



## Henry Faust

The Pulitzer-nominated  
One-Man Opera in 3 Acts  
by Gregory Sullivan Isaacs

“Singularly moving ...strikingly  
beautiful” - Detroit Free Press

“A grand experiment”  
- Chicago Tribune

*DAS Musik  
17706 Meadow Crossing Lane  
Houston, TX 77095*



Photographs by Adam Adolfo

“Henry Faust” is a small-scale,  
imminently portable theatre piece  
the Grand Rapids Press called “well-  
constructed and impressively  
performed.”

The result is an incredible tour-de-  
force of dramatic and musical  
fireworks, brought to glorious life by  
a virtuoso piano score and by Mr.  
Slatton’s engrossing performance.

The story is set in Faust’s sparse one  
bedroom apartment, but the  
adventure takes place in his mind as  
meets Mephistopheles; travels from  
his dwelling to a Witch’s den, to the  
spotless dwelling of Gretchen, and  
through space to the very pits of Hell  
itself.



“The first (full evening) operatic monodrama ever...gives Goethe's thrice-told tale a fresh contemporary slant”

**John van Rhein - The Chicago Tribune**

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In “Henry Faust,” the single character is presented alone, accompanied only by a single piano. The other characters only appear in his mind, represented brilliantly to the audience through their musical themes. It all begins with the disheveled pajama-clad protagonist in his bed, the victim of a stroke, apparent by the sagging disfigured right side of his face and body. He laments his life built solely on knowledge and calls forth Mephistopheles. Faust then barter his soul for a renewed life built purely on emotion and sensuality. In Act 2, Faust psychosomatically overcomes the physical ravages he has suffered through a vision of receiving a potion of eternal youth. Mephistopheles leads him to Gretchen and after wrestling with his carnality, he is overcome by her beauty and effects a tender seduction of her.



Act 3 finds Faust being hurled to the very gates of Hell, where he joins the festivities of an entourage of witches and demons.

A sudden vision of Gretchen crashes in on him and he demands to be taken to her. He finds her imprisoned, and she dies in his arms. In an attempt to save her soul, he renounces Mephistopheles and calls on the angels to deliver her before passing out from the emotional and physical stress of his visions.

“*Henry Faust* proved to be a moving experience. Isaacs’ music, in traditional forms, is always accessible (and) often strikingly beautiful, as in the *Ländler* that closes act two.”

**John Guinn - The Detroit Free Press**