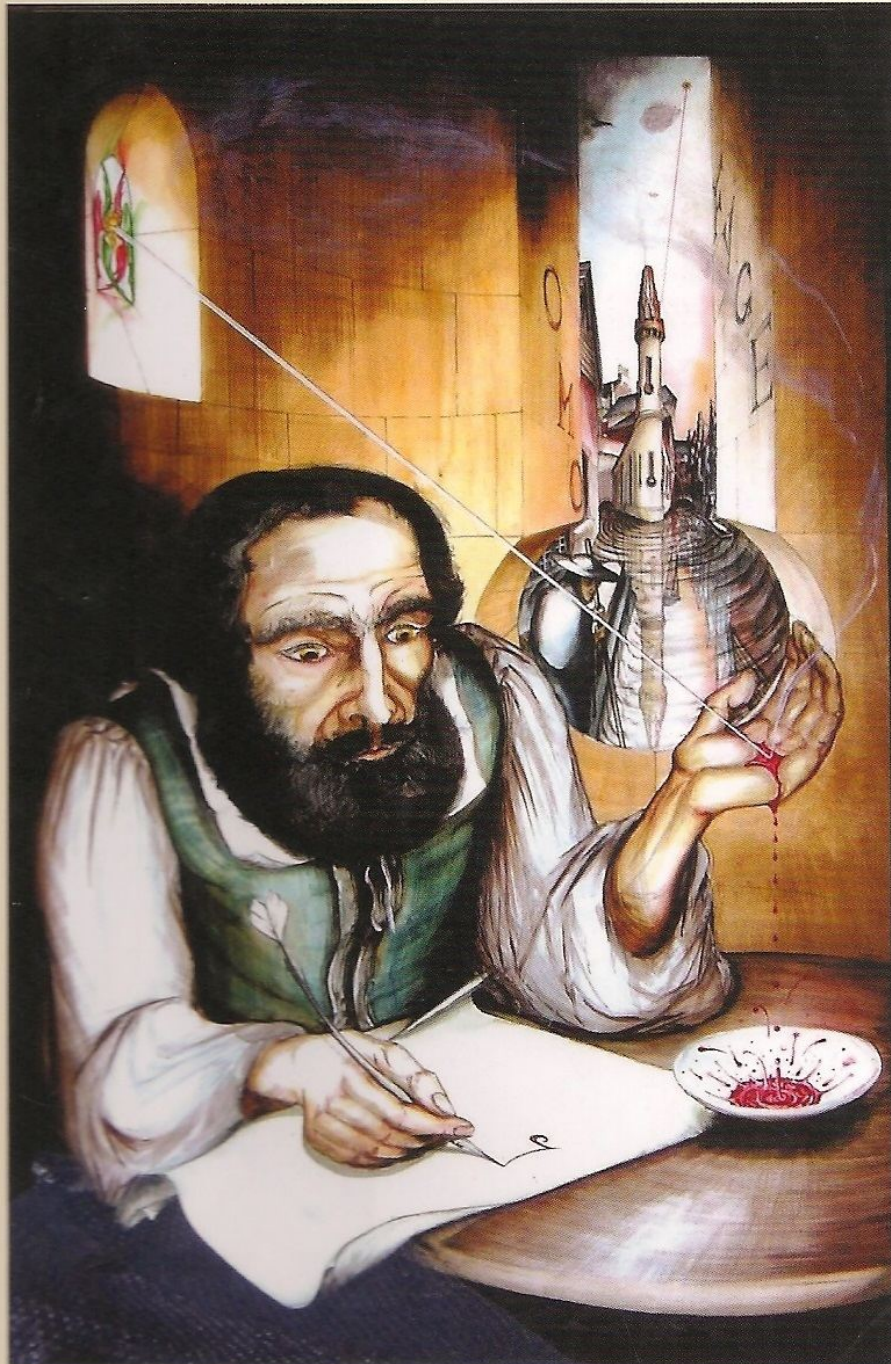


Icons of Modern Culture Series

FAUST



Osman Durrani

‘You’ll always be the one you are.’

Faust as Rock Opera

by Paul M. Malone



From Concept Album to Rock Opera

Rudolf Volz holds a doctorate in mathematics from California’s Claremont Graduate University. In 1994, he set himself the task of ‘packing old, traditional intellectual property in new and modern forms, in order to revive it for the present and future.’² After three years’ work, the result was to set Part I of Goethe’s drama, using the original text, into the idiom of popular music, as *Faust: Die Rockoper* (‘Faust: The Rock Opera’).

The rock opera form has little connection with classical opera other than the name. It arose at the end of the 1960s, in a convergence of rock and theatre: in 1967, the so-called ‘concept album’ began to displace the collection of singles after the Beatles released *Sgt. Pepper’s Lonely Hearts Club Band* and the Rolling Stones quickly replied with the darker *Their Satanic Majesties Request*. Meanwhile, other rock bands were creating ever more theatrical forms for their concerts, be it the Grand Guignol-inspired antics of American Alice Cooper—which led to KISS and eventually to Twisted Sister—or in England, the art school-influenced dramatics of Genesis and flashy but classically-grounded musicianship of the Nice and Yes. At the same time, the legitimate theatre was being invaded by musicals devoted to a rock aesthetic rather than the old-fashioned sounds of Tin Pan Alley: in 1967, *Hair* premiered off-Broadway, as did *Your Own Thing*, a rock musical based on Shakespeare’s *Twelfth Night*. These stage shows, aided by dialogue, had a surer sense of plot than the still disjointed concept albums, but their songs were written by outsiders to rock culture and earned little respect from the rock critics, one of whom labelled *Hair*’s creators ‘the Francis the Talking Mule of rock’n’roll’ (Anon., 52).

1968 saw efforts to construct concept albums around actual plots, with the Kinks’ nostalgic *Village Green Preservation Society* (which by 1974 had spawned a triple-album sequel, *Preservation Acts I and II*) and the Pretty Things’ seminal *S.F. Sorrow*, a dystopian fantasy now acknowledged as the first true rock opera. Inspired equally by the latter album and by eastern mysticism, The Who’s Pete Townshend created the classic *Tommy* in 1969. Like *S.F. Sorrow*, *Tommy* is really an oratorio or cantata rather than opera, and though its music is brilliant compared to its precursor, its plot is little clearer. The story, on the other hand, was the strong point of Tim Rice’s and Andrew Lloyd Webber’s hit album *Jesus Christ Superstar*, also released in 1969 as a ‘rock opera’. More truly operatic in form, and with the

advantage of a well-structured and well-known plot, *Superstar* became a stage success in 1971. *Tommy* was briefly staged as an all-star musical the following year, but remained incoherent despite Townshend's attempt to act as narrator.

