The logo features the word "NAXOS" in a bold, serif font, with "AudioBooks" in a smaller, sans-serif font below it. Above the text is a stylized graphic of a classical building facade with columns.

NAXOS  
AudioBooks

CLASSIC  
DRAMA

Johann Wolfgang von  
**Goethe**

*Faust*

**Full dramatisation** with  
**Samuel West** as Faust  
and **Toby Jones** as Mephistopheles



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## Part 1

1	Prologue in Heaven	6:56
2	The First Part of the Tragedy – Scene 1: Night	5:38
3	Enter the Spirit	5:19
4	Exit Wagner. Faust alone	6:46
5	Scene 2: Outside the City Gate	4:50
6	Scene 3: Faust's Study	3:24
7	Enter Mephistopheles	7:34
8	Scene 4: Faust's Study	5:29
9	Mephistopheles: 'It's done!'	5:13
10	Scene 5: A Witch's Kitchen	7:40
11	Scene 6: A Street	2:45
12	Scene 6a	0:29
13	Scene 7: Gretchen's Room	4:05

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14	Scene 9: The Neighbour's House	5:26
15	Scene 10: A Garden	4:44
16	Scene 11: A Summerhouse	0:54
17	Scene 12: Forest and Cavern	3:47
18	Scene 12a: Gretchen's Song	3:39
19	Scene 13: Martha's Garden	3:34
20	Scene 14: At the Well	2:16
21	Scene 16: The Street in Front of Gretchen's House	5:03
22	Scene 17: Cathedral	1:47
23	Scene 18: Walpurgis Night	10:37
24	Scene 19: Gloomy Day. A Field	1:14
25	Scene 20: A Dungeon	9:23

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## Part 2

26	Scene 1: A Pleasant Landscape	3:24
27	Scene 2: Throne Room of the Imperial Palace	6:16
28	Scene 3: A Pleasure Garden	3:53
29	Scene 4: A Gloomy Gallery	4:23
30	Scene 6: Great Hall	7:27
31	Act II Scene 1: High-vaulted Narrow Gothic Room...	4:36
32	Scene 2: Laboratory	7:34
33	Scene 3: Classical Walpurgis Night	1:51
34	Scene 3b: On the Upper Peneus	3:25
35	Scene 3c: On the Lower Peneus	4:16
36	Scene 3d: On the Upper Peneus, as before	4:35
37	Scene 3e: Mephistopheles Climbing	3:53

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38	Scene 4: Rocky Bays of the Aegean Sea	9:19
39	Act III Scene 1: Before the Palace of Menelaus...	5:39
40	Phorkyas (Mephistopheles) appears	8:04
41	Scene 2: Inner Courtyard of a Castle	5:33
42	Scene 2a: In Front of a Series of Rocky Caves	4:22
43	Act IV Scene 1: High Mountains	4:56
44	Act V Scene 1: A Palace	3:22
45	Scene 2: Dead of Night	3:49
46	Scene 3a: Midnight	0:44
47	Scene 3b: Faust's Room	5:11
48	Scene 4: Great Forecourt of the Palace	13:37

**Total time: 3:59:13**

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# Johann Wolfgang von Goethe

(1749–1832)

A handwritten signature of the word "Faust" in a cursive script, with a decorative flourish underneath.

Though Goethe's *Faust* is considered internationally to be his greatest work, there have been relatively few performances in English since its publication in 1832, and its literary eminence in Great Britain has been maintained by reputation rather than theatrical experience. The problem has partly been its translation into English; all translations date, and none more so than those of verse drama. After a time, the accepted style of one era renders the words unperformable in another, and actors struggle to make them sound believable.

Therefore, when the BBC commissioned me to direct and adapt a production of *Faust* for Radio 3, my first consideration was to find a translation that actors could bring to life in the 21st century, without

compromising Goethe's original. I first looked at Louis MacNeice's translation, a ground-breaking BBC broadcast in the 1940s, but sadly suffering now from MacNeice's own poetic intervention. It sounds florid and false, even though it was still an improvement on many others I read. The version completed by John R. Williams in 2000, however, proved to be lean, colloquial and contemporary without destroying the integrity of Goethe's verse. Above all, it is actor-friendly.

My second consideration was the adaptation. Goethe spent 60 years on his masterpiece, beginning in the 1770s when he was in his 20s, and continuing to tinker with it in his 80s, in the months before his death in 1832. The result is a sprawling epic that touches on all aspects of the human condition as Goethe

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perceived them throughout his long life. It was a vision evolving from the Age of Enlightenment to the Romantic era.

