

AN ELDERLY SCHOLAR, DISILLUSIONED WITH LIFE, LONGS FOR HIS LOST youth. The devil offers him the chance to experience it again, as well as the love of a beautiful young woman—but the cost will be his immortal soul. The myth of Faust, told in multiple versions over several centuries, has become one of the best-known and most frequently interpreted stories in Western culture.

Inspired by Goethe's famous drama, composer Charles Gounod and his librettists, Jules Barbier and Michel Carré, created a musical setting of the legendary tale that premiered in 1859 in Paris. Steeped in the tradition of 19th-century Romantic French opera, their *Faust* smoothes over some of Goethe's psychological complexities, but stands as an enormously effective drama, brimming with melody.

In the Met's new production, presented as part of the company's *Live in HD* series, director Des McAnuff updates the action to the first half of the 20th century. Here, Faust is a nuclear physicist at the end of World War II who revisits the decisions of his own ill-fated youth. Tenor Jonas Kaufmann takes on the opera's tour-de-force title role, and soprano Marina Poplavskaya, seen in last season's *Live in HD* transmission of Verdi's *Don Carlo*, returns as the innocent Marguerite. Bass René Pape sings Méphistophélès—in Gounod's version, a suave, elegant embodiment of evil rather than a frightening character.

Young people will find this *Faust* relevant and thought-provoking, introducing questions of responsibility, pleasure, faith, and unintended consequences. The main Classroom Activity in this guide provides an opportunity to explore the actions and motivations of the central characters, Faust and Marguerite, with respect to students' own ethical decision-making. Other activities involve close-up study of Gounod's music and its role in communicating character, as well as specific aspects of director McAnuff's interpretation. By introducing students to the people and problems that drive this opera, the guide can prepare students not only to draw lessons from, but above all to enjoy the classic drama that is *Faust*.



POPLAVSKAYA



KAUFMANN



PAPE

THE WORK *FAUST*

Opera in five acts, sung in French

Music by Charles Gounod (1818–1893)

Libretto by Jules Barbier and Michel Carré, based on Carré's play *Faust et Marguerite* and Johann Wolfgang von Goethe's *Faust*, Part 1

First performed on March 19, 1859 at the Théâtre Lyrique, Paris, France

PRODUCTION

Yannick Nézet-Séguin, Conductor

Des McAnuff, Production

Robert Brill, Set Designer

Paul Tazewell, Costume Designer

Peter Mumford, Lighting Designer

Kelly Devine, Choreographer

STARRING

(in order of appearance)

Jonas Kaufmann

FAUST (tenor)

René Pape

MÉPHISTOPHÉLÈS (bass)

Russell Braun

VALENTIN (baritone)

Jonathan Beyer

WAGNER (baritone)

Marina Poplavskaya

MARGUERITE (soprano)

Michèle Losier

SIÉBEL (mezzo-soprano)

Production a gift of Mercedes and Sid Bass, and the Betsy and Edward Cohen/Areté Foundation Fund for New Productions and Revivals

Additional funding from the Gamma Fisher Foundation, Marshalltown, Iowa; the Richard J. Massey Foundation for the Arts and Sciences; and the Metropolitan Opera Club

Co-production of the Metropolitan Opera and English National Opera

The guide includes four types of activities. Reproducible student resources for the activities are available at the back of this guide.

CLASSROOM ACTIVITY:

a full-length activity, designed to support your ongoing curriculum

MUSICAL HIGHLIGHTS:

opportunities to focus on excerpts from *Faust* to enhance familiarity with the work

PERFORMANCE ACTIVITIES:

to be used during *The Met: Live in HD* transmission, calling attention to specific aspects of this production

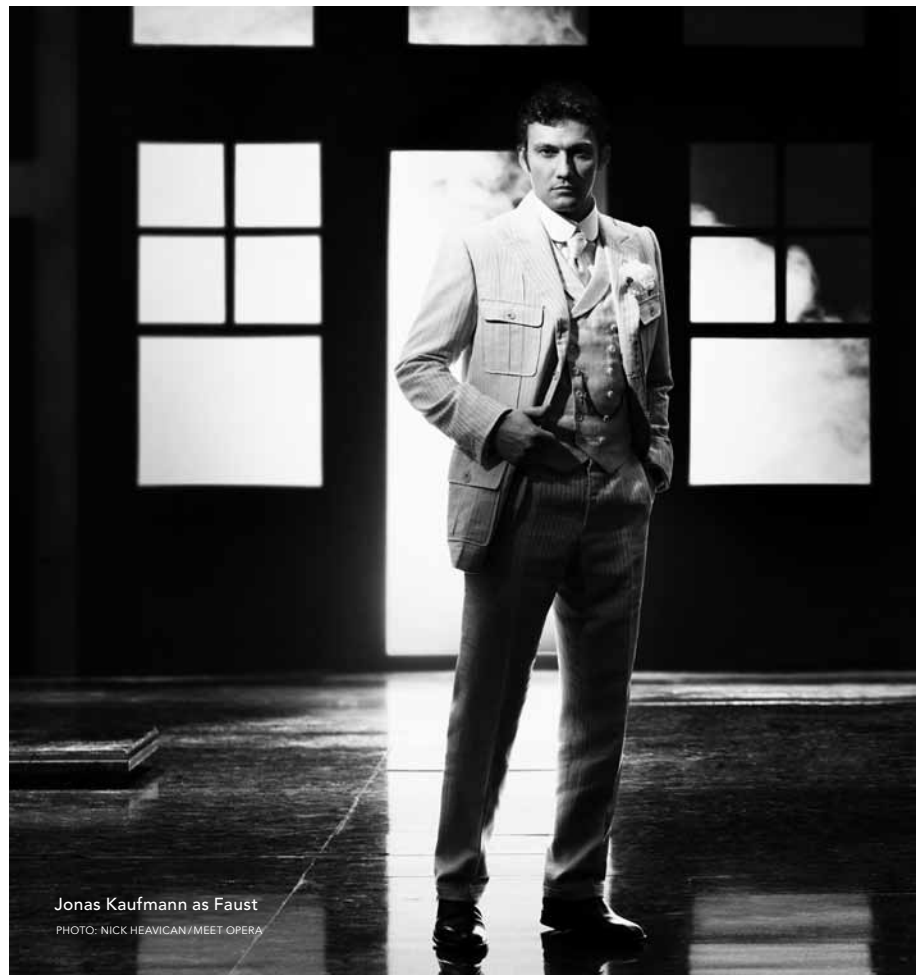
POST-SHOW DISCUSSION:

a wrap-up activity, integrating the *Live in HD* experience into students' views of the performing arts and humanities

The activities in this guide address several aspects of *Faust*:

- The interaction of plot and character development in the opera
- Issues of ethics and personal responsibility in the protagonists' behavior
- The use of the chorus to represent society
- The historical context of *Faust* and of this *Live in HD* production
- The production as a unified work of art, involving creative decisions by the artists of the Metropolitan Opera

The guide is intended to cultivate students' interest in *Faust* whether or not they have any prior acquaintance with opera. It includes activities for students with a wide range of musical backgrounds, seeking to encourage them to think about opera—and the performing arts in general—as a medium of entertainment and as creative expression.



Jonas Kaufmann as Faust
PHOTO: NICK HEAVICAN/MET OPERA

PRELUDE The orchestral prelude to *Faust* is in two segments. The first part depicts the aged Faust (whom we will meet shortly as the curtain rises), who has spent his entire lonely life in science, prayer, and faith, brooding over his lot. The key is F minor and the texture of the music is contrapuntal, reflecting this gloomy, depressing mood. The second part of the prelude, completely changes the mood and gives us an instrumental preview of Valentin's great aria, "Avant de quitter ce lieux" in Act I, Scene 2 when he bids farewell to his sister before going off to war. (See Musical Highlight *The World Right Side Up* on page 18). The prelude closes with a few quiet, almost religious chords.

ACT I *Faust's laboratory.* Faust, an old man, has spent decades in the study of science. Looking back over his life, he feels himself to be a failure and is on the verge of suicide. When he hears young voices outside, he recalls his own youthful dreams. In a fit of fury, he calls out to the devil himself—and the devil appears! Méphistophélès offers Faust youth and pleasure in exchange for his soul, but only when he also promises the love of the beautiful young Marguerite does Faust accept the deal. He returns to his youth.

ACT II *At the inn.* As a crowd gathers, Valentin, a young officer, prepares to set off to war, asking a comrade, Siébel, to watch over his sister Marguerite. The townspeople's merriment is heightened when Méphistophélès appears, energizing the crowd with a song celebrating the Biblical Golden Calf—a traditional symbol of greed and idolatry. He then pours free wine for everybody and begins to tell fortunes: Wagner will be killed in his first battle, the flowers Siébel picks for Marguerite will wither, and Valentin will meet his death at the hands of someone close to Méphistophélès. Outraged to hear the stranger offer a toast to his sister, Valentin challenges Méphistophélès to a duel, but the devil magically snaps the soldier's sword in two. Faust manages to catch Marguerite's eye, but she turns him away.