The success of *Superstar* as an album had forced rock critics to acknowledge, if not to accept, the existence of the rock musical. Jonathan Cort, describing the classically-trained Webber's efforts in the popular idiom, wrote in *Rolling Stone*: 'Italian nightclub imitation rock music adjoining strings and horns create a melodious but embarrassing scene.' Webber himself professed little love for the form, informing Cort: 'Melody in rock is unoriginal for the most part. Intervally it's not very interesting' (Cort, 10). By the time *Rolling Stone* investigated Broadway's interest in rock in 1971, both rock musical and rock opera seemed to have had their day after a brief commercial success. Stephen Sondheim opined: 'Rock is much too monotonous for a musical [...] You can't have twelve, or twenty, songs like that' (Topor, 3). One can only wonder what constituted a rock album, or a rock concert, in Sondheim's view.

Nonetheless, both the 'rock musical' and the 'rock opera' refused to fade away. While Webber soon progressed to writing music in a more conventional idiom, other composers and musicians continued to expand the stylistic palette of rock music, to integrate rock features into classically-inspired works and to explore rock in the context of theatrical performance. The successful re-emergence of The Who's *Tommy* (now officially renamed *The Who's Tommy*) as a fully-fledged Broadway musical in 1992 with a reworked and more comprehensible book may have seemed an emasculation of the original to rock purists, but it demonstrates the hardiness of the form and was only one sign of a resurgence. Only a year before Volz began his labours, Boston Rock Opera had been formed in Massachusetts to maintain the tradition, reviving *Jesus Christ Superstar* (2000) and *The Rocky Horror Show* (1997), and even attempting to stage *Sgt. Pepper's Lonely Hearts Club Band* in 1995.

Volz's choice of this medium for the popularisation of Goethe's *Faust* is thus quite fitting; though it seems curious that he claims, 'There are indeed several classical operas on this theme, but absolutely no popular materials in music and film.' Leaving aside the question of film, which will be the subject of a subsequent chapter, there are many rock songs about the devil, though relatively few of them could be labelled 'Faustian', and Volz is clearly speaking narrowly of interpretations of Goethe. Besides 'Sympathy for the Devil,' one might also name Black Sabbath's 'N.I.B. (Basically),' in which Ozzy Osbourne pines for love: 'my name is Lucifer, please take my hand.' More often than not, however, in rock the devil appears as a cardboard villain at best – as in Alice Cooper's 1976 concept album *Alice Cooper Goes to Hell* – when not reduced to a metaphor for dissipated living or hard-hearted women. The occult trappings of so-called 'black metal,' 'death metal,' or 'doom metal,' on the other hand, are usually couched in such nihilistic terms as to minimise the Faustian element of temptation.

The major exceptions to these generalisations have in fact been produced by figures peripheral to the rock scene: most notable of these is Randy Newman's

Faust, described above. Like most of Newman's output, his *Faust* has been praised but was not commercially successful, and perhaps because of this and its relatively late appearance in 1995 Volz overlooks it. Equally marginal, and arguably more deservedly so, is Paul Williams's music for Brian De Palma's 1974 horror-comedy film *Phantom of the Paradise*. Williams himself appears in the film as the evil record producer Swan, who steals the 'pop cantata' *Faust* from its composer, Winslow Leach, in order to plagiarise it for music to open his new concert venue, the 'Paradise'. Leach, framed for theft, escapes from prison to revenge himself, falls into a record-press and is horribly scarred, becoming the eponymous phantom; Swan turns out to be invulnerable, however, having sold his soul years ago for eternal youth and fame. The film attempts to satirise both rock opera and theatrical rock, but its confused mélange of elements from *Faust*, Gaston Leroux's *The Phantom of the Opera* and Oscar Wilde's *The Picture of Dorian Gray* descends into a final chaotic bloodbath. The signature rock ballad 'Faust' appears twice on the soundtrack, sung once as a piano-only 'demo' by William Finlay as Leach and again with full band backing by Williams. Most of the songs, however, are parodies of 1970s rock styles that fall far short of their targets. As a model for rock versions of *Faust* it sets an ominous precedent, but its association of the theme with both hard rock and theatrical rock does anticipate Volz's endeavours.

The Faust Rock Opera

On the website devoted to his adaptation of *Faust*, Volz first offers a conventional interpretation of the story, claiming that **the theme is 'independent of historical period, since it deals with crossing the border between ignorance and knowledge, and the automatically associated question of good vs. evil.'** Goethe's version marks the transition from the old Faust legend of a quest for earthly wealth to 'the drive for knowledge and wisdom in order to achieve [...] a religious path to God via knowledge of the world and the cosmos.'

Having invoked Goethe's authority, Volz makes a claim that **'The rock opera is true to Goethe's texts'**—although he quickly qualifies this statement: 'However, it is confined to Part I, and **many cuts have been made.** The remaining texts have been reduced to songs by **repeating some passages as a refrain.**' The cuts are indeed substantial: gone are the so-called 'Easter Walk,' Goethe's famulus Wagner, Mephisto's twitting of the visiting student, the scene in Auerbach's Cellar, and Gretchen's brother Valentin; so that, even more than in Gounod's opera, the plot rushes toward the tragic love story. Moreover, to compensate for the cutting, visual aids are employed:

Between the songs there are spoken passages to make the plot clear. Sections that are difficult to understand from the text, such as the poisoning of Gretchen's mother, are clarified by mimed scenes and lively video inserts. (www.Faust.cc website) *

Additional changes include the modernisation, often to humorous effect, of the

play's milieu: Faust calls up the Earth Spirit on his computer; Mephisto gives Faust a lift on a bicycle and later in a miniature space shuttle made of CDs; the two plotters stay in contact by cellular phone; and the Walpurgis Night festivities include a robot and machine-gun wielding criminals.

