

Faust

1947

Sunday, September 21, 1947 2:00 PM

Monday, October 6, 1947 8:00 PM

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25<sup>th</sup>  
*Anniversary*  
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*General Director*

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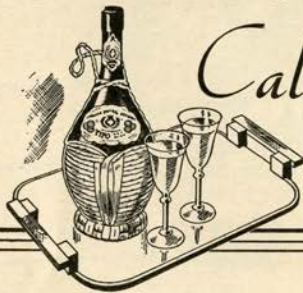


Alfred. *con grazia leggerissimo*

Li - bia - mo, li - bia - mo ne' lie - ti ca - li - ci,  
*pp* che la - bel - lez - za - in - fio - ra, e la - fug - ge - vol, fug -  
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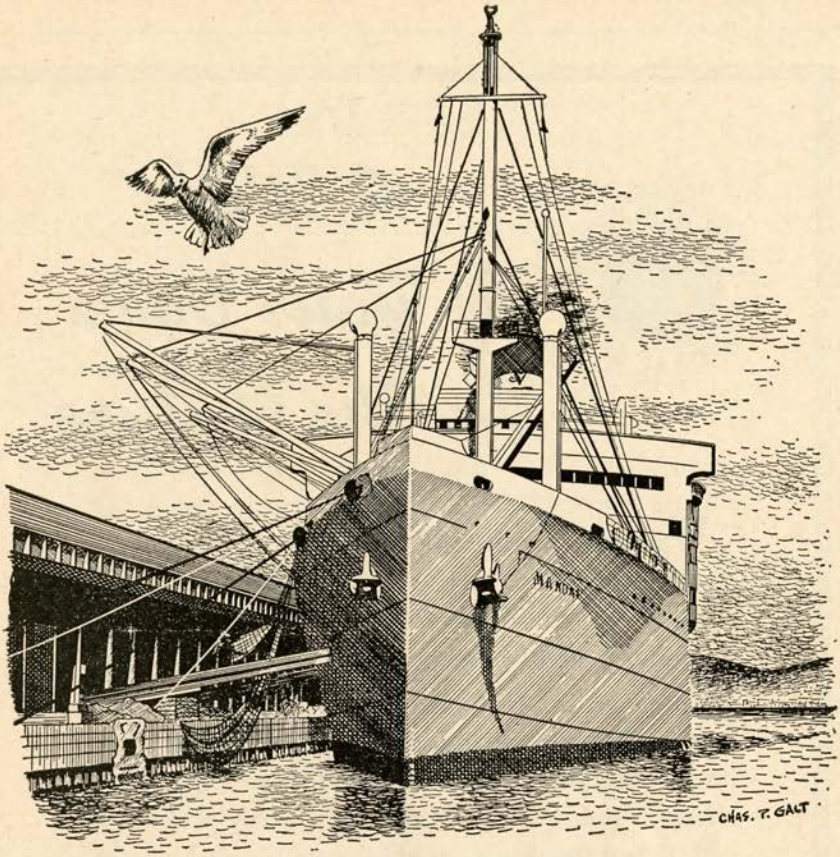
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*Founded by a small group who had faith in the music appreciation of San Franciscans, the record of the company has more than justified the soundness of that belief. At the season's close, the company will have given 548 performances of 74 operas.*

*No other city, with the single exception of New York, can cite such an unbroken record in grand opera. And yet, the San Francisco Opera Company no longer belongs to this city alone, but to the entire Pacific Coast. Annually, a number of these cities look forward to being host to the company. All of this, we feel, is a tribute not alone to the artistry and good management of the company, but to the people of San Francisco whose support has made this accomplishment possible.*

*The San Francisco Opera Association is grateful for this support and the untiring efforts and genius of Gaetano Merola, General Director of the company since its inception.*

*Kenneth Monteagle*

*President*





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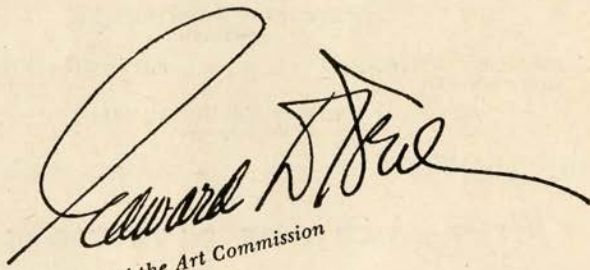
# The Art Commission of San Francisco

## TO GAETANO MEROLA AND THE MEMBERS OF THE SAN FRANCISCO OPERA ASSOCIATION

On this, the Twenty-fifth Anniversary of Opera in San Francisco, we desire to mark that epoch and to pause and hear, in memory, the hundred arias that have enchanted the music-loving people of San Francisco, and to appraise the renown and distinction which the Opera has brought to the City of San Francisco.