ACT III *Outside Marguerite's house.* Siébel, who is in love with Marguerite, tries to collect a bouquet for her, but every flower he touches withers—until he dips the hand cursed by Méphistophélès in holy water. He shyly leaves the bouquet for Marguerite to find. Faust and Méphistophélès have been watching, and Méphistophélès leaves behind a box of jewels to outshine Siébel's meager gift. Marguerite appears, admitting to herself that beneath her cool exterior, she has been moved by her meeting with Faust. She finds the jewels and tries them on, imagining how Faust would admire her if he could see. Faust does see, of course, and, emerging from his hiding place, tries to seduce Marguerite. Méphistophélès, meanwhile, flirts with her neighbor, Marthe. Faust is beginning to fall in love and respectfully says good night, promising to return to Marguerite the next day. Méphistophélès will have none of this delay. He draws Faust's attention to Marguerite's own thoughts of love, then laughs with derision as Faust and Marguerite are drawn irresistibly together.

VOICE TYPE

Since the early 19th century, singing voices have usually been classified in six basic types, three male and three female, according to their range:

SOPRANO

the highest-pitched type of human voice, normally possessed only by women and boys

MEZZO-SOPRANO

the female voice whose range lies between the soprano and the contralto (Italian “mezzo” = middle, medium)

CONTRALTO

the lowest female voice, also called an alto

TENOR

the highest naturally occurring voice type in adult males

BARITONE

the male voice lying below the tenor and above the bass

BASS

the lowest male voice

ACT IV *Inside Marguerite's house.* Months later, Marguerite is pregnant and hopeless. Faust, the father of the child, has disappeared.

The inn. Valentin and his comrades return from the war. Concerned about how Valentin will react to the news of Marguerite's pregnancy, Siébel tries to stop him from entering her house, but Valentin persists.

Outside Marguerite's house. Méphistophélès wants to hurry off to Walpurgis Night but the regretful Faust lingers, yearning for a glimpse of Marguerite. Valentin appears, having now learned of Faust and his sister's liaison, and challenges Faust to a duel. With the help of Méphistophélès, Faust strikes a fatal blow. The townspeople call upon Valentin to forgive Marguerite but he curses his sister and dies.

The church. Marguerite seeks shelter in a church. Méphistophélès and his minions appear, trying to impede her prayers. As Marguerite and a chorus of priests call on God for salvation, the devil mocks her as a libertine and damns her to hell.

ACT V *Walpurgis Night.* The Walpurgis Night revels unfold, with Méphistophélès and Faust surrounded by demons. Faust is shown a vision of Marguerite: she has been imprisoned for infanticide and gone insane. Faust insists Méphistophélès bring him to her.

The prison With Méphistophélès's assistance—whether in sympathy or with more treachery in mind—Faust attempts to save Marguerite. She lovingly recalls the night they met but panics at the sight of Méphistophélès, realizing that Faust is in alliance with the devil. With a frantic appeal to heaven, she dies. Méphistophélès damns her but angelic voices proclaim she is saved.

CHARACTER		PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Faust	A scientist seeking one last chance at love	rhymes with "joust"	Tenor	Gounod's Faust is based on the character from Part I of Goethe's drama, an old German scientist-philosopher who sells his soul in return for youth.
Marguerite	The object of Faust's affections	mar-geh-REET	Soprano	Marguerite is the symbol of innocence but not a simple victim.
Méphistophélès	Literally the devil	meh-feece-toff-phay-LESS (French) meh-fiss-TOFF-feh-leece (English)	Bass	Though possessing supernatural powers, this Devil more often achieves his goals by preying on human weakness.
Valentin	A soldier, Marguerite's brother	vah-lahn-TAN	Baritone	Valentin is the opera's defender of traditional values.
Siébel	Valentin's friend, in love with Marguerite	s'yay-BELL	Mezzo-soprano	A "trouser role": a young man played by a woman.
Marthe	Marguerite's neighbor	MART-eh	Mezzo-soprano	A comic foil, Marthe is unwittingly wooed by the devil himself.



Faust was the very first opera performed at the Metropolitan Opera when it opened its doors in 1883.

METROPOLITAN OPERA ARCHIVES

Turning Points: A Close Look at the Development of Plot and Character in *Faust*

IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide.

You will also need the audio selections from *Faust* available online or on the accompanying CD.

CURRICULUM CONNECTIONS

Language Arts (Character and plot development)

Philosophy/Civics (Ethical behavior)

LEARNING OBJECTIVES

- To explore creative alternatives within a familiar storyline
- To identify behavior that establishes characters and their relationships
- To practice critical and creative thinking by predicting plot and character points
- To become familiar with structure, characters, and musical expression in Gounod's *Faust*

COMMON CORE ELA

College and Career Readiness
Anchor Standards for Reading:
Grades 6–12

Key Ideas and Details

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

College and Career Readiness
Anchor Standards for Speaking and
Listening: Grades 6–12

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

At first sight, there would seem to be little room for ambiguity when it comes to a man making a deal with the devil. Yet the particular events in Gounod, Barbier, and Carré's version of *Faust* bring serious questions of personal responsibility and ethical behavior into its classic supernatural framework. In this Classroom Activity, students will track the developing relationship of Faust and Marguerite, first predicting, then evaluating its turns. They will:

- become acquainted with the basic structure of the *Faust* story
- predict the behaviors of main characters at key junctures in the plot
- participate in a class discussion, expressing personal points of view and citing evidence
- listen to music from the opera to interpret and assess characters' decisions
- apply their own experience and ethical principles to the situations in the opera
- write persuasive essays evaluating the characters in light of the choices they make

STEPS

While the plot of *Faust* is structured around a supernatural agreement, and while Méphistophélès intervenes now and then with bits of magic, most of what happens in the opera takes place on a human level. Faust and Marguerite find themselves in situations familiar to many teenagers—if not from their own social experience, then from TV and movies. This activity encourages students to think carefully about several of these situations, to predict how characters will act, assess how they *should* act, and consider how the characters' behaviors help audiences understand their personalities.



A scene from Act I

ENGLISH NATIONAL OPERA PRODUCTION PHOTO: CATHERINE ASHMORE

STEP 1: Introduce the overall theme of *Faust* through a brief class discussion structured around the following questions:

- Have you ever heard the expression “a deal with the devil”? What does it mean? [It can mean that people seek to get something without seriously considering the dire consequences. The expression is based on the myth that is at the heart of this opera.]
- Can you think of any real-life or famous people who have “sold their soul to the devil” (perhaps for drugs, alcohol, gambling, power, wealth, fame, etc.)? What is the momentary pleasure? What are the long-term consequences?
- Imagine an old man who feels his life might have been useless, a failure. What do you think he would wish for? [Be sure that the discussion turns to youth, another chance at life, or perhaps some pleasurable experience that the man missed.]
- Do you think this man would want whatever it is he wishes for so badly that he’d do anything to get it? Would he die for it? Would he be willing to suffer for eternity?

FAUST AND FAUST IN POPULAR CULTURE The idea of a deal with the devil has been popular with artists for many generations. At least nine different versions of the Faust legend were published in German between 1587 and 1725. The tale of soul-selling also made its way to England, where Christopher Marlowe published his play *Doctor Faustus* in 1604. The first part of Johann Wolfgang von Goethe’s epic *Faust* appeared in 1808 and in turn inspired several operas (including Gounod’s version), orchestral works, and many other musical and literary adaptations.

Faust continued to fascinate in the 20th century, with operas by Prokofiev (*The Fiery Angel*), Stravinsky (*The Rake’s Progress*), and Schnittke (*Historia von D. Johann Fausten*), among others; fiction in Russian (*The Master and Margarita* by Mikhail Bulgakov), English (*The Devil and Daniel Webster* by Stephen Vincent Benet), and German (*Doktor Faustus* by Thomas Mann); and even a Broadway show, Richard Adler and Jerry Ross’s *Damn Yankees*, whose meek hero sells his soul to play major league baseball. Gounod’s opera also became a recurring feature in *The Adventures of Tintin*, the Belgian comic book series (now a Steven Spielberg film), in which a flamboyant diva, Bianca Castafiore, loves to sing Marguerite’s “jewel song.” Faust’s story has been told in Japanese manga, a French video game, and an American rock opera, Randy Newman’s *Faust*, featuring James Taylor, Elton John, and Linda Ronstadt.

HISTORY OF Dr. FAUSTUS SHEWING

His wicked Life and horrid Death, and how he

FUN FACT: For the first few performances of Gounod's *Faust* in Paris in 1859, the producer gave out hundreds of free tickets to build word-of-mouth interest in the new work.

- What do you think this man would do if the devil showed up and offered him the thing he wanted in exchange for his soul? What if the man doesn't believe in heaven and hell?

(You may also like to engage your students in a conversation about themselves: what would they wish for if they could turn the clock back and have a "do-over?" Is there something they regret or wish they could undo? Is there something they wish they had said or not said to someone? How much are they willing to pay to go back in time?)

The last questions, of course, point students directly to the theme of *Faust* and sketch the situation of the opera. Make sure the class understands the events of Act I (see *The Story* on page 3), but refrain from discussing events after Act I. Those are the focus of this activity.

STEP 2: Now that the class is familiar with the characters of Faust, Méphistophélès, and Marguerite, distribute the reproducible *Turning Points: Early Predictions*. This worksheet asks students to discern what might happen to the characters, providing multiple-choice answers and room for explanation.