Having claimed his participation in 'high culture,' Volz now also attempts to establish the 'street credibility' of his opera in terms of rock culture, clarifying his choice of musical genre as follows:

The production takes the form of a contemporary rock concert. This is stylistically appropriate, because in recent years such diabolical variants as black metal and death metal have become popular. Mephisto is also a 'devilish fiddler,' who indeed sounds more like Jimi Hendrix than Paganini [sic]. Even Faust sometimes plays electric guitar and enters into a duet with Mephisto [...] Not only the music, but also the lighting, videos and costumes correspond to those of a contemporary rock concert. (*Loc. cit.*)



40. Mephisto (Falko Illing) as 'devilish fiddler', accompanied by attractive she-devils, 1997. Note heavy metal's influence on makeup and T-shirt. The women's costumes are demure by current rock standards.

As Volz points out, the black and white makeup worn by Mephisto (a role already associated with whiteface in the German theatrical tradition) is 'similar to the painted faces of the rock band KISS'—and in its design even more similar to those of such Scandinavian death metal rockers as King Diamond, former lead singer of Mercyful Fate, and the groups Emperor and Immortal. The similarity, however, is deceptive.

Volz describes the music for his *Faust* as heavily indebted to the British band Deep Purple and Germany's Scorpions, whose involvement in Jürgen Rosenthal's

rock ballet was noted above (262). It is therefore mainly in the category of 1970s-style hard rock or heavy metal. In general, both of these musical genres—the latter is sometimes considered a subcategory of the former—are characterised by extreme volume, produced by screaming vocals, distorted electric guitar and heavy bass; an adherence to the basic musical form of the blues, including the pentatonic blues scale; and themes of youthful rebellion, generational conflict, and sexuality. Hard rock usually expresses these themes in a quotidian, naturalistic context, and in a major key; whereas heavy metal is more frequently played in a minor key and set against a backdrop of fantasy, science fiction, or Gothic horror, and thus more suitable for *Faust*. Heavy metal is also more likely than hard rock to be influenced by classical music. Some bands produce music in both styles, or are categorised differently in different sources. Deep Purple, for example, are not usually considered a heavy metal band, despite their sheer volume and clear classical influences (keyboard player Jon Lord's music often quotes Bach, Holst or Elgar, while guitarist Ritchie Blackmore is a devotee of Renaissance music). Nor is KISS generally accepted as heavy metal rather than hard rock. Scorpions, on the other hand, are often classified as heavy metal thanks to their reliance on two guitarists and lack of keyboards. All of these groups peaked artistically and commercially in the late 1970s or early 1980s, and thus there is an element of nostalgia in using them as reference points.

This sense of nostalgia is also conveyed in the music itself: the use of keyboards, and particularly the sound of the Hammond organ, in the score of *Faust* recalls Deep Purple, while the electric guitars make use of such well-tried effects as distortion, compression, phasing/flanging, the vibrato unit (also known as the 'tremolo arm' or 'whammy bar'), and the 'wah-wah' pedal (a foot-controlled band pass filter) with its Jimi Hendrix associations, in a manner common to both Deep Purple and Scorpions, as well as to many other bands of the period. In fact, Volz's statements to the contrary notwithstanding, the more contemporary sound of death metal, with its typical barrage of industrial-noise guitar chords, throat-wrenching guttural vocals and determinedly repulsive themes, as evidenced in songs like Deicide's 'Satan Spawn, Caco-Daemon' or Cannibal Corpse's 'Necropedophile,' is almost nowhere evident in this rock opera.

The relatively safe ground of old-fashioned rock facilitates Volz's essentially domesticating strategy of marrying popular music with high culture:

The synthesis of classical theatre and rock music creates a new art form. In music such forms have already existed, e.g. in the [1970s German] rock group Novalis.

Similar to the Hegelian principle of creating a synthesis from thesis and antithesis, an old classic theatre piece and a musical form are combined to produce a new product from these hitherto independent and contiguously situated elements.

This synthesis reaches its climax in the song 'Du bleibst doch immer' ['You'll always be the one you are', F 1806ff.], which uses the same music as 'Born to be Wild.' At first glance it seems impossible that a classic text by Goethe could be reconciled with a classic motorcycle song. (*Loc. cit.*)

Perhaps not coincidentally, 'Born to be Wild,' the 1968 Steppenwolf hit penned

by Mars Bonfire (né Dennis McCrohan), contains the phrase 'heavy metal thunder,' allegedly the first occurrence, and therefore often suggested as the origin, of the term in rock music (for varying degrees of credulity on this latter point see Christe, 10; Weinstein, 18–20; Stuessy (1994), 321). The seminal importance of 'Born to be Wild' within rock is indicated by the fact that the song, which quickly became a biker anthem, remains instantly recognisable over thirty years after its release, and has been covered, particularly in concert, by artists as diverse as American heavy metal bands the Blue Öyster Cult and Slayer, instrumental surf rock band The Ventures, southern rocker Duane Allman, British glam-rock band Slade, the Muppets' Miss Piggy (in duet with Ozzy Osbourne), the West German art-rock group Grobschnitt, and veteran East German rockers, Puhdys. The last two, incidentally, were among the most popular live acts in their respective sections of the divided Germany. This song's inclusion in the score of *Faust*—with appropriate authorisation from the composer and publisher—is therefore clearly a programmatic choice.

The line numbers accompanying the following excerpt from *Faust: Die Rockoper* reveal the manipulation of Goethe's verses necessary to adapt the text to the form of the popular song, including abridging lines or repeating sections of lines (both indicated here by an asterisk), and transposing or interpolating lines or whole passages. In this case, the fact that the text has to be adapted to a pre-existing piece of music adds to the difficulty of the task. Perhaps as a result, in this example there is no consistent rhyme scheme in the verses and no attempt at rhyme at all in the third verse (in 'Born to be Wild,' every second line in the verses rhymes in an AABB scheme; the chorus preserves the original rhyme scheme).

Here the phrase *Du bleibst doch immer, was du bist* is sung wherever the phrase 'Born to be wild' occurs in the original; this is possible thanks to the melisma of 'wild,' which stretches over four notes, so that *immer, was du bist* can be sung in almost the same space (in fact, the 'bist' takes up one additional beat, overlapping the instrumental repetition of the vocal phrase).

