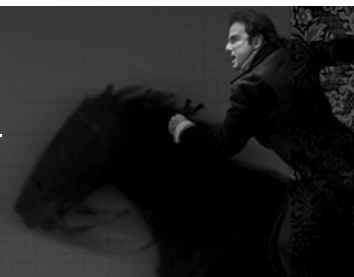


Visions and Voices and the USC Libraries have collaborated to create a series of resource guides that allow you to build on your experiences at many Visions and Voices events. Explore the resources listed below and continue your journey of inquiry and discovery!

The Met, Live in HD

# *La Damnation de Faust*

USC LIBRARIES RESOURCE GUIDE



The live broadcast of Hector Berlioz's *La Damnation de Faust* from the Metropolitan Opera, organized by the **USC SCHOOL OF CINEMATIC ARTS**, features Marcello Giordani as Faust, with Susan Graham as Marguerite and John Relyea as Mephistopheles. Making his debut at the Met, director Robert Lepage incorporates computer-generated images that respond to the voices and actions of the actors onstage. **ROSS SCIMECA** of the **USC LIBRARIES** has selected the following resources to help you learn more about Berlioz's classic opera.

## About Berlioz

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Hector Berlioz (1803–1869) was one of the great French composers of the romantic period. His symphonic works were modeled after Beethoven's, but he went far beyond his musical hero in his use of orchestration and the length of his compositions. Berlioz's symphonies were steeped in the imagery of the romantic period. Telling the story of an artist's opium-induced visions of despair, his *Symphonie fantastique* of 1830 is famous for its "March to the Gallows" and "Dream of a Witches' Sabbath" movements. *Harold in Italy* (1834) is based on Lord Byron's narrative poem *Childe Harold's Pilgrimage*. In each scene, Berlioz uses the viola as the musical equivalent of Byron's wandering hero. His 1839 symphony based on *Romeo and Juliet* uses multiple choruses and voices to bring Shakespeare's tragedy to life. Performances of this magnificent work last 90 minutes.

Goethe's *Faust* shaped the imaginations of many 19th and 20th century artists. Berlioz was no exception. He began working on *La Damnation de Faust* as early as 1828, describing it as a "*légende dramatique*." Based on scenes from Goethe's masterpiece, his opera was completed in 1846 and performed for the very first time at the Opéra Comique in Paris. In 1893, the Monte Carlo Opera adapted a fully staged version in five acts by Raoul Gunsbourg.

Both the San Francisco Opera and the Los Angeles Opera staged *La Damnation de Faust* during the Berlioz bicentennial of 2003. Directed by Thomas Langhoff, the San Francisco production was remarkable for its onstage nudity and frank sexuality. The Los Angeles production, directed by Achim Freyer, used puppetry and masks to reinterpret the Faust legend for contemporary audiences. Critics have lauded Robert Lepage's current production at the Metropolitan Opera for the dialog it creates between multimedia elements and the performers onstage.

## Berlioz and the Faust Legend

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### ***Berlioz's Semi-Operas: Roméo et Juliette and La damnation de Faust***

By Daniel Albright

University of Rochester Press, 2001

**Music Library ML410.B5A53 2001**

### ***Berlioz: Past, Present, Future: Bicentenary Essays***

By Peter Bloom

University of Rochester Press, 2003

**Music Library ML410.B5B332 2003**

### ***The Faust Legend in Music and Literature***

By William E. Grim

Edwin Mellen Press, 1988

**Music Library ML63.G75 1988**

### ***Berlioz***

By D. Kern Holoman

Harvard University Press, 1989

**Music Library ML410.B5H58 1989**

### ***Berlioz, Romantic and Classic***

By Ernest Newman

Gollancz, 1972

**Music Library ML410.B5N49**

## Recordings of *La Damnation de Faust*

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Recordings of Berlioz's compositions by conductors Charles Munch (1891–1968) and Colin Davis (1927– ) are widely available on CD. The USC Music Library has two well-regarded recordings of *La Damnation de Faust* by conductor Georg Solti of the Chicago Symphony Orchestra.

- The first is a DVD of a 1989 production with Peter Rose, Jose Van Dam, and Anne Sofie von Otter.

**Music Library MUSDVD286**

- The second is an audio CD of a 1982 production with Frederica von Stade, Kenneth Riegel, and Jose von Dam.

**Music Library 6242mus**