To you, and to the men and women who have made possible this great and graceful contribution to the life of our community, we present at this hour our tribute of praise and offer the warmth of our cordial regard.

Sincerely,



President of the Art Commission

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LORENZO ALVARY BASS	ELMA HEITMAN SOPRANO	REGINA RESNIK SOPRANO
SALVATORE BACCALONI BASS	ESTER V. HESSLING CONTRALTO	STELLA ROMAN SOPRANO
EILEEN BALDWIN CONTRALTO	RAOUL JOBIN TENOR	BIDU SAYAO SOPRANO
KURT BAUM TENOR	DOROTHY KIRSTEN SOPRANO	ALLEN SCHMIDLING TENOR
NORMAN BENSON BARITONE	CHARLES KULLMAN TENOR	MARTIAL SINGHER BARITONE
DORA BISH SOPRANO	KATHLEEN LAWLOR SOPRANO	MARY JANE SPRY SOPRANO
EILEEN BROWNE SOPRANO	ERICH LAWRENCE TENOR	SET SVANHOLM TENOR
BEVERLY CAMPBELL SOPRANO	VIRGILIO LAZZARI BASS	GEORGE TALLONE TENOR
GEORGE CEHANDOVSKY BARITONE	DESIRE LIGETI BASS	BLANCHE THEBOM CONTRALTO
LESLIE CHABAY TENOR	MAX LORENZINI BARITONE	LAWRENCE TIBBETT BARITONE
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ELEANOR CORYELL SOPRANO	BENJAMIN MARTIN BARITONE	MARY JEAN TURNBULL SOPRANO
GEORGE CZAPLICKI BARITONE	NICOLA MOSCONA BASS	CLARAMAE TURNER CONTRALTO
GALLIANO DANELUZ TENOR	ROBIN NELSON BASS	GIUSEPPE VALDENGO BARITONE
FLOYD DAVIS TENOR	KAYTON NESBITT TENOR	FRANCESCO VALENTINO BARITONE
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## *To Gaetano Merola...*

The Musical Association of San Francisco happily participates in this 25th Anniversary celebration.

Through your patience, sagacity, and artistic aims the San Francisco Opera has become an institution of lasting value to the collective musical activity of the nation as well as to the audiences of the Pacific Coast.

Your great spirit, manifesting itself in behalf of music which shall have lasting importance to its public, is an asset we pay homage to—with the sincere wish that you will continue to guide us for many years to come.

May the future bring you the fulfillment of your fondest dreams.

*Leonora Wood Armsby*

## *Congratulations!*

San Francisco owes an immense debt of gratitude to the San Francisco Opera Association, and to General Director Gaetano Merola. May I add my personal congratulations to the City's thanks on the occasion of the Association's 25th Anniversary.

*Elmer E. Robinson*

Judge of the Superior Court

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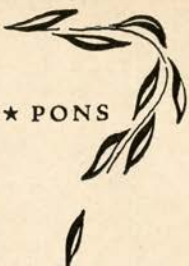
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★ PEERCE  
★ QUARTARARO  
★ KULLMAN



★ SAYAO  
★ JOBIN  
★ TRAUBEL  
★ EZIO PINZA



★ GLAZ  
★ TIBBETT  
★ SINGHER  
★ VALENTINO



★ ROMAN  
★ WARREN  
★ KIRSTEN  
★ BAUM



★ THEBOM  
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# Baldwin



"THE SAN FRANCISCO OPERA COMPANY, celebrating its 25th Anniversary, has honored the Baldwin Piano for the past seven years by choosing Baldwin as its official piano. The Baldwin Piano Company takes great pride in once again renewing its association with the San Francisco Opera Company. A glance at some of the great musical organizations and concert artists listed here gives ample proof of the distinction which has earned for Baldwin the name of 'TODAY'S GREAT PIANO'."



