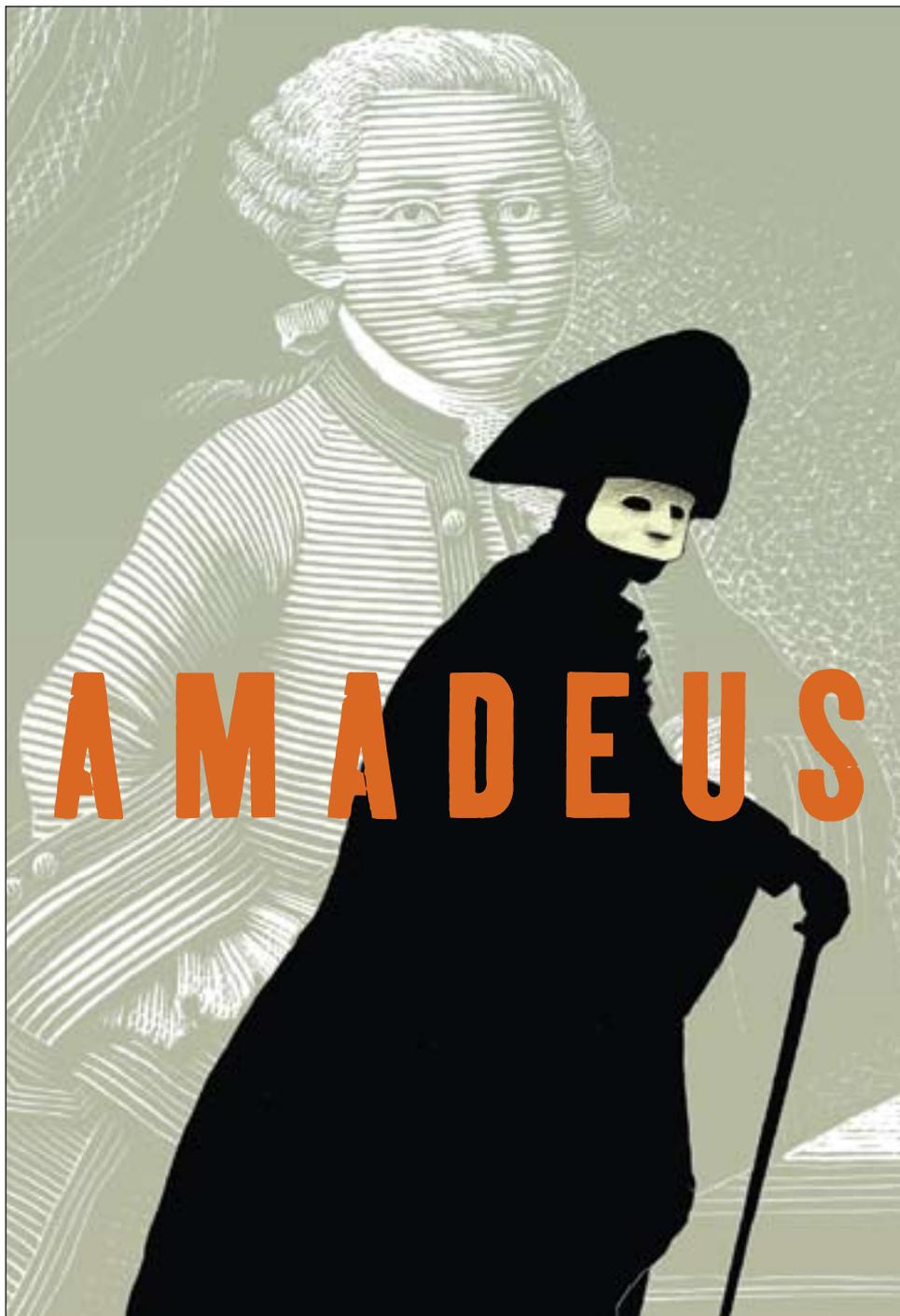


# *Inside* **OUT**

PRODUCED BY THE MARKETING DEPARTMENT OF THE DENVER CENTER FOR THE PERFORMING ARTS

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**By Peter Shaffer**

**Directed by  
Kent Thompson**

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# Synopsis

*“I wanted fame. Not to deceive you, I wanted to blaze like a comet across the firmament of Europe! Yet only in one especial way. Music! Absolute music!... Music is God’s art.”*  
—Amadeus

So begins the confession of an aged Antonio Salieri in 1823, two years before his death. The composer was ensconced in the court of Joseph II in Vienna in 1781 and his music was appreciated in this world of roles, rules and codified behavior. Until Wolfgang Amadeus Mozart made his appearance. A chance encounter with the man whose middle name meant “beloved of God” frightened Salieri because he heard the voice of God in Mozart’s music. But from Mozart’s mouth, he heard base, scatological wordplay—the voice of an obscene child. This behavior was abhorrent to the man whose goal had been to lead a pure, clean life so he could make music fit for God. Salieri recognized Mozart’s divine musical gift, but spun the plot to prevent the young man from obtaining a post at court and barely making a living.

In a play that is part historical drama, part melodrama, part vaudeville and part music appreciation, we witness a clash of egos as they battle for the court’s recognition and favor—and that of the audience.

*In Mozart and Salieri we see the contrast between the genius which does what it must and the talent which does what it can.*  
—Maurice Baring, French critic, 1874-1945.

# The Playwright

**P**eter Shaffer and his twin brother Anthony were born on May 15, 1926 in Liverpool, England where Shaffer later attended prep school. In 1936 his family moved to London, where Shaffer attended Hall School and St. Paul's School. From 1944 to 1947, Shaffer worked in the Chislet coal mine, having been conscripted as one of the "Bevin Boys," essential workers in service to the country in World War II, organized by Ernest Bevin, Churchill's Minister of Labor. Shaffer found coal mining arduous work which, he states, gave him great sympathy for the way many people are forced to spend their lives.

**S**haffer then attended Trinity College in Cambridge, where he and Anthony co-edited the student magazine *Grantha*; he received a BA in history in 1950. During the following year, Shaffer, under the pseudonym Peter Antony, wrote *The Woman in the Wardrobe*, the first of his three detective novels. He co-authored the second and third—*How Doth the Little Crocodile* (1952) and *Withered Murder* (1955)—with Anthony, who went on to write the enormously successful mystery play *Sleuth*. It is interesting to note that Peter Shaffer's reverence for the structure and characters of the detective novel is apparent in many of his plays, *Amadeus* included.

From 1951 to 1954, Shaffer lived in New York and worked in a variety of jobs: at Doubleday's Book Shop, at an airline terminal, Grand Central Station, Lord and Taylor's department store and the New York public library. Shaffer states that for years he labored under the impression that the passion he had developed for theatre could only be used as a pastime and that his daily profession had to be something "respectable." He found his year's

work in the Public Library's acquisitions department acutely boring, but he still resisted the urge to devote himself to playwriting until he spent two more years in London working for Boosey and Hawkes music publishers.

In 1955, Shaffer wrote the television play "The Salt Land"; the following year, he left Boosey and Hawkes and decided to "live now on (his) literary wits." From 1956 to 1957, Shaffer worked as a literary critic for the weekly review *Truth*; his "Balance of Terror" appeared on television, and "The Prodigal Father" was broadcast on the radio. 1958 marked the production of Shaffer's first stage play, *Five-Finger Exercise*, directed by the late John Gielgud in very successful runs in both London and New York City; the play won the New York Drama Critics' Circle Award for the best foreign play of the 1959-60 season.

**F**rom 1961 to 1962 Shaffer incorporated his love for music (which surfaces in such plays as *Five-Finger Exercise* and *Amadeus*) into a stint as music critic for London's *Time and Tide* magazine. In 1962, a double bill of Shaffer's high comedies *The Private Ear* and *The Public Eye* was staged in London. A year later, he wrote a screenplay from William Golding's novel *The Lord of the Flies* with British director Peter Brook. *The Royal Hunt of the Sun* premiered at the Chicester Festival in 1964 before moving to London's National Theatre where Sir Laurence Olivier then commissioned *Black Comedy* for the National Theatre's 1965 repertoire. At this time, Shaffer began dividing his time between living in Manhattan and England and in 1967, *White Lies* (revised as *White Liars* one year later) opened with the U.S. premiere of *Black Comedy* in New York.

