

Hector Berlioz
**LA DAMNATION
 DE FAUST**
 Saturday, NOV 22

Conductor
James Levine
 Production
Robert Lepage
 Associate Director
Neilson Vignola
 Set Designer
Carl Fillion
 Costume Designer
Karin Erskine
 Lighting Designer
Sonoyo Nishikawa
 Interactive Video Designer
Holger Förterer
 Image Designer
Boris Firquet
 Choreographer
Johanne Madore
Alain Gauthier

In order of appearance
 FAUST **Marcello Giordani**
 MÉPHISTOPHÉLÈS **John Relyea**
 BRANDER **Patrick Carfizzi**
 MARGUERITE **Susan Graham**

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	Mar 7	<i>Madama Butterfly</i>
	Mar 21	<i>La Sonnambula</i>
	May 9	<i>La Cenerentola</i>

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PART I Faust contemplates the renewal of nature. Hearing peasants sing and dance, he realizes that their happiness is something he will never experience. An army marches past in the distance. Faust doesn't understand why the soldiers are so enthusiastic about glory and fame.

PART II Depressed, Faust has returned to his study. Even the search for wisdom can no longer inspire him. Tired of life, he is about to commit suicide when the sound of church bells and an Easter hymn remind him of his youth, when he still had faith in religion. Suddenly Méphistophélès appears, ironically commenting on Faust's apparent reconversion. He offers to take him on a journey, promising him the restoration of his youth, knowledge, and the fulfillment of all his wishes. Faust accepts.

Méphistophélès and Faust arrive at Auerbach's tavern in Leipzig, where Brander, a student, sings a song about a rat whose high life in a kitchen is ended by a dose of poison. The other guests offer an ironic "Amen," and Méphistophélès continues with another song about a flea (Song of the Flea). Disgusted Faust demands to be taken somewhere else.

On a meadow by the Elbe, Méphistophélès shows Faust a dream vision of a beautiful woman named Marguerite, causing him to fall in love with her. He calls out her name, and Méphistophélès promises Faust to lead him to her.

PART III Faust and Méphistophélès hide in Marguerite's room. Faust feels that he will find in her his ideal of a pure and innocent woman. Marguerite enters and sings a ballad about the King of Thule. Méphistophélès summons spirits to enchant and deceive the girl and sings a sarcastic serenade outside her window, predicting her loss of innocence. When the spirits have vanished, Faust steps forward. Marguerite admits that she has dreamed of him, just as he has dreamed of her, and they declare their love for each other. Just then, Méphistophélès bursts in, warning them that the girl's reputation must be saved: the neighbors have learned that there is a man in Marguerite's room and have called her mother to the scene. After a hasty goodbye, Faust and Méphistophélès escape.

PART IV Faust has abandoned Marguerite, who still awaits his return ("D'amour l'ardente flamme"). She can hear soldiers and students in the distance, which reminds her of the night Faust first came to her house. But this time he is not among them.

Faust calls upon nature to cure him of his world-weariness ("Nature immense, impénétrable et fière"). Méphistophélès appears to tell him that Marguerite is in prison. She accidentally gave her mother too much of a sleeping potion, and killed the old woman. She will be hanged the next day. Faust panics, but Méphistophélès claims he can save her—if Faust relinquishes his soul to him. Unable to think of anything but saving Marguerite, Faust agrees.

Thinking they are on their way to Marguerite, Faust becomes terrified when he sees demonic apparitions. The landscape becomes more and more horrible and grotesque, and Faust realizes that Méphistophélès has taken him directly into hell. Demons and damned spirits greet Méphistophélès and welcome Faust among them.

EPILOGUE Hell has fallen silent after Faust's arrival. A narrator-like chorus sings of the "mystery of horror." Marguerite, meanwhile, is saved and welcomed into heaven.