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Blitzstein, Marc  
Brereton, Robert  
Burgin, Richard  
Chapple, Stanley  
Cleva, Fausto  
Copland, Aaron  
D'Artigli, Glauco  
Echantz, Jose  
Eidus, Arnold  
Ericourt, Daniel  
Fiedler, Arthur  
Flagstad, Kirsten  
Foss, Lukas  
Francescatti, Zino  
Francois, Samson  
Giannini, Dusolina  
Giesecking, Walter  
Goldovsky, Boris  
Goldsand, Robert  
Goossens, Eugene  
Hacker, William  
Huehn, Julius  
Iturbi, Amparo  
Iturbi, Jose  
Johnson, Douglas  
Johnson, Thor  
Jones, J. Randolph  
Kipnis, Alexander  
Kitain, Robert  
Koussevitzky, Serge  
Labunski, Wiktor  
Lev, Ray  
Loboshutz & Nemenoff  
Mannino, Franco  
Martini, Nino  
Milhaud, Darius  
Moiseiwitsch, Benno  
Monteux, Pierre  
Nelson, Monte  
Pennario, Leonard  
Piatigorsky, Gregor  
Pinza, Ezio  
Podolsky, Leo  
Pons, Lily  
Ponselle, Rosa  
Posselt, Ruth  
Quartararo, Florence  
Rosenthal, Manuel  
Sanroma, Jesus Maria  
Schmitz, E. Robert  
Shure, Leonard  
Spivakovsky, Tossy  
Stravinsky, Igor  
Szigeti, Joseph  
Tapia-Caballero  
Tansman, Alexander  
Tetley-Kardos, Richard  
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CARROLL GLENN, Violinist**

Tuesday Evening, February 3  
**JUSSI BJOERLING, Tenor**

Sunday Matinee, February 15  
**DON COSSACKS (Platoff)**

Tuesday Evening, February 24  
**RUDOLF FIRKUSNY, Pianist**

Monday Evening, March 1  
**ARTUR SCHNABEL, Pianist**

Tuesday Evening, March 30  
**NADINE CONNOR, Soprano**

Friday Evening, April 2  
**YALE GLEE CLUB**

Tuesday Evening, April 6  
**DRAPER and ADLER**  
Tap Dancer Supreme Harmonica Virtuoso

Tuesday Evening, April 13  
**ROSARIO and ANTONIO**  
And Company of Spanish Dancers

Friday Evening, April 16  
**EZIO and CLAUDIA PINZA**  
Bass Soprano

Tuesday Evening, April 20  
**MENUHIN, Violinist**

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# R E P E R T O I R E

## REGULAR SERIES

- LA TRAVIATA (*Verdi*) . . . . . Tuesday Night, September 16, at 8:00  
 With Albanese, Votipka, Lawlor, Peerce, Warren, Cehanovsky, De Paolis, Olitzki, Ligeti,  
 Lorenzini . . . . . MEROLA, Conductor
- DON GIOVANNI (*Mozart*) . . . . . Friday Night, September 19, at 8:00  
 With Roman, Quartararo, Albanese, Pinza, Baccaloni, Kullman, Alvary, Ligeti  
 . . . . . BREISACH, Conductor
- PELLEAS ET MELISANDE (*Debussy*) . . . . . Monday Night, September 22, at 8:00  
 With Sayao, Harshaw, Zubiri, Singher, Tibbett, Alvary, Ligeti  
 . . . . . PELLETIER, Conductor
- GOTTERDAMMERUNG (*Wagner*) . . . . . Friday Night, September 26, at 7:30  
 With Traubel, Resnik, Harshaw, Glaz, Turner, Votipka, Hartzell, Popper, Svanholm,  
 Czaplicki, Alvary, Olitzki, Guenter, Benson, Daneluz . . . . . STEINBERG, Conductor
- LA GIOCONDA (*Ponchielli*) . . . . . Tuesday Night, September 30, at 8:00  
 With Roman, Thebom, Harshaw, Baum, Warren, Moscona, Chabay, Ligeti, Benson, Nelson,  
 Alibertini, Tallone . . . . . MARZOLLO, Conductor
- LOUISE (*Charpentier*) . . . . . Friday Night, October 3, at 8:00  
 With Kirsten, Turner, Pinza, Jobin, Hartzell, Popper, Gray, Votipka, Zubiri, Coryell,  
 Lawlor, Heitman, Phillips, Campbell, Harper, Hessling, Baldwin, Browne, Spry, Bish,  
 Nathanson, De Paolis, Lazzari, Ligeti, Cehanovsky, Olitzki, Chabay, Nesbitt, Martin, Davis,  
 McVey, Lawrence, Schmidling, Harvey, Lorenzini, Daneluz  
 . . . . . BREISACH, Conductor
- OTELLO (*Verdi*) . . . . . Tuesday Night, October 7, at 8:30  
 With Albanese, Votipka, Svanholm, Tibbett, De Paolis, Lazzari, Chabay, Cehanovsky,  
 Nelson . . . . . STEINBERG, Conductor
- MADAMA BUTTERFLY (*Puccini*) . . . . . Friday Night, October 10, at 8:30  
 With Albanese, Glaz, Heitman, Peerce, Valentino, De Paolis, Cehanovsky, Lazzari, Olitzki,  
 Harvey . . . . . CIMARA, Conductor
- L'AMORE DEI TRE RE (*Montemezzi*) . . . . . Tuesday Night, October 14, at 8:30  
 With Kirsten, Turner, Lawlor, Mary Jean Turnbull, Eileen Baldwin, Pinza, Kullman,  
 Weede, De Paolis, Nesbitt . . . . . MONTEMEZZI, Conductor
- LUCIA DI LAMMERMOOR (*Donizetti*) . . . . . Friday Night, October 17, at 8:30  
 With Pons, Votipka, Peerce, Valentino, Lazzari, Chabay, Tallone  
 . . . . . CIMARA, Conductor