If performed in their entirety, both parts of *Faust* would last more than ten hours, and the BBC required a version lasting no more than four hours. Of necessity, therefore, much had to go: scenes of topical or purely literary interest were cut, and my criterion was to maintain, as far as possible, a narrative thread throughout.

*Faust* is a piece that shows us the workings and development of a great artist's mind. Many of Goethe's ideas have a resonance for our time as well as his, not least of which his views on man's relationship to his environment and nature. Throughout, the drama is vividly imagined, and any production must rise to Goethe's level of infinite and varied expression.

By the time he completed *Faust*, Goethe had ceased to believe it could be performed on the stage, and was writing purely for the reader's imagination – the theatre of the mind. This could be a definition of radio drama itself, and with

the aid of atmospheric choral and vocal music sensitively composed by Roger Marsh, and a soundscape brilliantly conceived by Norman Goodman, I hope this interpretation will take a great literary work off the library shelf and bring it to life for the 21st century.

## **PART 1**

Goethe took the 15th century German legend of *Faust*, which in its folk version is a simple tale of good versus evil, and added ingredients that were uniquely his own. He introduced a love interest in the character of a young girl, Gretchen, and the characterisation of the devil Mephistopheles, who is at times presented as a grossly comic and cynical commentator on the human condition. To an age that exalted rational thinking, the Gretchen love story, showing the tragic fate of the innocent heroine, illustrated the destructive power of our earthly desires when not controlled by reason. In the 1770s, this modern theme of the spoiling of simplicity appealed greatly to the young Goethe, recalling many folk-

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tales and songs from earlier times, with heroines like Gretchen.

However, the Gretchen section, which is presented as a domestic tragedy, distracts Goethe from his main theme: the pact between Faust and Mephistopheles and its consequences. Goethe instead develops a terse and sharp relationship between the two. Mephistopheles is eternally cynical and destructive in character, Faust increasingly idealistic and optimistic; it is their verbal fencing that, if anything, gives a unity to both parts of *Faust*. Mephistopheles is a cynic, a cosmic mocker, a 'spirit of denial' who becomes a catalyst to rouse Faust to action. In the pact, Faust literally bets his life that Mephistopheles cannot make him cease his intellectual striving and become complacent and inactive. Mephistopheles endeavours to hold Faust to his bargain through demonstrations of magic and witchcraft that offer him powers untold; yet it is the innocent Gretchen's death and destruction that transforms Faust's understanding of humanity, as he appreciates his own responsibility for the tragedy. This tragic/Romantic love theme

is typical of the German Romantic writers who were emerging whilst Goethe was writing *Faust*, such as Heinrich Heine. By the end of Part 1, Faust is represented as possessing dignity, a stance that was to become the epitome of the 19th century hero/villain as created by writers such as Byron and Pushkin. Goethe himself had created the first romantic hero in his novel *The Sorrows of Young Werther*.

## **PART 2**

The second part of *Faust* seems to have very little in common with the first. It is not strictly a sequel, but rather a separate play offering another view of Faust's struggle to achieve eternity. Part 1 inhabited a small world; Part 2 inhabited the wider world and beyond, and by the time Goethe came to write it (not until he was in his fifties) he was probably taking the project less seriously, referring to his *Faust* as 'these tom-fooleries'. He had also realised, from having worked in the theatre for 42 years as a director and writer in Weimar, that his play could not be staged due to the limitations of the theatre of his time. So

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instead he continued *Faust* as a dramatic poem that expressed his philosophy of life and, freed from any idea of staging this epic, Goethe conjured up every possible or impossible device to bring his scenes to life. The result is a multi-faceted, multi-styled piece incorporating the medieval pageant and festival, Greek tragedy, bawdy comedy, romantic passion, mystical *Arabian Nights*-esque fantasy, even pantomime; and the subject matter is just as diverse.

Goethe, as his first English biographer G.H. Lewes wrote, 'had a mind... swayed by every gust' – and those gusts of often short-lived enthusiasm are evident in *Faust*: mythology, antiquities, law, philosophy, poetry, politics, science, alchemy and religion are all subjects that fascinated Goethe at different times of his life. Linking these disparate ideas is an ever-developing strand of humour, beginning with the emperor's pantomime court, satirising man's greed for money, through to the surprise ending, in which Mephistopheles is tricked and Faust's guilty soul is saved by angels and transported by them to eternal life. Here, Mephistopheles

virtually reverts to the bawdy, low comedic character of the Devil as pictured in the Medieval Mysteries.

