

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

BYU OPERA THEATER

in

FAUST

Opera in Four Acts

Music by

Charles-Francois Gounod

Libretto by

Michel Carre and Jules Barbier

After the Poem by Goethe

English Version by Ruth and Thomas Martin

8:15 p.m.

April 21, 22, 23, 24, 1971

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1970-71 Series Nos. 120-123



CAST

	Wednesday, Friday	Thursday, Saturday
FAUST, a Doctor of Philosophy	Ray Arbizu	Dwight Harris Ladle
MEPHISTOPHELES, the devil	Roy Samuelson	Roy Samuelson Robert Lauritzen, understudy
MARGUERITE	Donna Dalton	Diane Murdock
VALENTINE, her brother	Gene Larsen	James David Miller
SIEBEL, a young man, her suitor	Clare Johnson	Linda Hatch
MARTHA, her neighbor	Florence Rogers	Cecily Wanlass
WAGNER, a student	Robert Lauritzen	Des Wilson

SYNOPSIS OF SCENES

The setting is Germany in the sixteenth century

Prologue - Faust's Study

I - The Kermess or Village Fair

II - Marguerite's Garden

III - Scene 1 - The Village Square

Scene 2 - The Village Cathedral

IV - Scene 1 - Walpurgis Night Wilderness

Scene 2 - In a Prison

FAUST

An aged philosopher and alchemist, Dr. Faust has spent his lifetime searching for the secrets of nature, but to no avail. As a new day approaches, rather than face it, he is determined to take poison when he hears the voices of happy maidens singing a gay pastoral to the morning. Faust hesitates. He hears the peasants singing praises to God as they go to the fields. Since God has done nothing for Faust, he calls upon Satan for help. Satan appears, but the frightened Faust tries to send him away. Faust finally reveals that he desires youth and pleasure. Mephistopheles promises that these desires can be fulfilled if Faust will forfeit his soul. Faust is reluctant until he sees a vision of Marguerite conjured by Mephistopheles. Thrilled at the sight of her, Faust signs the document, drinks the magic potion, and transforms into a handsome youth. Mephistopheles assures him that he will soon see the lovely Marguerite.

ACT I

At the public square, townspeople and soldiers are celebrating the day of the fair. A young officer, Valentine, holding a medallion from his sister Marguerite, asks his friend Siebel to protect the girl in his absence. He also prays to God for protection and bids all goodnight. A student named Wagner tries to restore the gay mood with a song about a rat, but he is interrupted by Mephistopheles who sings instead a lively song in praise of greed

and gold. Now the devil reads death in the hand of Valentine and prophesies that any flower sent to Marguerite by Siebel will wither and die. He refuses a drink offered by Wagner and amazes the crowd by causing wine to flow from a sign above the tavern. When Mephistopheles proposes a toast to Marguerite, Valentine is furious. He draws his sword, but it shatters in midair; the other soldiers, recognizing Satan, hold their swords like crosses and leave. Faust comes seeking Marguerite as dancers fill the square. Coming from the church, Marguerite passes by. Faust greets her and offers to escort her home, but she rebuffs him. As she walks away, Faust sings of his great love for her. Mephistopheles is cynical about Faust's lack of success. The dance continues.

ACT II

Marguerite's Garden

Siebel gathers flowers for Marguerite, asking them to carry his message of love. But the flowers die in his hands. Remembering Mephistopheles' prophecy, Siebel dips his hands in holy water from a nearby shrine and breaks the spell. The flowers he now picks are unharmed, and he places them at Marguerite's door. After Siebel leaves, Faust enters the garden and sings of the lovely house, the abode of his beloved. In the meantime Mephistopheles has produced a casket of jewels, which he places beside the flowers. He and Faust hide as Marguerite comes into the garden. Musing on the handsome stranger who greeted her in the square, she sings a ballad about the King of Thule. Suddenly, she sees the flowers and knows that they are from Siebel. Then she finds the casket with a key. On opening it she is overjoyed to find it full of jewels. Putting them on, and at the same time looking at herself in the mirror, she sings the Jewel Song. Martha, a middle-aged neighbor, arrives and is amazed at the jewels. Faust and Mephistopheles come from their hiding place and greet the two ladies. Mephistopheles tries to get Martha out of the way so that Faust can get acquainted with Marguerite. As it begins to get dark, Mephistopheles addresses the night, foretelling that the lovers are about to be united, then he disappears. Marguerite confesses her love to Faust, but she discreetly begs Faust to leave until the next day. As Faust is about to leave, the devil sends him back to listen at the window as Marguerite sings of her love for Faust. Overcome with passion, he rushes into her arms as the mocking laughter of Mephistopheles is heard.