MEPHISTOPHELES:

<i>Du bist am Ende, am Ende was du bist</i>	1806*
<i>Doch willst du mit mir</i>	1642*
<i>Deine Schritte durchs Leben nehmen</i>	1643
<i>So will ich mich bequemen,</i>	1644*
<i>Dein zu sein, auf der Stelle,</i>	1645
<i>Und mach' ich dir's recht,</i>	1647
<i>Bin ich dein Diener, dein Knecht!</i>	1648*

CHORUS (SUNG BY BOTH):

<i>Setz dir Perücken auf von Millionen, Millionen Locken.</i>	1807*
<i>Setz deinen Fuß auf ellenhohe Socken,</i>	1808
<i>Du bleibst doch immer, was du bist.</i>	1809
<i>Du bleibst doch immer, was du bist.</i>	1809

FAUST:

<i>Der Teufel ist ein Egoist</i>	1651*
<i>Und tut nicht leicht,</i>	1652*
<i>Was einem andern nützlich ist.</i>	1653

<i>Was willst du armer Teufel geben?</i>	1675
<i>Sprich die Bedingung deutlich aus;</i>	1654
<i>Was willst du böser Geist von mir?</i>	1730
<i>Erz, Marmor, Pergament, Papier?</i>	1731
<i>Ich gebe jede Wahl dir frei.</i>	1733
CHORUS:	
<i>Setz dir Perücken auf ...</i>	
MEPHISTOPHELES:	
<i>Du unterzeichnest dich mit einem Tröpfchen Blut.</i>	1737
<i>Ich will mich hier zu deinem Dienst verbinden.</i>	1656
<i>Blut ist ein ganz besonderer Saft.</i>	1740
<i>Wir gehen eben fort.</i>	1835*
<i>Ich gratuliere dir zum neuen Lebenslauf.</i>	2072
CHORUS:	
<i>Setz dir Perücken auf ...</i>	

Volz's adaptation achieves a degree of intertextuality: at the same time as Mephisto assures Faust that he will stay as he is, the well-known music supplies the subtext of temptation, promising the aged scholar that he is, after all, destined to live life to the fullest! The original text is just as confusing at this point, as was noted above (109).



41. The attempt to corrupt Gretchen with jewels having failed, Mephisto (Falko Illing) plans a new strategy – involving a cell phone, 1997.

Many of the other songs in the adaptation fall into the same hard rock vein, so that the music for *Du bleibst doch immer* is not conspicuously different. Mephisto's *Tierischer als jedes Tier* ('Beastlier than any beast,' sung to the Lord in the prologue), *Das Böse* ('Evil,' in which Mephisto introduces himself to Faust), and *Kein Teufel wär* ('Were I not a devil,' expressing his frustration that Gretchen has given his first gift of jewels to the priest) are skilfully executed hard rock songs based on

solid riffs—brief ostinatos originating in the blues, usually chord-based, that underpin most successful rock songs—as are Faust’s opening monologue *Der Magie ergeben* (‘Turned to magic’) and his *Das Leben mir verhasst* (‘Life hateful to me,’ Faust’s contemplation of suicide, conflating scenes before and after Mephisto’s appearance).

Faust’s *Mondenschein* (‘Moonlight,’ a continuation of his opening monologue) takes the slower form of the so-called ‘heavy ballad,’ building from a simple acoustic guitar intro to the verse, in which Faust’s lines alternate with an echoing electric guitar solo in classic call-and-response fashion (another legacy of the blues and ultimately of African music forms) before the chorus brings in the bass guitar and drums to propel the song forward dynamically. Culminating in an orgasmic guitar solo with strong Ritchie Blackmore overtones, *Mondenschein* is a classic example of the hard rock combination of sonic bombast and unabashed emotionality.

Volz also uses generic differences within contemporary music to aid both plot and characterisation: ‘While Faust’s and Mephisto’s songs vary from heavy metal to death metal [sic], Gretchen’s songs are ordinary pop songs’ [in the English translation on Volz’s website, ‘ordinary pop songs which you can hear on the radio at any time’]. A key contrast is thus set up between the two main male characters—in fact, they are the only remaining male characters in this heavily reduced version of Goethe—and Gretchen, who is offhandedly relegated to the lesser sphere of ‘pop,’ recalling Robert Pattison’s definition:

Pop is the most contemptuous term among the rock cognoscenti. Pop is what the mass public buys. Pop is pap. [...] The adjectives used in rock criticism to define pop are *tired, formulaic, unoriginal, boring*. The Sex Pistols, Iggy Pop, the Fall—the groups and performers who have been scorned by the mass market—are the heroes of rock precisely because their work is the opposite of pop. For these heroes, pop is the dreary foil to their misunderstood genius, which straight culture mistakes for confusion or depravity. (Pattison, 190)

And in fact, although Gretchen’s ‘King in Thule’ cannily combines folk-rock stylings with the dynamics of the heavy ballad, and her complaint about Mephisto’s influence on Faust, *Heimlich Grauen* (‘Nameless Terror’), is equally clever in delaying the entrance of the electric guitars until the final section to signal the Evil One’s presence, she otherwise does not fare particularly well musically in comparison to the dynamic, if equally derivative, nature of the numbers given to Faust and Mephisto. When, for example, she finds the jewels in her closet to *Am Golde hängt doch alles* (‘Everything depends on gold’), the combination of synthesised marimba and strings with syncopated pop-funk rhythm guitar straight out of a Falco disco tune creates an almost unbearably saccharine effect; while her duet with Faust, *Er liebt mich* (‘He loves me’), perfectly reproduces that ‘melodious but embarrassing scene’ of which *Rolling Stone* had complained in *Jesus Christ Superstar* three decades before (though here, at least, one could argue that the mawkishness is dramaturgically justified). *Meine Ruh ist hin* (‘My Peace is Gone’; see 112f., above), meanwhile, which inspired *Lieder* by Schumann and Spohr, is

turned into a rather dreary slow rock waltz with a slight country-pop flavour—somewhat reminiscent of early 1970s-era Olivia Newton-John—which a brief but blistering guitar solo in the last section fails to enliven. A similarly slow power ballad treatment of the opera's last real song, *Meine Mutter hab' ich umgebracht* ('I killed my mother'), is arguably the score's nadir, with heavy guitar chords bathetically underpinning the title phrase in the chorus, as if Gretchen's confession of murder is to be accompanied by the audience waving their cigarette lighters in the air.