Students will listen to the description of a scene, then make their guesses. After they have written their explanations, they will hear audio clips presenting the actual

ABOUT THE DIRECTOR "We've spent a lot of time on making sense of *Faust* for today," says Des McNuff, the Tony Award-winning director of this new Metropolitan Opera production. He is well qualified for the job, having staged morality tales from *The Who's Tommy* to *Dracula: The Musical* to *Big River*, a musical version of *Huckleberry Finn*, on Broadway and in London's West End. Early in his career, he directed a production of Christopher Marlowe's play *Doctor Faustus*. Students may be familiar with two of McNuff's film projects, *The Adventures of Rocky and Bullwinkle*, featuring Robert DeNiro, and the classic animated feature *The Iron Giant*.

McNuff intends to bring "a very dreamlike quality" to his production of *Faust*, in which "time moves in a somewhat jagged fashion." As discussed in the activities *Not Space Alone, But Time* and *Dealing with the Devil*, he sees parallels between the Faust legend and the experience of the physicists who developed the first atomic bomb. His interpretation of the plot as a whole is even more surprising. As Act I opens, Faust is preparing to kill himself. From Des McNuff's perspective, he actually does: "The idea," the director explains, "is that [the story] is happening at the moment of death inside Faust's head. It takes place in a split second at the time of suicide. He has this very evolved fantasy where he attempts to recapture the innocence that, in fact, was lost with the detonation of the atom bomb—lost forever. At that moment, knowledge, in the Faustian sense, gave us the ability to erase life from the planet. So I think this is a really apropos moment to start our journey through *Faust*."

plot turns in *Faust* and will be able to evaluate their guesses. (Texts and translations of the audio clips are included on the reproducible *Turning Points: Libretto Excerpts*.)

Indicate question #1 on *Turning Points: Early Predictions*, “What do you think Marguerite will do?” Students should not yet answer the question, however. Explain that you are going to first describe an event from Act II of *Faust*, then consider the question. Students will choose their answers before hearing what actually takes place in the opera.

THE EVENT: ACT II

Méphistophélès has promised that Faust will be able to win Marguerite. He has restored Faust’s youth and brought him to Marguerite’s village. Faust sees Marguerite and introduces himself.

THE QUESTION:

Will Marguerite...

- fall into Faust’s arms, instantly in love?
- flirt back, reservedly showing her interest?
- reject Faust outright to protect her virtue?

Depending on the dynamics of your classroom, you may want to begin an open discussion, have students fill their answers in quietly, or have them fill in their answers, then explain them to the whole class.

After students have registered their thoughts, distribute the reproducible *Turning Points*. Have students fold the paper so they only see the portion relating to this question. Then play **Track 1** as the class follows along on the reproducible. Does what they hear support or refute their guess?

On this track, students hear Faust introduce himself to Marguerite, offering to walk her home on his arm. Marguerite turns him down. She brushes off his flattering words, then says she has no need to take anyone’s hand.

What do your students think now? Do they still think their predictions were right? Why?

Before they come to a conclusion, play **Track 2**, which comes in Act III, after Marguerite has returned home. Here she is alone, thinking out loud. It turns out that she would like to know more about that young man, Faust. Does this change your students’ opinions? What do they think of Marguerite now?

STEP 3: Refer again to the reproducible *Turning Points: Early Predictions*. Now students, like the opera audience, have learned a little about Faust and Marguerite. But events don’t necessarily follow the devil’s plan. Tell the class what happens next.



The composer Charles Gounod. At the Paris Opera, his *Faust* has been performed more than 2,000 times since 1869.

THE EVENT: ACT III

Méphistophélès tells Faust he will intervene with Marguerite. He appears with a box of fine jewelry and leaves it for Marguerite to discover. No note comes with the box, and Faust is nowhere to be seen when Marguerite finds the jewels.

THE QUESTION

Indicate question #2 on the reproducible, “What will Marguerite do with the box of jewels?” Will she...

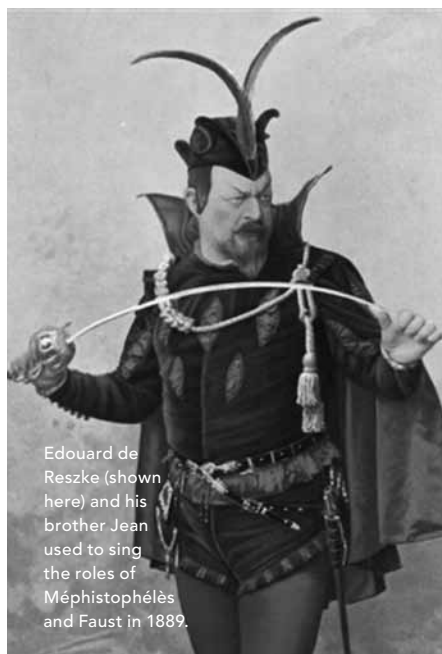
- call the police to report that someone must have lost the jewels?
- be so attracted to the jewels that she cannot resist trying them on?
- run away, disturbed by the sudden appearance of the jewels?

Point students to the next section of the reproducible *Turning Points: Libretto Excerpts*, then play **Track 3**, in which we hear Marguerite’s reaction to the jewels, a portion of the famous Jewel Song. Again, have students reassess their predictions and Marguerite’s personality. What kind of a person do they think Marguerite is? Does Faust (whom they heard in Track 1) understand her? Does Méphistophélès understand his prey?

STEP 4:

THE EVENT: ACT III

Explain that once Marguerite has donned all the jewelry, Faust makes his presence known. Clearly this will be a turning point.

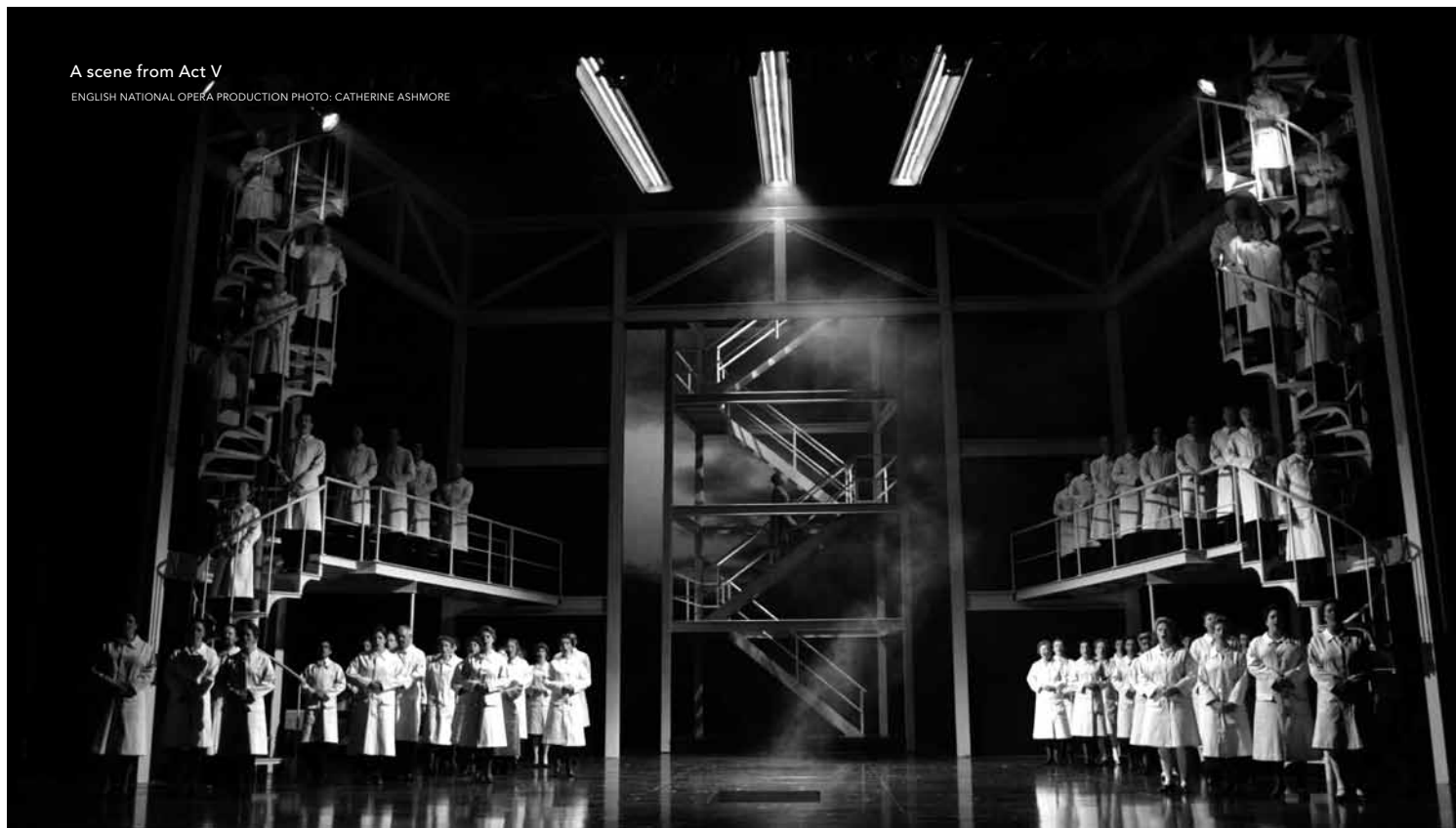


Edouard de Reszke (shown here) and his brother Jean used to sing the roles of Méphistophélès and Faust in 1889.