## POPULAR SERIES

- ROMEO AND JULIET (*Gounod*) . . . . . Thursday Night, September 18, at 8:00  
 With Sayao, Glaz, Turner, Jobin, Singher, Moscona, De Paolis, Ligeti, Lazzari, Harvey,  
 Tallone . . . . . PELLETIER, Conductor
- AIDA (*Verdi*) . . . . . Thursday Night, September 25, at 8:00  
 With Roman, Thebom, Votipka, Baum, Warren, Moscona, Alvary, Chabay  
 . . . . . BREISACH, Conductor
- TRISTAN UND ISOLDE (*Wagner*) . . . . . Thursday Night, October 2, at 8:00  
 With Traubel, Thebom, Svanholm, Czaplicki, Alvary, Ligeti, Olitzki, Chabay  
 . . . . . STEINBERG, Conductor
- GOTTERDAMMERUNG (*Wagner*) . . . . . Thursday Night, October 9, at 7:30  
 With same cast as Regular Series performance
- LA GIOCONDA (*Ponchielli*) . . . . . Thursday Night, October 16, at 8:00  
 With same cast as Regular Series performance

## EXTRA PERFORMANCES

- FAUST (*Gounod*) . . . . . Sunday Matinee, September 21, at 2:00  
 With Claudia Pinza, Glaz, Turner, Jobin, Ezio Pinza, Valdeno, Cehanovsky  
 . . . . . PELLETIER, Conductor
- LA BOHEME (*Puccini*) . . . . . Sunday Matinee, September 28, at 2:00  
 With Sayao, Hartzell, Hessling, Peerce, Valentino, Moscona, Baccaloni, Cehanovsky,  
 Lorenzini, Vannucci, Tallone . . . . . MEROLA, Conductor
- MARRIAGE OF FIGARO (*Mozart*) . . . . . Sunday Matinee, October 5, at 2:00  
 With Quartararo, Sayao, Thebom, Glaz, Zubiri, Phillips, Gray, Pinza, Baccaloni, Singher,  
 De Paolis, Ligeti, Chabay . . . . . STEINBERG, Conductor
- RIGOLETTO (*Verdi*) . . . . . Sunday Matinee, October 12, at 2:00  
 With Pons, Glaz, Votipka, Heitman, Lawlor, Tibbett, Peerce, Alvary, Cehanovsky, Chabay,  
 Harvey, Ligeti . . . . . CIMARA, Conductor
- LOUISE (*Charpentier*) . . . . . Sunday Matinee, October 19, at 2:00  
 With same cast as Regular Performance

## ADDED PERFORMANCES

- ROMEO AND JULIET (*Gounod*) . . . . . Wednesday Night, September 24, at 8:00  
 With same cast as Popular Series performance
- LA TRAVIATA (*Verdi*) . . . . . Saturday Matinee, October 4, at 2:00  
 With same cast as Regular Series performance except Kullman will be Alfredo Germont  
 and ADLER, Conductor
- FAUST (*Gounod*) . . . . . Monday Night, October 6, at 8:00  
 With same cast as Extra performance except Weede will be Valentine
- DON GIOVANNI (*Mozart*) . . . . . Wednesday Night, October 8, at 8:00  
 With same cast as Regular Series performance except Resnik will be Donna Elvira and  
 Conner, Zerlina
- TRISTAN UND ISOLDE (*Wagner*) . . . . . Monday Night, October 13, at 8:00  
 With same cast as Popular Series performance
- LA BOHEME (*Puccini*) . . . . . Wednesday Night, October 15, at 8:00  
 With same cast as Extra performance except Lazzari will be Colline
- MADAMA BUTTERFLY (*Puccini*) . . . . . Saturday Night, October 18, at 8:00  
 With same cast as Regular Series performance except Kullman will be Pinkerton and  
 Alvary The Bonze