Among the other rock styles in evidence in *Faust*, particularly noteworthy are the songs *Erdegeist* and *Walpurgis Nacht*. The former is sung by the Earth Spirit as an appropriately earthy rock boogie with requisite piano solo. This lively number combines elements of the Acid Queen's song from *Tommy* with an arrangement that would not be out of place in the *Rocky Horror Show* (to which Volz refers on his English website, but not in the German, where he merely claims that *Faust* has already become a 'cult musical'). The song performed by the Walpurgis Night revellers, on the other hand, aspires to *Rocky Horror*-style novelty but misses the mark, and oddly suppresses the slightly obscene references in the song about the apple tree, apparently because Goethe himself struck them out of his manuscript. Given the alleged intent to 'mirror old literary goods in the garment of modern rock and pop music' and the tameness of these references for a contemporary audience, leaving gaps in the lyrics of this song seems contradictory, and is apparently motivated by a combination of reverence for the original text—a reverence that nonetheless proves extremely flexible elsewhere in the adaptation—and perhaps a desire to keep the adaptation suitable for school groups (interestingly, the English-language version of the song, available for download on the website, is abysmally translated but fills in the gaps in the text; presumably English-speaking audiences can take this sort of thing without flinching).

The derivative quality of much of the music in *Faust: Die Rockoper* should not be considered a serious flaw (even though one of the press reviews posted on the website contains what I presume is a typo: *Rock-Opfer*—'victim of rock'); much of the music produced by rock writers and performers from the 1950s to the present exists in an ongoing intertextual dialogue that swings between homage and plagiarism. The digital sampling typical of rap and hip-hop is only the latest, automated manifestation of this dialogue. In fact, much of the opera's hard rock music is competent in its idiom, largely thanks to very skilful arrangements. It remains questionable, however, whether Volz's work lives up to its explicit claim to be faithful to Goethe's text—as opposed to the plot, at least in its barest outline—given the amount of cutting and transposition undertaken.

Volz's project has an additional dimension, moreover, through which he intends to trump all previous operatic and musical interpretations: not content with confining his work to the first part of Goethe's tragedy, Volz has gone on to adapt the second part of *Faust* (which Volz rather bizarrely describes as 'hardly known') into rock musical form as well. In addition to his original claim of fidelity, Volz now adds the further claim of historically unique completeness: 'This is the first

adaptation of this theme into operatic form.'

This claim too is not entirely true: as we have seen, Boito's *Mefistofele* works sections of Part II into the plot, as do several other works; and Alfred Brüggenman in fact composed a trilogy of operas covering both parts of the tragedy in the early 1900s, although the third opera, *Faust and Helena*, *Faust's Redemption*, was never performed (Kelly, 104–6). Thus Volz's claim is also not utterly false either. In any case, *Faust II: Die Rockoper* premièred in October 2002; like its precursor, it has been greatly abbreviated, but in contrast to Part I, the second part contains at least fragments of all the major scenes, and hence runs much longer than Part I. Moreover, although the influence of hard rock is still present, as in the Emperor's song *Gegenkaiser* ('Anti-Emperor,' very much in the Deep Purple mould), it is now counterbalanced by explorations of the classical elements of Goethe's text through the medium of another musical form that rose to prominence in the early 1970s, so-called 'progressive rock' or 'art rock' in the style of Yes, Procul Harum, Renaissance or the above-named Novalis. Accordingly the sounds of the Hammond organ and the piano prevalent in Part I are now by supplemented by a greater variety of synthesised sounds, including those of the stereotypical 1970s art-rock instrument, the Mellotron. Classical music itself also appears: the 'Promenade' from Mussorgsky's *Pictures at an Exhibition* (shades of Emerson, Lake and Palmer!) appears as a fanfare for the Emperor, and Faust's death is marked by Chopin's 'Funeral March.' The music is more complex, freely mixing styles and giving the expanded cast greater opportunities for harmony, background vocals and choral work—and more interesting parts for women's voices (Helen, Ariel and Homunculus, among the named roles). Indeed, the singers, especially the women, are often hard pressed to rise to the challenge of the higher notes. Of particular interest is the Emperor's and Mephisto's *Es fehlt an Geld* ('Money is lacking'), which segues from Mussorgsky into a number of styles, ranging from 1950s-style syncopation to a driving funk bass rhythm to eerie free-form wash of synthesisers and back again. *Rechnung* ('Reckoning,' about Mephisto's invention of paper money), on the other hand, mimics the style of David Bowie; *Hier knie nieder* ('Here kneel down,' Faust's order to the watchman Lynkeus to submit to Helen's punishment) is based on a twangy Byrds-style arpeggiated guitar riff that somehow evokes Gerry and the Pacemakers' 1964 hit 'Ferry across the Mersey'; and *Grablegung* ('Burial') alternates Mephisto's rage at being cheated of his prey, growling and screaming over irregular Metallica-inspired power chords and thus coming as close as *Faust* ever does to true death metal, with the angelic choir backed by synthesiser—a juxtaposition that, no doubt coincidentally, recalls the contrast between the voices of the virtues and that of the devil in Hildegard of Bingen's mediaeval work *Ordo Virtutum*.

Both a greater degree of confidence and a larger budget are evident in the second part, and the recent appearance of a new song for Part I, *Grau ist alle Theorie* ('Gray is all theory,' from Mephisto's scene masquerading as Faust for the Student), on the *Faust* website, may well indicate that the first part is now being enlarged to take advantage of the increased resources. A Spanish-language touring company

has now been formed, and an English-language version is available for download on the website; the existence of these versions, combined with the offer of limited free performance rights for educational institutions in English-speaking countries, indicates the scope of Volz's ambition for his interpretation.

Unfortunately, the English translations are not only incompetent but also suffer from the handicap of not scanning correctly to fit the music—and matters are not helped by the fact that many of the German cast are clearly uncomfortable singing in English. This may prove, however, to be only a minor obstacle in the dissemination of Rudolf Volz's *Faust: Die Rockoper*. As the conclusion of Part II demonstrates: 'Whoever aspires unweariedly/ is not beyond redeeming' (F 11936f.).