MEPHISTOPHELES Historians believe that there really was a magician, astrologer, and man of mystery named Johann Faust back in late 15th-century Germany. But the character of Mephistopheles is a creation of German folk culture—associated with the legend of Faust about 100 years after the historical Faust’s death. The name itself seems to be cobbled together from bits of pseudo-Greek and pseudo-Hebrew, its meaning obscure. Sometimes Mephistopheles is described as the Devil himself, sometimes as one of his underlings. Over the years, the name has spread beyond the Faust story to become associated with the literary character known in John Milton’s *Paradise Lost* as Lucifer, in the Bible as Satan and Beelzebub, and in works by Mark Twain and Charles Dickens as Old Scratch. The name has even been transformed into the adjective “mephistophelian,” meaning cunning, ingenious, wicked, fiendish and, of course, devilish.

A scene from Act V

ENGLISH NATIONAL OPERA PRODUCTION PHOTO: CATHERINE ASHMORE



THE QUESTION

Indicate question #3 on the reproducible, "What will happen when Faust and Marguerite meet again?"

- Will Faust fall in love with Marguerite?
- Will Faust use the jewels to take advantage of Marguerite?
- Will Marguerite return the jewels to Faust and reject him?

Once students have explained their viewpoints, point out the third selection on the reproducible *Turning Points: Libretto Excerpts* and play **Track 4**. Do any students change their opinions after hearing this romantic duet? Considering all three protagonists, what do they think might happen next?

Point to the next libretto selection and play **Track 5**, in which Méphistophélès intervenes yet again. But have students pay close attention here: The devil neither performs any magic nor forces Faust or Marguerite to take any action. He simply persuades Faust to linger and pay attention to Marguerite.

- What do students think Marguerite will "tell the stars," as Méphistophélès puts it?
- How do they think Faust will respond?

Listen to **Track 6** while reading the accompanying libretto selection for the answer.

A scene from Act III

ENGLISH NATIONAL OPERA PRODUCTION PHOTO: CATHERINE ASHMORE



STEP 5: The laughter of Méphistophélès and the thunderous music in Track 6 bring Act III to a close, leaving no doubt that Faust and Marguerite have become lovers.

As Act IV begins, Faust has disappeared, leaving Marguerite pregnant with his child. She longs to see him again. We learn how he feels in Act IV, Scene 3, when Faust and Méphistophélès show up again in Marguerite's village. Play **Track 7** as students follow along with the libretto excerpt, then discuss:

- What's going on here? [Faust has returned, led by Méphistophélès.]
- What sense do we get of Faust's feelings or his attitude? Does he seem ashamed? Guilty? Lustful? Vindictive? [He is anxious to see Marguerite and sounds full of regret.]
- What does Méphistophélès make of Faust's intentions? [He thinks them foolish. He is trying to convince Faust to hurry off and have fun elsewhere.]

- What does this scene tell us about Faust's relationship with Méphistophélès?
[They are bound together almost as equals. Faust has forced Méphistophélès to bring him here.]

Faust and Méphistophélès end up fleeing the village before Faust can see Marguerite again. (The reason, though not relevant to this activity, is that Faust, aided by the devil, has mortally wounded Marguerite's brother Valentin in a duel.)

As Act IV ends, Marguerite has still not seen Faust since their night together. At the beginning of Act IV, Scene 4, we hear **Track 8**. Have students listen to this selection, then guess the setting [Track 8 is purely instrumental organ music, setting the scene in a church].

- Who do students think might be present in this church? Faust? Marguerite?
- What might the occasion be? A prayer service? A wedding? A funeral?
- What evidence does the music provide?

Play **Track 9** and have students read along on the reproducible as they listen. Marguerite is praying, alone in the church, or so she believes. Have students try to fill out the circumstances:

- Why might she have gone to church?
- What might she be praying for?

Marguerite is considered a sinner because she has become pregnant without being married. This moral offense would have been taken for granted by Gounod's original audience. Probe students' feelings about this turn of events.

- Is Marguerite guilty?
- Is she an innocent victim?
- What is Faust's responsibility?
- Is all this the devil's doing?

Note that there are no "right" or "wrong" answers to these questions. They are worth keeping in mind as the opera continues.

Play **Track 10** and have students read along on the reproducible for a bit more information about this situation. As they will hear, Marguerite is not alone. Méphistophélès is there, hoping to keep her from praying. He calls on the forces of evil for help.

- Why does Méphistophélès care about Marguerite? (She, like Faust, has become his victim and, when she dies, potentially a new recruit for hell.)
- Does he consider a sinner? (Yes, but he is afraid she may be forgiven if she prays.)
- From your students' point of view, does Marguerite deserve to be forgiven for having fallen for Faust?

FUN FACT: Goethe continues Faust's story after the death of Marguerite (or Gretchen, as she is called in German) in the highly philosophical second part of his play. It ends with Faust's redemption and the assumption of his soul into heaven.



A 19th-century rendering of the opening scene

STEP 7: Even though *Faust* is initially about a deal with the devil, students will grasp by now that it is also about the relationship between two human beings. The scenes explored so far all involve the ethical question of Faust's behavior toward Marguerite. The opera's last act introduces another element. It takes place in a prison, with Marguerite—of all people—the prisoner. Up to this point, Gounod and his librettists have given the audience no advance information about how or why Marguerite might have ended up in prison. We do know that Faust and Marguerite never saw each other during his Act IV visit to her village.

Explain to the class that Faust has forced Méphistophélès to lead him to Marguerite's prison cell. Only upon their arrival does Faust learn why she is there. Students can hear the reason in **Track 11**, reading along with the libretto excerpt.

Marguerite is in prison for having killed her child, born of her one night with Faust. Faust believes she has gone mad. Students may want to guess the fates of Marguerite and Faust (see *The Story*, page 4), but whatever these are, turn your students' attention to the underlying human questions:

- Will Marguerite forgive Faust?
- Should she?
- Who is responsible for her situation? Faust? Marguerite herself? Méphistophélès?

Gounod, Barbier, and Carré provide their answer in **Track 12**, Marguerite's last conversation with Faust.

As students hear and read, Marguerite accuses Faust with her last words. Instantly, she is pronounced guilty by Méphistophélès, then quickly redeemed by "a voice from on high." But the opera's spiritual conclusion may not satisfy the real-life ethical concerns raised by Faust's relationship with Marguerite. These are the subject of the Follow-Up activity below; some teachers may prefer to address them through class discussion.

FOLLOW-UP: For homework or in class, students can probe the ethical issues raised in *Faust* by taking sides with one of the protagonists. Choosing the role either of Faust or of Marguerite, each student should write a letter to the other character, explaining his/her actions during the course of the opera and commenting on the other's actions. Students should treat this as an expressive persuasive essay. They should take definite positions on the events of the opera from their chosen character's perspective, considering such factors as personal responsibility, guilt, innocence, honor, love, or acting on or controlling one's impulses. If students enjoy this exercise, they may want to exchange letters and write replies to the other character.

FUN FACT: Gounod added the Walpurgis Night ballet a decade after *Faust*'s premiere at the Théâtre Lyrique for a new production at Paris's Grand Opera, where a ballet was included before Act V of every performance.

March of Glory: A Close Look at the Soldiers' Chorus from Act IV

MUSICAL HIGHLIGHTS ARE BRIEF OPPORTUNITIES TO

- Help students make sense of opera
- Whet their interest in upcoming *Live in HD* transmissions

Each focuses on audio selections from *Faust* available online at metopera.org/education or the accompanying CD. Texts and translations are available in the back of this guide.

These “mini lessons” will in practice take up no more than a few minutes of class time. They’re designed to help you bring opera into your classroom while minimizing interruption of your ongoing curriculum. Feel free to use as many as you like.

In the middle of Faust’s Act IV, a solo woodwind begins a simple tune that introduces one of the opera’s most famous melodies, “Gloire immortelle de nos aïeux” (“Immortal glory of our ancestors”), better known as the Soldiers’ Chorus. The beginning of the number (**Track 13**) gives a musical impression of men excitedly returning home from war. As it continues (**Track 14**), it shifts to a more traditionally military tune, rhythmic and brassy. Then, in **Track 15**, the soldiers begin to sing, with the sparest of orchestral accompaniment. In their powerful song, the two themes converge. The music is martial in character, but the words speak of the soldiers’ return home to lay down their weapons and greet their mothers and sisters. After the briefest of pauses, the famous melody returns, now as a triumphant march (**Track 16**). At last, in **Track 17**, the men finally bring words to the tune. Their sentiments turn from home to the patriotic glory of their profession, to ancestors who gave their lives long ago, to the men’s willingness to “die like them.”

At this point, the Soldiers’ Chorus flits rapidly through a range of emotions. The men begin with muscular pride. Then, as if suddenly recalling the weight of their mission, singing of the motherland they serve, the voices soften (**Track 18**). As the idea of home again leads to the thought of duty, they sing with mounting urgency. By the time the main chorus returns (**Track 19**), the powerful expression heard in Track 17 has been replaced by a more dignified determination, calm at first, but ultimately irrepressible.

Track 20 brings thoughts of the welcome that awaits them, allowing for a measure of calm, then an urge to hurry home. The thoughts of victory and death are replaced by those of love and laughter—but, once more, not for long, as behind the peace lurks the memory of war. Finally, in **Track 21**, the men bring their march of return and victory to a rousing conclusion.