ACT III

Scene 1: The Village Square

Soldiers, returning from battle, joyously sing of their victory and their homecoming. Valentine, who has returned with them, questions Siebel about his sister, Marguerite. Suspicious over Siebel's evasive answer, Valentine rushes into his sister's house. Faust and Mephistopheles come onto the scene and the latter sings a mocking serenade beneath Marguerite's window. Insulted by the singing, Valentine emerges, tears off the medallion Marguerite gave him, and challenges them to a duel. Faust takes up the fight, but Valentine is mortally wounded when Mephistopheles intervenes. Faust and Mephistopheles disappear when the townspeople, aroused by the excitement, hurry onto the square. Valentine refuses to forgive his sister for her affair with Faust and bitterly curses her. Horrified at Valentine's actions toward his sister, the townspeople kneel and pray for him as he dies.

Scene 2: In the Cathedral

Faust has abandoned Marguerite, who goes to the church to pray for him and their unborn child, when Mephistopheles comes to mock her for yielding to temptation. In the background are heard first the voices of demons, then the voices of the priests and choir boys who are singing about Judgment Day. Overcome with terror, Marguerite falls into a faint.

ACT IV

Scene 1: Walpurgis Night Wilderness

In order to get Faust's mind off Marguerite, Mephistopheles takes him into the wilderness where he shows him a vision of all the famous temptresses of history. This scene is interpreted by the corps de ballet. Faust is unimpressed with it all and desires to return to Marguerite.

Scene 2: In a Prison Dungeon

Marguerite, mentally deranged over the ordeal of her abandonment and her cursing Valentine, has killed her child and is in prison awaiting execution. Mephistopheles must have come to rescue her. Hearing her lover's voice, Marguerite becomes delirious with joy. Faust tries to persuade Marguerite to come with him and leave the prison, but she does not understand him. Mephistopheles urges Faust to hurry or all will be lost. Marguerite recognizes Mephistopheles for what he is, the devil, and will not go with him. She prays to God for protection as she rejects both Faust and the devil; then she is rescued. Mephistopheles drags Faust to Hell while angels sing of salvation and forgiveness for Marguerite.

In the story of *Faust*, one gets the idea that Satan is really after the innocent Marguerite and uses Faust as a means to achieve his goal; but he is thwarted in the end when Marguerite rejects Faust.

The Beginning of Gounod's *Faust* was a rather shaky one. Although the opera was commissioned by the Théâtre Lyrique, its completion was delayed several times. When rehearsals finally began, there was still trouble. The censors objected to the cathedral scene, and the leading tenor had to withdraw because of ill health. However, the censors were finally won over and a new tenor was found. When the opera at last appeared before the public at the Théâtre Lyrique in Paris on March 19, 1859, it was received rather coldly. It was not until the Paris Opera's revival of the opera in 1869 that *Faust* began to receive the success it merited. From then on it was one success after another. For the next thirty years it was seen on the average of once every nine days at the Paris Opera. During the next forty years it was performed a thousand times. In England, where two rival opera companies competed to give its first performance in that country (1863), the opera became the most popular one in the entire repertory. It was particularly liked by Queen Victoria, who on her deathbed asked to have parts of the opera sung for her. *Faust* was the first to open the newly formed Metropolitan Opera Company in the United States in 1883. Only in Germany, where it was considered a travesty of the venerable Goethe's drama, was *Faust* not popular. It is difficult to understand why *Faust* took ten years to become popular with operatic audiences. The opera is abundant with beautiful melodies, stirring choruses, mocking and satirical tunes, descriptive orchestrations, exciting dances, and a variety of interesting dramatic situations. It continues to be one of the most popular operas of the modern operatic repertory.

PRODUCTION STAFF

Producer	A. Harold Goodman
Artistic Director	Brandt B. Curtis
Production Director	Lawrence Sardoni
Stage Director	Harold R. Oaks
Scenic Designer	Sandra Allen
Costume and Lighting Designer	James L. Anderson
Technical Director	Robert Struthers
Construction Director	O. Lee Walker
Costume Designer	Susan Williams
Dance Instructor	Dan Balestrero
Stage Manager	Paul Larsen
Sound and Recording	Electronic Media Department
Assistant to the Stage Director	Kay Bramwell
Assistants to Opera Workshop	Lowell Murdock
Technical Assistants	Stephen J. Bardsley
	Marsha Brighton
	Carol Johnson
	Shirley Olsen
	Denice Johnson

Assistant Stage Manager	Frank L. Thomas, Jr.
Lighting Technician	Arnold R. Marston
Stage Crew	David Mumford

Mike Nibley
Larry Lorimer
Alan Hjorth
Mike Lawson
John Hegsted

TECHNICAL CREWS

CONSTRUCTION
Jim Anderson
Kent Berg
Mike Farnsworth
Wayne Sumner
Mike Busenbark
Marv Gardner
Ed Walker
Jim Brady
Lee Russell
Bob Harrison
Roger Sorenson
Dan Steadman
Clark Price
Leroy Folkert
Joseph Psuik, III