Influenced by his reading, in 1825, of a translation of *The Arabian Nights*, Goethe explores oriental mysticism in the extraordinary sub-plot of *Homunculus*. *Homunculus*, literally an embryo/genie in a bottle, represents the essential spirit and mind of man, and mirrors Faust's search for salvation. *Homunculus*' quest is for a physical form, which is only realised in his union with the sea from whence all life comes, in a scene that is practically operatic in its structure. The frequency of musical excerpts in *Faust* shows Goethe's passing curiosity with this art form.

Goethe goes on to re-interpret classical Greek tragedy, linking it to the new Romantic fascination for the medieval past and its code of chivalry. This enables Faust (the Romantic) to meet Helen of Troy (the classical), in a magical encounter, Goethe showing how modern culture can learn from the past. In the character of Euphorion, Goethe pays tribute to Lord Byron, whom he saw as the leading figure of the Romantic age.

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Just as he recreates the classical world of the Greeks on his own terms, and draws his own conclusions from the science of his day, so too does Goethe re-invent the Christian religion. *Faust* mirrors Goethe's struggle with theology; how can an intellectual, a superman even, be confined within the scope of a religious doctrine like Christianity? Goethe came largely to reject orthodox Christianity in favour of a more enlightened humanism, which is why it is possible for Faust to be saved through his own efforts and struggles, rather than through leading an exemplary life. Faust must earn his 'salvation' through the growth of his inner consciousness towards maturity and enlightenment, i.e. an understanding of man's role on earth. The struggle to understand this alone would, in Goethe's eyes, make him worthy of being saved. The *striving* for ultimately unachievable perfection is enough. Effort alone has its own rewards. Humanity is his saving grace; in his old age, Faust begins a project to reclaim land from the sea. Though begun at first from selfish motives of power, he at last discovers, through this project, the key to his (and

man's) salvation. He realises that there must be a balance between nature and man, a mutual co-operation and not a one-sided exploitation. His spoken vision of a future state of bliss fulfils his contract with Mephistopheles and brings about his death. It is Faust's willingness to strive for this balance that wins him his chance of salvation. It is a distinctly un-Christian salvation, despite Goethe creating a heaven and a 'Lord' that are recognisably Christian in structure, because he felt that the 18th century reader would not relate to any other idea of spiritual existence. But Goethe's God is not defined by purely Christian theology: it is a humanist's heaven where his own striving, and the intercession of the spirit of Gretchen, in an act of grace and mercy, assures Faust's ultimate salvation. Her grounds for her appeal is the love she still feels for Faust, and it is the redemptive power of the love of a good woman that wins Faust his place among the saved. It is this concept we are left with at the end of *Faust*: 'Eternal womanhood draws us all on.'

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## The Life of JOHANN WOLFGANG VON GOETHE

Goethe is a major figure in German, and indeed world, literature. He was a poet, playwright, novelist and philosopher, whose endless striving for knowledge led him to be, as his first English biographer G.H. Lewes wrote, a 'dilettante': 'a lover of all things'.

Goethe was born in Frankfurt in 1749. His father was a lawyer, and his early years with his mother's encouragement of his literary ambitions were comfortable. At 16 he went to Leipzig to study law and drawing. Whilst pursuing his legal studies both there and in Strasburg, he developed an interest in the theatre. An unhappy love affair led him to write a play, *The Lover's Caprice*, in 1767, but his unrequited passions were to find better expression in the new medium of the novel. In *The Sorrows of Young Werther*, written in 1774, Goethe created the prototype of the Romantic hero so prevalent in novels of the next century. It was an international success, and on the strength of it Goethe was invited to join the court of the Duke of Weimar. He found he was expected

to fulfill numerous governmental posts which left him little time to pursue his literary ambitions; but eventually he was released from day-to-day governmental duties to concentrate on writing. He remained general supervisor for the arts and sciences, and director of the court theatres. He wrote and directed plays in Weimar for the next 40 years. Here he was joined by his friend, the playwright Friedrich von Schiller. It was Schiller who encouraged Goethe to persevere with *Faust*; it was to occupy him for the rest of his life, and is his most famous work.

In 1786–88, Goethe journeyed to Italy. The ancient monuments he saw there significantly influenced his growing commitment to a classical view of art. In Weimar his growing fame as a writer and natural philosopher encouraged other philosophers, such as Hegel, and creative artists such as Beethoven, to visit him. Beethoven composed several works based on the author's texts, among them *Egmont*. Franz Schubert's (1797–1828) first *Lieder* masterpiece, *Gretchen am*

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*Spinnrade*, took the words from *Faust*.