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Shaffer wrote three major stage plays in the 1970s: *The Battle of Shrivings* (1970), *Equus* (1973) and *Amadeus* (1979). Included among the numerous awards Shaffer has won in his career are the 1975 Tony and New York Critics' Circle Award for *Equus*, as well as the 1981 Tony and Outer Critics' Circle Award for *Amadeus*. For his film adaptation of *Amadeus* in 1984, Shaffer won the 1985 Oscars for Best Screenplay and Best Picture. Following these successes, Shaffer's Biblical epic *Yonadab* premiered at London's National Theatre in 1985. In 1987, Shaffer was awarded the prestigious honorary title of Commander, Order of the

British Empire. That same year Shaffer wrote the comedy *Lettice and Lovage* for actress Maggie Smith; a revised version was produced in London in 1988 and New York in 1990. Shaffer returned to the radio in 1989 with the BBC-aired play *Whom Do I Have the Honor of Addressing?* Shaffer's most recent stage play was *The Gift of the Gorgon*, produced in London in 1992, the same year he won the William Inge Award for Distinguished Achievement in the American Theatre.

<http://www.indiana.edu/~thtr/2000/equus/Shaffer.html>

# Wolfgang Amadeus Mozart

## A Brief Biography

Wolfgang Amadeus Mozart was born in Salzburg on January 27, 1756, the son of Leopold Mozart and Anna Maria Mozart. Leopold was a composer and violinist employed by the Archbishop of Salzburg as court composer and assistant music director. Young Mozart showed musical gifts at a very early age, composing when he was five and playing before the Bavarian elector and the Austrian empress when he was six. Leopold felt that it was proper, and might also be profitable, to exhibit Wolfgang's talents and his daughter Maria Anna's (Nannerl) keyboard skills. So in mid-1763 the family set out on a tour that took them to Paris and London, visiting numerous courts en route. Mozart astonished his audiences with his precocious skills; he played for the French and English royal families, had his first music published and wrote his earliest symphonies. The family arrived home late in 1766; nine months later they were off again to Vienna where hopes of Mozart performing an opera were frustrated by court intrigue.

The family spent 1769 in Salzburg; 1770-1773 saw three visits to Italy, where young Mozart wrote two operas (*Mitridate*, *Lucio Silla*) and a serenata for performance in Milan, acquainting himself with Italian musical styles. Summer 1773 saw another visit to Vienna, probably in the hope of securing a post. There, Mozart wrote a set of string quartets and a group of symphonies including the two earliest, No. 25 in G Minor and No. 29 in A major. Apart from a journey to Munich for the premiere of his opera, *La Finta Giardiniera*, early in 1775, the period from 1774 to mid 1777 was spent in Salzburg, where Mozart worked as Konzertmeister at the Prince-Archbishop's court. His works of these years include masses, symphonies, all his violin concertos, six piano sonatas, several serenades, divertimentos and his first great piano concerto, K271.

In 1777 the Mozarts, seeing limited opportunity in Salzburg for a composer so hugely gifted, resolved to seek a post elsewhere for Wolfgang. He was sent, with his mother,

Continued on next page

to Munich and Mannheim, but was offered no position (though he stayed over four months in Mannheim composing for piano and flute and falling in love with Aloysia Weber). His father then dispatched him to Paris where he had some success with his Paris Symphony, No. 31, deftly designed for the local taste. But prospects there were meager and Leopold ordered him back to Salzburg where a superior post had been arranged at the court.

**W**olfgang returned slowly and alone; his mother had died in Paris. The years 1779-1780 were spent in Salzburg, playing in the cathedral and at court, composing sacred works, symphonies, concertos, serenades and dramatic music. But opera remained at the center of his ambitions and an opportunity came with a commission for a serious opera in Munich. The work, *Idomeneo*, was a success. In it, Mozart depicted serious, heroic emotion with a richness unparalleled elsewhere in his earlier works.

Mozart was then summoned from Munich to Vienna, where the Salzburg court was in residence on the accession of a new emperor. Fresh from his success, he found himself living between the valets and the cooks, which naturally led to resentment toward his employer. This anger was exacerbated by the Prince-Archbishop's refusal to let him perform at events attended by the Emperor. Conflict resulted. In May 1781 Mozart resigned or was kicked out of his job. He wanted a post at the Imperial court in Vienna but was content to do freelance work in a city that apparently offered golden opportunities. He made his living over the ensuing years by teaching, by publishing his music, by playing at patrons' houses or in public, and by composing to commissions. In 1787 he obtained a minor court post as *Kammermusicus*, which gave him a reasonable salary and required nothing beyond the writing of dance music for court balls. He always earned, by musicians' standards, a good income and had a carriage and servants, but lavish spending and poor money management brought financial difficulty and

he had to borrow. Over his father's objections, he married Constanze Weber, Aloysia's younger sister; they had six children of which only two survived.

**I**n his early years in Vienna, Mozart built his reputation by publishing sonatas for piano and violin and, in 1782, by having his opera performed: *The Abduction from the Seraglio*, a German *singspiel*, went far beyond the usual limits of the tradition with its long elaborately written songs and prompted Emperor Joseph II's remark that "there were too many notes." The work was successful and was taken into the repertoires of many provincial companies (for which Mozart was never paid).

In these years he also wrote six string quartets which he dedicated to the master of the form, Josef Haydn. Haydn once told Leopold that Mozart was "the greatest composer known to me in person or by name; he has taste and, what is more, the greatest knowledge of composition." 1.

**I**n 1782 Mozart embarked on the composition of piano concertos so that he could appear as both composer and soloist. He wrote 15 before the end of 1786, with the year 1784 as the peak of activity. They represent one of his greatest achievements, with their formal mastery, their subtle relationships between piano and orchestra, and their combination of brilliance, lyricism and symphonic growth. In 1786 he wrote the first of his three comic operas with Lorenzo da Ponte as librettist. *The Marriage of Figaro* and *Così Fan Tutte* treat the interplay of social and sexual tension with keen insight into human behavior that transcends the normal comic framework. *Don Giovanni*, given in Prague in 1787, is more of an opera *verismo* (realistic) than comic, but remains an audience favorite. *Die Zauberflöte* (*The Magic Flute*) springs from the world of the Viennese popular theatre, but has elements of ritual and allegory about human harmony and enlightenment.

Continued on next page

Mozart lived in Vienna for the rest of his life. He took a number of journeys: to Salzburg in 1783 to introduce his wife to his family; to Prague for concerts and operas; to Berlin in 1789 where he had hopes of a post; to Frankfurt in 1790 to play at coronation celebrations. The last Prague journey was for the premiere of *La Clemenza di Tito* (1791), a traditional serious opera composed with finesse and economy characteristic of Mozart's late music.

His later works include the last four symphonies—the Prague Symphony in D major, the Linz symphony in C major, the lyrical No. 39 in E flat, the tragically suggestive No. 40 in G minor and the grand Jupiter (No. 41) in C major. His final works include the Clarinet Concerto and some pieces for Masonic lodges. At his death from a feverish illness whose precise nature has given rise to much speculation, he left unfinished the *Requiem*, his first large scale work for the church since the C minor Mass of 1783. This work was completed by his pupil Sussmayr, but there have been recent attempts to improve on it.

Mozart died in December, 1791 and was buried in a Vienna suburb, with little ceremony and in an unmarked grave, in accordance with prevailing custom.

Leopold had dragged young Wolfgang all over Europe. One result of being shown off is that Mozart became a show-off. He had a thoroughly lovely childhood, but life grew more difficult as he got older. “And, I think, in the end, he ended up as a kind of child inside,” said Shaffer in a PBS interview. 2. Alfred Einstein, one of Mozart's scholarly biographers, characterized Mozart as Shaffer did. “Until the end of his life, Mozart preserved his capacity for enjoying word distortions, childish nicknames and exuberant nonsense... He was a child and always remained one; childishness is sometimes necessary to a creator for purposes of relaxation and to conceal his deeper self.” 3.