The Soldiers’ Chorus is perhaps the best-known music from *Faust*, even to those who have never heard this opera before. It is a rousing march in the unusual meter of 12/8. This meter creates four main beats or pulses in each measure, with each beat subdivided into three small beats, giving the music a triplet feel.



Notice the four even beats in each measure supporting the melody above. That is the basic pulse. The triplet sub-beats can best be observed in measures 3, 5, 7, and 8. These eight measures correspond exactly to **Track 16**.

The Soldiers' Chorus is also a wonderful illustration of A-B-A-C-A form, also known as Rondo form. This is where a main melody repeats a few times, interspersed with one or more contrasting melodies. After one measure of a "boom-ching, boom-ching" accompaniment in the low brass and snare drum, the main melody (A), marked "Tempo Marziale" (a marching tempo), is introduced by the orchestra (**Track 16**) and then repeated by the chorus (**Track 17**). The sentiment expressed in this A section is that the soldiers fought courageously against their enemies for a righteous cause.

The next section—B—(**Track 18**) is sung softly as the soldiers reflect on their ancestors who fought before them and their willingness to die like them. The A section then returns (**Track 19**), with a strict 4-beat pulsation in the accompaniment. It starts very softly at first, but quickly builds to a fortissimo outpouring of their high spirits.

The C section (**Track 20**) introduces a new melody—softer and more legato—as the soldiers express their feelings upon returning home to their wives and girlfriends. A gradual crescendo and brief transition passage brings a rousing return to the original A melody, sung fortissimo, as the soldiers repeat their opening sentiments (**Track 21**).

The Soldiers' Chorus can also be heard, uninterrupted, in **Track 22**.

If you have time, you may want to consider the peculiar place this song of "immortal glory" holds in *Faust*. On the one hand, it echoes a moment early in the opera when Marguerite's brother Valentin, heading off to war, giddily anticipates the glory that awaits him (**Track 26**, see Musical Highlight *The World Right Side Up*, page 18). But most other references to glory in *Faust* are less positive.

In his first meeting with Faust in Act I, Méphistophélès dangles glory as a temptation before the old man's eyes, but Faust disdains it (**Track 23**). Drinking to excess is ironically described as a source of glory in a song overheard in Act II (**Track 24**). Méphistophélès refers to the "derisive glory" of the Golden Calf in his own tour-de-force solo in the same scene (**Track 34**, see Musical Highlight *The World Upside Down*, page 20). With these contrasting references in mind, your students may enjoy developing their own interpretations of Gounod, Barbier, and Carré's perspective on glory.



A scene from Act IV

ENGLISH NATIONAL OPERA PRODUCTION PHOTO: CATHERINE ASHMORE

The World Right Side Up: A Close Look at Valentin's Aria from Act II

FUN FACT: Charles Gounod's *Faust* was the first opera ever performed by the Met. It opened the old Metropolitan Opera House on Broadway and 39th Street on October 22, 1883.



An artist's rendering of 1883's opening night ovations at the Metropolitan Opera.

Throughout most of *Faust's* story, a war is being fought in the background. It takes place entirely off stage, the adversaries are never named, and it might seem a mere excuse to keep Marguerite's brother, Valentin, out of the way until the tragedy of Faust and Marguerite has been dramatically established. But in the act of heading off to war, Valentin plays a surprisingly important part. He articulates the cultural values that Faust and Marguerite, facilitated by Méphistophélès, are about to trample.

The occasion is his farewell aria, "Avant de quitter ces lieux," also known as "Even Bravest Heart May Swell." It is a straightforward declaration: Valentin sings like a man who has never faced ambiguity, indecision, or temptation. He loves his country, he loves God, he loves his sister, and he connects all three in the first section of the aria (**Track 25**).

As the second section begins, his mood brightens: His faith and the security of his heritage have enabled him to wipe away the "sad thought" that his sister might come to harm (**Track 26**). This section highlights the fourth pillar of Valentin's world view: He believes in glory, in the exercise of bravery in service of the society he loves (see Musical Highlight *March of Glory*, p. 16). Even the possibility of dying in battle is, for Valentin, an opportunity to serve—to protect his sister from above (**Track 27**). But for the time being, Valentin asks God to watch over her—little knowing that God's greatest enemy is about to enter Marguerite's life (**Track 28**).

This aria is an example of the classic A-B-A form, also known as 3-part form. This follows the unwritten law of musical form which states that a musical composition—whether a brief aria, or even a lengthy movement from a symphony—should have repetition and variety. The repetition is achieved by a return to the original melody (A) and the variety is achieved by a contrasting middle section (B).

Valentin's aria, heard earlier in the prelude to the opera (**Track 29**) is sung to his sister, Marguerite, as he leaves his home to go to war. He prays to God to watch over her and guard her from harm. The music is in a slow 4/4 meter with a triplet accompaniment (**Track 25**).

Valentine.

A - vant de quit - ter ces lieux,
Now that I must say good-by

Sol na - tal de mes a - teux, À toi, Seigneur et
To my home and na - tive sky, Lord, may- I en -

After a brief orchestral introduction, Valentin sings a rising, legato line of great beauty (section A—**Track 25**). In the middle contrasting section (B), the tempo becomes more animated as Valentin sings of his calling—that he may bravely go out and fight, even if death be his fate. Here the accompaniment takes on a martial quality, with four steady pulsations each measure (**Tracks 26 and 27**), with Valentin singing of bravery and courage as his melodic line rises to the top of the baritone range.

Dé - li - vré du - ne tris - te - pen - sé - e, J'i - rai cher - cher la gloi - re, la gloi - re au sein des en - ne - mis,
I shall fight for hon - or - and glo - ry When bat - tle is rag - ing - a - gainst the might - y foe,

The A section returns as Valentin repeats his opening sentiment, rounding out the 3-part form. In a brief coda Valentin concludes by imploring the “God of Heaven” to protect his sister Marguerite.

Country, God, family, and bravery: These are the values of a world that will be turned upside down in Valentin’s absence—and even more radically when Faust, with help from the devil, kills Valentin. In a sense, this aria sung by a minor character early in the opera is the background against which all of *Faust* unfolds.

“Avant de quitter ces lieux” can also be heard, uninterrupted, in **Track 30**.

The World Upside Down: A Close Look at Méphistophélès's Song of the Golden Calf from Act II

WALPURGIS NIGHT

In Scandinavia, Germany, and parts of Eastern Europe, the night between the last day of April and the first of May is a time to celebrate the end of winter with bonfires, dancing, and drinking. This festival is known as Walpurgisnacht, or the night of Walburga, named after an 8th-century Christian saint. The night before May 1, however, is also the traditional occasion of the “witches’ Sabbath,” when witches and warlocks were believed to gather for diabolical revels in the Harz mountains of northern Germany. Goethe incorporated this devilish celebration of Walpurgis Night into his *Faust*. Gounod then took it as the basis for the sensuous ballet that opens Act V of his operatic version.

If Valentin’s aria expresses the traditional values overturned in Faust’s pact with the devil (see Musical Highlight *The World Right Side Up*, p. 18), the Song of the Golden Calf, heard shortly thereafter, is the creed of disorder. It’s worth calling students’ attention not only to the words and the disturbingly stirring music, but to the singers and to the context the song sets up for the events that are about to unfold.

Students may or may not be familiar with the image of the Golden Calf from the Old Testament. Audiences in Gounod’s time would have known that the Golden Calf was created by the children of Israel, feeling desperate and abandoned in the desert while Moses waited atop Mount Sinai to receive the law from God. The Golden Calf was made of the precious metals snatched from wealthy Egyptians on the night of the Exodus from Egypt. So it is a symbol of idolatry and greed—the polar opposite of the divine laws that Moses would soon bring down from the mountaintop.

In *Faust*, after an instrumental introduction, Méphistophélès takes the Golden Calf story beyond the Bible. The Calf still stands, he sings (**Track 31**), as a powerful symbol of greed around which the entire world dances, led by the Devil himself. His melody conveys an ominous force. Its frightening vision is fulfilled in **Track 32**: As soon as Méphistophélès has finished his first verse, the townspeople prove him right by joining in, singing faster and with even greater excitement than the devil himself.

In **Track 33**, Méphistophélès frames the battle: The Golden Calf vanquishes all gods. Like a soldier defending his homeland (see Musical Highlight *March of Glory*, p. 16), the Calf achieves glory—except that its glory is derisive (**Track 34**).

In that spirit, Méphistophélès derides precisely the values held high only moments before by Marguerite’s brother, Valentin (see Musical Highlight *The World Right Side Up*, p. 18). Instead of praising glorious victory in battle, Méphistophélès describes war as a pointless, satanic affair of mud, blood, and gleaming metal. Yet again, his words are supported by the hypnotized crowd (**Track 35**).

The Song of the Golden Calf can also be heard, uninterrupted, in **Track 36**.

Gounod’s music doesn’t merely express Méphistophélès’s thoughts. It enacts them, seducing listeners as effectively as the devil seduces the townspeople. Students may enjoy comparing this song, musically accompanied by the entire village, to Valentin’s aria, sung alone.

- Which of the two represents an ideal?
- Which one seems closer to reality?
- How do these two pieces create a context for Faust’s adventures?

One of these arias represents the world as Gounod and his librettists found it. The other describes a world turned upside down. Which do your students think is which—and why?

