

EDINBURGH UNIVERSITY MUSICAL SOCIETY
in association with the
UNIVERSITY OF EDINBURGH ORCHESTRAL CONCERTS

presents

BERLIOZ'
THE DAMNATION OF
FAUST

E.U.M.S. CHOIR

REID ORCHESTRA

Leader : DR. JOHN FAIRBAIRN

Conductor : SIDNEY NEWMAN

USHER HALL
WEDNESDAY, 5th MARCH, 1958
AT 7 P.M.

PROGRAMME ONE SHILLING

INTRODUCTION

In 1829, when he was twenty-five years old, Berlioz published as his Opus I and at his own expense 'Eight Scenes from Faust'. That composition was the immediate result of the impact made upon him by Goethe's 'Faust' with which he had become acquainted for the first time in the previous year through the French translation of Gérard de Nerval. In 1845, when he was travelling about Austria, Hungary and Bohemia on a concert tour he took up the subject again, which so possessed him that he composed whenever and wherever he could—in trains, on steam-boats, by the light of a shop-window in the street. The Rokoczy March, which he had arranged and orchestrated in one night at Vienna in readiness 'to please the Hungarians' on his tour, was pressed into 'Faust', and the opening scene was set in Hungary to make this feasible. The original Eight Scenes (of 1829) consisted of the Easter Hymn, a Peasant Chorus, the Dream Chorus, the Song of the Rat, the Song of the Flea, the King of Thule, Margarita's Soliloquy (Romance) and the Soldiers' Chorus. These, with some revision, now found their natural place in the grand design.

The story of Faust is, of course, much older than Goethe's dramatic poem, and, although Berlioz' treatment of the subject is based fundamentally on that work, he is not necessarily to be blamed for departing from it in some respects. Admittedly it was sheer opportunism which made him discover Faust seeking solace in the spring on the plains of Hungary, merely because the Hungarians had afforded him a more glorious march than any to be found in North Germany. But strange as it may seem, it is not beyond the bounds of possibility that Faust's 'divine discontent' should drive him far afield long before Mephistopheles made time and distance of no account to him. There are more ways than one of ending the tale, and Berlioz, with his powers of portraying the horrific, prefers to see his Faust ride to damnation, whilst Margarita alone is vouchsafed salvation.

The first performance was conducted by Berlioz at the Opéra Comique in Paris in December, 1846. In London, parts of the work were performed under Berlioz in 1848 and 1852, but the first complete performance in England was given by Hallé in 1880. The work has been staged, notably in Paris, on various occasions since 1893. The first concert performance in Edinburgh was given by the Edinburgh Royal Choral Union in 1893, and the last, we believe, in 1898.

S. T. M. N.

THE DAMNATION OF FAUST

(A DRAMATIC LEGEND IN FOUR PARTS)

Libretto by H. Berlioz, L. Gandonnière and Gérard de Nerval.
English version by Paul England.

Composed and dedicated to
Franz Liszt by
HECTOR BERLIOZ.

Dramatis Personæ.

Margarita	APRIL CANTELO
Faust	RICHARD LEWIS
Mephistopheles	BRUCE BOYCE
Brander	WILLIAM DESSON

Singer in the Epilogue (Scene XIX) NICOLL EASTON

After Part Two there will be an
INTERVAL OF FIFTEEN MINUTES

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After Part Three there will be a short
INTERVAL OF FIVE MINUTES ONLY

during which the audience are requested to remain seated.

Grateful acknowledgment is made to members of the Edinburgh Grand Opera Group (Director : Richard Telfer), who are supplementing the male-voice chorus.

The National Federation of Music Societies, to which the Edinburgh University Musical Society is affiliated, supports this concert with funds provided by the Arts Council of Great Britain.

THE DAMNATION OF FAUST

PART ONE.

- SCENE I On the plains of Hungary. Faust is alone in the fields at sunrise, seeking solace in the beauty of nature. At length this tranquillity is disturbed by the distant sounds of a rustic Peasants' Dance and of a warlike March.
- SCENE II Peasants' Dance. Faust as a bystander is unable to share their simple pleasure in song and dance.
- SCENE III Another part of the plain. An army is seen advancing and marches by to the sounds of the resplendent Rokokoy March. But Faust, finding only vanity in all this glory, leaves the scene.

PART TWO.