Shaffer's Mozart spews verbal obscenities almost every time he opens his mouth. The evidence for his rough speech is found in his correspondence; Emily Anderson, the editor of these letters, states that Mozart seemed to be unaware that his foul mouth might be unacceptable to some people. A distortion of Mozart's personality may have come from Nikolaus von Nissen, Constanze's second husband, who helped her write Mozart's biography. He tried to clean up the act, so to speak, and the biography is filled with “omissions, suppressions and even misrepresentations.” 4.

MOZART: “I shouldn't have said that, should I?... Forgive me, it was just a joke. Another joke!... I can't help myself.” —*Amadeus*

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1. Sadie, p. 2.
2. Plunka, p. 176.
3. Einstein, p. 29.
4. Einstein, p. 76

# Antonio Salieri

## A Brief Biography

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SALIERI: “*My one desire was to join all the composers who had celebrated his glory through the long Italian past.*”  
—*Amadeus*

Antonio Salieri was born on August 18, 1750, in the little town of Legnago, which was part of the Venetian territory. He was sent to the public school to learn Latin and was also taught by his brother, Francesco, in the study of violin, piano and singing. Francesco was a very talented violinist who was often called upon to play for church festivals in the area around Legnago. Once, Antonio traveled on foot to hear his brother play in a neighboring village. He failed to obtain his parents’ permission to go, so that when he returned home, his father threatened to confine Antonio to his room for a week with just bread and water.

Young Antonio had no doubt that his father would be true to his word should he ever try the same stunt. However, he could not pass up future opportunities to hear beautiful music. It is in this story that a fact about Salieri surfaces; he loved sugar. He reasoned that this imprisonment would be bearable if only he could have sugar with his bread. Therefore, he began to stockpile sugar in his room in case the time ever came when his father might punish him that way again.

Salieri’s instruction began with his brother, but he soon progressed to the local organist, Giuseppe Simone. He proved to be a very apt pupil in his studies. Even at a young age he had formed opinions of what good music should sound like. For example, Salieri frequently attended mass and vespers at a nearby convent. One day, while walking with his father, they encountered the monk who played the organ at the convent. Salieri’s father greeted him warmly, but Antonio

greeted him with much less enthusiasm. When the father asked him to explain his coldness toward the monk, Salieri responded, “I don’t like him because he is a bad organist.” 1.

Misfortune soon struck the Salieri family with the death of Antonio’s father and mother between the years 1763 and 1765. Antonio then lived with a brother in Padua until some time in 1766. At that time, Giovanni Mocenigo, who was a friend of Antonio’s father and a well-to-do Venetian nobleman, took Antonio with him to Venice. He planned on sending Salieri to Naples to continue his studies. However, Antonio stayed with Mocenigo for only three months. During this time he studied thorough bass with Giovanni Pescetti and singing with Ferdinando Pacini. Pacini was to sing in an opera called *Achille in Sciro*. Florian Leopold Gassmann, the court ballet and chamber music composer in Vienna, was called to Venice to compose the music for this opera. Pacini happened to mention the talented youth he was currently teaching and Gassmann took an interest. He was very impressed with Antonio’s singing and piano playing and insisted on taking him back with him to Vienna where he could tutor him in composition. So began Salieri’s career in Vienna where he would spend the rest of his life.

Interestingly, Gassmann made sure to take Salieri to church as soon as they arrived in Vienna. Salieri wrote that Gassmann told him, “I thought it my duty to begin your musical education with God. Now it will depend on you whether its results shall be good or bad; I shall at all events have done my duty.” 2. Anod so it was that Gassmann instructed Salieri only after having made this pact with God. In his instruction, Gassmann intended on making Salieri a master at vocal composition and especially at operatic composition.

*Continued on next page*

Antonio was provided with French and German tutors, and a priest gave him lessons in Latin, Italian, poetry and anything else that would be relevant to his future profession. Gassmann began instructing Antonio in counterpoint and insisted that he restrict himself to learning the rules of music and not yet compose. However, Salieri could not refrain from composing and he did so secretly every chance he could.

**A**t this time Joseph II was the emperor of the Holy Roman Empire; he saw to it that Vienna became the premiere musical city in Europe. When he heard of the talented youth that Gassmann had brought from Venice, he expressed a desire to meet him. Gassmann brought Antonio to the court soon after and the boy had a conversation with the Emperor. Joseph II requested that Salieri sing and play the piano for him; the emperor was quite impressed. He insisted that Gassmann bring his pupil with him whenever he came to the court. It was from this moment that Salieri endeared himself to the Emperor, a very important factor in his career progression. According to the Grove Dictionary of Music, Salieri proved himself to be a “musical diplomat” as one of his students described him. He particularly had a talent for befriending those who would be beneficial to his career. Besides the Emperor, Salieri also befriended Glück, a forefather of the opera, and Metastasio, one of the finest librettists of the time.

Salieri soon had his chance to write real operas to be produced upon the stage. In 1769, Gassmann went to Rome to compose an opera for a carnival there. But in Vienna, Giovanni Gastone Boccherini had written a comic opera libretto titled *Le Donne Letterate* (*The Literary Ladies*). Gassmann was supposed to compose the music for the opera, but since he was in Italy, the composing duties fell to Salieri, who accepted the task with great enthusiasm. The opera was performed to much applause; it was a fine comic opera or *opera buffa*, and Salieri was greatly pleased.

But now Salieri turned his attention towards writing a dramatic opera or *opera seria*. In 1771, he wrote *Armida* to a libretto by Marco Coltellini. The year 1772 was a busy year for Salieri in which he composed three operas. Two were only moderately successful, but the first, *La Fiera di Venezia*, was a major hit. It made Salieri’s name known throughout Europe. Even Joseph II helped by sending a copy of *Armida* to his brother Leopold, telling him of its great success in Vienna. Leopold replied that he would like to have Salieri write an opera for Florence. Thus, it came to pass that Salieri was sought after throughout Europe for his compositions.

**I**n 1774, Salieri lost his mentor and second father when Florian Leopold Gassmann died. Joseph II then offered the now vacant position of royal chamber composer to Salieri; he also appointed him as the *Kapellmeister* to the Italian opera. In the next year, Salieri met his future wife, Thérèse von Helfersdorfer, but her father would not give his permission to marry until he was assured Salieri could make a better income. When the Emperor learned of this, he raised Salieri’s salary from 100 to 300 hundred ducats. Of course, the father consented to the union, which would eventually produce eight children.

**I**n 1776, Joseph reorganized the court theatres with an emphasis on spoken drama. This allowed Salieri to return to Italy to write opera. Between 1778 and 1780, he wrote five comic operas for the theatres in Rome, Venice and Milan. In 1780, Joseph commissioned Salieri to write a *singspiel*, a kind of German opera, for the National theatre. *Der Rauchfangkehrer* (*The Chimney Sweep*) was performed in 1781. It was one of only two German operas written by Salieri and was very successful until it was overshadowed by Mozart’s *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*). A turning point in Salieri’s career occurred when his friend Glück was commissioned for a work by the Paris Opera.

However, Glück was too weak to compose, so he passed the duty on to Salieri. This opera, *Les Danaïdes*, was a major success when it was performed in Paris, but the second one, *Les Horaces*, was a failure.

In 1788, Salieri was made *Hofkapellmeister* by Joseph, a position he filled until his retirement in 1824. From this point on, he focused more on the administration of the court chapel and the composition of church music. Joseph II died in 1790 and there were rumors that Salieri was to be dismissed or resign as *Hofkapellmeister*. However, the truth is that Salieri requested that his duties be reduced, agreeing to compose an opera every year for the court theatre. So began a decline in Salieri's career, for he no longer had the patronage of the court, the stimulating rivalry with Mozart or the opportunity to write operas for France because of the Revolution of 1789.