## OPERAS FOR YOUNG PEOPLE

- Presented by the San Francisco Opera Guild
- LA TRAVIATA (*Verdi*) . . . . . Friday Matinees, October 10 and 17, at 1:00  
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 Lorenzini . . . . . MEROLA, Conductor





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FRIDAY NIGHT, SEPTEMBER 19, at 8:00

# †DON GIOVANNI

Opera in two acts with ten scenes. Music by Wolfgang Amedeus Mozart.

Text by Lorenzo da Ponte.

## THE CAST

Don Giovanni, a licentious young nobleman.....EZIO PINZA  
Don Pedro, the Commandant.....DESIRE LIGETI  
Donna Anna, his daughter.....STELLA ROMAN  
Don Ottavio, her fiancé.....CHARLES KULLMAN  
Leporello, servant of Don Giovanni.....SALVATORE BACCALONI  
Donna Elvira, jilted by Don Giovanni....\*\*FLORENCE QUARTARARO  
Masetto, a peasant.....LORENZO ALVARY  
Zerlina, his betrothed.....LICIA ALBANESE

\*\* San Francisco Opera Company debut.

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### STAGE DIRECTOR

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**TIME AND PLACE:** Seventeenth Century; Seville

Act I: Scene 1: Courtyard of Palace of the Commandant  
Scene 2: Street in Suburban Seville  
Scene 3: In Don Giovanni's Palace  
Scene 4: Outside Don Giovanni's Palace  
Scene 5: Ballroom in Don Giovanni's Palace  
Act II: Scene 1: Same as Scene 2, Act I  
Scene 2: A Dark Hallway  
Scene 3: A Cemetery  
Scene 4: Room in Donna Anna's Palace  
Scene 5: In Don Giovanni's Palace

†Extra performance of "Don Giovanni," October 8.

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*Encores not permitted — Bell rings three minutes before curtain rises*

## The Story of "Don Giovanni"

ACT I—It is night. Leporello awaits his master, Don Giovanni, notorious enticer of women, outside the apartment of Donna Anna which he has surreptitiously entered. Believing the visitor to be her betrothed, Don Ottavio, Donna Anna does not at first repulse his advances. But discovering her mistake she cries for help. Don Giovanni now rushes into the courtyard, closely followed by Donna Anna. Her aged father, Don Pedro, the Commandant, coming in answer to her cries, is killed by Don Giovanni who, with Leporello, makes off in haste. Donna Anna, who has gone for help returns with Don Ottavio. He joins her in a solemn oath to avenge the death of her father.

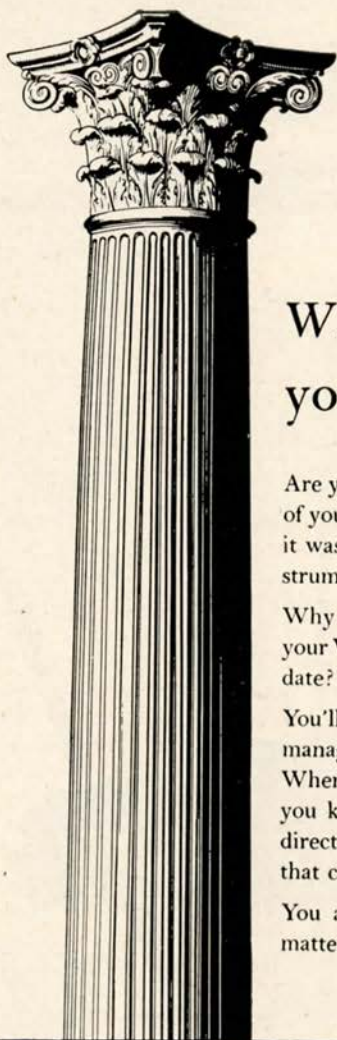
SCENE 2: On the approach of a carriage, Don Giovanni scents another amorous adventure. With Leporello he hides, lustfully awaiting its occupant. Dismayed to find her to be Donna Elvira, a former sweetheart whom he has discarded, he flees her upbraiding, leaving Leporello to explain. This the servant proceeds to do, reciting his master's thousand and one affairs with women. The nonplussed Donna Elvira swears she will have rich justice for her torn heart. The wedding party of Masetto and Zerlina enter. Don Giovanni comes upon them. Fascinated by the beauty of the bride, the libertine invites the entire company to his palace for refreshments. Threatening Masetto when he protests, Don Giovanni detains Zerlina as Leporello conducts the peasants to the palace. Don Giovanni's love-making to the bride is interrupted by the entrance of Donna Elvira, who has overheard. She denounces him and leads Zerlina away. Donna Anna and Don Ottavio arrive to seek the aid of Don Giovanni, of all persons, in finding the murderer of the Commandant, which the Don readily promises. The returning Donna Elvira, thinking she sees in Donna Anna another victim to the lust of Don Giovanni, exposes him. But he declares her to be demented and follows her away. As they depart, Donna Anna tells Don Ottavio that, by his voice, she thinks she recognizes in Don Giovanni the assassin under whose sword her father had fallen.

