

MP3 — POPULAR MUSIC

FAUST — Music by John Thrower/Text by Stephan Polomski (Studio demo)

In the late 1990's Thrower teamed up with the librettist STEPHAN POLOMSKI and pianist LARS JÖNSSON to compose the musical FAUST based upon the most famous work of W.J. Goethe (1749-1832) probably the most prominent poet, author, playwright and philosopher in German history.

Thrower, composer and free-lance musician played many years in the musical scene in Stuttgart, Germany. Here he had the possibility to work with some of the most prominent musical stars in the German musical scene. Stars such as Üwe Kröger (Mephisto), Jutta Kögler (Greta) Matthias Paganni (Faust) and Tesz Milan (Witch) are featured on this studio demo.

Of course, according to the theories of 'Classic Fusion' as developed by Thrower, the musical was not really meant to be just a musical but cross-over into the areas of film, modern classic, operatic recitatives and popular styles such as hip-hop, rhythm and blues, ballads and incorporate styles of chromatic orchestrations and fantasy-like ambients. The work is complete in piano score (2 hours 30 min.). It was never performed.

The brilliant texts by Polomski and the virtuose pianistic talents of Jönsson are reflected in the music. Both Polomski and Jönsson are serious advocates of their respective art forms and were, as is the composer, never really considered popular artists but classical interpreters. It was an experiment for all three.

The music is often dark, deep and mysterious bordering on the fantastic to surrealistic, as will be experienced in these demos, which were recorded in 1999 in Stuttgart. A special mention is made of Jutta Kögler, who unfortunately, died of cancer before she was 30. She had the ability to sing in any style, classical or popular which made her an exception to the rule. Thankyou Jutta, forever.

Here are the tracks

1) Holy Money (Heiliges Geld) — featuring Üwe Kröger as Mephisto

The producer, Mathias von Böse (Mephisto) has lost his money on the stock-exchange. He threatens the brokers by saying he will take them to hell if they do not return his money. He is looking for a star for his next production. Eventually the CEO (der Herr) offers von Böse his money, if he will make his nephew a star.

2) Witches Brew (Hexenküche) — featuring Tesz Milan (Witch), Jutta Kögler (cats)

Mathias Paganni (Faust) & Üwe Kröger (Mephisto)

Mathias von Böse (Mephisto) has finally got his money and tries to make the young student Fabian (Faust) his star. The scene is in a rehearsal in the theater where they rehearse a new version of FAUST. Original texts of Goethe are mixed with popular texts — German mixed with English.

Fabian wants to get out, but he is seduced by the Witch (Tesz Milan— R&B voice and opening 'witch-voice'.) The fantasy hip-hop number is totally sex-oriented and refers to the fact that the original FAUST by Goethe was full of hidden sexual symbols noted today by modern literary analysts. Here we hear the MTV beeps censoring certain loathe and crude words which are better not mentioned here.

3) Devil's Sabbath (Walpürgisnacht) — featuring Tesz Milan & the chorus of the

Appollo Theater, Stuttgart.

Fantasy becomes reality in this dance excerpt. A driving 5/4 is the basis for this mixture of film, futuristic classic fusion and R&B. Here the Witch (Tesz Milan) takes possession of Fabian's (Faust's) heart.

4) What have you Become? (Ich erkenne dich nicht mehr) — featuring Jutta Kögler (Greta)

Mathias Paganni (Faust) & Üwe Kröger (Mephisto)

Greta finally realises that Fabian (Faust) has fallen into the material world of stardom, that he has become a puppet of von Böse (Mephisto). They argue, but are interrupted by von Böse, who even tries to get Greta to join the company. Here von Böse tells his philosophy of life — that no-one wants real love or even knows what it is. Mankind wants to be in a golden cage — and Fabian now belongs to him.

5) Because you don't want me (Weil du mich nicht willst) — featuring Jutta Kögler as Greta.

Greta longs to have Fabian (Faust) back. If only she could be with him like earlier days, but Fabian has no more interest. Greta is lost in her love for Fabian, but it seems as if there will be no return. The opening six measures are a quote from Heinrich Schütz (1585-1672), most prominent German composer of the early Barock period. The simple harmonic patterns of the song are based upon this short quote.