LIGHTS
Rick Marston
Speech and Dramatic Arts 319 Students

PROPS
Connie Rae Colton
Ann Marie Woods
Stagecraft Lab 319 Students

PAINTING
Nick Adams
Judy Bassett
Michael Goodman

MAKEUP
Robert Harrison, *chairman*
Bob Fredette
Donna James
Mary-Sue Mansfield
Speech and Drama 126 Class

COSTUME CREW
Colleen Martin
Lis Byers
Yvonne Johnson
Ann Arnold
Theresa Culligan
Jerry Karr
Members of Speech and Dramatic Arts 362 Class

Marie Stevens	Marjorie Allebes
Marlae Call	Wendy McKenzie
Wilma Smith	Susan Davis
Mitzi Anderson	Anne Parker
Janean Hanks	Kent Chadwick
John Huntington	

OPERA CHORUS

Brandt B. Curtis, *director*

Sopranos
Lynn Adams
Ann Arnold
Sharon Kay Douglas
Candy Eyerly
Kathryn Hayes
Christine Mecham

Nancy Oldroyd
Laurie Pierson
Elsa Rico
Lynn Soule
Julie Thelin
Gene Wheelock
Sharon Strawn

Altos
Patricia Allred
Sharon Barnes
Jeannette Carlile
Dawn Dunn
Dianne Gocheritz
Karma Johnson

e Leake
n Martin
McKenachnie
a Morrell
ine Pratt
Richardson
n Singley
ne Stott
Thurber
Torbet
Tyler
y Wells
Wilkins

Tenors
Raul Umberto Butron
Rick Bullock
Scott Crookston
Patrick Gabbert
Percy Hawkes
Preston Hooper
Ronald Jackson
Daniel Knudsen
Vence Scarda
Paul Yearout
David Weatherspoon
Conrad Wright

Basses
Charlie Chenoweth
Peter Covino
Paul Harper
Jeff Osborne
Kim Orton
Doug Jarvis
William Pipkin
Chuck Sims
Larry Stoker
Bruce Sullivan
John Wright

SYMPHONY ORCHESTRA

Lawrence Sardoni, *director*

Violins
y Flint
n Goodman
anie Clark
n Olsen
yn Herzinger
ara Reed
a Miller
n Christensen
Danell
Waite
Haupt
Isbell
ha Stokes
anie Steele

nd Violins
a Haldeman
Heider
Ward
a Halladay
la Cauley
McCustion
ne Allred
res Brown
en Jones
Petersen
a McCurdy
el Anderson
Lu Robertson
arah Beecher
Roehr
Belmear
e Dixon
a Walker

rs
n Pearce
arah Kennard

Kay McKellar
Nancy Noble
Bruce Blakemore
Donna Balzotti
Wendy Christensen
JoAnn Jalszynski
Rachel Benson
Valrie Englund
Catherine Ford
Cindy Ward

Cellos
Conley Christensen
Barbara Slack
Shirley Smith
Alan Cheney
Carolyn Priday
Heidi Everson
Pam Hamblin
Hans Hansen
Debbie Smith
Claudia Henrie

Basses
Deanna Ward
Linda Santelman
Jerrie Marshall

Oboes
Wayne Potts
Jim Herringer

English Horn
Jim Herringer

Flutes
Sondra Shumway
Carol Spackman
Linda Stahle

Piccolo
Geri Smithson

Clarinets
Paul Curtis
Susan Rubow

Basoons
Margo Eatough
Del Bowman

Horns
Brian Witt
Charles Hildebrand
Don Young
Reed Fehlberg
Norma Kunz

Trumpets
Jim Nelson
Keith Lowrey

Trombones
Harold Russell
John W. Hawkins
Arlyn Richards

Tuba
Arlyn Richards

Percussion
Brent Laycock
Joseph Ingham

Harp
Patricia Robinson

BALLET CAST

Dancers in Village Fair (Act I)

Karma Johnson
Deylene Moffett

Laurie Tanner
David Butron

Bill Darley
Chuck Ellis

Fourth Act Ballet - Walpurgis Night

I Dance of the Grecian Maidens

Dana Adair
Adlinda Bond
Jeanette Clough
Diane Cockrell

Elizabeth Finch
Ann Jernigan
Cathy McCoy
Marilyn McQuarrie

Deylene Moffett
Mary Kay Rawlings
Jennifer Taylor
Elaine Thurber

II Adagio

David Butron
Chuck Ellis

Bill Darley
Connie Burton

III Cleopatra's Dance

Connie Burton

IV The Women of Troy

Kay Freestone
Karma Johnson

Marsha Lofgreen
Laurie Tanner

Deborah Schreiber

V The Mirror Variations

Kay Freestone
Karma Johnson

Marsha Lofgreen
Laurie Tanner

IV Bacchanale

Ensemble

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