Notes

1. I am grateful to Joachim Lucchesi for drawing my attention to some of the differences between the stage version and the recording.
2. This and all subsequent quotations from Volz are taken from his website at www.faust.cc in July 2003. All translations are by the author, ignoring the less complete English versions on the same site.

Cited Literature and Further Reading

- Walter Aign, *Faust im Lied*, Stuttgart: K. Theens, 1975.
- Anon., Review of the album *DisinHAIRited*, *Rolling Stone*, 21 February 1970, 52.
- Dennis Arnold (ed.), *The New Oxford Companion to Music*. 2 volumes, Oxford: University Press, 1983.
- Robert Baldick, *La vie de Frédéric Lemaître*, Paris: Denoël, 1961.
- Andreas Ballstaedt, Ulrike Kienzle and Adlof Nowak (eds), *Musik in Goethes Werk – Goethes Werk in der Musik*. Schliengen: Edition Argus, 2003.
- Jean-Pierre Barricelli, 'Faust and the Music of Evil,' *Journal of European Studies* 13 (1983), 1–26.
- Alexander Beaumont, *Busoni the Composer*. London: Faber & Faber, 1985.
- Eric Bentley (ed.), *Shaw on Music*. London: Applause, 1996.
- Berlioz and the Romantic Imagination. London: The Arts Council, 1969.
- Albrecht Betz, *Hanns Eisler. Political Musician*. Cambridge: University Press, 1982.
- Peter Boerner and Sidney Johnson (eds), *Faust through Four Centuries. Retrospect and Analysis. Vierhundert Jahre Faust. Rückblick und Analyse*. Tübingen: Niemeyer, 1989.
- Johannes Bolte, 'Ein Meisterlied von Doktor Faust,' *Euphorion* 1 (1894), 787f.
- Dieter Borchmeyer, 'Faust. Musikalische Thematik und Dramaturgie', in Ballstaedt, 325–34.
- Clive Brown (ed.), *Selected works of Louis Spohr*. 10 volumes. New York: Garland Publishing, 1990. Volume I: *Faust*. Ed. Jonathan Stracey.
- Julian Budden, 'Gounod's Faust over the Years', Notes to EMI recording, 1991, 17–25.
- Hans Bunge (ed.), *Die Debatte um Hanns Eislers 'Johann Faustus'. Eine Dokumentation*. Berlin: BasisDruck, 1991.
- Ferruccio Busoni, 'Doktor Faust. Dichtung für Musik', *Die weissen Blätter* 5 (4/1918), 11–29.
- , *Doktor Faust. Dichtung und Musik*. Leipzig: Breitkopf & Härtel, 1925.
- Michel Butor and Henri Pousseur, *Euer Faust. Variables Spiel in Art einer Oper. Vorläufige Fassung*. Munich: Biederstein, 1964.

- David Cairns, *Berlioz. Servitude and Greatness 1832–1869*. Harmondsworth: Allan Lane, 1999.
- Claus Canisius, *Goethe und die Musik*. Munich: Piper, 1998.
- Michel Carré, *Faust et Marguerite, drame fantastique en 3 actes*. Paris: Bibliothèque dramatique, 1849.
- Ian Christe, *Sound of the Beast: The Complete Headbanging History of Heavy Metal*. New York: Harper, 2003.
- Douglas Cole, 'The Impact of Goethe's *Faust* on Nineteenth- and Twentieth-Century Criticism of Marlowe's *Doctor Faustus*', in Boerner /Johnson, 186–96.
- Peter Conrad, *Romantic Opera and Literary Form*. Berkeley: University of California Press, 1977.
- Jonathan Cort, 'Jesus Christ Sings an Aria,' *Rolling Stone*, 2 December 1970.
- Hector Crémieux and Adam Jaime, *Le Petit Faust. Opera-bouffe en 3 actes, 4 tableaux*. Paris: Au Ménestrel, 1869.
- Peter Csobádi, Gernot Gruber, Jürgen Kühnel, Ulrich Müller, Oswald Panagl and Franz Viktor Spechtler (eds), *Europäische Mythen der Neuzeit: Faust und Don Juan. Gesammelte Vorträge des Salzburger Symposions 1992*. 2 volumes. Anif/Salzburg: Ursula Müller-Speiser, 1993.
- André Dabezies, *Visages de Faust au XXe siècle. Littérature, idéologie et mythe*. Paris: Presses Universitaires de France, 1967.
- Norman Demuth, *Introduction to the Music of Gounod*. London: Dennis Dobson, 1950.
- Hanns Eisler, *Johann Faustus. Oper*. Berlin: Aufbau, 1952. Rptd *Johann Faustus. Fassung letzter Hand*, ed. Hans Bunge, Berlin: Henschel, 1983; ed. Jürgen Schebera, Leipzig: Faber & Faber, 1996.
- Hermann Fähnrich, *Faust in Kantaten, Oratorien, Symphonischen Dichtungen und Symphonischen Kantaten*. Stuttgart: K. Theens, 1978.
- Jens Malte Fischer, "Ich, Faust, ein ewiger Wille." Ferruccio Busonis Faust-Komposition in seiner unvollendeten Oper', in Csobádi, II, 559–71.
- Johann Ernst Galliard, *Dr Faustus or the Necromancer. A Masque of Songs as they were perform'd at the Theatre in Lincolns Inn Fields*. London: I. Walsh and Ino. & Joseph Hare, 1724.
- Wolfgang Gratzer, "Eine negative Passion". Alfred Schnittkes Faust-Kantate als Paradigma postmoderner Mythenrezeption', in Csobádi, II, 595–620.
- Richard D. Green, 'Music in Goethe's *Faust*: Its First Dramatic Setting', in Grimm/Hermand, 47–64.
- William E. Grim, *The Faust Legend in Music and Literature*. 2 volumes. Lewiston/NY: Edwin Mellen Press, 1987–92 (Studies in the History and Interpretation of Music, 5, 36).
- Reinhold Grimm and Jost Hermand, *Our Faust? Roots and ramifications of a modern German myth. 16th Wisconsin Workshop Papers*. Wisconsin: University Press, 1987.
- Ottfried Hafner, 'Richard Wagner zwischen Faust und Don Juan', in Csobádi, I, 129–35.
- James Harding, *Gounod*. London: Allen and Unwin, 1973.
- Petra Hartmann, *Faust und Don Juan. Ein Verschmelzungsprozess, dargestellt anhand der Autoren: Wolfgang Amadeus Mozart, Johann Wolfgang von Goethe, Nikolaus Lenau, Christian Dietrich Grabbe, Gustav Kühne und Theodor Mundt*. Stuttgart: Ibidem-Verlag, 1998.
- Hans Henning, *Faust-Bibliographie*. Berlin: Aufbau-Verlag, 1966–1976. Volume III: *Das Faust-Thema neben und nach Goethe*. 1976.
- Frank Heidelberger, 'Die Faust-Kompositionen von Hector Berlioz. Untersuchungen zum Verhältnis von literarischer Adaption und musikalischer Deutung', in Csobádi, I, 535–48.
- Aleksander Ivashkin, *Alfred Schnittke*. London: Phaidon, 1996.
- James William Kelly, *The Faust Legend in Music*, PhD Dissertation, Northwestern University, 1960. Bibliography updated 1974. Detroit: Information Coordinators, 1976.
- Kobbe's *Complete Opera Book*. Ninth edition, London: Putnam, 1976.
- Hans Joachim Kreutzer, *Faust. Mythos und Musik*. Munich: C.H. Beck, 2003.
- Nikolaus Lenau, *Faust. Ein Gedicht. Mit Dokumenten zur Entstehung und Wirkung*. Ed.