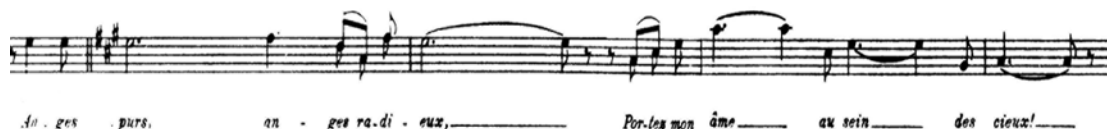
Three Ascending Steps to the Angels: A Close Look at the Final Trio of *Faust*

In the final scene of the opera, Marguerite is in prison for killing her infant child, born out of wedlock to her and Faust. Marguerite has been condemned to death. Just before dawn on the day of her execution, Faust and Méphistophélès break into the prison intent on helping her escape. Faust awakens the sleeping Marguerite and they briefly reminisce about their first meeting with each other. But when she sees Méphistophélès as the devil he really is, she calls upon the angels in heaven above for salvation. This leads into the famous “Final Trio.”

To a harp accompaniment, Marguerite sings, “Ange purs, ange radieux” (“Pure and radiant angels”), in the key of G Major—**Track 37**.



Faust joins in, imploring her to escape. The same melody moves up one full step to A major—**Track 38**.



Now Faust and Méphistophélès join in, each begging her to come with them, as day is dawning. Oblivious to their exhortations, Marguerite soars even higher, as the key moves up another full step to B major—**Track 39**.



This ascending step-wise change of key parallels Marguerite’s rise to heaven. After a drum roll, Marguerite’s name is called out one last time by Faust. There is a crash on the tam-tam and Méphistophélès cries out, “Jugée!” (“She is condemned!”), as a choir of angels, accompanied by harps, organ, soaring strings, and finally the entire orchestra, proclaim Marguerite’s salvation. The heavens open to receive her soul as the opera ends (**Track 40**).

Supporting Students During *The Met: Live in HD* Transmission

Thanks to print and audio recording, much about opera can be enjoyed long before a performance. But performance itself brings vital layers of sound and color, pageantry and technology, drama, skill, and craft. Performance activities are designed to help students tease apart different aspects of the experience, consider creative choices that have been made, and sharpen their own critical faculties.

Each Performance Activity incorporates a reproducible activity sheet. Students bring the activity sheet to the transmission to fill out during intermission and/or after the final curtain. The activities direct attention to characteristics of the production that might otherwise go unnoticed. Ratings matrices invite students to express their critique: use these ratings to spark discussions that call upon careful, critical thinking.

The basic activity sheet is called *My Highs & Lows*. Meant to be collected, opera by opera, over the course of the season, this sheet points students toward a consistent set of objects of observation. Its purpose is not only to help students articulate and express their opinions, but to support comparison and contrast, enriching understanding of the art form as a whole.

The second activity sheet, *Not Space Alone, But Time*, directs students' attention to the innovative set design of this *Live in HD* production.

The Performance Activity reproducibles can be found in the back of this guide. Either activity can provide the basis for class discussion after the transmission. On the next page, you'll find an activity created specifically for follow-up after the *Live in HD* transmission.

Dealing with the Devil: A Discussion of “Faustian Bargains” in Real Life

Students will enjoy starting the class with an open discussion of the Met performance. What did they like? What didn’t they? Did anything surprise them? What would they like to see or hear again? What would they have done differently? This discussion will offer students an opportunity to review the notes on their *My Highs & Lows* sheet, as well as their thoughts about the 20th-century setting of this Met production—in short, to see themselves as Faust experts.

In the Performance Activity *Not Space Alone, But Time* students paid close attention to director Des McAnuff’s choice to set the opera in the mid-20th century, the period before and including the Second World War. The costumes, set, and other visual aspects of the staging conveyed this choice. Students might enjoy an opportunity to reflect upon their observations. What objects did they see? How did these indicate the time and setting of the opera?

Students will probably be surprised to learn that McAnuff’s interpretation of Faust was influenced by a decision made by a real-life physicist. Jacob Bronowski worked on the development of the atomic bomb during World War II. After the war, Bronowski visited Hiroshima and Nagasaki, the Japanese cities largely destroyed by the first two atomic bombs. In response to the destruction, he vowed never to work in physics again.

The suffering made the harnessing of atomic energy—the greatest achievement of 20th-century physics—seem like “a deal with the devil.” With Bronowski in mind, Des McAnuff imagined a Faust who had made his first “deal with the devil” long before the opera begins. (This helps to explain the disgust with life expressed in his opening aria —“I see nothing! I know nothing!”).

What do your students make of Bronowski’s viewpoint? Did the scientists who harnessed the atom “sell their souls” by making possible a devastating weapon?

To develop specific responses, students may need to go online or to a library to research the history of the atomic bomb. But more recent experience with nuclear energy can also inform a discussion of its ethical complexity. In the wake of the nuclear disasters of Chernobyl and the Japanese earthquake of 2011, questions like these will help guide a discussion:

IN PREPARATION

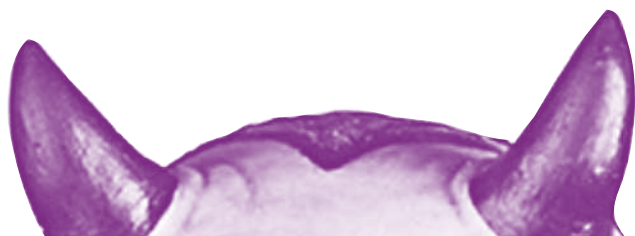
This activity requires no preparation other than attendance at the *Live in HD* transmission of *Faust*. It is based on the worksheet provided for students’ use during the transmission (*Not Space Alone, But Time*).

CURRICULUM CONNECTIONS

Social Studies/History/Technology

LEARNING OBJECTIVES

- To explore some of the aesthetic choices made in the *Live in HD* production of *Faust*
- To help students elaborate upon their observations during the transmission
- To consider the depiction of history in artistic expression
- To investigate the social implications of new technologies



COMMON CORE ELA

College and Career Readiness
Anchor Standards for Writing:
Grades 6–12

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

NATIONAL CENTER FOR HISTORY IN THE SCHOOLS

Historical Thinking Standards:
Grades: 5–12

STANDARD 2: Historical Comprehension

F. Appreciate historical perspectives.

STANDARD 5: Historical Issues: Analysis and Decision Making

A. Identify issues and problems in the past.

C. Identify relevant historical antecedents.

E. Formulate a position or a course of action on an issue.

- What immediate benefits are provided by nuclear technology?
- What might be the long-term risks?
- What might be the moral implications (for instance, effects on the environment, effects on future generations)?
- Do the dangers involved make our use of nuclear energy a “Faustian bargain”?

In fact, such questions can be applied to many of the technologies that define our 21st-century world. For instance, social networks like Facebook facilitate communication, but they also pose risks to personal privacy. Many high-tech devices incorporate “conflict minerals,” sold by warlords and guerrillas to fund violent activities around the world. Fast food restaurants have made tasty, inexpensive meals widely available, but have also had disastrous effects on nutrition in some communities. Do these innovations represent “Faustian bargains”? Why? Why not?

Students may enjoy picking a familiar innovation and exploring its social and economic implications. Take the MP3 player, the tablet computer, the disposable diaper—or any other innovation students choose:

- How has this invention changed people’s lives? (For instance, does the internet bring people together? Does it isolate people? Does it make rumors easy to spread? Easy to stop?)
- Taking into account not only the innovation, but also the objects or activities it replaces or makes obsolete, does it represent a “Faustian bargain”? (For instance, do we spend less time talking to people face to face, thanks to e-mail and instant messaging?)
- What are the intended purposes? The unexpected uses? The processes and materials involved? The benefits and costs, intended or unintended?
 - to people
 - to society at large
 - to culture?

When students have decided whether the innovation they have chosen is a boon or a threat, they should create a poster praising or denouncing it, and showing why. Does this innovation provide true benefit—or do its users make a Faustian bargain—a “deal with the devil”?

Note: Students interested in learning more about Jacob Bronowski can read some of his writings at drbronowski.com. Brief excerpts from a television series he narrated, *The Ascent of Man*, can be seen on YouTube.