SCENE 3: Despite impending complications, Don Giovanni, returning with Leporello, sings merrily of wine and women.

SCENE 4: Masetto chides Zerlina for her flirtation with Don Giovanni. They hastily hide on the approach of the Don followed by a crowd of peasants gaily dressed for the ball. Perceiving Zerlina, Don Giovanni attempts to force her toward a pavillion. But, confronted by Masetto, he gallantly escorts her into the palace instead. Donna Elvira, Donna Anna and Don Ottavio, wearing masks and dominoes, enter. Leporello, from a balcony invites them to the ball.

SCENE 5: During the dance Don Giovanni leads Zerlina to the door of a side chamber and forces her to enter. Masetto, breaking loose from Leporello, spreads the alarm. At Zerlina's cry for help, Anna, Elvira and Ottavio rush to the rescue, breaking in the door. Don Giovanni, with drawn sword, escapes from the palace with Leporello.

*(Continued)*



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The Story of "Don Giovanni" (Continued)

ACT II—Zerlina is now Donna Elvira's maid, and Don Giovanni again comes wooing. He exchanges hat and cloak with Leporello. When Donna Elvira comes to her window he pretends repentance. Moved by his appeal she comes into the plaza to meet him and is led away by the disguised Leporello. Now Don Giovanni sings beneath the window of Zerlina. His song is interrupted by Masetto, entering with villagers who have come on the hunt for him. Passing himself off as Leporello, he sends the villagers on a false scent, cudgels Masetto with his own weapons, and himself steals away. Masetto, bleeding, is found by Zerlina who assures him of her love and quietly leads him from the scene.

SCENE 2: Leporello, still disguised as Don Giovanni, enters with Donna Elvira. In attempting to get away from her, he takes the wrong door and to his confusion encounters the entering Donna Anna and Don Ottavio with their attendants. Leporello and Donna Elvira conceal themselves in different places. As Don Ottavio endeavors to console Donna Anna, they attempt to escape by the same door, but run into Masetto and Zerlina and a group of armed peasants. Masetto, thinking him to be Don Giovanni, drags Leporello to the front. In fear Leporello discloses his real identity and declares himself to be the dupe of Don Giovanni. All noisily claim the right to chastise Leporello but he makes off as they argue. Now convinced that Don Giovanni murdered the Commandant, Don Ottavio vows vengeance.

SCENE 3: It is moonlight. Visible on the monument of the Commandant is the inscription: "I here await the vengeance decreed by heaven unto the wretch who slew me." Don Giovanni and Leporello, arriving by different ways, unexpectedly come upon each other. Reciting their respective adventures, they re-exchange garments. The statue of the Commandant speaks. Mystified, they try to locate the sepulchral voice. Leporello is terrified. Don Giovanni ascribes it to a practical joker. He then commands Leporello to read the inscription. The trembling servant finds many excuses but hesitantly approaches the statue, bowing and scraping. Again the statue speaks. But Don Giovanni defiantly invites the marble image of the man he has murdered to a banquet at the palace.

SCENE 4: Don Ottavio, tenderly leading Donna Anna, soothes her grief as she laments the loss of her father.

SCENE 5: Don Giovanni superintends preparations for the evening's banquet. Donna Elvira entreats him to mend his ways but he ridicules her. She rushes away but immediately returns with a terrified shriek and escapes by another door. Leporello is sent to investigate but limps back in abject fear. Don Giovanni goes out to see for himself. The lights go out. Don Giovanni re-enters, backing before the statue of the Commandant. Terror strikes all hearts. Three times the marble figure commands Don Giovanni to repent. Three times Don Giovanni refuses. Hands of stone lay hold of him, flames envelop the surroundings and the licentious young nobleman, his life of lust come to an end, is carried by demons to his eternal punishment.