Salieri continued to stay active in the music world even though his rate of composition has slowed. He focused very much on his duties in the chapel and the music library. He conducted and composed much music including piano concertos, symphonies, and masses, among others. In 1815, Salieri was responsible for directing and planning the musical events for the Congress of Vienna.

In Salieri's last years, he suffered a physical and mental breakdown. He was admitted to the Vienna general hospital; there the rumor spread that Salieri accused himself of killing Mozart. However, there is no concrete evidence of this fact. Though the two lived at the same time, they came from different musical traditions and wrote in very diverse styles. Naturally, they did not always agree. It is reported that Salieri visited Mozart on his deathbed and attended his funeral. Mozart's cause of death was determined to be rheumatic inflammatory fever.

Salieri died in 1825 and seemed to be forgotten until the movie *Amadeus* was released. While factually inaccurate, the film prompted an awareness of Salieri's music and today there are many more recordings and performances of his works.

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1. Thayer, p, 28.
2. Thayer, p. 30

# Themes of the *Play*

“There is an unfairness in the inequality with which talent is distributed.”  
—Peter Shaffer.1.

**A** *madeus* is a veritable catalog of themes and motifs. In Shaffer’s quotation we recognize the theme of genius versus mediocrity. Salieri is cursed by a mediocre talent while he aspires to genius; he possesses just enough musical ability to discern Mozart’s greatness. When Salieri acknowledges the young composer’s prodigiousness, he becomes envious. His jealousy is heightened when Mozart transforms his “March of Welcome” into something else (“*Non Pui Andrai*”) and remains oblivious to the offense he has caused. The breach between mediocrity and genius is seen when Salieri notes that Mozart can “put on paper, without actually setting down his billiard cue, casual notes which turn my considered ones into lifeless scratches” (*Amadeus*).

**F**or Salieri, the theme is music and divinity. Earlier in the play Salieri has made a pact with God: if he can become a successful composer, he will live a virtuous life and strive to better his fellow man. He says that music is God’s art, and when he hears the *Adagio* from Mozart’s “Serenade for 13 Instruments,” he trembles and feels such pain that he must dash out of the room. What is so painful to Salieri is not just that he lacks the touch of the divine, “but that it emanates from a filthy-mouthed, irreverent, infantile boor,,,” 2. He who has led such a virtuous life in order to honor God with his music, feels God has betrayed him. It is then that Salieri declares war on God through the destruction of Mozart.

Another theme of the play is the individual versus society. Salieri is firmly entrenched into the established forces of court society. He moves easily in Emperor Joseph’s circle,

wearing his subtle but elegant clothes and speaking smoothly and eloquently. Into this orderly but dull world bursts Mozart, “noisy, indiscreet and vulgar in conversation and dress.” 3. Mozart is an outsider, accepted warily at first, but gradually edged out as the play progresses. When the court rejects him, he turns to the working-class vaudeville theatre and we recognize that he represents genius or a supremely gifted artist who opposes conventional behavior and authority.

**E**very Shaffer play has a father/son conflict and *Amadeus* is no exception. The first father/son relationship we are introduced to is the one of Salieri and God. Convinced that his natural father is mediocre, Salieri turns to his spiritual father to grant him fame as a composer, which indeed he receives. But when he hears the “voice of God” in Mozart’s music, he feels betrayed and questions why God has rejected him.

**S**haffer creates another compelling father/son relationship in his depiction of Mozart and his father, Leopold. In the play we never see Leopold, but he makes his presence felt through his son, who is afraid of him. Mozart claims his father is a bitter man who is jealous of him, but Leopold has a psychological hold on his son. When Leopold dies, Mozart falls apart. “Leopold reappears as the solemn ghost in *Don Giovanni*, a projection of Mozart’s feelings of guilt.” 4. Later, Mozart reincarnates him as Sarastro in *The Magic Flute* as a figure of love and forgiveness. Wolfgang desperately needs the approval of a father figure, so Salieri assumes the role. He reduces Mozart to a childlike state at the end, as he appears in the ghoulish mask as the father figure of Mozart’s dreams. Mozart is weakened to a whimpering child as he calls for his father; in response, Salieri characterizes their spiritual father as one who has abandoned them both:

*Continued on next page*

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“We are both poisoned, Amadeus. I with you: you with me.... Ten years of my hate have poisoned you to death.” When Mozart falls to his knees and cries out to God, Salieri replies: “God? God does not help. He can only use!... He cares nothing for who He uses: nothing for who He denies!... You are no use to Him anymore -- You’re too weak -- too sick! He has finished with you! All you can do now is *die!*” (*Amadeus*).

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1. MacMurrough-Kavanagh, p. 122.
2. Klein, p. 156.
3. MacMurrough-Kavanagh, p. 118.
4. Perkins, p. 2.

## Joseph II and his Court

JOSEPH: “*There you are. It’s clever. It’s German. It’s quality work. And there are simply too many notes.*”

—Amadeus

In the play Joseph is portrayed as a well-meaning but somewhat clueless monarch of limited but enthusiastic musical skill. Actually, when he became emperor in 1780, he took his government on a new course. He wanted to be recognized as a wise ruler acting on a definite system for the good of all. Emancipation of the peasantry—which his mother, Maria Theresa, had begun—was carried on by him with feverish dedication.

The spread of education, the secularization of church lands, the reduction of the religious orders and clergy in general, its submission

to the government, the issue of the Patent of Tolerance (1781) providing limited guarantee of freedom of worship, and the compulsory use of the German language were undertaken immediately.

All of these actions were deemed reasonable from the point of view of 18th century philosophy, but they were done with haste and without preparation. These liberal innovations prompted a visit from Pope Pius VI in 1782 to criticize these reforms, but Joseph refused to budge.

Despite being a Catholic, Joseph was a Mason, as were Mozart and other members of the court. When Mozart adopted Masonic rituals and symbols in his opera, *The Magic Flute*, Joseph and his court felt betrayed and angry.

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But all this interference with old customs in order to produce a free, enlightened and happy people resulted in dissatisfaction and opposition from every class of society. The nobles disliked Joseph because he humbled them before the people; the clergy opposed him because of his seizure of church property; the bureaucracy detested him because he required constant labor from all employees. “But Joseph’s enactments were also unwelcome by the general population who were horror stricken by the general conscription laws and fled by the thousands to take refuge in the mountains.” 1.

Joseph’s court at Vienna was also permeated by dislike and disdain. It was a cutthroat world of competition, self-promotion, intrigue and huge individual egos. Activities at court were dominated by a large assembly of personalities, tightly contesting and jealously guarding their turfs. “Political maneuvers and the corruption habitually associated with power were rife and effective.” 2.

JOSEPH: “*Fêtes and fireworks! Fêtes and fireworks! Gentlemen, good afternoon.*”  
—Amadeus

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1. Muhlbach, p. 618.
2. Glover, p. 220.
3. Elias, p. 37.

## Other Members of the Court

**Count Johann Kilian von Strack** (1724-1793). Cellist and courtier to Joseph II, he was responsible for organizing the Emperor’s private concerts. He is said to have disparaged the music of Haydn and Mozart.

**Count Orsini Rosenberg** (1723-1796). Director of the Court Theatre and administrator at the Vienna Court Opera. Also a musical opponent of Mozart.

**Baron Gottfried von Swieten** (1733-1803). He was in charge of the Imperial Music Library in Vienna, head of the Court Censorship Commission and president of the Court Commission for Education. He was a supporter of Joseph’s reforms and one of Mozart’s important patrons.

**Kapellmeister Bonno Giuseppe Giovanni Battista** (1711-1788). Court composer, then *Hofkapellmeister* after the death of Salieri’s mentor, Florian Leopold Gassmann.

# Other Characters

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**Theresa Salieri** (1755-1807) married Salieri in 1774. Daughter of a court official, she was raised in a convent. She met Salieri at the convent while he was giving music lessons to a countess.

**Katherina Cavalieri** (1760-1801). A soprano and Salieri's pupil. She changed her name from Franziska Helena Kavalier because Italian forms were considered better for opera performers. She sang leading roles in several of Mozart's operas.