- SCENE IV North Germany. Faust is alone in his study, wrapt in melancholy. He decides to make an end of himself but, when the draught of poison is already at his lips, he hears through the window the Easter Hymn being sung. Deeply moved, and consumed now with a sense of devotion and
- SCENE V remorse, he is suddenly confronted by Mephistopheles who, in a few cynical words congratulates him on his pious mood and promises to show and give him all that he can desire. Faust agrees to go with him. In a moment they have vanished,
- SCENE VI to reappear as onlookers at Auerbach's Wine-cellar at Leipzig, where a crowd of men are singing drinking songs. One of their number, Brander, is incited to sing a solo. He sings the very amusing 'Song of the Rat', to which the company responds with mock solemnity 'Requiescat in pace' and a parody Handelian fugue of 'Amen'. Mephistopheles cynically congratulates them and offers to

sing himself. With some misgivings they consent, whereupon he sings the 'Song of the Flea'. This sets them laughing. But Faust is tired of this drunken company, so Mephistopheles transports

- SCENE VII him to Woods and Meadows on the banks of the Elbe. Led by Mephistopheles himself, the Spirits of Earth and of Air lull Faust to sleep. Dreaming, he sees a vision of Margarita and cries out in his sleep. As he sleeps on, the Sylphs dance about him and quietly vanish. Suddenly awaking, Faust cries out for Margarita and demands to be brought where he may see her.
- SCENE VIII As Mephistopheles brings him on the way they meet parties of soldiers and students, singing their songs about the streets—first the soldiers their marching bravado, then the students their glorious inconsequence of Latin tags, and then the two together. This lively hubbub passes off down the street, leaving all in silence.

PART THREE.

- SCENE IX It is evening. Trumpets and drums are heard playing The Retreat. As these sounds fade away, we see Faust in Margarita's room, awaiting her coming, enraptured with every thought of her and with the sight of all he sees about him as he walks
- SCENE X to and fro. At Mephistopheles' warning Faust hides behind a curtain, whilst Mephistopheles goes out. Margarita enters, bearing a lamp. She
- SCENE XI moves slowly, her thoughts dwelling with mingled fear and ardour upon the memory of her dream of last night in which she had had a vision of her lover. As she sits to plait her hair she sings an old song of a loyal-hearted lover, 'The King of Thule'.

SCENE XII The malign power of Mephistopheles is here expressed in an interlude of fantasy in which he invokes the Spirits of Fire and the Will-o'-the-Wisps to lure Margarita to her doom. Obedient to him, they dance their glittering and fitful dances, whereupon Mephistopheles sarcastically sings a Serenade which his attendant spirits accompany in chorus.

SCENE XIII The drama is resumed as Faust discloses himself to Margarita. Passionately they declare their love for one another. Mephistopheles suddenly breaks in upon them with the news that busybody neighbours have been warning Margarita's mother of what is afoot, and soon there is a hue and cry raised by the neighbours in the street outside, whilst the lovers rapturously plight their troth.

PART FOUR.

SCENE XIV Margarita, forsaken, sings of the days of happiness that have been and, as she recalls every endearing feature of her lover, her anguish momentarily turns to ecstasy. But her longing is in vain, for he comes no more. She hears only the echoing sounds of the Retreat, and the soldiers and students singing in the streets far off, as on the night when he first came to her.

SCENE XV In an impressive scene of woods and caverns, Faust invokes the vast and relentless power of Nature wherein alone he can find, whether in peace or in tumult of wind and torrent, everything to match and satisfy his inner self.

SCENE XVI Mephistopheles sarcastically asks where he will find the star of constant love. Margarita is in prison, having unwittingly killed her mother with an overdose of sleeping draught (designed only to make all safe for her meetings with her lover).

Faust, distraught, blames Mephistopheles and then, with the promise that Margarita shall be saved if he do as he is bid, he signs a bond to obey Mephistopheles' will in all things from to-morrow morn. He is all-impatient to reach the prison and save Margarita.

SCENE XVII On coal-black horses they gallop together, passing peasants kneeling at a wayside cross, through scenes of ever-increasing horror until at length with a shriek Faust falls into the abyss as Mephistopheles cries 'Mine evermore'.

SCENE XVIII Pandemonium of snarling devils exulting with Mephistopheles in his triumph. As the gates of Hell are closed, a brief epilogue leads to the

SCENE XIX Apotheosis of Margarita as her soul is received in Heaven amidst the singing of celestial choirs.