(FINALE) "Such his end—who doeth ill to like account the wicked ever did come—ever will."

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Mephistopheles.....	EZIO PINZA
Marguerite .....	*CLAUDIA PINZA
Valentine, her brother.....	*GIUSEPPE VALDENG0
Siebel, a young soldier in love with Marguerite.....	HERTA GLAZ
Martha, chaperon of Marguerite.....	CLARAMAE TURNER
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**TIME AND PLACE:** Germany during the Sixteenth Century

Prologue: Faust's Study

Act I: A Public Square — The Kermesse

Act II: Marguerite's Garden

Act III: Scene 1: In the Cathedral

Scene 2: A street scene

Scene 3: Marguerite's Garden several  
months later

Act IV: The Prison

†Added performance of "Faust," October 6.

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*Encores not permitted — Bell rings three minutes before curtain rises*

## The Story of "Faust"

PROLOGUE—Faust, an aged philosopher, having passed his lonesome life in study, longs for his lost youth and is planning suicide when attracted by the joyousness of the young people about him. Mephistopheles, the devil incarnate, appears in answer to a summons uttered in desperation. With the beautiful Marguerite as a lure he does not find it difficult to bargain with the old philosopher for his soul, and a magic potion brings him youth.

ACT I—Valentine, about to leave for the war, entrusts his sister, Marguerite, to Siebel who loves her. It is Kermess time and there is festive drinking. Faust and Mephistopheles mingle with the townspeople. Mephistopheles, scorning proffered wine, causes a nectar vintage to flow from the sign over the inn door. He proposes a toast to Marguerite. Valentine resents this with his sword, which Mephistopheles breaks in two. When Valentine holds the two pieces before him in the shape of a cross Mephistopheles shrinks away. In the midst of dancing which now begins, Marguerite appears. She is charmed by Faust, who had retained the wisdom of his years when he became invested with the form and charm of youth.

ACT II—Siebel leaves flowers at Marguerite's door. They wither before the curse of Mephistopheles (uttered in Act I) and cannot be revived. Later Faust comes with his now constant companion, Mephistopheles, and places a casket of jewels at her window. Together, they hide to watch Marguerite when she opens her door to the flowers and to the jewels. Marguerite revels in the ornaments. Her rapturous song brings the querulous Martha, her companion, to the scene. Mephistopheles draws Martha into an amusing flirtation while Faust approaches Marguerite, who is completely won by his ardent protestations of love. Bidding Faust farewell, Marguerite wafts him a kiss as she enters the house. The casement opens and the enraptured Marguerite pours out the happiness of her heart into the night. Faust rushes to the window and clasps her in his arms where she lies fainting.

ACT III—A year and a half have passed. Marguerite, abandoned in her shame and deserted by Faust, cannot find peace from the scorn of her townsmen even in church. But Siebel, true to Valentine's trust in him, remains faithful to her. Valentine returns from the fighting to find Faust haunting Marguerite's window and Mephistopheles serenading her with an insulting song. Engaging in sword play to avenge his sister, Valentine is killed by Faust and dies, cursing her.

ACT IV—Marguerite, half demented, is in prison awaiting execution for the murder of her child. She takes happiness in the visit of Faust, who, with Mephistopheles, has come to deliver her. In her joy at again being in his arms, her life passes out and Mephistopheles' curses avail nothing against the sword of the archangel who guides the soul of Marguerite to heaven as Faust is dragged to perdition by his infernal master to fulfill his compact.

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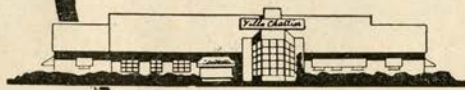