**Constanze Weber** (1762-1842) was portrayed as a bubblehead in the movie, but was actually quite smart. She married Mozart in 1782, and after his death, realized the importance of his composed works and organized them. In 1809 she married G. N. Nissen and helped him write the first biography of Mozart.

**K., K.V.** the abbreviation for *Kochel-Verzeichnis*, the chronological list of Mozart's works made by L. von Kochel in 1862.

<http://www.guthrie.theatre.org>.

# The Genius of Mozart

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*"For precocity some great price is always demanded sooner or later in life."*

—Margaret Fuller (1810-1850).

Diary. *Life of Margaret Fuller Orsini*, ch.18.

The Oxford Dictionary describes a prodigy as "something out of the ordinary course of nature." 1. In his book, *Mental Prodigies*, Fred Barlow writes that medical experts have found a difference in the pituitary, pineal and adrenal glands of wonder children as compared to "normal" ones. In addition, "certain portions of their nervous systems reach peak activity long before the rest of the body." 2. The special talents that develop early are seen most commonly in music, mathematics and chess; these subjects do not require life experience for expression.

An article by Joanna Schaffhausen written in 2005 reports on the work of Dr. David Feldman, a psychologist who has studied many child prodigies. Feldman notes that child prodigies are typically extreme specialists. "They are finely attuned to a particular

field of knowledge, demonstrating rapid and often seemingly effortless mastery." 3. They have high IQs but do not demonstrate high performance across the board. Unlike Barlow, Feldman does not postulate about the portions of the brain involved in prodigious talent. He suggests that gifted children have greater specialization in brain areas that control motor behavior and increased communication between the right and left hemispheres of the brain.

All through his life Mozart was composing constantly. When asked by a friend how he composed his sonatas and symphonies, he replied that he did not know. "When I am in particularly good condition, perhaps riding in a carriage or on a walk after a good meal, and in a sleepless night, then the thoughts come to me in a rush and best of all... Those that please me, I retain in my head and hum them perhaps to myself.... Then it goes on growing and I keep expanding it and making it more distinct...."

*Continued on next page*

This is indeed a feast! All the finding and making goes on in me as a very vivid dream.”<sup>4</sup>.

In Mozart: *Portrait of a Genius*, author Norbert Elias tries to analyze the nature of Mozart’s genius. His opinion is that Mozart could give free rein to his fantasies, that “poured out in a flood of sound patterns.”<sup>5</sup> While he composed within the framework of the canon of music he had learned and the styles he had assimilated in his travels, “these forms went far beyond the combinations previously known and the feelings they conveyed.”<sup>6</sup> It was this ability to produce innovations in music that amazed some and irritated others. The perfection in many of Mozart’s works was due to a rich imagination, his knowledge of musical material and the instincts of his artistic conscience.

Genius must be born and never can be taught.

John Dryden. (1631-1700). Epistle to Congreve, (1693), I, 60.

Barlow, Fred. *Mental Prodigies*. New York: Philosophical Library, 1952.

Elias, Norbert. *Mozart: Portrait of a Genius*. Berkeley: University of California Press, 1993.

Schaffhausen, Joanna. “Child Prodigies.” <http://www.brainconnection.com/topics/childprodigies>.

1. Barlow, p. 11.
2. Barlow, p. 127.
3. Schaffhausen, p. 1.
4. Barlow, p. 130-31.
5. Elias, p. 57.
6. Elias, p. 57.

## The Mozarts *we don't know*

**D**id contemporary listeners adore (Mozart) as we do? Relatively speaking, yes. Did his own times reward him? Yes. After we discard the neglected-genius, suffering-hero image—the boiler plate romance of 19th century artistic mythology—Mozart was clearly no starving artist. He and his wife, Constanze, did not dance away the hours at home to keep warm. He was buried not in a pauper’s grave but simply, according to sanitation laws that applied to all the newly dead.

Granted his money situation was desperate when illness suddenly carried him off, but Mozart was not guiltless. His immediate prospects were promising, and he had a glittering spell of high prosperity and high living to look back on. Mozart’s late-life finances were the Rococo equivalent of credit card abuse: incurring one debt to satisfy another. He lived

elegantly though not with particular extravagance. The business of being a composer had its social side and both he and his wife dressed accordingly.

**M**ozart spoke to three audiences (four, counting the church): first, the emperor; second, the Viennese rich, who let him put on concerts in their homes; and third, the people in the streets, who wanted their opera in German, preferably in Viennese dialect. In Prague, where *Don Giovanni* and *La Clemenza di Tito* had their premieres, Mozart could do no wrong.

**E**mperor Joseph II in Vienna was an invaluable admirer and financial supporter. When Joseph died in 1790, one of Mozart’s major props had been shot out from under him. Joseph’s successor, Leopold II, was preoccupied with international and political problems,

and though Mozart's music did not disappear from court functions, neither the emperor nor the empress, Maria Luisa, liked it much. (She is said to have called *La Clemenza di Tito* a "porcheria tedesca"; liberally translated, "a piggish German creation.")

In 1785 and 1786 Mozart did well for himself by organizing concerts in the homes of those musical and rich enough to keep their own private orchestras—or at least wind bands and string quartets. Well-heeled listeners, solicited by Mozart, subscribed to these events and paid for tickets. Most of the best piano concertos were written for semi-private events like these, along with concert arias, symphonies and chamber music.

Some blame bewilderment over Mozart's complicated music for the dwindling of his subscription audiences. War with the Turks was a better explanation. Customers were away fighting it. Money was tight. Art seemed for the moment a luxury, not a necessity. And Mozart was not too wise with money, though a good deal of it passed through his hands. He was no starving artist, more like a rock star with cash flow problems.

The people in the streets never abandoned him. Classical music was not isolated from popular music as it is today. There was one musical language and grammar operating on a sliding scale of sophistication. Music slid both ways. Indeed, carefully written tunes by Schubert and Dvorak, subjects of art songs and symphonies, "descended" to folk music status and can still be heard in the wee hours, sung by beer garden patrons all over Central Europe.

The educated classes, particularly in Prague, "got" the original twists and turns of Mozart's music, but his connection to the public at large began with language. *Don Giovanni* and *Le Nozze di Figaro* never received widespread attention until they were translated into German, and indeed, German translations of Mozart's Italian operas persisted in Central Europe until the end of World War II.

Mozart's first big public success was in German with Viennese inflections. Of *The Abduction from the Seraglio*, Mozart said in 1782, "No one wants to hear anything else; the theatre is swarming with people." The smash hit of *The Magic Flute* nine years later was akin to *The Sound of Music* and *The Producers* rolled into one. The box office was still turning away frustrated ticket buyers nightly when Mozart died."

Holland, Bernard. "The Mozarts We Don't Know." *The New York Times*. Sunday, March 12, 2006.

# The Play vs. The Film

“A fantasia on events in Mozart’s life.”

Peter Shaffer 1.

The 1984 film of *Amadeus* differed markedly from the play. Though Shaffer co-wrote the screenplay with director Milos Forman, the changes were abundant.

After deciding Vienna no longer had an 18th century look, the two decided on Prague, Czechoslovakia, as the site for the film. The Tye Theatre is the setting for the performance of *The Marriage of Figaro* while the 16th century Gypsiek Palace became the meeting place of Mozart with the Emperor.

Music took precedence over action in this film and the scenes were written to complement the music, not the other way around. Instead of confessing to the audience, Forman has Salieri (played by F. Murray Abraham) confess to a priest in a mental hospital where he has been taken after a suicide attempt; this is where the film begins.

To prove how his music has been forgotten in Vienna, Salieri plays some of his compositions for the priest who fails to recognize any of them. However, the priest has no trouble recognizing Mozart’s music.

Incidents or lines from the play become part of the opera sequences, staged by Twyla Tharp. For example, Katerina Cavalieri’s singing lesson turns into her showy performance in *Abduction from the Seraglio*, while Constanze’s nagging mother is transformed into the Queen of the Night aria from *The Magic Flute*. Mozart and Constanze’s PAPA game becomes the Papageno-Papagena duet from the second act of the same opera.

