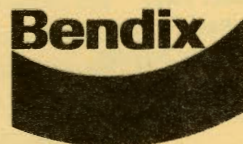
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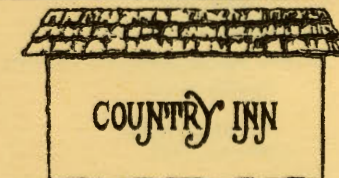
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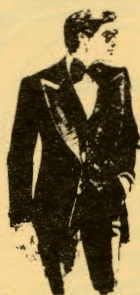
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