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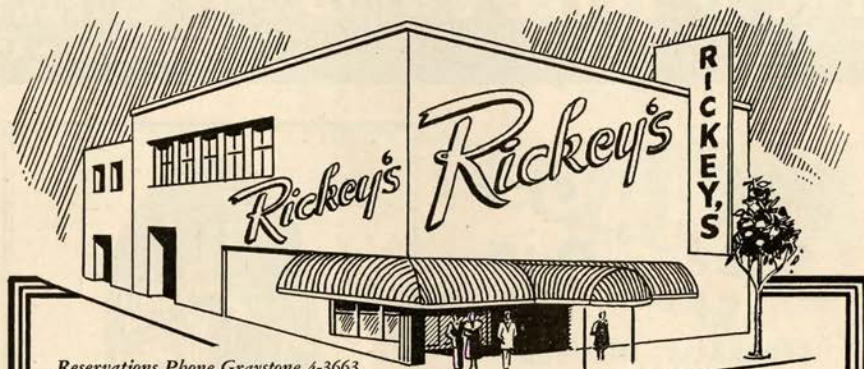
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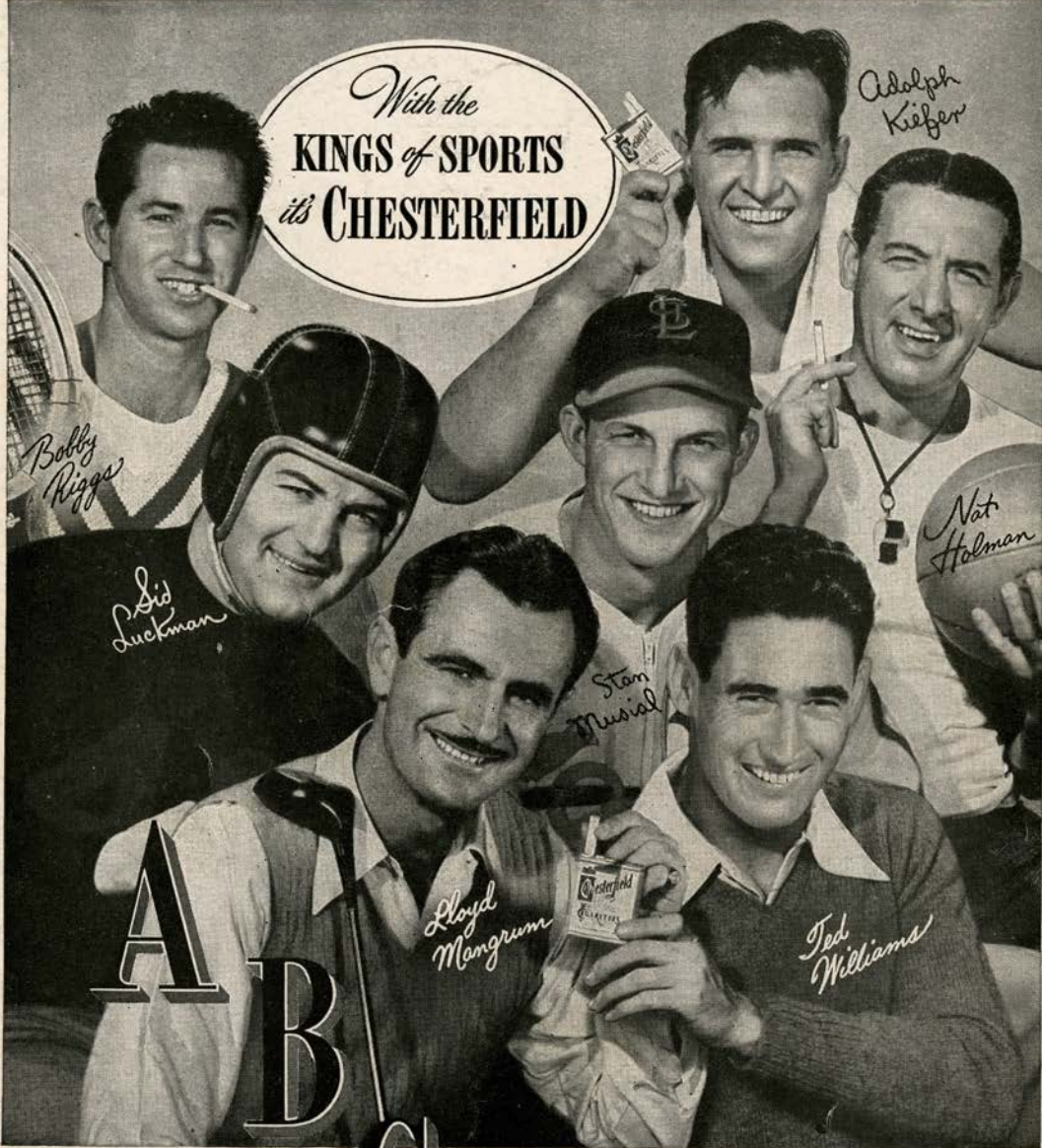
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Scene 3: Marguerite's Garden several  
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