“The movie shows what the play only mentions and soliloquies are replaced by visual images.” 2. In the film the young Mozart performs blindfolded for royalty while the young Salieri shares a picnic with his mediocre par-

ents. Mozart composes opera as he rolls a billiard ball around the table; Salieri complains that his most inspired notes cannot approach the quality of his rival’s compositions.

Constanze’s reference to how much Mozart likes to dance becomes a spectacular masked ball in the film. And the day in which Salieri declares war on God which ends the first act is summed up in a single image on the screen: Salieri removes a crucifix from the wall and throws it into the fire.

Instead of *Venticellis* (Little Winds) spying on Mozart, Salieri hires a young maid to do his bidding. However, just as in the play, Mozart is presented anonymously with a daily supply of wine. Shaffer admits that he plays fast and loose with historical fact much more in the film than in the play. That charge is most evident in the final sequence when Salieri offers to help Mozart complete the *Requiem Mass*. It is not poison that will kill him, but overwork—and Salieri knows that. This is the only time in the film that Salieri shows real passion, “derived, no doubt, from observing the process of Mozart’s musical genius as from taking an active part in ending Mozart’s life.” 3. This movie scene also shows Mozart never mistrusts the man who is bent on destroying him; he even asks Salieri’s forgiveness.

The film emphasizes the playful side of Mozart as well as his inability to play court politics. The episode with the vaudevillians shows he has plenty of drinking buddies. At the ball, he plays Salieri’s music while he is facing backwards and ends his impersonation by making the sound of breaking wind which drives his audience into wild laughter. In the film Mozart also steps farther out of bounds in his comments to members of the court. He criticizes and argues with the Emperor himself. When Joseph suggests *Seraglio* has “too many notes,” Mozart asks arrogantly just which notes he should eliminate.

*Continued on next page*

In the movie Mozart's father Leopold becomes a character. His first appearance shows him in the cloak and hat that became the film's logo, as well as the symbol of the Commendatore in the opera *Don Giovanni*. As in the letters, Leopold is worried about his son's finances and his choice of a wife. At the party during which Constanze allows the men to measure her calves, it is Leopold who becomes angry with her immodesty, not his son. At the same party, the father is not amused by his son's antics.

On stage Salieri had only the audience to absolve as members of the "mediocrities everywhere;" on film, he has an asylum full of patients to whom he offers absolution as he makes his way to the bathroom in his wheelchair.

The film shifted the focus of attention from Salieri to Mozart; nevertheless, it won eight Academy Awards including one for the Best Picture of the year in 1984.

SALIERI: "...I will be remembered! I will be remembered! ... if not in fame, then infamy."  
—*Amadeus*

*Amadeus*, DVD, Warner Home Video.

Klein, Dennis A. *Peter Shaffer Revised Edition*. New York: Twayne Publishers, 1993.

1. Klein, p. 151.
2. Klein, p. 152.
3. Klein, p. 153.

# The Opera in *Amadeus*

*OPERA: a shortening of the term opera in musica, it means a dramatic text which is sung by one or more singers to an instrumental accompaniment. It originated in Italy in the last decade of the 16th century with the endeavor to recreate the conditions of Greek drama.*

—James Anderson.

*The Complete Dictionary of Opera and Operetta*

Musical elements form an important part of the overall structure of *Amadeus*. For example, Mozart criticizes Salieri's music as being all tonic (first note of the scale or do) and dominant (fifth note of the scale or sol) with no modulations (key changes). Then he accuses the Italians of being afraid to use the chromatic scale (12 tones to an octave) passages because they are terrified of complexities. Mozart also speaks of trills (a musical ornament consisting of a rapid alteration of a given note); *acciaccatura* (another type of ornamentation, where two adjoining notes are played together); and *arpeggios* (the notes of a chord played one after another instead of simultaneously).

Shaffer applies operatic forms to the play. Act I, Scene 1 begins with the sounds of hissing and whispering and the exchange of words between the two *Venticellis*. The *Venticelli* (little winds) are like instruments spreading rumor and gossip mixing fact with opinion. This 'composition' is like an overture that merges into the 'arias' of Salieri's monologues. The further banter of the *Venticellis* are like duets while the conversations at Court resemble recitatives. There are rhythmic pulses in the game Mozart plays with Constanze in Act I scene 5—"I'm going to pounce-bounce! I'm going to scrunch-

munch." Sound and rhythm are important in Mozart's artistic word-play "and as a sort of irritating counterpoint to his music... his piercing giggle." 1.

Various scenes and motifs from Mozart's operas can be recognized in the play. Salieri's blackmailing of Constanze resembles the scene from *The Abduction from the Seraglio* when Constanze (the character) is being blackmailed by the father-figure Selim. The motifs of masks, eavesdropping and intrigues in *Seraglio*, *The Marriage of Figaro* and *Don Giovanni* are built into the play. Salieri's eavesdropping on Constanze and Mozart is mirrored in Figaro when Cherubino, the young Casanova, hides in an armchair. Finally, the Papageno motif from *The Magic Flute* is expressed in the onomatopoeic word-and-sound play of Constanze and Mozart.

Huber, Werner and Zapf, Hubert. "On the Structure of Peter Shaffer's *Amadeus*." *Modern Drama*. September, 1984.

1. Huber and Zapf, p. 310.

*"I can't help it... I must write a grand opera or none at all.... If I write a grand opera... I will be paid better and I'll be doing work I love."*

—Mozart, letter to his father.  
Paris, July 31, 1788.

# What else was Going on

The years 1750 (the year of Salieri's birth) to 1791 (the year of Mozart's death) were full of historical events. For example, in 1756 (Mozart's birth) the Seven Years' war began as European nations went to war over territorial and colonial interests. In 1762 Catherine the Great became Empress of Russia, while in 1765, British Parliament passed the Stamp Act, which imposed taxes on publications and legal documents in the American colonies. In 1768, the first weekly issues of *Encyclopedia Britannica* were published. In 1773 American colonists protested British taxation with the Boston Tea Party, which led to the American Revolution (1775-1783) and the writing of the Declaration of Independence in 1776.

In 1778 Benjamin Franklin visited Paris to enlist French support in the war against Britain, while in Italy, the La Scala opera house opened in Milan. In 1783 the American Revolution ended and Britain recognized US independence. The United States Constitution

was adopted in Philadelphia in 1787 and the following year, King George III of Britain suffered an attack of mental illness. In 1789 the French Revolution began as mobs stormed the Bastille prison and ousted French aristocracy. In 1791, (the year of Mozart's death) French nobles, including Marie Antoinette, sister of Joseph II, attempted to flee Paris but they were captured and executed in 1793.

In the fledgling American colonies no one knew of Mozart. The only music sung and played were hymns from the Bay Psalm Book and folk songs from England and Scotland.

*"Fellow citizens,  
we cannot escape history."  
—Abraham Lincoln, Second Annual  
Message to Congress, Dec. 1, 1862*

<http://www.guthrietheatre.org>

## Biographies

### Wolfgang Amadeus Mozart

- 1756: Born January 27 in Salzburg, Austria to parents Leopold and Anna Maria and sister Maria Anna.
- Age 4 began harpsichord lessons.
- Age 5: Composes minuets.
- Age 6: Concert tours (Munich and Vienna) playing harpsichord and violin.
- 1763: Western Europe concert tour with sister and father for 3 years.
- Age 9: Completes first symphony and publishes first sonatas.
- 1769: Tour of Italy including papal audience.
- 1781: Salzburg, Mozart feels undervalued in position as Concertmaster for Archbishop's orchestra. He resigns and moves to Vienna.
- 1777: Composes the Paris Symphony

while touring there with his mother. She dies shortly after the symphony's premiere. Return to Salzburg for post of Court Organist and Concertmaster in Salzburg.

- 1782: defies father and marries Constanze Weber.
- 1782: appointed chamber composer for Emperor Joseph II and produces *Marriage of Figaro* and *Don Giovanni*.
- 1791: Composes score to *The Magic Flute* and begins work on a requiem commissioned by an anonymous patron.
- 1791: Dies December 5 at age 35, supposedly of rheumatic inflammatory fever or kidney failure. His gravesite in Salzburg is unknown.