THE MET: LIVE IN HD
FAUST

Faust Educator Guide
Track List

Met Radio Recording
March 7, 2007

FAUST

Ramón Vargas

MARGUERITE

Ruth Ann Swenson

MÉPHISTOPHÈLÈS

Ildar Abdrazakov

VALENTIN

Hung Yun

SIEBEL

Karine Deshayes

MARTHE

Jane Bunnell

WAGNER

Keith Miller

CONDUCTOR

Maurizio Benini

Metropolitan Opera
Orchestra and Chorus

CLASSROOM ACTIVITY: TURNING POINTS

- 1 ACT II: Faust first meets Marguerite
- 2 ACT III: Introduction to Marguerite's Jewel Song
- 3 Jewel Song
Ô Dieu! Que de bijoux
- 4–6 ACT III: Faust, Marguerite, and Méphistophélès in Marguerite's garden
- 7 ACT IV: Méphistophélès and Faust return to Marguerite's village
- 8 Instrumental organ introduction to Marguerite's prayer
- 9 Marguerite's prayer in the church
- 10 Méphistophélès's response to Marguerite in the church
- 11 ACT V: After Walpurgis Night—Faust's vision of a bloody, troubled Marguerite
- 12 Marguerite renounces Faust

MUSICAL HIGHLIGHT: MARCH OF GLORY

- 13–14 ACT IV: Instrumental introduction to the Soldiers' Chorus
- 15–21 The Soldiers' Chorus
Gloire immortelle de nos aïeux
- 22 Complete Soldiers' Chorus
- 23 ACT I: Méphistophélès arrives and tempts Faust
- 24 ACT II: The young men's drinking song
Vin ou bière

MUSICAL HIGHLIGHT: THE WORLD RIGHT SIDE UP

- 25–28 ACT II: Valentin's aria
Avant de quitter ces lieux
- 29 Prelude, Part Two: Valentin's Melody
- 30 Complete aria

MUSICAL HIGHLIGHT: THE WORLD UPSIDE DOWN

- 31–35 ACT II: Méphistophélès's Song of the Golden Calf
Le veau d'or
- 36 Complete aria

**MUSICAL HIGHLIGHT: THREE ASCENDING
STEPS TO THE ANGELS**

- 37–40 Final Trio, Marguerite rises to the heavens

CLASSROOM ACTIVITY

Turning Points: Early Predictions

1. What will Marguerite do?

- a. She's going to fall madly in love with Faust.
- b. She's going to flirt with Faust.
- c. She's going to reject Faust's advances flat out.

Why do you think so?

2. What will Marguerite do with the jewels?

- a. She will call the police to report the find.
- b. She will be unable to resist trying them on.
- c. She will run back into the house, disturbed by the strange fact that a box full of jewels has suddenly appeared.

Why do you think so?

3. What will happen when Faust and Marguerite meet again?

- a. Faust will fall madly in love with Marguerite.
- b. Faust will use the jewels to manipulate and seduce Marguerite.
- c. Marguerite will return the jewels to Faust and say she wants no part of him or his gift.

Why do you think so?

CLASSROOM ACTIVITY

Turning Points

TRACK 1

FAUST: Ne permettez-vous pas,
ma belle demoiselle,
Qu'on vous offre le bras,
Pour faire le chemin?

MARGUERITE: Non, monsieur!
Je ne suis demoiselle ni belle,
Et je n'ai pas besoin
Qu'on me donne la main!

My beautiful young maiden,
won't you allow me
to offer you my arm
to walk along?

No, sir!
I am not a young maiden, nor beautiful,
and I don't need anyone
to give me a hand!

TRACK 2

MARGUERITE: Je voudrais bien savoir
quel était ce jeune homme;
Si c'est un grand seigneur,
Et comment il se nomme.

I would like to know
Who was that young man;
If he is a great lord,
and what his name is.

TRACK 3

MARGUERITE: Ah! je ris de me voir
si belle en ce miroir.
Est-ce toi, Marguerite, est-ce toi?
Réponds-moi, réponds, réponds vite!
Non! Non! ce n'est plus toi!
Non...non, ce n'est plus ton visage;
C'est la fille d'un roi!
Qu'on salut au passage!
Ah s'il était ici! S'il me voyait ainsi!
Comme une demoiselle
Il me trouverait belle, ah!

Ah! I'm laughing to see myself
so beautiful in this mirror.
Is that you, Marguerite? Is that you?
Answer me, answer, answer quickly!
No! It's not you.
No, no, that's not your face.
That is the daughter of a king,
who is saluted as she passes.
If he could see me this way,
like a young maiden,
he would find me beautiful. Ah!

THE MET: LIVE IN HD
FAUST

CLASSROOM ACTIVITY

Turning Points (continued)

TRACK 4

FAUST: Divine pureté... Chaste innocence,
Dont la puissance triomphe ma volonté!
J'obéis, mais demain...

MARGUERITE: Oui, demain, dès l'aurore,
demain, toujours!

FAUST: Un mot encore! Répète-moi
ce doux aveu! Tu m'aime?

MARGUERITE: Adieu!

FAUST: Félicité du ciel! Ah! Fuyons!

Divine purity, chaste innocence
whose power triumphs over my will!
I obey, but as for tomorrow...

Yes, tomorrow, as soon as the sun rises,
tomorrow, always!

One more word! Repeat that sweet confession
to me! Do you love me?

Farewell!

Heavenly bliss! Ah! Let's flee!

TRACK 5

MÉPHISTOPHÉLÈS: Tête folle!

FAUST: Tu nous écoutais?

MÉPHISTOPHÉLÈS: Par bonheur!
Vous auriez grand besoin, docteur,
Qu'on vous renvoyât à l'école!

FAUST: Laisse-moi!

MÉPHISTOPHÉLÈS: Daignez seulement écouter un moment,
Ce qu'elle va conter aux étoiles,
Cher maître!

Madman!

You were listening to us?

Fortunately!
Doctor, you really need someone
to send you back to school!

Leave me alone!

Just consent to listen for a moment
to what she is going to tell the stars,
my dear master.

TRACK 6

MARGUERITE: Est-ce de plaisir et d'amour
Que la feuille tremble et palpite?
Demain, demain! Ah! presse ton retour,
Cher bien aimé! Viens, viens, ah!

FAUST: Marguerite!

MÉPHISTOPHÉLÈS: Hein! Ha, ha, ha, ha!

Does a leaf tremble and flutter
from pleasure and love?
Tomorrow, tomorrow—ah! hurry your return!
Dear beloved! Come! Come! Ah!

Marguerite!

Ha! Ha, ha, ha, ha!

THE MET: LIVE IN HD
FAUST

CLASSROOM ACTIVITY

Turning Points (continued)

TRACK 7

MÉPHISTOPHÉLÈS: Qu'attendez-vous encore?
Entrons dans la maison!

FAUST: Tais-toi, maudit! J'ai peur
de rapporter ici la honte et le malheur.

MÉPHISTOPHÉLÈS: A quoi bon la revoir,
après l'avoir quittée?
Notre présence ailleurs
Serait bien mieux fêtée!
Le sabbat nous attend!

FAUST: Marguerite!

What are you waiting for?
Let's go into the house!

Shut up, wretch! I am afraid
to bring shame and misfortune here.

What good is seeing her again
after you have left her?
Our presence elsewhere
would be much better celebrated!
The Witches' Sabbath awaits us!

Marguerite!

TRACK 8: Instrumental

TRACK 9

MARGUERITE: Seigneur, daignez permettre
à votre humble servante
D'agenouiller devant vous.

Lord, consent to permit
your humble servant
to kneel before you.

TRACK 10

MÉPHISTOPHÉLÈS: Non! tu ne prieras pas!
Non, tu ne prieras pas!
Frappez-la d'épouvante!
Esprits du mal, accourez tous!

No! You will not pray!
No! You will not pray!
Strike her with terror!
Evil spirits, all hurry!

CLASSROOM ACTIVITY

Turning Points (continued)

TRACK 11

FAUST: C'est elle!—La voici, la douce créature,
Jetée au fond d'une prison
Comme une vile criminelle!
Le désespoir égara sa raison!
Son pauvre enfant, ô Dieu! tué par elle!
Marguerite!

It's her—there she is, the sweet creature,
thrown into the depths of a prison
like a vile criminal!
Despair has made her mad!
Her poor child, oh God! Killed by her!
Marguerite!

TRACK 12

FAUST: Marguerite!

Marguerite!

MARGUERITE: Pourquoi ce regard menaçant?

But why do you threaten me so?

FAUST: Marguerite!

Marguerite!

MARGUERITE: Pourquoi! ces mains rouges de sang?
Va! tu me fais horreur!

And why is blood staining your hands?
Go! I can't bear the sight!

MÉPHISTOPHÉLÈS: Jugée!

She is condemned!

CHORUS FROM ABOVE: Sauvée!

She is saved!

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

March of Glory: The Soldiers' Chorus

TRACKS 13 and 14: Instrumental

TRACK 15

CHORUS: Déposons les armes.
Dans nos foyers enfin nous voici revenus!
Nos mères en larmes,
Nos mères et nos sœurs ne nous attendront plus.

Let's put our weapons down.
We have finally returned to our hearths!
Our mother in tears,
our mothers and our sisters no longer await us.

TRACK 16: Instrumental

TRACKS 17/19/21

CHORUS: Gloire immortelle
De nos aïeux,
Sois-nous fidèle,
Mourons comme eux!
Et sous ton aile,
Soldats vainqueurs,
Dirige nos pas,
enflamme nos cœurs!

Immortal glory
of our ancestors,
be faithful to us.
We will die like you!
And under your wing,
victorious soldiers,
direct our steps,
enflame our hearts!

TRACK 18

CHORUS: Pour toi, mère patrie,
Affrontant le sort,
Tes fils, l'âme aguerrie,
Ont bravé la mort!
Ta voix sainte nous crie:
En avant, soldats!
Le fer à la main,
courez aux combats!

For you, Motherland,
confronting fate,
your sons, the embattled soul
have braved death!
Your sainted voice cries out to us:
"Forward, soldiers!
Sword in hand,
run into battle!"

TRACK 20

CHORUS: Vers nos foyers, hâtons le pas!
On nous attend; la paix est faite!
Plus de soupirs! ne tardons pas!
Notre pays nous tend les bras!

L'amour nous rit! l'amour nous fête!
Et plus d'un cœur frémit tout bas
Au souvenir de nos combats!