In his final years, Goethe continued to be creative, writing his autobiography, *Poetry and Truth* (1811–1833), and completing his novel *Wilhelm Meister's Apprenticeship* (1795–1796), as well as continuing his life-long interest in science, (he had made important discoveries in connection with plant and animal life). In 1810 he wrote a treatise on the nature of colour, which he considered one of his most important works.

Goethe died in Weimar on 22 March, 1832.

**Notes by David Timson**

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## Cast

Faust **Samuel West**

Mephistopheles **Toby Jones**

Margareta **Anna Maxwell Martin**

Wagner **Stephen Critchlow**

The Lord **Derek Jacobi**

Euphorion **Daniel Mair**

Raphael/Male Monkey/Will O'The Wisp (Pt 1)

Emperor/2 Knight/Chiron/Proteus/Angel (Pt 2) **Gunnar Cauthery**

Gabriel/Valentin (Pt 1)

Herald/Steward/Poet/Dryad/Lynceus/Angel (Pt 2) **Peter Kenny**

Michael/Spirit Of The Earth/Old Peasant (Pt 1)

Nobleman/Commander/Courtier/

Famulus/Thales./Angel (Pt 2) **Sean Barrett**

2 Nobleman/Treasurer/Diplomat/

Gryphon/Nereus **Gerard Horan**

Female Monkey/Lieschen/Pedlar-Witch (Sc.18)/

Young Witch (Sc.18 ) (Pt 1)

1 & 4 Lady/Homunculus/Lamiaie1/Phorkyad1/

Greek Chorus/Want./Angel (Pt 2) **Anne-Marie Piazza**

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## Cast (cont.)

Martha/Witch (Sc.5)/Witch (Sc.18) (Pt 1)

2 & 5 Lady/1 Sphinx/Lamiae 2/Phorkyad 2/  
Greek Chorus/Debt./Angel (Pt 2) **Joannah Tincey**

3 & 6 Lady/2 Sphinx/Manto/Lamiae 3/Phorkyad 3/  
Panthalis/Need/Mater Gloriosa. (Pt 2) **Auriol Smith**

Chancellor/Astrologer/1 Knight/  
Anaxagoras (Pt 2) **Hugh Dickson**

Helen/Care/Angel (Pt 2) **Emily Raymond**

Technical direction and additional music **Norman Goodman**

Composer **Roger Marsh**

Director **David Timson**

Producer **Nicolas Soames**

*Faust* was adapted by David Timson for this recording



**Samuel West** was widely praised for his performance as Leonard Bast in the Merchant Ivory film *Howard's End*. Other film credits include *Carrington* and *Reunion*, and he has been seen on TV in *Persuasion* and *Heavy Weather*. Theatrical roles have included Valentine in *Arcadia* and Algernon in *The Importance of Being Earnest*. He also reads *The Great Poets – Keats*, *Great Narrative Poems of the Romantic Age*, *Great Speeches in History*, *Peter Pan* and Lord Windermere in *Lady Windermere's Fan*, for Naxos AudioBooks.



**Toby Jones** is a well known face in television, film and theatre. Films include *Frost/Nixon* and *The Painted Veil* and he has appeared in *Doctor Who* and Tom Hooper's *Elizabeth I*. He has performed in numerous plays including *The Play What I Wrote*, for which he won an Olivier award for Best Supporting Actor.



**Anna Maxwell Martin** trained at LAMDA and is the winner of two Best Actress awards for her performances in *Poppa Shakespeare* and *Bleak House*. Her theatre appearances include *Measure for Measure* and *His Dark Materials* and she has performed in a number of radio productions, including *The White Devil* for BBC Radio 4.



**Derek Jacobi** is one of Britain's leading actors, having made his mark on stage, film and television – and notably on audiobook. He is particularly known for his roles in *I, Claudius* and *The Cadfael Chronicles*, both of which he has recorded for audiobook. His extensive theatrical credits, from London's West End to Broadway, include numerous roles encompassing the whole range of theatre. He also reads *The History of Theatre*, *The History of English Literature* and *The Lives of the Twelve Caesars* for Naxos AudioBooks.



**Stephen Critchlow** trained at the Mountview Theatre School and his theatre work includes *Hamlet* and *The 39 Steps*. He has appeared in over 200 radio productions as a member of the BBC Radio Drama Company and he played Stephen Chalkman in *The Archers*. He has recorded the poems of William Blake on audiobook.



