

youth and asks Gretchen's forgiveness. Together they die in the fire and go to heaven. The pact with the Devil has been broken. Evil was conquered by Love.

## ABOUT THE ARTISTS

**F.W. Murnau** (alias for Friedrich Wilhelm Plumpe, 1888–1931) was born in Bielefeld, Germany. After finishing his studies in art history and philosophy at Heidelberg University, he went to Berlin where he worked as an actor and assistant director at the theatre company of the renowned director Max Reinhardt. In the First World War he volunteered for military service and served on several fronts. He returned to Berlin in 1919, where he made about one film per year until 1926. In films like *Nosferatu* (1922), *The Lost Man* (1924) and *Faust* (1926) he experimented with innovative camera work, lighting, and editing techniques. Shortly after completing *Faust*, which met with sharp criticism as well as much praise, Murnau left for Hollywood. One of the films he made there was *Sunrise* (1927), which won two Oscars. He died in a car accident in 1931. Murnau, along with Fritz Lang and Ernst Lubitsch, is considered one of the masters of German silent film. He integrated the influence of Expressionism as found in literature, painting and the theatre of the time into his films, while at the same time creating a distinctive art form.

For over forty years **Willem Breuker** (1944) has been making his own unique style of music, in which theatrical elements, improvisation, extra-musical reality, boundless curiosity and immense enjoyment in playing are all brought together. His oeuvre numbers more than 500 compositions for widely varying performers, from solo pieces to works for carillon, barrel organ, symphony orchestra and village band, and last but not least the Willem Breuker Kollektief. He has also composed a great deal of film music and a large number of music theatre productions. Apart from his work as a composer and a performing musician, Willem Breuker is also an active producer. In 1974 he founded the Willem Breuker Kollektief and from 1976 on he has organized the annual festival called De Klap op de Vuurpijl. He has his own record label: BV Haast. Willem Breuker has received many awards for his work. In 1992 a book appeared in France about his life and work, and in 1998 he became a Knight in the Order of the Dutch Lion.

The **Willem Breuker Kollektief** is one of Europe's finest and best-known ensembles playing contemporary and improvised music. The group made many tours through the United States, Japan, China, Canada and Europe and has been featured for many years in the top five ensembles chosen by *Downbeat*. Founded in 1974 by composer, saxophonist and clarinetist Willem Breuker, the WBK plays a hybrid of music which cuts across traditional musical lines. The Kollektief's approach involves combinations of jazz and "serious" (i.e. classical) music with many popular genres, from marching band and circus music to Latin dance steps and music for film and theatre. The WBK consists of ten excellent musicians and Breuker writes his music with these musicians specifically in mind. The music of the WBK can be heard on 21 CDs. Recently, a double DVD with Willem Breuker's opera *Jonah, the Naysayer* appeared. A DVD with historical recordings of the Willem Breuker Kollektief and the music of Willem Breuker followed at the end of 2005.

A DVD of *Faust*, with a score by Willem Breuker performed by the Willem Breuker Kollektief was produced by BV Haast in 2005 (DVD 0705). <http://www.xs4all.nl/~wbk/>

# WILLEM BREUKER KOLLEKTIEF: F.W. MURNAU'S *FAUST* (1926)

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November 9, 2008

8:30 pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS

REDCAT

# WILLEM BREUKER KOLLEKTIEF: F.W. MURNAU'S *FAUST* (1926)

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Sunday, November 9, 2008  
7:00pm