### **Johann Georg Leopold Mozart**

- 1719: Born November 14 in Augsburg, Austria to a bookbinder Johann Georg Mozart and his wife, Anna Maria.
- 1737: Enrolls in theology at the University of Salzburg.
- 1739: Expelled from the university.
- 1756: Publishes his treatise on musical instruction, *Violinschule*.
- 1747: Marries Anna Maria Pertl on November 21 to produce seven offspring, five of whom die in infancy. Two survivors: Maria Anna Walburga Ignatia (Nannerl) and Johann Chrysostom Wolfgang Gottlieb (Mozart). Both prove to be musical prodigies.
- Serves 44 years in court orchestra under five prince-archbishops and is a highly respected composer and violinist.
- 1763: Appointed Vice-Kapellmeister and given freedom to promote his son on a three-year tour of Western Europe.
- 1769: Takes young Mozart on a tour of Italy including papal audience
- 1777: The archbishop refuses to permit Leopold to accompany Mozart on tour. His wife, Anna Maria, goes in his place and dies in Paris.
- 1787: Dies May 28 in Salzburg, Austria.

### **Constanze (Weber) Mozart**

- 1762: Born January 5.
- 1782: Marries Wolfgang Amadeus Mozart, supposedly much in love.
- 1783-1791 bears six children, four of whom do not survive (pregnant or postpartum six out of the nine years of marriage to Mozart).
- 1783: Bears a son Raimund Leopold who dies the same year.
- 1784: Has another son Carl Thomas who survives until 1858 (unmarried, no children)
- 1786: Johann Thomas Leopold is born and dies the same year.
- 1787: Has a daughter Theresia Constanzia Adelheid Friederick Maria Anna. She dies in the following year.
- 1789: Bears another daughter Anna, who

does not survive.

- 1791: Has a son Franz Xaver Wolfgang who lives until 1844 (unmarried, no children)
- 1791: Mozart dies and Constanze is widowed with two children (she later remarries)
- 1842: Dies in Salzburg

### **Joseph II - Holy Roman Emperor**

- 1741: Born on March 13th to Empress Maria Theresa and her husband Francis I.
- 1760: Arranged consort Isabella of Parma was handed over to him.
- 1765: Father dies and Joseph becomes Emperor and is made co-regent by his mother (in other words, he has no real power until her death).
- 1778: Commands the troops to oppose Frederick in a claim over Bavaria. War is averted due to Maria Theresa's determination to maintain peace.
- 1780: Maria Theresa dies on November 27th and Joseph II gains control of the Holy Roman Empire. During this time he accomplishes: the emancipation of the peasantry, the spread of education, the secularization of church lands, the reduction of religious orders and clergy, and the compulsory use of the German language to promote unity.
- 1781: Abolished serfdom and feudal dues.
- 1788: Accompanies his army on an attack against Turkey that becomes an embarrassing campaign. Returns to Vienna in ill health.
- 1790: With much of Europe in revolt, Joseph's power dwindles and on January 30th he formally withdraws all of his reforms.
- 1790: Dies February 20th with no surviving children (his only daughter died young).

### **Antonio Salieri**

- 1750: Born on August 18th, Legnago, Italy to a prosperous family of merchants.
- Age 15: Goes to Venice (after a brief stint in Padua) under patronage of the Mocenigo family.
- 1766 meets Leopold Gassman who invites him to attend the court in Vienna.

*Continued from page 20*

- 1771: Composes Armida.
- 1774: Becomes court composer and conductor of the Imperial Theatre, Vienna.
- 1778: Composes La Scuola de'Gelosi.
- 1784: Collaborates with Glück to compose Les Danaïdes.
- 1788: Appointed Imperial Royal Kapellmeister (held until 1824) and composes Axur, Re d'Ormus.
- Pupils include: L.V. Beethoven, F. Liszt and F. Schubert and interestingly, Mozart's younger son, Franz Xaver.
- 1795 composes Regina di Persia.
- 1799: Composes Falstaff o sie Le Tre Burle.
- 1804: Composes Requiem in C Minor (later performed at his own funeral).
- 1817: Founds the Academy of Music in Vienna.
- 1825: Dies May 7 in Vienna.

# A List of Musical Pieces Mentioned or Heard in the Play

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## ACT I, SCENE 3

*Danse from "Tatara":* Salieri  
*La Grotta di Trofonio, Dori: Ofèlia, oi so che spesso:*  
Salieri  
*Cesare in Framacusa (Tempesta di Mare):* Salieri

## ACT I, SCENE 4

*Idomeneo, Rè di Creta* KV 366 (*King of Crete*): Mozart  
*La Secchia rapita (The Stolen Bucket):* Salieri

## ACT I, SCENE 5

*Serenade for thirteen wind instruments in B flat,*  
*Adagio,* KV 361 (*Gran Partita*): Mozart

## ACT I, SCENE 7

*March of Welcome:* Composed for *Amadeus*  
*Le Nozze Di Figaro,* KV 492 (*The Marriage of Figaro*):  
Mozart  
*Danaus:* Salieri (1807), German version of *Les*  
*Danaïdes*

## ACT I, SCENE 8

*Die Entführung dem Serail,* KV 384 (*The Abduction*  
*from the Seraglio*) "Overture": Mozart  
*Die Entführung dem Serail,* KV 384 (*The Abduction*  
*from the Seraglio*) "Martern Aller Artern" / "Turkish  
Finale": Mozart

## ACT I, SCENE 9

*Don Giovanni,* KV 527 "Là ci darem lo mano": Mozart  
*La Secchia rapita (The Stolen Bucket):* Salieri

## ACT I, SCENE 12

*Symphony No. 29 in A Major,* KV 201: Mozart  
*Sinfonia Concertante for violin / alto,* KV 364: Mozart  
*Concerto for Flute and Harp,* KV 299: Mozart  
*Mass in C minor,* KV 427 "Kyrie": Mozart

## ACT II, SCENE 3

*Piano Concerto No. 23 in A Major,* KV 488: Mozart  
*La Grotta di Trofonio, Dori:* Salieri  
*Semiramide:* Salieri  
*Danaus:* Salieri (1807), German version of *Les*  
*Danaïdes*

## ACT II, SCENE 4

*Le Nozze Di Figaro,* KV 492 (*The Marriage of Figaro*):  
Mozart  
*Idomeneo, Rè di Creta* KV 366 (*King of Crete*): Mozart

## ACT II, SCENE 5

*Le Nozze Di Figaro,* KV 492 (*The Marriage of Figaro*):  
Mozart

## ACT II, SCENE 6

*Le Nozze Di Figaro,* KV 492 (*The Marriage of Figaro*)  
"End of Act III": Mozart

## ACT II, SCENE 7

*Le Nozze Di Figaro,* KV 492 (*The Marriage of Figaro*)  
*Sinfonia:* Mozart  
*Le Nozze Di Figaro,* KV 492 (*The Marriage of Figaro*)  
"Non più Andrai": Mozart  
*Le Nozze Di Figaro,* KV 492 (*The Marriage of Figaro*)  
"Ah! Tutti Contenti. Saremo così": Mozart

## ACT II, SCENE 9

*Don Giovanni,* KV 527, Overture: Mozart  
*Così fan Tutte,* KV 588 "Soave in vento": Mozart

## ACT II, SCENE 12

*Die Zauberflöte,* KV 620 (*The Magic Flute*) "Das  
Klinget so Heimlich, Das Klinget so schön!": Mozart

## ACT II, SCENE 13

*Requiem,* KV 626, Introitus: Mozart

## ACT II, SCENE 14

*Die Zauberflöte,* KV 620 (*The Magic Flute*) "heil sei  
euch geweihten": Mozart

## ACT II, SCENE 15

*Don Giovanni,* KV 527, Overture: Mozart  
*Requiem,* KV 626: Mozart

## ACT II, SCENE 16

*Requiem,* KV 626, *Lacrimosa:* Mozart

## ACT II, SCENE 17

*Symphony No. 41 in C Major,* KV 551 "Jupiter":  
Mozart  
*Requiem,* KV 626: Mozart  
*Opus 91: Wellington's Victory ("Battle" Symphony):*  
Beethoven

## ACT II, SCENE 18

*Maurerische Trauermusik,* KV 477 (Masonic Sorrow  
Music): Mozart

## Curtain Call

*Haffner Serenade in D Major,* KV 250 (Menuetto,  
Rondo-allegro): Mozart

# Activities

## Relationships

**M**ozart's relationships as presented in the play are very complex. Ask students to consider the relationship Mozart has with the following: Leopold Mozart (his father); Constanze Weber (his wife); Joseph II and his court (his boss); and Antonio Salieri (his unknown rival).