**Sean Barrett** started acting as a boy on BBC children's television in the days before colour, when it went out live. He grew up through *Z Cars*, *Armchair Theatre*, *Minder* and *Father Ted*. His theatre credits include *Peter Pan* at the old Scala Theatre and Noël Coward's *Suite in 3 Keys* in the West End. Films include *War & Peace*, *Dunkirk* and *A Cry from the Streets*. He was a member of the BBC Radio Drama Company. He also features in *Molloy*, *Malone Dies*, *The Unnamable*, *The Voice of the Buddha* and *Canterbury Tales III* and read the part of Vladimir in *Waiting for Godot* for Naxos AudioBooks.



**Gunnar Cauthery** trained at RADA, winning the BBC Radio Carleton Hobbs Award. His theatre work includes *As You Like It* (Shakespeare's Globe), *A View From The Bridge* (Edinburgh Lyceum), *The White Guard* (National Theatre) and *Harvest* (Oxford); television includes *The Tudors*, *The Demon Headmaster* and *Just William*, and film includes *War Horse*. He has recorded over 60 radio plays.



**Hugh Dickson** has been a familiar face and voice on television and radio for many years. Most recently he has featured in *Midsomer Murders*, *Doctors*, *The Impressionists* and *Ancient Rome: The Rise and Fall of an Empire*, and can be heard in *The Marriage of Figaro* and *Cyrano de Bergerac*, also for Ukemi Productions.



**Gerard Horan** has worked extensively in television, theatre and film. His theatre credits include *Jerusalem* for The Royal Court and West End, Patrick Marber's *Blue Remembered Hills* for The National Theatre and *A Miracle* for The Royal Court. His film and television credits include *Any Human Heart*, *Les Misérables* and *As You Like It*, directed by Kenneth Branagh.



**Peter Kenny** is an actor and musician. He has worked for A&BC, the Royal Shakespeare Company and the BBC Radio Drama Company. He is a member of early music group Passamezzo. A prolific recorder of audiobooks, he has recorded over thirty titles. Authors include Iain M. Banks and Paul O'Grady. Visit [peterkenny.com](http://peterkenny.com)



**Daniel Mair** attends City of London School, where he enjoys participating in plays, musicals, orchestras and choirs. As head chorister of the Chapel Royal, he has sung in recordings, broadcasts, royal ceremonies and events, notably the Queen's Birthday Celebration at the Royal Albert Hall. This year he has performed at the Little Angel and Soho Theatres as part of the National Theatre Connections Programme.



**Anne-Marie Piazza** graduated from the Bristol Old Vic Theatre School in 2008, having played Olivia in *Twelfth Night* and Doris, Diana and Isabel in *The American Clock*. Other theatre roles include Queen Elizabeth in *Richard III* (Durham Castle) and Kate in *Kiss Me Kate* (Gala Theatre). She has also appeared in the National Youth Theatre and Kneehigh's *Hanging Around*. Her work for BBC Radio 4 includes *The Archers* and the plays *I Believe I Have Genius* and *The Day They Wouldn't Take it Anymore*.



**Auriol Smith** is a founder member and associate director of the Orange Tree Theatre. Her acting credits at the Orange Tree include Lady Smatter in *The Woman Hater* and Emma in Alan Ayckbourn's *Family Circles*. Radio work includes *Forty Years On* by Alan Bennett and for Naxos AudioBooks she has read parts in *Henry V* and *Richard III*.



**Emily Raymond** is a leading classical actress, performing in many seasons with The Royal Shakespeare Company as well as in the West End, Broadway, Washington DC, Chichester and many other regional theatres. Her repertoire includes Chekhov, Sheridan, Wild and Shaw along with several of Shakespeare's plays. This is her fourth collaboration with Naxos AudioBooks.



**Joannah Tincey** trained at RADA. Her theatre work includes Dot in *What Happened is This* (The Tron, Glasgow) *Marge in Cider with Rosie* (UK Tour), Portia in *The Merchant of Venice* and Lady Jane in *He's Much to Blame* (Theatre Royal in Bury St Edmunds). She was a winner of the 2007 Carleton Hobbs Award for BBC Radio and her BBC Radio Drama Company credits include *Dr Zhivago* and *Fortunes of War*.



**Norman Goodman** trained as a sound engineer at Decca's London Studios, and since then has worked with numerous recording artists in the UK and Europe, as well as on TV soundtracks, commercials and radio programmes. He has been involved in many Naxos AudioBooks productions and is now studio manager at Motivation Sound.