- Hartmut Steinecke. Stuttgart: Reclam 1971.
- Fanny Lewald, *Italienisches Bilderbuch*. 2 volumes. Berlin: Alexander Duncker, 1847.
- Thomas Mann, 'Deutschland und die Deutschen', in *Ibid.*, *Gesammelte Werke*. 13 volumes. Frankfurt/M: Fischer, 1974, XI, 1126–48.
- Rainer Kunad, *Sabellicus. Oper in neun Bildern. Libretto vom Komponisten*. Berlin: Henschel, 1974.
- Carlo Marinelli, *Faust e Mefistofele nelle opere teatrali e sinfonico-vocali*. Discografia. Treviso: Istituto di Ricerca per il Teatro Musicale, 1986.
- Andreas Meier, *Faustlibretti: Geschichte des Fauststoffs auf der europäischen Musikbühne nebst einer lexikalischen Bibliographie der Faustvertonungen*. Frankfurt/M: Peter Lang, 1990.
- Hedwig Meier, *Die Schaubühne als musikalische Anstalt. Studien zur Geschichte und Theorie der Schauspielmusik im 18. und 19. Jahrhundert sowie zu ausgewählten "Faust"-Kompositionen*. Bielefeld: Aisthesis, 1999.
- , 'Die erste Gesamtauführung des Faust aus dem Geiste der Musik', in Ballstaedt, 364–79.
- Stefan Melle, 'Der Teufel kommt nach Moskau', *Berliner Zeitung*, 11 July 2000.
- Volker Mertens, 'Doktor Faust im Meisterlied', in Franz V. Spechtler (ed.), *Lyrik des ausgehenden 14. und 15. Jahrhunderts*. Amsterdam: Rodopi, 1984, 97–114.
- Ralph Müller, *Das Opernlibretto im 19. Jahrhundert*. Winterthur: Schellenberg, 1965.
- Robert Pattison, *The Triumph of Vulgarity: Rock Music in the Mirror of Romanticism*. New York: Oxford University Press, 1987.
- Julius Perrot, *Faust. Grosses phantastisches Ballet in drei Acten*. Vienna: A. Pichler's selige Witwe, 1851. Reviewed in *Bäuerles Wiener Allgemeine Zeitung für Theater, Musik und Kunst*, 27 May 1851.
- Jürgen Rosenthal, *Faust. Rockballett*. Hanover: Edition Kröpcke, 1986.
- W. Rösler, 'Zur musikalischen Dramaturgie der Oper *Sabellicus* von Rainer Kunad', in Hirst Seeger (ed.), *Jahrbuch-Musikbühne 75: Probleme und Informationen*. Berlin: Henschel, 1975, 67–81.
- Stanley Sadie (ed.), *The New Grove Dictionary of Opera*. 4 volumes. London: Macmillan, 1992.
- Irmgard Schartner, Hanns Eisler, Johannes Faustus. *Das Werk und seine Wirkungsgeschichte*. Frankfurt/M: Peter Lang, 1998.
- Ralf Schnell, *Geschichte der deutschsprachigen Literatur seit 1945*. Stuttgart: Metzler, 1993.
- Willi Schuh, *Goethe-Vertonungen. Ein Verzeichnis*. Zurich: Artemis, 1952.
- James Simon, *Faust in der Musik*. Berlin: Bard, Marquardt, 1906.
- G. R. Sims and H. Pettitt, *Faust up to Date. Burlesque opera, with incidental Songs written & composed by R. Martin, E. Solomon, A. Chapman, S. Smith & F. Bowyer*. London: E. Ascherberg & Co, 1889.
- Hans Heinz Stuckenschmidt, 'Es muss ein "Faust" sein', *Frankfurter Allgemeine Zeitung*, 20 January 1969, 20.
- Gerhard Stumme, *Faust als Pantomime und Ballett*. Leipzig: Poeschel & Trepte, 1942.
- Joe Stuessy, *Rock and Roll: Its History and Stylistic Development*. Englewood Cliffs/NJ: Prentice Hall, 1990. Revised 1994, 2003.
- Alexander Tille, *Die deutschen Volkslieder vom Doktor Faust*. Halle/Saale: Max Niemeyer, 1890.
- Tom Topor, 'Rock and Roll, Dead, Takes Over Broadway,' *Rolling Stone*, 23 December 1971.
- Rainer Wagner, 'Der Teufel tanzt Tango. Alfred Schnittkes "Historia von D. Johann Fausten" in Hamburg uraufgeführt', *Opernwelt* 8/1995, 26f.
- John Warrack and Ewan West (eds), *The Oxford Dictionary of Opera*. Oxford: University Press, 1992.
- Deena Weinstein, *Heavy Metal: A Cultural Sociology*. New York: Lexington, 1991.
- Sigrid Wiesmann, "Mi fai orrore." Einige Bemerkungen zu Henri Pousseurs *Votre Faust* und Luca Lombardis *Faust. Un Travestimento*, in Csobádi, II, 574–81.