Have students select one of Mozart's relationships: with his father, with his wife, with the court, with Salieri. Next, ask them to consider contemporary celebrities that have a similar relationship and create a comparative chart that shows similarities between Mozart's relationship and the contemporary relationship. Share the charts with the class and discuss.

### Examples:

- Mozart and his father, Leopold - Michael Jackson and his father, Joseph (Child stars and aggressive stage parents)
- Mozart and his wife, Constanze - Donald Trump and his wife, Ivana (Famously brilliant people and their unfaithful relationships)
- Mozart and the Austrian Court - Bill Gates (Microsoft) and American law (Genius controlled by the powers that be)
- Mozart and Salieri - Current Events: Politics - Corporate (Scheming relationship that seems trusting but proves disastrous)

### Conversations:

- How do you describe each relationship in Mozart's life?
- How does Mozart react to aspects of the relationship?
- How does each relationship define him?
- Who seems to be in control in the relationship?
- How might this relationship have been different?
- Would that difference have affected the outcome of the play?

## Enlightened Society and The Austrian Court

Mozart lived during The Age of Enlightenment. Society during this time was beginning to shift from relatively uneducated people into knowledgeable, literate citizens, including philosophers who questioned the power-holders in the world around them. This was also a time when royalty experimented with freeing up the tight reigns by which it controlled the masses. Still, the court abided by a complex set of rules and expected behavior. Mozart blatantly disregarded and sometimes openly defied such things.

**T**hroughout the play there are many examples of life at court. There are also many examples of Mozart's disregard and sometimes disdain for such things. Discuss contemporary celebrities that seem to defy societal norms (professional athletes, rock stars, foreign royalty, etc.). Ask students to consider how Mozart might defy today's societal norms and write a short script of an interview between Modern Mozart (he can be in another profession) and a talkshow host, VJ or E-Zine personality. Perform the scripts for the class and discuss decisions made by the playwrights.

### Conversations:

- Did Mozart's disregard for societal expectations affect his career? If so, how?
- Does our society have rules and expectations for behavior? How are they similar / different than in Mozart's time?
- How might Mozart's success have been different if he had been born well after the French Revolution?

### Salieri and Machiavelli

In this play, Salieri is often described as a “Machiavellian character.” This term comes from the Renaissance political philosopher Niccolò Machiavelli who is best known for his writings on gaining and attaining power through cunning and deliberately deceptive means. In his most famous work, *The Prince*, Machiavelli describes the method by which a prince can acquire and maintain political power. From this came the term Machiavellianism, which refers to the principles of power politics.

Discuss what it means to be Machiavellian. List character traits that would classify a Machiavellian character. Consider other historical people who could be classified as such.

Have students write a journal entry about whether or not the character of Salieri was Machiavellian in this play. Remind them to refer to the list of character traits that characterizes someone as Machiavellian. Reference specific traits of Salieri’s character that defend or support the argument. Share and discuss journal entries in small groups.

#### Conversations:

- If to be Machiavellian you seek power at any cost, what power did Salieri seek? (Power to be the greatest? Power to keep Mozart from success? Power to defy God himself?)
- What if Mozart didn’t trust Salieri (and sees through Salieri’s façade)? How might this play end differently? What might Mozart do to counter Salieri’s malicious actions?
- In the play, Salieri declares a power struggle against God. For much of his career he seems to have won, but in the end he claims defeat. What causes him to believe this? (Mozart’s music sounds everywhere and Salieri lives long enough to see his music go out of favor and “become extinct.”)

### Genius and Inspiration

Genius is a natural, intellectual power or talent. Inspiration is a process of mental stimulation. Where genius is something built into a person, inspiration

comes from outside, from somewhere else.

Listen to works that may have been heard in the play. Give students the opportunity to respond to the music (visually, poetically or through another artistic medium). Share information on why they are considered to be works of genius, especially.

- *Marriage of Figaro*
- *Don Giovanni*
- *The Magic Flute*

Although Mozart was a musical genius he lived out his days in relative poverty. Consider other individuals who led simple, uncelebrated lives, but, since death, have come to be considered geniuses. (Vincent Van Gogh, Edgar Allen Poe, Etc.)

#### Conversations:

- Who did Salieri believe was inspiring Mozart?
- What is it about Mozart’s work that has given him the label “genius”?
- In the play, Mozart expresses boredom with the conventional topics of opera. What inspired some of his most famous works?
- Name people considered contemporary geniuses. Do you think they will be remembered, like Mozart, more than 200 years after their deaths?

### Colorado Model Content for Reading and Writing

1. Students read and understand a variety of materials.
2. Students write and speak for a variety of purposes and audiences.
3. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
4. Students apply thinking skills to their reading, writing, speaking, listening, and viewing.
5. Students read to locate, select, and make use of relevant information from a variety of media, reference, and technological sources.
6. Students read and recognize literature as a record of human experience. Alberta Theatre Project

Brittany Harker Martin, B.Ed., writer and consultant in arts education.

# Student Workshops

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**E**nhance your students' experience of the Denver Center Theatre Company's productions with pre- and post-show workshops.

**Lights Up** prepares students to see the production using ACTivities to introduce themes, characters and design elements. **Curtain Call** continues students' exploration of the production. These interactive workshops are tailored to specific grade levels and meet Colorado Model Content Standards. Denver Center Theatre Academy teaching artists lead the workshops at your school or at the Denver Center's acting studios, conveniently located

across the street from the theaters. Call Taylor Pringle 303-893-6072 to register. Cost: \$50-\$75 per workshop. Scholarships and discounts for multiple workshops available. Sign up for one or both!

Lights Up and Curtain Call workshops are offered for the following productions:

*Amadeus*

*A Christmas Carol*

*King Lear*

## Professional Development for Teachers

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**N**EW! Come watch a preview performance and participate in an interactive workshop that provides concrete tools for linking themes of the play to your curriculum while earning contact hours for recertification credit.

**Call Taylor Pringle 303-893-6072 to register.**

# Teachers Speak Up for Voice Research

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**T**he National Center for Voice and Speech, a division of the Denver Center for the Performing Arts has been awarded a grant from the National Institute of Health to study the occupational voice use of teachers. Significantly, voice problems in teachers cost the US economy \$2.5 billion annually in medical care, substitute teachers and early retirement. The NCVS is looking for teacher participants for this study. To qualify, you must have vocal fatigue, teach full-time in the Metro Denver area, have the approval of your principal and be willing to wear a voice data collection device for a two week regime. In addition, you will receive a clinical voice therapy evaluation, receive voice therapy advice for your study-related vocal fatigue and compensation for each day you complete the study. For more information, call 303-446-4834.

**NCVS Profile:** The NCVS is the only research and clinical care facility in the world that is affiliated with a major arts organization. Doug Montequin, PhD/CCC-SLP is a clinical voice pathologist, research associate and vocal coach. He works among a team of voice professionals that treat problems with the voice and swallowing, professional vocal performance, and neurogenic disorders (e.g. Parkinsons, ALS). This former actor has chosen the DCPA/NCVS for his practice because of his love of theatre and experience with professional performers. Doug was vocal coach for last season's productions of *The Clean House* and *The Ladies of the Camellias*. He is currently working as dialect coach for *Amadeus* and *Living Out*.