## ***Faust, A German Folk Tale (1926)***

Direction: Friedrich Wilhelm Murnau

Scenario: Hans Kyser

Camera: Carl Hoffman

Art Direction: Robert Herlth, Walther Röhrig

Music: Willem Breuker

## **The Willem Breuker Kollektief**

Willem Breuker, saxophones and clarinets

Frans Vermeerssen, saxophones

Hermine Deurloo, saxophones, harmonica

Maarten van Norden, saxophones

George Pancras, trumpet

Andy Altenfelder, trumpet

Andy Bruce, trombone

Bernard Hunnekink, trombone, tuba

Arjen Gorter, double bass

Henk de Jonge, piano

Rob Verdurmen, percussion

## **CAST**

Faust: Gösta Ekman

Mephisto: Emil Jannings

Gretchen: Camilla Horn

Mother: Frieda Richard

Brother Valentin: Wilhelm Dieterle

Marthe Schwerdtlein: Yvette Guilbert

Duke of Parma: Eric Barclay

Duchess of Parma: Hanna Ralph

Archangel Michael: Werner Fuetterer

This concert was made possible through grants from The Netherland-America Foundation, the Dutch Ministry of Culture, and the Consulate General of the Netherlands.

## **INTRODUCTION**

The legend surrounding the life and times of Dr. Faustus, a 16th-century alchemist, has inspired many artists including the writers Christopher Marlowe and Johann Wolfgang von Goethe, and composers such as Hector Berlioz and Charles Gounod. Film director F.W. Murnau and screenwriter

Hans Kyser made their own version with the film *Faust*, which created quite an uproar at the Berlin premiere in 1926. Murnau was heavily criticized for misrepresenting Goethe's classic story and for vulgarizing the metaphysical conflict between good and evil. In his approach, someone wrote, the great Faust had become nothing more than a spineless bastard who brought ruin upon an innocent girl. Others praised Murnau's ingenious staging. They were enchanted by the spectacular crowd scenes, the mysterious landscapes, and the moments of intimacy between the main characters, all of which Murnau created by means of extremely sophisticated lighting, camera work, editing and special effects. In time, appreciation for Murnau's visual skills has only continued to increase. For a long time, *Faust* has been considered one of the towering achievements of expressionist silent film.

Since 1926, many versions of *Faust* have found their way into circulation. The current version was restored in 1995 by film historian and director Luciano Berriatúa. Murnau initially wanted to cast Hollywood star Lillian Gish in the role of the innocent Gretchen. But when Gish made demands regarding the choice of cinematographer, Murnau decided to give the part to Camilla Horn, who was then working for the Nelson Revue in Berlin. It is interesting to see that both Gösta Ekman (Faust) and Emil Jannings (Mephisto) play their characters as old as well as young men.

Murnau's *Faust* has inspired many composers. At the premiere the music of Ernö Rapée was heard. In 2003, Willem Breuker composed music for *Faust* as a commission for the Cité de la Musique in Paris. His score follows the images and the development of the story closely. With his broad and exciting musical idiom Breuker has added a new dimension to Murnau's classic masterpiece.

## **THE STORY**

The Devil makes a bet with the Archangel Michael that he can seduce any man to evil. As an example, he proposes Faust, an old alchemist who has been searching for the Philosopher's Stone all his life. Then the bubonic plague breaks out in Faust's village; he tries to find a medicine to cure the deadly disease but fails. When God does not answer his prayer she calls the Devil. The latter appears in the form of Mephisto and promises Faust that he will be able to make the medicine against the plague on condition that he signs a pact with him. Faust signs for one day, just as a trial. The villagers refuse to take his devilish medication and Faust, in his despair, decides to poison himself.

By giving him his youth back Mephisto entices Faust to stay alive this one day at least. They travel to the court of Parma where the spectacular wedding feast of the Duchess is in progress. With rich gifts and the beauty of his youth Faust seduces her. In the midst of their love-play the day comes to an end and Faust sells his soul to the Devil in return for eternal youth. After a great many wanderings Faust returns to his native country where he falls in love with the innocent Gretchen. While they are making love, Mephisto incites Gretchen's brother Valentin to save his sister's honor. In a duel between Faust and Valentin, Mephisto stabs Valentin, but everybody, including Faust himself, thinks that Faust killed him. Faust escapes from the angry crowds and Gretchen is put in the stocks and cast out.

Nine months later she roams in the snow at night with her new-born baby, begging for shelter in vain. The baby freezes to death and Gretchen is condemned to be burnt at the stake for having killed her child. From a distance Faust hears Gretchen's last cry for help. He renounces eternal