Faust

Faust is the first book to be published in a new series: **Icons of Modern Culture**. The story of the adventurous scholar who trades his soul for the fulfilment of his wishes has its roots in the Bible, in mystery plays and mediaeval legends. The original 'Faust Book', first printed anonymously in 1587, dates from the dawn of modernity. Since then the story of Doctor Faustus has been retold in many variants and reproduced in different media. Christopher Marlowe, who converted the crude moral fable into a poetic tragedy, initiated a process of rehabilitation for its hero. Some two hundred years later, Johann Wolfgang von Goethe concluded his greatest work with what many saw as a celebration of Faustian striving. More recently, the term 'Faustian' has once again become a byword for reckless expansionism, private immorality, and the indiscriminate pursuit of scientific experimentation regardless of all consequences.

Icons of Modern Culture Series

Series Editor: David Ellis

Every culture has its icons, figures who populate the collective consciousness and provide it with essential points of reference. Each volume in this series describes and illustrates the process whereby a certain figure became iconic. It aims to show the different ways that figure has functioned for different interest groups and what role it plays in our culture now. Much of the illustration is literary but attention is also paid to music, painting, photography and film (how people visualise their icons can be as significant as how they write or read about them). A few recent essays of an analytic nature may also be included and the authors of individual volumes will offer their comments on some of the controversial aspects of their subject, but the chief intention is to provide a descriptive context for the display of material. In that way readers can watch the sometimes chequered history of an icon develop and see for themselves how the figure concerned came to play such an important role in our common awareness.

The series will include *Shakespeare, Robin Hood, Joan of Arc, Cleopatra, Ned Kelly, Dr Johnson, Frankenstein, Martin Luther, Falstaff* and *Don Quixote*.

Visit our website at
www.helm-information.co.uk
for details of the series.

Helm Information Ltd, The Banks, Mountfield,
Robertsbridge, East Sussex TN32 5JY, UK

ISBN 1-903206-15-4



9 781903 206157

Icons of Modern Culture Series

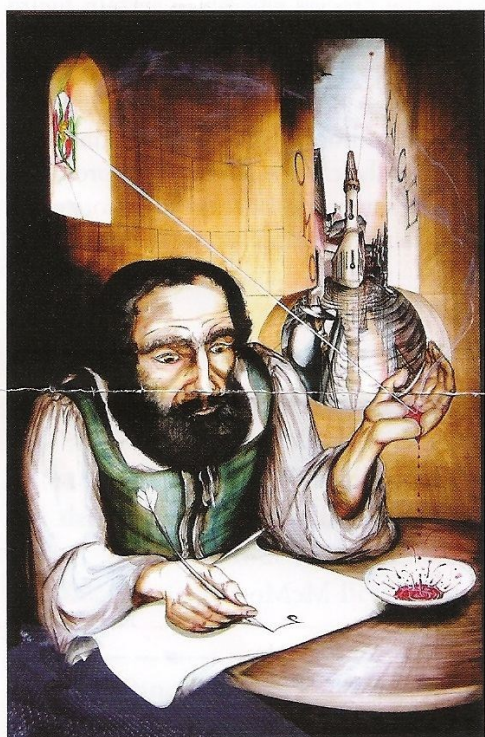
FAUST

by Osman Durrani

University of Kent at Canterbury

With contributions from Paul M. Malone, Derek Katz, Rolf Hellebust,
Yoko Riley and Derek Sellen

November 2004 456pp 120 illustrations ISBN 1-903206-15-4 £45



The story of the adventurous scholar who trades his soul for the fulfilment of his wishes has its roots in the Bible, in mystery plays and mediaeval legends. The original 'Faust Book' dates from the dawn of modernity. First printed anonymously in 1587, it introduces a doctor from Wittenberg who concludes a pact with one of Lucifer's minions. After travelling the world, meeting royalty and enjoying the favours of many beautiful women, he receives the ultimate punishment. The story was retold in many variants and reproduced in different media. Christopher Marlowe, who converted the crude moral fable into a poetic tragedy, initiated a process of rehabilitation for its hero. Some two hundred years later, Johann Wolfgang von Goethe concluded his greatest work with an apparent celebration of Faustian striving. Political and cultural factors generated a tide of admiration for the genius who had dared to extend the frontiers of knowledge in defiance of conventional virtue. More recently, the term 'Faustian' has once again become a byword for reckless expansionism, private immorality, and the indiscriminate pursuit of scientific experimentation regardless of all consequences.

Professor Durrani's study is the first in a new series of volumes devoted to the manner in which certain key figures are absorbed into our cultural awareness. Few individuals have remained as influential as the legendary doctor, in whom we have a character-

sketch of modern man that is still valid today – restlessly inquisitive, overloaded with information, obsessed with the exploration of the world and space, and addicted to amorous conquests, all of which, as he himself realises, must fail to satisfy his deeper, spiritual needs. Each generation has developed its own strategies to make Faust an example of the extremes of brilliance and villainy of which the misguided genius is capable. How and why did the erstwhile transgressor come to attract sympathy during the Age of Reason? Wherein lay his appeal to Romantic poets, composers, and painters? Why did both National Socialists and Communists claim him as their own in the propaganda battles of the twentieth century? How is he viewed in Ireland, America, Russia and Japan? These and other issues are thoroughly investigated in a series of chapters devoted to the evolution of Faust's career from earliest times to the present, and to its recent impact on theatre, music, visual arts, and popular imagination in Europe and across the globe. The volume is accompanied by extensive bibliographies, numerous illustrations and a new verse translation of key scenes from Goethe's drama.



HELM INFORMATION LTD

The Banks, Mountfield, Nr. Robertsbridge, East Sussex TN32 5JY UK

Tel: (00 44) (0)1580 880561 Fax: (00 44) (0)1580 880541

email: amandahelm@helm-information.co.uk

website: www.helm-information.co.uk