**Roger Marsh** is professor of music at the University of York. His compositions include a vocal setting of passages from Joyce's *Finnegans Wake*. His setting of Albert Giraud's *Pierrot Lunaire – 50 Rondels Bergamasques* was released in 2007 on NMC records, and *Il Cor Tristo*, a setting of two cantos from Dante's *Inferno*, received its premiere in 2008. He is also known for his productions of James Joyce novels for Naxos AudioBooks, including *Ulysses*.



**David Timson** has made over 1,000 broadcasts for BBC Radio Drama. For Naxos AudioBooks he wrote *The History of Theatre*, which won an award for most original production from the Spoken Word Publishers Association in 2001. He has also directed four Shakespeare plays for Naxos AudioBooks, including *King Richard III* (with Kenneth Branagh), which won Best Drama award from the SWPA in 2001. In 2002 he won the Audio of the Year award for his reading of *A Study in Scarlet*. He has read the entire Sherlock Holmes canon for Naxos AudioBooks.



**Nicolas Soames** founded Naxos AudioBooks with Klaus Heymann in 1994 and has produced numerous classic audiobooks, from Austen and Milton to Beckett and Murakami. For many years a journalist writing on classical music for *Gramophone* and other magazines and newspapers, he was simultaneously a judo correspondent covering six Olympics for BBC TV and a variety of print media. He co-founded *Clarinet Classics* and founded the premier judo publishing imprint *Ippon Books*. He has also produced many classic plays for BBC Radio 3.

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## Music Credits

Music composed by Roger Marsh

Music performed by The 24

Directed by the composer, with Peyee Chen (soprano), Georgina Wells (harp) and Mark Hutchinson (oboe)

## Credits

Recorded and edited by Norman Goodman at Motivation Sound Studios, London

Produced by Nicolas Soames

Directed by David Timson

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The full work is published by Wordsworth Editions.

This production was first broadcast on BBC Radio 3 on 19 September 2010.

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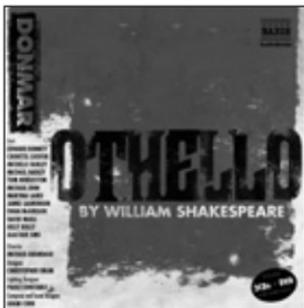
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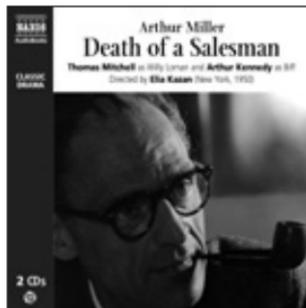
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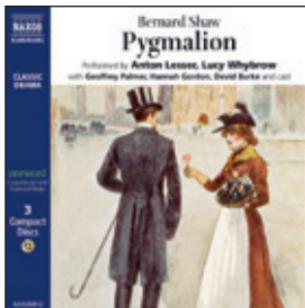
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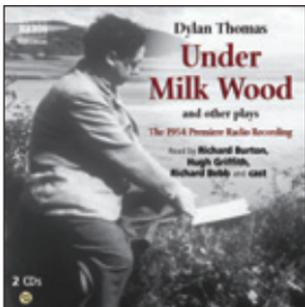
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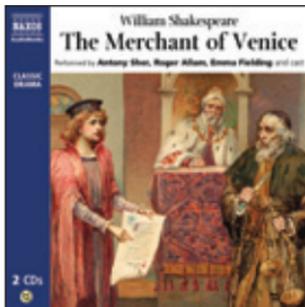
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Emma Fielding and cast

Johann Wolfgang Von

# Goethe

## *Faust*

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AudioBooks

CLASSIC  
DRAMA

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Total time  
3:59:13

**ABRIDGED**

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Faust is one of the pillars of Western literature. This classic drama presents the story of the scholar Faust, tempted into a contract with the Devil in return for a life of sensuality and power. Enjoyment rules until Faust's emotions are stirred by a meeting with Gretchen, and the tragic outcome brings Part 1 to an end. Part 2, written much later in Goethe's life, places his eponymous hero in a variety of unexpected circumstances, causing him to reflect on humanity and its attitudes to life and death.

Faust **Samuel West**  
Mephistopheles **Toby Jones**  
Margareta **Anna Maxwell Martin**  
The Lord **Derek Jacobi**  
and cast

Adapted and directed by **David Timson**  
Translated by **John R. Williams**

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