Let us hurry toward our hearths!
All await us. Peace is here!
No more sighs! Let's not delay!
Our country stretches its hand out to us!

Love laughs at us! Love celebrates us!
And no longer do our hearts tremble low
at the memory of our battles!

TRACK 22: Complete Soldiers' Chorus

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

March of Glory: The Soldiers' Chorus (continued)

TRACK 23

FAUST: Et que peux-tu pour moi?

MÉPHISTOPHÉLÈS: Tout. — Mais dis-moi d'abord
Ce que tu veux; — est-ce de l'or?

FAUST: Que ferais-je de la richesse?

MÉPHISTOPHÉLÈS: Bien! je vois où le bât te blesse!
Tu veux la gloire?

FAUST: Plus encor!

MÉPHISTOPHÉLÈS: La puissance?

FAUST: Non! je veux un trésor
Qui les contient tous!... je veux la jeunesse!

And what can you do for me?

Everything. But first tell me
what you want. Is it gold?

What would I do with wealth?

Great! I see your weak spot!
You want glory?

Not anymore!

Power?

No! I want a treasure
that holds them all. I want youth.

TRACK 24

CHORUS: Vin ou bière, bière ou vin,
Que mon verre soit plein! Sans vergogne,
Coup sur coup, un ivrogne boit tout!

WAGNER, then CHORUS: Jeune adepte du tonneau
N'en excepte que l'eau!
Que ta gloire, tes amours
Soient de boire toujours!

Wine or beer, beer or wine,
as long as my glass is full. Without pride,
gulp by gulp, a drunkard drinks everything!

Young disciple of the barrel,
refuse nothing but water!
May your glory, your loves,
be to drink forever!

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

The World Right Side Up: Valentin's Aria

TRACK 25

VALENTIN: Avant de quitter ces lieux,
Sol natal de mes aïeux
A toi, Seigneur et Roi des cieux,
Ma sœur je confie.
Daigne de tout danger
Toujours, toujours la protéger,
Cette sœur si chérie,
Daigne de tout danger la protéger,
Daigne la protéger de tout danger!

Before leaving this place,
native soil of my ancestors,
Lord and King of Heaven,
I entrust my sister to you.
Consent to protect her
Always, always from all danger,
this sister, so dear,
consent to protect her
from all danger!

TRACK 26

VALENTIN: Délivré d'une triste pensée
J'irai chercher la gloire.
La gloire au sein des ennemis,
Le premier, le plus brave,
Au fort de la mêlée,
J'irai combattre pour mon pays.

Relieved of a sad thought,
I will go to seek glory.
Glory at the heart of the enemy,
the first, the bravest,
in the heat of battle,
I will fight for my country.

TRACK 27

VALENTIN: Et si, vers lui, Dieu me rappelle,
Je veillerai sur toi fidèle,
Ô Marguerite!

And if God calls me to Him,
I will watch over you faithfully,
oh Marguerite!

TRACK 28

VALENTIN: Avant de quitter ses lieux,
Sol natale de mes aïeux,
A toi, Seigneur et Roi des cieux,
Ma sœur je confie!
Ô Roi des cieux, jette les yeux,
Protège Marguerite, ô Roi des cieux!

Before leaving this place,
native soil of my ancestors,
Lord and King of Heaven,
I entrust my sister to you.
O King of heaven, turn your eyes here,
protect Marguerite, o King of heaven!

TRACK 29: Orchestral Prelude

TRACK 30: Complete Aria

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

The World Upside Down: Song of the Golden Calf

TRACKS 31 and 32

MÉPHISTOPHÉLÈS: Le veau d'or est toujours debout!
On encense sa puissance,
D'un bout du monde à l'autre bout!
Pour fêter l'infâme idole,
Rois et peuples confondu,
Au bruit sombre des écus,
Danse une ronde folle
Autour de son piédestal,
Et Satan conduit le bal

The Golden Calf still stands!
Its power is hailed
from one end of the world to the other!
To celebrate the infamous idol,
kings and common people,
mixed up by the dark noise of money,
dance in a crazy circle
around its pedestal.
And Satan leads the dance!

TRACK 33

MÉPHISTOPHÉLÈS: Le veau d'or est vainqueur des dieux!

The Golden Calf vanquishes the gods!

TRACK 34

MÉPHISTOPHÉLÈS: Dans sa gloire dérisoire,
Le monstre abject insulte aux cieux!

In its derisive glory,
the lowly monster insults Heaven.

TRACK 35

MÉPHISTOPHÉLÈS: Il contemple, ô rage étrange!
A ses pieds le genre humain,
Se ruant, le fer en main,
Dans le sang et dans la fange
Où brille l'ardent métal,
Où brille l'ardent métal,
Et Satan conduit le bal!

It contemplates—oh strange anger!
the human race at its feet,
throwing themselves around, sword in hand,
Through the blood and through the mire
where the burning metal shines!
where the burning metal shines!
And Satan leads the dance!

TRACK 36: Complete Aria

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Three Ascending Steps to the Angels: Final Trio

TRACK 37–39

MARGUERITE: Anges purs, anges radieux,
Portez mon âme au sein des cieux!
Dieu juste, à toi je m'abandonne!
Dieu bon, je suis à toi! – pardonne!
Anges purs, anges radieux,
Portez mon âme au sein des cieux!

FAUST: Viens, suis-moi! je le veux!
Viens! viens! quittons ces lieux!
Déjà le jour envahit les cieux!

MÉPHISTOPHÉLÈS: Hâtons-nous! L'heure sonne!
Déjà le jour envahit les cieux!
Hâtons-nous, hâtons-nous,
De quitter ces lieux.

Angel hosts, all gather nigh,
Carry my soul to God on high!
Almighty, kind and heavenly Father,
O Lord, Almighty God, forgive me!
Angel hosts, all gather nigh,
Carry my soul to God on high!

Come, my love! You must believe me!
Come, come! Let us fly!
I see a glow, for the dawn is nigh!

We must go! It is time!
I see a glow, for the dawn is nigh!
Let us haste,
Let us leave!

TRACK 40

FAUST: Marguerite!

MARGUERITE: Pourquoi ce regard menaçant?

FAUST: Marguerite!

MARGUERITE: Pourquoi ces mains rouges de sang?
Va!...tu me fais horreur!

MÉPHISTOPHÉLÈS: Jugée!

CHOIR OF ANGELS: Sauvée! Christ est ressuscité!
Christ vient de naître!
Paix et félicité
Aux disciples du Maître!
Christ vient de naître!
Christ est ressuscité!

Marguerite!

But why do you threaten me so?

Marguerite!

And why is blood staining your hands?
Go! I can't bear the sight!

She is condemned!

She is saved! Christ the Redeemer lives!
Christ is reborn!
Peace and good will
to his followers!
Christ is reborn!
Christ rose unto Heaven!

Performance Activity: Not Space Alone, But Time

 Name

 Class

 Teacher

 Date

According to the libretto of *Faust*, Méphistophélès turns the old doctor into a young man, then transports him to the village where Marguerite lives. The Met's production by director Des McAnuff adds another layer to this setting: Here Faust is transported not only in space but also in time—back to the time of his own youth. The story unfolds as a (real or imaginary) flashback. You can use this checklist to keep track of all the signs indicating that the production takes place during the early part of the 20th century.

Changes in the set
Townspeople's clothing
Soldiers' uniforms
Faust's clothing
Lighting effects
Props

Faust: My Highs & Lows

DECEMBER 10, 2011

CONDUCTED BY YANNICK NÉZET-SÉGUIN

REVIEWED BY _____

THE STARS	STAR POWER	MY COMMENTS
JONAS KAUFMANN AS FAUST	* * * * *	
RENÉ PAPE AS MÉPHISTOPHÈLES	* * * * *	
MARINA POPLAVSKAYA AS MARGUERITE	* * * * *	
MICHÈLE LOSIER AS SIÉBEL	* * * * *	
RUSSELL BRAUN AS VALENTIN	* * * * *	
WENDY WHITE AS MARTHE	* * * * *	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
FAUST MEETS THE DEVIL MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
FAUST MAKES A DEAL MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE TOWNSPEOPLE AT THE FAIR MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
FAUST MEETS MARGUERITE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
FAUST MAKES A DEAL MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE TOWNSPEOPLE AT THE FAIR MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
FAUST MEETS MARGUERITE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
SIEBEL PICKS FLOWERS FOR MARGUERITE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MARGUERITE DISCOVERS THE JEWELS MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE FOUR-PERSON FLIRTING SCENE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
FAUST ENTERS MARGUERITE'S HOUSE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MARGUERITE IN CHURCH MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5

Faust: My Highs & Lows

(CONTINUED)

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
FAUST WOUNDS VALENTIN MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
VALENTIN CURSES MARGUERITE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
WALPURGIS NIGHT MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MARGUERITE IN PRISON MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE FATES OF MARGUERITE AND FAUST MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
SIEBEL PICKS FLOWERS FOR MARGUERITE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MARGUERITE DISCOVERS THE JEWELS MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE FOUR-WAY FLIRTING SCENE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
FAUST ENTERS MARGUERITE'S HOUSE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MARGUERITE IN CHURCH MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
FAUST WOUNDS VALENTIN MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
VALENTIN CURSES MARGUERITE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
WALPURGIS NIGHT MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MARGUERITE IN PRISON MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE FATES OF MARGUERITE AND FAUST MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5